

Multimodal Analysis of *Great Australian Railway Journeys, Episode 3* (BBC, 2019)

Time allocated to the different parts (with percentage up to the second decimal point)

	Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9
<i>Themes</i>	Intro	Hugh Hamilton Wines	Adelaide and tango	Nullarbor Plain	Kalgoorlie	Royal Flying Doctor	Perth and Fairbridge	Royal Family	Outro
<i>Times</i>	00:00 – 02:57	02:57 – 08:27	08:27 – 14:31	14:31 – 26:23	26:23 – 36:09	36:09 – 40:18	40:18 – 53:02	53:02 – 58:13	58:13 – 59:17
<i>Minutes</i>	2'57"	5'30"	6'04"	11'52"	9'46"	4'09"	12'44"	5'11"	1'04"
<i>%</i>	4.34%	8.92%	10.24%	19.45%	15.98%	6.91%	21.02%	8.63%	1.75%

Legend: positive connotation, negative connotation, neutral connotation, representation of actors and places in lexis, **representation of processes ('transitivity') in lexis**, Actor (A + number), generic highlighting, visual analysis (ECU = extreme close-up, CU = close-up, MCU = medium close-up, MS = medium shot, LS = long shot, ES = establishing shot)

Part 1: Series and episode intro (00:00-02:57)

Themes: series and episode intro.

Topics: summary of the main points discussed in the programme and series.

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3),¹ trains/railway (A4), Britain/ British (A5).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
00:00 – 01:02	Series intro	MICHAEL PORTILLO: My 1913 <u>Bradshaw's Handbook</u> to the chief cities of the world has brought me to <u>Australia</u> . I will ride some of the longest trains and the world's steepest railway. I'll climb Blue Mountains and cross red deserts. I'll swim above coral reefs and walk upon golden sands. As I journey across <u>this spectacular continent</u> , I'll discover the gold and silver, coal and wool on which this nation was built . I'll encounter her indigenous people and her national heroes , and discover the origins of the	A1: MP (<i>me, I</i> x6) A2: BB (<i>Bradshaw's Handbook</i>) A3: Australia/ns (<i>Australia, this spectacular continent, this nation, her indigenous people and her national heroes, the millions of immigrants who now call themselves Australians</i>) A4: trains (<i>longest trains,</i>	A1: receptive (<i>has brought me</i>); agentive (<i>I will ride / 'll climb / 'll swim / walk / journey / 'll discover</i> x2 / 'll encounter) A2: agentive (<i>has brought me</i>) A3: receptive (<i>was built, encounter her ... , discover the origins of the millions ...</i>)	Epic sounding music with an initial marching, adventurous rhythm. Brass and string instruments with a classical music feel. A key: A major scale. (00:00-01:01)	Live noises in the background from the mix of shots from the series (00:00-01:01)	Shot from above of a train running, followed by shot of MP on the train, looking outside the window (CU, eye-level), followed by shot of sunset or sunrise from inside the train, followed by another shot of the train running (00:00-00:04) Shot of the cover page of the Bradshaw's book (henceforth BB) (CU, full title: <i>Bradshaw's Through Routes to the Chief Cities and Bathing and Health Resorts of the World</i>), followed by a mix of shots (mainly wide landscape shots) of	A1: MP - CUs and MCUs invite intimacy between the viewer and MP. MP is always wearing bright clothes, baldly matched, which as well as being part of his TV persona, give out a sense of full-of-life ness and positivity. A2: BB - the CU shot of a book in very good conditions despite being over 100 years old, combined with the clearly visible full title, gives the book a certain authority as trustworthy, thus contributing to bypass the viewer's epistemic vigilance	A1: agentive (<i>reading, travelling, talking</i>); stative (<i>sitting</i>); receptive (<i>being transported</i>) A2: receptive (<i>being carried around by MP</i>)	The series intro functions to entice the viewer to the whole series, showing extracts from different episodes and showing people and places in a very positive light. As well as the host and the country he visits, trains are given plenty of space, since the programme focuses on this means of transport to showcase the destination. The positive connotations are created through all the different modes and the adventurous sounding music piece builds up excitement in the	

¹ Unless directly referred to as Australians, actors will be considered to be Australians only when relating to events after the year 1949 when, officially, the Australian citizenship was introduced by the Nationality and Citizenship Act 1948. Prior to that year, actors will be considered British or of other nationality.

		<p>millions of immigrants who now call themselves Australians. (00:03-00:50)</p>	<p>the world's steepest railway)</p>	<p>A4: receptive (ride some of the longest...)</p>			<p>MP in different Australian locations with landmarks (e.g. Sydney Opera House); also shots of what looks like an 'indigenous person' putting some colour on MP's face and the following 'national heroes' (kangaroo, koala and rugby, in this order) (00:04-00:50)</p> <p>Shots of MP on a train, followed by shots of different scenes around Australia as if seen through the windows of a train in motion, with superimposed on them (at the bottom) the animated drawing of a railway line; the final shot has Sydney Opera House and the title of the series 'GREAT AUSTRALIAN RAILWAY JOURNEYS' as well as the animated railway line. (00:50-01:02)</p>	<p>with respect to the source.</p> <p>A3: Australia/ns - shots of sunsets, modern cityscapes and landmarks as well as the 'national heroes', show Australia as a varied and beautiful place.</p> <p>A4: trains – shots portray trains in very good conditions, from different perspectives (aerial, close-up, external and interiors) and in different settings (rural and urban), thus highlighting the important role they have in the programme and beyond.</p>	<p>A3: stative (beautiful panorama and aerial shots)</p> <p>A4: agentive (running, transporting people)</p>	<p>audience with regards to what will follow.</p>	
01:02 - 02:57	Episode intro	<p>MP: “<i>This rail adventure begins in the state of South Australia and I will ride the Indian Pacific, one of the very few genuinely transcontinental</i></p>	<p>A1: MP (I x4, me)</p> <p>A2: BB (my guidebook)</p>	<p>A1: agentive (I will ride / board / stop / marvel / traverse / take, crossing into); receptive (takes me)</p> <p>A2: /</p>	Classical music piece, medium/fast tempo. Brass and string	Live noises in the background from the mix of shots from the	<p>Shot from above of a train running through a fairly bare landscape; followed by shot of MP (wearing a colourful outfit: orange shirt and</p>	<p>A1: MP – same as above. Moreover he is shown getting excited at the sight of gold bars, enjoying the luxury of the train and celebrating after</p>	<p>A1: agentive (reading, travelling, talking, winning and celebrating); stative (sitting); receptive (being transported)</p>	<p>This scene introduces the audience to the current episode and focuses its attention to a number of points that will be discussed in it. The</p>	

	<p>trains in the world. Across the fearsome Nullarbor Plain, once described as the sort of place one gets into in bad dreams, towards Perth, one of the remotest cities on the planet. By the time of my <u>guidebook</u>, <u>Australia was an independent federated nation</u>. Yet <u>the West, with all its rich deposits of gold, could be reached</u> only by a long sea voyage. Politics and economics dictated that a railway must conquer the notorious Nullarbor.” (01:10-01:54)</p> <p>MP: My route, which stretches nearly 1,700 miles, starts in <u>McLaren Vale</u>, the <u>South Australian wine region</u>. Then, takes me north to <u>Adelaide</u>, the state’s coastal capital. I’ll board the mighty Indian Pacific railway to travel deep into the <u>desert</u>. I’ll stop at the <u>ghost town of Cook</u> before crossing into Western Australia and onto <u>Kalgoorlie</u>, where the gold rush began. My final destination will be Perth and its port of</p>	<p>A3: Australia/ns (the state of <i>South Australia, the fearsome Nullarbor Plain, the sort of place one gets into in bad dreams, Perth, one of the remotest cities on the planet, Australia x2, an independent federated nation, the West, rich deposits of gold, politics and economics, the notorious Nullarbor, McLaren Vale, the South Australian wine region, Adelaide, the state’s coastal capital, the desert x2, the ghost town of Cook, Western Australia, Kalgoorlie, the gold rush, Perth and its port of Fremantle, final destination, the nation’s riches, the outback</i>)</p> <p>A4: trains (rail adventure, the <i>Indian Pacific, one of the very few genuinely transcontinental trains in the world, as</i></p>	<p>A3: receptive (once described as ..., the West could be reached, conquer the notorious Nullarbor, crossing into Western Australia, marvel at the nation’s riches, traverse the desert); stative (Australia was an independent..., ‘implied’ is one of the very... / one of the remotest ..., ‘implied’ has rich deposits ..., gold rush began, final destination will be); agentive (politics and economics dictated)</p> <p>A4: stative (begins, stretches, starts) receptive (will ride / board the Indian Pacific); agentive (must conquer)</p>	<p>instruments. B key, B major scale. (01:02-01:53)</p> <p>Classical music piece, medium/fast tempo, repetitive riff. Brass and string instruments. B key, B major scale. (01:54-02:55)</p>	<p>series (01:02-02:57)</p>	<p>light blue jacket) inside the train flicking through the BB (CU, MP on the right hand side of the screen); followed by another shot of the train running as if taken through one its windows (01:02-01:10)</p> <p>Shot of MP on the train, sitting at a laid table, talking to the camera with his BB on the bread side plate (MCU, very slight high angle); inserted shots of the Nullarbor Plain (seen from the train window) and a shot from above of the train running through the same plain (01:10-01:54)</p> <p>Animated insert of the BB opening to the section about Australia (shown by a map with ‘Australia’ clearly written on it); the animation zooms in on the map and animated red line connects the various stops (the written names also appear) of the journey as MP says them (01:54-02:31)</p>	<p>winning at a gambling game.</p> <p>A2: BB – shown as being very close to MP (even by being on a bread plate, possibly associated with being as good as bread) and an essential aspect of his narrative. Through the animation, the book is also shown as coming to life.</p> <p>A3: Australia/ns – the Nullarbor Plain is the ‘face’ of Australia in this scene. The animated map in the book is used to provide factual information on its geography with a focus on south-western regions. Finally, the three depictions of MP interacting with Australia that summarise the episode focus on the positives of money: the nation’s riches is represented by gold bars; the luxury of the train is what differentiates past and present in the desert; gambling (and winning) is to be celebrated</p> <p>A4: trains – same as above</p>	<p>A2: stative (<i>laying on a table</i>); receptive (<i>being flicked through</i>), agentive (<i>animated, opening itself and ‘mutating’ with the route appearing</i>)</p> <p>A3: receptive (being travelled across); stative (having gold); agentive (gambling)</p>	<p>‘conquest’ of the Nullarbor Plain is one of the key narratives of the episode, and its traversing occupies almost 20% of the whole episode. At first analysis, Australia is presented through a variety of connotative lenses. However, the negative connotations only refer to the Nullarbor Plain and serve to make its ‘conquest’ even more worthy of praise. The means through which the conquest was accomplished, i.e. the railway, is again presented in very positive terms. Finally, another important actor is introduced in this scene, the British, which is something that will be expanded on as the programme develops. The final observation relates to the monetary essence of the relationship between MP and Australia: the focus on gold, luxury and gambling reflects the capitalist socio-cultural paradigm whereby money is</p>	
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	<p><u>Fremantle</u>, where British convicts and then orphans first set foot in <u>Australia</u>. On my journey, I'll marvel at the <u>nation's riches</u>... (01:55-02:36)</p> <p>MP: "What would they be worth, do you think?" JC: "Probably just shy of \$2 million sitting right in front of us." (02:37-02:40)</p> <p>MP: Traverse the desert in style... MP: "Explorers perished crossing this plain. Today, it's a little easier" MP: And take a gamble in the <u>outback</u>. (02:42-02:51)</p>	<p><i>railway, route, the mighty Indian Pacific railway)</i></p> <p>A5: British (<i>British convicts, orphans</i>)</p>	<p>A5: agentive (<i>set foot</i>)</p>			<p>Shot of MP sitting on another train, followed by a mix of shots taken from this episode that visualise the summary made by MP: the gold bars, MP's luxurious room on the train and MP winning at a gambling game (02:31-02:57)</p>	<p>A5: British – not represented</p>	<p>A4: agentive (<i>running, transporting people</i>)</p> <p>A5: not represented</p>	<p>the engine of progress and society and something to aspire to, as it provides us with higher standards of living and status.</p>	
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Part 2: Hugh Hamilton Wines (02:57-08:23)

Themes: Winemaking in South Australia

Topics: History of winemaking in Australia, Hugh Hamilton Wines, Richard Hamilton, British settlers.

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), Britain/ British (A5), Hugh Hamilton Wines (A6), Mary Hamilton (A7), Richard Hamilton (A8).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
02:57 – 08:23		<p>MP: In 1836, these rolling hills and fertile valleys became part of a new kind of British colony. MP “The white settlements in New South Wales and Tasmania had been established as penal colonies, but South Australia, by sharp contrast, was created by voluntary emigrants who were free men. Adventurous and entrepreneurial, some of them saw wine as a good business, and the guidebook tells me that, “Claret and Burgundy types are now produced. Total yield in 1911 was nearly six million gallons, of which over half came from South Australia.” (03:03-03:45) MP: Hugh Hamilton Wines is Australia's</p>	<p>A1: MP (me x4, Michael, I) A2: BB (the guidebook) A3: Australia/ns (these rolling hills and fertile valleys, New South Wales, Tasmania, South Australia x5, at Glenelg in Adelaide, this state, the new colony of South Australia, South Australians, other Australians x2) A5: British (British colony, the white settlements, penal colonies, voluntary migrants, free men, adventurous</p>	<p>A1: receptive (tells / tell me x3); agentive (I think) A2: agentive (tells me) A3: stative (valleys became part, are they different); receptive (South Australia was created, called South Australia); agentive (this state produces, other Australians think) A5: receptive (settlements had been established, colony that was not yet formed); agentive (created by voluntary migrants, some saw); stative (were free men,</p>	<p>Guitar arpeggio and keyboard, slow / medium tempo. G String instrument (possibly a fiddle?); slow tempo. G Acoustic guitar, medium/fast tempo. F</p>	<p>Some live noises and bird sounds during the interview (03:47-06:30) Sound of paper being stripped from around the bottleneck (07:12) Sound of bottle being opened and wine being poured into glasses (07:43-07:50)</p>	<p>Wide aerial shots of a green, lush valley covered by vineyards in a sunny day, insert of a shot of MP walking through a vineyard (LS), again dressed in a colourful outfit (bright dark blue trousers, white shirt and pink jacket, also wearing a traditional Australian hat) (02:57-03:16) Shot of MP standing in the middle of a vineyard with the BB in his hands, from which he is also shown reading (LS, eye-level) (03:16-03:46) Close-up shot of red grapes on the vine, followed by an aerial shot of a</p>	<p>A1: MP – as well as the usual CU and MCU shots, MP is portrayed through some LS shots that place him in the beautiful, lush valley where HHW is located. We also see him for the first time wearing a traditional Australian hat, which could hint at his willingness to embrace the local culture. A2: BB – shown as being read by MP in the vineyard. A3: Australia/ns – shown through aerial shots of the green, lush valley where HHW is located. A5: British – they are not shown as settlers or, except</p>	<p>A1: agentive (walking, talking, tasting wine, reading) A2: receptive (being held and read) A3: stative (panorama and aerial shots) A5: not represented</p>	<p>This part introduces the viewer to a number of themes, but predominantly winemaking in Australia and the difference between people who had been sent to Australia as convicts and people to had moved to Australia out of their own choice. Interestingly, it has nothing to do with trains and railways, which are completely absent from this part. The narrative around the free settlers is developed through a character, Mary Hamilton, and her business, Hugh Hamilton Wines, as the living testimony of the efforts of one man and his family (the focus is clearly on him as we are</p>	<p>P3: Admiration and awe for the people who built the infrastructure and industries of the country. Their resilience, bravery and courage (Q, item 12) P3: I was interested in the wine producer and how it was started by a man from Kent (Q, item 14) JC: OK, so, one thing that you found interesting was “the wine producer and how it was started by a man from Kent?”. P3: Yeah, that's right, from Dover. A smuggler, I think. They said he was a smuggler [LAUGHS]. Which is not... JC: A smuggler at night, wasn't it? P3: Yeah, and he used to bring things over</p>

		<p><u>oldest surviving family wine business.</u> Its boss, Mary Hamilton, can trace the company's roots back six generations to <u>one of those first settlers.</u> MP: "Mary, hello." MARY HAMILTON: "Hello, Michael." MP: "What a <u>glorious location for the vineyard.</u>" MH: "It's beautiful, isn't it?" MP: "Your business was begun, I think, by your <u>great—great—great—grandfather.</u>" MH: "That's right." MP: "Tell me about <u>him.</u>" MH: "Richard Hamilton was a tailor on the high street of Dover in Kent. And at <u>the age of about 47,</u> which in equivalent terms would have made him a very old man, he packed up his whole life, went and put down £80, which would've been his life savings, on 80 acres in a <u>colony that was not yet formed,</u> called <u>South Australia.</u>" MP: "Absolutely <u>amazing.</u> And he had a family, presumably?" MH: "Yes, he had nine children. And so I guess he rolled the dice on their future, as well. Packed them all up, and they hopped on this ship called the</p>	<p>and <i>entrepreneurial, some of them, a colony, the pioneers)</i></p> <p>A6: HHW (<i>Hugh Hamilton Wines, Australia's oldest surviving family wine business, the company, glorious location, the vineyard, beautiful, business, Australian wine, an industry of more than 40 billion Australian dollars, here they</i>)</p> <p>A7: MH (<i>boss, Mary Hamilton, Mary x2, I x4, you x4, in awe of what he did, we x2, our Adelaide accent, a bit posh, a little bit English, South Australians, proud that they arrived in a free settled state</i>)</p> <p>A8: RH (<i>one of those first settlers, great—great—great—grandfather x2, Richard</i></p>	<p>'implied' were adventurous and entrepreneurial)</p> <p>A6: stative (<i>is Australia's ... / beautiful, Australian wine is an industry ...</i>); receptive (<i>was begun</i>); agentive (<i>they grow</i>)</p> <p>A7: agentive (<i>can trace, 'implied you' tell x3, guess, speculated, make of, think x2, chose, suppose, arrived</i>); stative (<i>are different / proud that they arrived ... , to be a bit posh</i>); receptive (<i>we get ribbed, you're thought</i>)</p> <p>A8: agentive (<i>begun by your great ... , he packed up x2 / went / put / rolled / wanted, they</i></p>	<p>major scale (06:31-06:54)</p> <p>Ukulele and keyboards , medium /fast tempo. G key, G major scale (08:23 to the end of part)</p>	<p>Sound of glasses touching during the toast (08:22)</p>	<p>vineyard and a distant shot (low angle) of a man supervising some wine production processes; followed by another aerial shot of MP walking through the vineyard; followed by a distant side shot of MP still walking; followed by a shot from behind of MP walking (MS, eye-level) and eventually meeting MH (who wears black jeans and a black blouse) who is approaching from a distance and greeting her with a handshake; followed by another aerial shot of the vineyard over the words 'what a glorious location... beautiful, isn't it' (03:46-04:12)</p> <p>Frontal shot of MP (on the left) and MH (on the right) walking through the vineyard while talking (MS, with some CU and one distant shot, eye-level); insert of an old B&W portrait photo of Richard Hamilton, wearing a long beard and smart black jacket;</p>	<p>through the B&W photo of RH.</p> <p>A6: HHW – the company, its ground and infrastructures are given plenty of visibility, with shots showing not only the vineyard, but also machinery and the tasting room (shown both from the outside and from the inside). The products are also given visibility through the CU of the bottles and the brand itself is given visibility, with the name of the winemakers clearly readable on both the cork and the tasting glass – a fair bit of publicity for a brand that is also sold in the UK.</p> <p>A7: MH - MCU and CU shots help create proximity with this actor, who is shown as an expert winemaker as well as a proud South Australian.</p> <p>A8: RH – this actor is only shown in a B&W photo and, indirectly, through the reproduction of the newspaper article about him, that describes him as a black sheep.</p>	<p>A6: stative (<i>panorama and aerial shots</i>); receptive (<i>as in the product being produced, drunk, enjoyed, showcased</i>)</p> <p>A7: agentive (<i>walking, talking, tasting wine</i>)</p> <p>A8: stative (<i>portrait photo and writing in newspaper</i>)</p>	<p>not told anything about the other family members). All the actors are portrayed in a positive light, particularly, the business itself and Richard Hamilton. Although some negative connotations about RH are brought up through MH's story and the newspaper article (him being a smuggler and hence a black sheep), these are shrugged off by both MP and MH as mischievous, rather than criminal, character traits. The final judgement on him and his fellow 'pioneers' is of extraordinary individuals, who are 'adventurous and entrepreneurial' and showing 'incredible tenacity'. No comments or discussions are made with regards to their actions once in Australia against First Nation People (the Kaurna people specifically for this area) and on how ethical it was to dispossess these people of land they had inhabited for thousands of years. There is also an element of</p>	<p>from France, land them a night. I think there are some tunnels in [NAME OF HIS TOWN] where smugglers had... going back to two hundred years or so, they were bringing in stuff. JC: What did you think about his sort of achievements, if you like, once in Australia? P3: Fantastic, wasn't it, really. If you think about it, they went to Australia with... spent all their money to invest in land and it was a gamble. They... I think, the type of people that went were that type of people that would work hard and make a success of that. JC: Yeah, I think they made it quite clear that the Western part of Australia was the one where people kind of voluntarily went, rather than... P3: Rather than the convicts. (I, lines 217-231)</p>
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		<p>Katherine Stewart Forbes. Sixteen weeks at sea, and then they docked here at <u>Glenelg in Adelaide</u>. And that's where their new life began."</p> <p>MP: "What an <u>extraordinary thing</u> to do. Have you speculated on why he wanted to make <u>a new life</u>?"</p> <p>MH: "He had two lives, it turns out. He was a tailor by day, but by the light of the moon, he was a smuggler. He was very conveniently located in Dover to be able to hop down to the beach and receive some contraband Bordeaux from France on a regular basis!"</p> <p>MP: "Oh, so he was in wine, in a way."</p> <p>MH: "He was! So, it must have been a real shock to arrive here and find that there wasn't a drop to be found. So he penned a letter possibly in desperation, an SOS, saying, '<i>For the health of the family,</i>' this was to some friends in South Africa, '<i>please send me out some grapevine cuttings.</i>' He planted probably the first grape vines in <u>South Australia</u>. He would have been producing more, from what we can see, than</p>	<p><i>Hamilton x2, a tailor x2, at the age of about 47, a very old man, he x20, his life savings, absolutely amazing, nine children, their new life x2, an extraordinary thing, two lives, a smuggler, in wine, a fabulous Australian — South Australian story, this character, incredible tenacity, the whole challenge late in life, his passion for wine, my great—great—great—grandfather Richard, Dover tailor, under a veil of mystery, Mr Hamilton Esq of Dover, a tailor and landowner of some repute, with a shop, some intrigue, Mr Hamilton, dealing in contraband, A BLACK SHEEP INDEED)</i></p>	<p><i>hopped / docked / penned / planted x2 / would have been producing / could have consumed / starts selling / did / does, to be able to hop down, receive, to arrive, find, to take on the whole challenge, moving, go, arrives, finds, arrived, leaves, to have left, to have been dealing);</i> stative (RH was a tailor x2 / smuggler / located / in wine, <i>made him</i> a very old man, <i>would have been</i> his life savings, <i>he had</i> a family / nine children / two lives, their new life <i>began, does he mean, 'implied' is A BLACK SHEEP INDEED);</i> receptive (<i>is believed, intrigue surrounds Mr Hamilton, who's rumoured</i>)</p>			<p>insert of an aerial shot of the vineyard with MP (and MH?) walking; insert of other aerial shots of the vineyard; insert of aerial shots of MP and MH walking; insert of a still shot from inside the vineyard (04:12-06:30)</p> <p>Aerial shot of the vineyard followed by an aerial shot of the building where the testing room is; followed by a shot from behind of MP and MH going up the steps leading to the testing room (ES, low-angle); followed by a frontal shot of the two walking towards the entrance door (ES, eye-level); followed by a shot of the two walking through the testing room (ES, eye-level) (06:30-06:45)</p> <p>Frontal shot of MP and MH stopping by a table with two wine glasses and a bottle of wine (MS, slight low-angle); insert of the vineyard as seen from the tasting room; insert of MP and MH sitting at the table (distant,</p>			<p>promotion of HHW, as bottles are showcased, and the product is tasted and appreciated. The name of the company if made clearly visible on branded objects such as the bottle cork and the tasting glasses. It is worth noting that this product can be bought in the UK (e.g. in Waitrose) and is at the higher end of the supermarket price range.</p>	
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	<p><i>he could have personally consumed. So, he probably starts selling it to the neighbours.”</i></p> <p>MP: “<u>A fabulous Australian — South Australian story. And what <i>do you make of this character, your great—great—great—grandfather?</i> What <i>does he mean to you?</i>”</u></p> <p>MH: “<u>In awe of what he did, but the pioneers generally, I think it shows incredible tenacity just to even take on the whole challenge late in life of moving as far away as you could possibly go on the promise that life would be better here, and then arrives and finds that his passion for wine is not accommodated. So, he does something about it.</u>” (03:47-06:30)</p> <p>MP: Today, <u>Australian wine is an industry of more than 40 billion Australian dollars. And this state produces more than half of it. Here, they grow 8 different varieties on 80 acres.</u></p> <p>MP: “Well, <u>Mary, you certainly chose the right spot for your tasting room, didn’t you?</u>”</p> <p>MH: “It looks different every day, which makes life interesting.”</p>						<p>eye-level); followed by a shot of MP (on left) and MH (on right) sitting at the table (MS, slight low-angle) with MH handling the bottle of wine; insert of three bottles of the same wine as MH is holding, in the foreground coming into focus, with the vineyard in the background; close-up shot of the paper wrapped around the neck of the bottle and MP’s fingers touching it; close-up shot of MH’s hand taking the paper off the bottle and handing it over to MP; close-up shot of MP’s hands holding the paper, followed by close-up shot of the paper, clearly showing the written content, which is read out loud by MP; insert close-ups of MP uttering the words ‘under a veil of mystery’ and ‘some intrigue... English Channel’; close-up of the corkscrew, with Hugh Hamilton written on it clearly visible, coming out of the bottle and of a glass starting to being filled; frontal</p>				
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		<p>MP: "Ah! Now, <i>tell me</i> about this fellow here." MH: "So, this is our 1837 Bloodline Shiraz, 1837 being the year that <i>my great—great—great—grandfather Richard arrived</i> in <u>South Australia</u>. It's what <i>he planted</i> first." MP: "What is this wrapped around it?" MH: "This is <u>Richard Hamilton</u>'s story." MP: "That goes on every bottle?" MH: "This goes on each bottle." MP: "July 28th, 1837, The Kent And Surrey News And Advertiser. <i>'Dover tailor leaves for the new colony of South Australia under a veil of mystery. Mr Hamilton Esq of Dover, a tailor and landowner of some repute, with a shop on Snargate Street, is believed to have left with his family. Some intrigue surrounds Mr Hamilton, who's rumoured to have been dealing in contraband Bordeaux from across the English Channel. A BLACK SHEEP INDEED!'</i>" (06:32-07:42)</p> <p>MP: "Mm! It's a lovely, rich, generous wine, isn't it? <i>Tell me</i> about <u>South Australians</u>. <i>Are they</i></p>					<p>shot of the two with MH pouring the wine (slight high-angle); medium shot with focus on the glasses while MP and MH take a sip, followed by close-up of MP drinking and a close-up of one of the glasses with 'Hugh Hamilton' written on it clearly visible; shot of MP and MH talking (MCU, slight high-angle); medium distant shot of MP and MH sat at the table, followed by shot of MP and MH toasting (MCU, slight low-angle); final shot of vine leaves from a low angle, with the sun in the background (06:45-08:27)</p>				
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		<p>different from other <u>Australians?</u>"</p> <p>MH: "<i>I think other Australians think we're</i> different. <i>We often get ribbed</i> a little bit for <u>our Adelaide accent.</u>"</p> <p>MP: "<i>You're thought to be a bit posh?</i>"</p> <p>MH: "Oh, <u>a little bit English</u>, yeah. <i>I suppose</i> maybe <i>South Australians are</i> quite proud that <u>they arrived in a free settled state</u>, as opposed to arriving in chains."</p> <p>MP: "Ha—ha! Very nicely put."</p> <p>MH: "Cheers."</p> <p>MP: "To the free state!" (07:52-08:22)</p>								
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Part 3: Adelaide and tango (08:27-14:31)

Themes: Adelaide and tango.

Topics: Adelaide, Colonel William Light, tango

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), Britain/ British (A5), Adelaide (A9), Colonel William Light (A10), man (A11), woman (A12), tango (A13), Andrew Gill (A14), Adrienne Gill (A15)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
08:27 – 11:28	Adelaide	<p>MP: Just west of <u>McLaren Vale</u>, at <u>Seaford</u>, <u>I'm taking</u> the <u>Adelaide Metro</u> into <u>the city</u>. (08:29-08:35)</p> <p>MP: "<u>Bradshaw's tells me it comprises two towns</u>. 'South of the river, <u>the commercial division</u>, and <u>the seat of government</u> six miles from the sea. <u>North Adelaide is laid out with the private residences of the wealthy on a gently rising hill</u>.' <u>Adelaide had a reputation for being grand, even posh</u>. From what <u>my guidebook tells me, it was also well planned</u>.'" (08:43-09:08)</p> <p>MP: Stretching for 12 miles between the <u>gulf of St Vincent</u> and the <u>Adelaide Hills</u>, <u>Australia's fifth—biggest city is famed for its green credentials, affordable rents, and laidback lifestyle</u>.</p>	<p>A1: MP (I x2, me x2)</p> <p>A2: BB (Bradshaw's, my guidebook)</p> <p>A3: Australia/ns (McLaren Vale, at Seaford, gulf of St Vincent, Adelaide Hills, Australia)</p> <p>A4: trains (Adelaide Metro)</p> <p>A5: British (Queen Adelaide, wife of Britain's King William IV)</p> <p>A9: Adelaide (the city x2, it x3, two towns,</p>	<p>A1: agentive (I'm taking, I've heard it); receptive (tells me x2)</p> <p>A2: agentive (tells x2)</p> <p>A3: /</p> <p>A4: receptive (taking the Adelaide Metro)</p> <p>A5: receptive (named after)</p> <p>A9: stative (comprises two towns, South of the river</p>	<p>Ukulele and keyboards, medium/fast tempo. G</p> <p>Live street noises (09:41-09:57)</p> <p>Live street noises (10:24-10:50)</p> <p>Same music as before. G</p> <p>Live street noises (11:04-11:28)</p> <p>Piano piece, gentle, medium tempo. C</p> <p>key, G major scale</p> <p>key, C minor scale</p>	<p>Train live noises (08:34-09:28)</p> <p>Live street noises (09:41-09:57)</p> <p>Live street noises (10:24-10:50)</p> <p>Live street noises (11:04-11:28)</p>	<p>Frontal shot of MP walking on what looks like a bridge, same outfit as previous part (LS, slight low-angle); followed by a shot of other people walking; followed by a shot from behind of MP boarding a metropolitan train (LS, slight low-angle); followed by shot of the train doors closing and of the train departing (08:27-08:43)</p> <p>Shot of MP on the train, reading from the BB (CU, slight low-angle showing the book and MP on the left as well as the aisle of the train on the right); insert of the book page MP is reading from (08:43-09:08)</p> <p>Shot of the sea from the train window; followed by shot of MP on the train (MS, low-angle); followed by shot of the</p>	<p>A1: MP - in this scene, MP is often shown from a slight low angle, which could reinforce his status as an authoritative and trustworthy host. He is also shown as expertly handling city plans and pointing at places on it.</p> <p>A2: BB - as well as shown being read by or in the hands of MP, the close-up shot of one of the pages from which MP is reading reinforces the authenticity of what MP is saying.</p> <p>A3: Australia/ns - people are shown walking in the streets and in the train station.</p>	<p>A1: agentive (talking, walking, reading, analysing documents); receptive (being transported)</p> <p>A2: receptive (being read and carried)</p> <p>A3: agentive (walking)</p>	<p>As well as showcasing the city of Adelaide, this scene seems to be a tribute to the person who was responsible for its planning and design, Colonel William Light. Both the city and CWL are shown in a very positive light across the modes. The minor scale of the gentle piano music that accompanies the description of 'Light's Vision' seems adding nostalgia, rather than sadness, to it, almost to say, 'these were the great men we once had'. The two people interviewed in the street are called in to corroborate MP's opinion that CWL's legacy should be seen as a positive</p>	

		<p><i>Named</i> after <u>Queen Adelaide</u>, wife of <u>Britain's King William IV</u>, <i>its location was hotly debated</i>. But <i>the surveyor general of the new colony, Colonel William Light, pressed ahead</i> with <u>his plan to create a perfect capital</u>. <i>It was to be laid out</i> north and south of the River Torrens, <i>encircled</i> by green open space. <i>A statue known as Light's Vision looks down</i> over the city from Montefiore Hill.</p> <p>MP: "<i>He created</i> a design with <u>lovely squares</u> in the southern part, and here are the villas of the wealthy ascending the hill. And <i>he surrounded</i> the whole thing with nearly 2,500 acres of parkland. <i>He said</i> that <i>he would leave</i> it to posterity to judge whether <i>he was</i> <u>worthy of praise or shame</u>. <i>His design is still recognisable in the city</i> today, and <i>it has proved to be enlightened</i>." (09:31-10:51)</p> <p>MP: With its grid pattern, wide streets and open spaces, <i>Light's masterplan was well ahead of its time</i>, and <i>seems</i> to me <u>ideal for modern urban living</u>. MP: "What <i>do you think of the plan of your city</i>?" MAN: "<i>I think it's pretty good</i>, actually." MP: "Yeah?"</p>	<p><i>the commercial division, the seat of government, North Adelaide, the private residences of the wealthy on a gently rising hill, Adelaide, a reputation for being grand, even posh, well planned, Australia's fifth—biggest city, famed for its green credentials, affordable rents, laidback lifestyle, its location, a perfect capital, lovely squares, your city, the 20 Minute City, big city, we, a big little city)</i></p> <p>A10: <u>CWL</u> (the surveyor general of the new colony, Colonel William Light, his plan, a statue known as Light's Vision, he x5, worthy of praise or shame, his design, still recognisable, enlightened, Light's masterplan, well ahead of its time, ideal for</p>	<p>'implied' are the commercial ..., North Adelaide is laid out, Adelaide had, it was well planned, city is famed, we are a big little city); <u>receptive</u> (named after, location was hotly debated, was to be laid out, encircled by, called the 20 ...)</p> <p>A10: <u>agentive</u> (pressed ahead, to create, looks down, created, surrounded, said, would leave); <u>stative</u> (was worthy ..., his design is still recognisable, masterplan was well ahead, seems ideal, the plan is pretty good / logical / easy to get around, it has</p>	<p>(09:30-10:23)</p> <p>Classical music; brass and string instruments. Medium / fast tempo. <u>D key, D major scale</u> (10:50-11:07)</p>		<p>train from the outside; followed by a over-the-shoulder shot of MP looking outside the window (CU, low-angle); followed by a shot of a train running; followed by a shot of people in a train station walking past the camera; followed by a frontal shot of MP walking on the platform (MS, slight low-angle); followed by a shot of MP walking past the camera in the train station (LS, very low-angle) (09:08-09:30)</p> <p>Shot of people crossing a road; followed by two aerial shot of Adelaide; followed by a shot of the railway building (LS, low-angle); followed by shot of MP walking out of the station, putting his hat on and crossing a street (LS, slight low-angle); followed by two urban shots; followed by shot of MP walking by a fountain (LS, slight low-angle); followed by shot of building and tilting down to MP approaching from the opposite side of the road; insert of a drawing showing a town in the background, some shepherds in the foreground on the left and a group of imperial soldiers (recognisable by the red shirt with</p>	<p>A4: <u>trains</u> – as well as similar shots to the ones seen in previous scenes (interior and exterior of modern, well-kept vehicles), the low-angle shot of the railway building reinforces the idea of this means of transport for the programme and beyond.</p> <p>A5: <u>British</u> – represented by the imperial soldiers in the drawing, marching.</p> <p>A9: <u>Adelaide</u> - is shown through a varied number of shots (including aerial ones) that showcase her modern and green characteristics.</p> <p>A10: <u>CWL</u> – William Light is represented in an old drawing (FS, eye-level), showing him in uniform, standing by a rock and holding either a document tube holder or a monocular telescope. He is also represented through the statue</p>	<p>A4: <u>agentive</u> (running, transporting people)</p> <p>A5: <u>agentive</u> (marching)</p> <p>A9: <u>stative</u> (panorama and aerial shots, planning maps)</p> <p>A10: <u>stative</u> (standing both in the drawing and as a statue); <u>agentive</u> (pointing in the statue version)</p>	<p>one, 'worth of praise [rather than blame]'. As it was for the previous scene, there is no questioning of how ethical it was to claim the vast area of land as belonging to the British sovereign, particularly considering that, if it was the best possible spot to build a city, chances are that at least parts of it were used by the Kaurna people before the arrival of the Europeans.</p>	
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	<p>MAN: “<u>It’s pretty logical and easy to get around.</u>” MP: “<u>I’ve heard it called The 20 Minute City</u>, what does that mean?” WOMAN: “Cos it takes 20 minutes to get everywhere!” MP: “And is that true?” WOMAN: “<u>I actually think</u> it is. 20 minutes to, like, half an hour. Maybe 35!” MP: “Well, that’s quite unusual for <u>big cities.</u>” WOMAN: “Well, <u>we’re</u> kind of like a <u>big little city.</u>” (10:53-11:27)</p>	<p><i>modern urban living, the plan, pretty good, pretty logical, easy to get around)</i></p> <p>A11: Man (<i>you, I</i>) A12: Woman (<i>I</i>)</p>	<p><i>proved to be enlightened)</i></p> <p>A11: agentive (<i>think x2</i>) A12: agentive (<i>think</i>)</p>		<p>white cross) walking away from the town, on the right-hand side; insert of a drawing of (presumably) Colonel William Light; followed by shot of MP walking (ES, slight high-angle); followed by aerial view of city; followed by shot of MP arriving at some panorama spot (ES, slight high-angle); followed by shot of the statue of Colonel William Light (LS, very low-angle); followed by close-up shots of an old city plan and MP’s fingers pointing at parts of it and medium close-up of MP looking at it; followed by frontal shot of MP walking along the banister of the panorama spot, which a bronze plaque visible with Light’s Vision written on it (MS, eye-level); followed by a shot of MP walking away from the panorama spot (ES, slight high-angle) (09:30-10:54)</p> <p>Aerial shot of Adelaide; followed by shot of MP crossing a road (LS, slight low-angle); followed by urban shots; followed by interview with two people in the street: first shot showing MP kneeling by the couple who is sitting on a bench (ES, eye-level);</p>	<p>on the ‘Light Vision’ panorama spot, and, because of the very low angle, he is shown as almost a divine figure, pointing towards the city he ‘created’ (this verb is used twice by MP in connection to CWL). Here too he is in uniform.</p> <p>A11: Man – The young white man is represented with shots to create proximity and, at a distance, shown with MP kneeling before him, almost as to say: ‘this person holds the truth and deserve reverence’. He is wearing a jacket (possibly part of a suit, but no clear) and white shirt, which suggests he is a white-collar type of worker.</p> <p>A12: Woman – Same representation as above for the young (multiracial?) woman as for the man. She is wearing a grey top and a short black shirt; her</p>	<p>A11: agentive (<i>talking</i>); stative (<i>sitting</i>)</p> <p>A12: agentive (<i>talking</i>); stative (<i>sitting</i>)</p>		
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							then MS to CU shots of all the participants while talking (slight low-angle) (10:54-11:28)	occupation is unclear.			
11:28 – 14:31	Tango	<p>MP: From its foundation, South Australia aimed to be a utopia for free settlers, with no religious discrimination or unemployment. By the 1870s, some trade unions had even achieved an eight-hour working day, creating time for rest and relaxation. (11:32-11:50)</p> <p>MP: At the time of <u>my guidebook</u>, a dance craze that began in Argentina and swept across Europe arrived on these shores. Andrew and Adrienne Gill run classes here in the park. (11:51-12:04)</p> <p>MP: “That was wonderful. I’m Michael. Great to see you. How lovely to see you both. When did the tango grip Australia?” ANDREW GILL: “1913. Very early on. Not well received at first. It was a bit scandalous. I think they worried about it corrupting society.” ADRIENNE GILL: “They thought it was too sensual for polite society, and it’s kind of interesting — I understand it because tango actually influenced a lot of the changes in fashion as well that were becoming a bit more</p>	<p>A1: MP (<i>I x2, Michael, against my better judgement, you x11, your arm(s) x2, your left hand, your shoulders, your balance</i>)</p> <p>A2: BB (<i>my guidebook</i>)</p> <p>A3: Australia/ns (<i>South Australia, a utopia, with no religious discrimination or unemployment, some trade unions, time for rest and relaxation, these shores, Australia, they x3, changes in fashion, more daring, the people, a local clergyman</i>)</p>	<p>A1: stative (<i>I’m Michael, are worried</i>); receptive (<i>I’m persuaded, go up to / give / follow you</i>); agentive (<i>to have a go, you can do / can invite / can bring and complete / take / relax / let drop / need to do / stand / go / can walk / avoid / walk, bringing your left hand, standing</i>)</p> <p>A2: /</p> <p>A3: agentive (<i>aimed to be a utopia, had even achieved an eight-hour ..., creating time, worried, thought, loved, to condemn it as voluptuous ...</i>); stative (<i>changes in fashion were becoming more daring, were attracted</i>)</p>	<p>Classical music; brass and string instruments. Medium / fast tempo. C key, G major scale (11:28-11:50)</p> <p>Tango music. D key, D minor scale (11:51-12:15)</p> <p>String instrument, classical music; medium / fast tempo. C key, C major scale (12:53-13:10)</p> <p>Tango music. A key, A minor scale</p>	<p>Live street noises (12:16-12:53)</p> <p>Live street noises (13:12-14:06)</p> <p>Live street noises (14:23-14:31)</p>	<p>Shot of MP crossing a road, with cityscape in the background (ES, low-angle); insert of a drawing showing (presumably) Adelaide towards the end of the XIX century, with many people in the streets and various shops and businesses; insert of an old black and white photo showing a very large gathering of people superimposed to the words ‘some trade unions’; shot of MP walking by a stretch of water and of 5 people on a rowing boat over the words ‘rest and relaxation’ (ES, slight high-angle) (11:28-11:51)</p> <p>Shots of tango dancers in the foreground, with MP walking towards them in the background; close-up of dancing shoes moving and shot of a group of four pairs of dancers (ES, slight high-angle); shot of the Gill couple while dancing (MCU, eye-level); over-the-shoulder shot of MP approaching the dancers, taking his hat off and stopping to watch; more shots of the different pairs</p>	<p>A1: MP – back to eye-level shots, rather than low-angle (expert or authoritative shots) to match his beginner level as tango dancer</p> <p>A2: BB – not represented</p> <p>A3: Australia/ns – the trade unions are the main Australian actor showed, used an old B&W photo and they are shown as powerful in the sense of being surrounded by a very large gathering of people. Moreover, some people are showing rowing on a river.</p> <p>A5: British – shown though old drawing of Adelaide as the ‘free settlers’</p> <p>A9: Adelaide – shown both through old photos and drawings and</p>	<p>A1: agentive (talking, walking, dancing)</p> <p>A2: not represented</p> <p>A3: agentive (addressing and gathering people, rowing on a river)</p> <p>A5: agentive (walking in the streets)</p> <p>A9: stative (<i>old photos and drawings, urban shots</i>)</p>	<p>This scene introduces a cultural element to the programme by focussing on Tango. This is framed in a wider social picture that portrays South Australia as a very idyllic place where free settlers (as opposed to convicts) managed to achieve contemporary work-life balance standards, partly through the founders’ vision (‘from its foundation’) and partly through social struggle (‘some trade unions’). Australia/ns are indeed shown in a positive light across the modes, particularly the linguistic and music ones. What is not clarified, however, is whether this praise-worthy social set up was enjoyed by all social classes or only by the more privileged ones. Tango as an example of activity within such work/life balance is also shown in a positive light; the</p>	<p>JC: OK, so, you enjoyed the programme in general “it was interesting and amusing / entertaining”. Anything you want to add in that sense? I mean, you have mentioned quite a few reasons why you thought it was interesting and amusing. Can you recall any bits that were particularly amusing? P3: I remember the dancing bit, that was quite funny. The lady hugged him and said, “That could be a bit intimidating”. And he said “I quite enjoy it” (1, lines 195-200)</p>

		<p>daring too, so... You know, but <i>the people loved it. They were attracted to this new phenomenon, and it was taking off</i> all over the world, actually.” (12:16-12:53)</p> <p>MP: <i>Adelaide’s Tivoli Theatre tapped into the new trend. Free lessons were given</i> daily, followed by performances known as ‘tango teas’, prompting a local clergyman to condemn it as ‘voluptuous, sensuous, amorous dancing’.</p> <p><i>Against my better judgment, I’m persuaded to have a go.</i></p> <p>ADRIENNE: “<i>The embrace is</i> really important. So, <i>I can’t just go up to you</i> and just give you a massive hug like this. This...”</p> <p>MP: “No, no, no”</p> <p>ADRIENNE: “...would be a bit intimidating, wouldn’t it?”</p> <p>MP: “Ah, it was OK, actually!”</p> <p>ADRIENNE: “So, what <i>we could do, there’s a bit of a nice way to invite</i> a woman into <i>your arms</i>. So, what <i>you can do</i> is <i>what you can invite me</i> by <i>bringing your left hand up</i> and <i>I can acceptance</i> that. <i>You can bring your arm</i> just across <i>my back</i> and <i>complete</i> the embrace.”</p> <p>MP: “Oh.”</p>	<p>A5: British (free settlers)</p> <p>A9: Adelaide (Adelaide’s Tivoli Theatre)</p> <p>A13: Tango (dance craze, the Tango, a bit scandalous, too sensual, tango, this new phenomenon, the new trend, free lessons, performances known as ‘tango teas’, voluptuous, sensuous, amorous dancing, the embrace, the way to invite)</p> <p>A14: Andrew (Andrew Gill, I x2)</p> <p>A15: Adrienne (Adrienne Gill, I x3, we, a woman, me x2, my back, her, her toes, her feet)</p>	<p>A5: /</p> <p>A9: agentive (tapped into)</p> <p>A13: stative (it was a bit scandalous / too sensual, the embrace is really important, there is a nice way); agentive (craze that began, swept, arrived, grip, corrupting, influenced, was taking off, prompting); receptive (not well received at first, lessons were given, followed by, clergyman to condemn it as voluptuous ...)</p> <p>A14: agentive (run classes, think, can see)</p> <p>A15: agentive (run classes, understand, can’t just go, give, could do, can accept, to follow); receptive (invite a woman / me, go towards her,</p>	(14:07-14:23)		<p>dancing; shot from behind of MP approaching the Gill couple and shaking their hands with his hat in the foreground left on one of the bollards (ES, eye-level); shot of MP (on left) and the Gills (on right) talking (MS, eye-level); insert of a wide shot showing a plane flying over the city; insert of an old black and white photo of Tivoli Theatre; insert of two early XX century ads for tango dancing; back to the trio talking and laughing over an awkward moment; close-up of dancing details while Adrienne shows MP how to hold her; shot of MP and Adrienne dancing with no music (ES, slight high-level) and close-up of their legs and feet while dancing; shot of a nearby pelican with MP’s arm out of focus in the foreground; close-up as well as distant shots of MP and Adrienne as well as three other pairs dancing with the music; distant shot of MP kissing Adrienne’s hand after finishing and everyone applauding; shot of MP holding hand with both the Gills while thanking them (MS, eye-level) (11:51-14:31)</p>	<p>through shots of MP walking around the city. In both cases it is shown as an orderly and modern (for the time) city</p> <p>A13: Tango – it’s shown both through old ads and venues and, most importantly through the dancers and accessories they were, both of which are very smart and well-presented.</p> <p>A14: Andrew – as the other dancers (all middle-aged, white people), he is dressed in fairly formal clothing, clean-shaven and smiley. MCU shots at eye-level create proximity and a connection with the audience.</p> <p>A15: Adrienne – she is also very smartly dressed and represented through MCU and eye-level shots, as well as CU and ECU shots while dancing.</p>	<p>A13: stative (old ads); agent (dancers dancing)</p> <p>A14: agentive (talking, dancing)</p> <p>A15: agentive (talking, dancing)</p>	<p>negative connotations are attributed to what a clergyman said about it and are framed as based in the religious values of the beginning of XX century, rather than in contemporary, secular values. Everyone involved with tango are shown as smart and well-presented, possibly an association to be made between secular values and high standards and status. The minor melodies of the tango music may clash a little with such representation, but again the juxtaposition of the different modes seems to give a rather romantic view of tango and of past times that are kept in high regards by the host and the tango dancers. This scene also connects MP to the audience, by showing him in a position (the beginner tango dancer) that most viewers would probably empathise with. This creates an image of him as fallible and thus enhances proximity</p>	
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	<p>ADRIENNE: “Now, just take a deep breath and relax and let your shoulders drop.”</p> <p>ANDREW: “All you need to do is clearly stand on one, and start to go for a walk towards her.”</p> <p>ADRIENNE: “The more confidently you can walk, the easier it is for me to follow you. Look at that!”</p> <p>ANDREW: “Now, I can see you’re worried about standing on her toes.”</p> <p>MP: “Mm—hm.”</p> <p>ANDREW: “And that’s making you avoid them a lot. But if you then walk in closer to her feet, it’s actually easier for your balance.”</p> <p>MP: “OK, here it goes.” (12:54-14:06)</p> <p>ADRIENNE: “Thank you so much.”</p> <p>MP: “Thank you. Thanks.”</p> <p>ANDREW: “Well done!”</p> <p>MP: “Thank you, both.” (14:25-14:31)</p>		<p><i>standing</i> on her toes)</p>								<p>and trust in the host on the part of the audience.</p>	
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Part 4: Train journey across the Nullarbor Plain (14:31-26:23)

Themes: Crossing the Nullarbor Plain

Topics: Building the railway, the Indian-Pacific train, life on the train.

Actors: Michael Portillo (A1), Bradshaw’s Book (A2), Australia/ Australians (A3), trains (A4), Britain/ British (A5), Adelaide (A9), check-in lady (A16), Matt (A17), Nullarbor Plain (A18), Debb Mann (A19), railway construction workers (A20), Cook (A21), train driver Mark (A22), the audience (+ MP) (A23), couple on train (A24), train passengers (A25), head chef Sam Markham (A26)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
14:31 – 16:33	The Indian Pacific Train	<p>MP: As evening descends, <i>I must bid farewell</i> to <u>Adelaide</u> <i>to embark</i> on the <u>journey of a lifetime</u>.”</p> <p>MP: “Good evening.”</p> <p>CHECK-IN LADY: “Hello, how are <u>you</u> today?”</p> <p>MP: “Very well, thank you.”</p> <p><i>Travelling</i> to <u>Kalgoorlie</u>, please.”</p> <p>CL: “Yes, no worries.”</p> <p>MP: “How long will it take?”</p> <p>CL: “<u>30 hours</u>.”</p> <p>MP: “<i>What a trip</i>.”</p> <p>CL: “There’s your passport back.”</p> <p>MP: “Thank you so much.”</p> <p>CL: “<i>You’re</i> in carriage G, room <u>number one</u>.”</p> <p>MP: “Yes.”</p>	<p>A1: MP (<i>I</i> x4, <i>you</i> x4, <i>Michael</i>, <i>me</i> x2)</p> <p>A3: Australia/ns (<i>Kalgoorlie</i> x2, <i>Sydney</i>, <i>Perth</i>)</p> <p>A4: trains (<i>the journey of a lifetime</i>, <i>30 hours</i>, <i>what a trip</i>, <i>carriage G</i>, <i>room number one</i>, <i>the night train</i>, <i>not just any night train</i>, <i>the Indian Pacific</i>, <i>very nice lounge</i>, <i>sculpted a bit</i>)</p>	<p>A1: agentive (<i>I must bid farewell / am boarding / ‘ll be travelling / ‘ll be crossing, to embark, travelling, you go through, turn</i>); stative (<i>you’re in carriage ...</i>); receptive (<i>waiting for / looking after you, awaiting me</i>)</p> <p>A3: /</p> <p>A4: stative (<i>what a trip ‘implied’ this is, ‘implied’ this is a very nice lounge / sculpted / just for the people / one of the world’s epic railways / a modern design ...</i>, <i>stretching almost ...</i>); receptive (<i>boarding the train ...</i>)</p>	<p>Classical music; string instruments; medium / fast tempo. D key, D major scale (14:31-16:30)</p>	<p>Live noises (14:44-15:05)</p>	<p>Shot of the river from previous part, followed by night shot of the city from the river and another aerial shot of a lit-up Adelaide at night; shot of MP entering a train station taking his hat off (ES, eye-level); followed by shot of people on a platform; followed by a shot behind the back of MP approaching the check-in desk for the Indian Pacific train; shots of MP (on right) and check-in lady (on left) doing the check-in (MS, eye-level); CU of MP’s boarding card being placed on the hat; CU of the eagle statue (symbol of the Indian Pacific</p>	<p>A1: MP – usual MCU to CU shots, although with a slight low-angle when describing the <i>Indian Pacific</i> train.</p> <p>A3: Australia/ns – some people are shown on the train platform, walking</p> <p>A4: trains – the Indian Pacific train is shown in all its luxury and detailed shots also enhance its status (e.g. the low-angle CU of the Eagle, its symbol; or the CU of the name written on the side of the train; or the ‘Platinum’ sign of MP’s carriage, the glass of champagne)</p>	<p>A1: agentive (<i>talking, walking, boarding the train</i>); receptive (<i>being attended to by the CL and Matt</i>)</p> <p>A3: agentive (<i>walking</i>)</p> <p>A4: agentive (<i>moving</i>); stative (<i>statue, information screen and interior shots</i>); receptive (<i>being boarded</i>)</p> <p>A9: stative (<i>panorama shots</i>)</p>	<p>This scene takes the audience on the Indian Pacific train by following MP through the boarding procedure. Although it is evident that they are boarding a very luxurious train, the price is never mentioned (3,559 AUD, equivalent to 1,950 GBP, for a one-way platinum ticket from Adelaide to Perth), perhaps as this would turn a dear, but affordable dream into an unaffordable one. Every actor in this scene is shown in a positive light across the different modes, with the exception of the NP, which is depicted as a dangerous place by MP, thus setting up</p>	

		<p>CL: “To get there, you just go through the glass doors just by the eagle statue, and your attendant will be waiting for you at the door.” MP: “Turn left at the eagle.” CL: “Yes.” MP: “Thank you very much. Bye—bye now!” (14:35-15:05)</p> <p>MP: “I’m boarding the night train, and not just any night train — the Indian Pacific. I’ll be travelling more than 2,000km to Kalgoorlie. That’s almost half the total distance between Sydney and Perth. And I’ll be crossing the Nullarbor Plain, the most formidable barrier, the most inhospitable environment ever encountered by the white man.” (15:13-15:36)</p> <p>MP: “Good evening. G1 for me.” MATT: “G1?” MP: “Yes.” MATT: “Michael?” MP: “Yes.” MATT: “G’day, Michael. My name’s Matt. I’ll be looking after you for your trip.”</p>	<p><i>like a yacht or a private plane, just for the people in this carriage, one of the world’s epic railways, stretching almost 2,500 miles from the Pacific Ocean on the east to the Indian Ocean on the west, a modern design, very spacious indeed)</i></p> <p>A9: Adelaide (Adelaide)</p> <p>A16: CL (you)</p> <p>A17: Matt (your attendant, Matt, I)</p> <p>A18: Nullarbor (Nullarbor Plain, the most formidable barrier, the most inhospitable environment ever encountered by the white man)</p>	<p>A9: receptive (bid farewell to Adelaide)</p> <p>A16: /</p> <p>A17: agentive (will be waiting, I’ll be looking after you)</p> <p>A18: stative (NP implied’ is the most formidable ...)</p>			<p>Railway company) referred to by the lady (CU, low angle); shot from behind of MP going through home doors with the eagle statue on his right; close up of the train information screen showing the details of MP’s train (14:31-15:13)</p> <p>Frontal shot of MP talking into the camera, standing by a passing train (MS then CU, slight low angle); followed by shot of MP walking past the camera and then in front of it with the train in the background and the name ‘Indian Pacific’ clearly visible (LS, eye-level); shot from behind of MP approaching the train attendant, Matt, and then shot of the two while checking details and introducing themselves – clearly visible on the right is a sign saying ‘Platinum’ that identifies the carriage MP is about to board (MS, eye-level); close-up shot of the word ‘Indian’ written on the side of the train; followed by a shot</p>	<p>A9: Adelaide – shown at night-time, all lit-up</p> <p>A16: CL – shown at work, in her work uniform, smiling</p> <p>A17: Matt - shown at work, in his work uniform, smiling</p> <p>A18: Nullarbor – not represented</p>	<p>A16: agentive (working)</p> <p>A17: agentive (working)</p> <p>A18: not represented</p>	<p>the heroic narrative of its conquest, which begins in the next scene.</p>	
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		<p>MP: "Thank you very much." MATT: "Welcome aboard." MP: "Thanks. <i>Very nice lounge, sculpted a bit like a yacht or a private plane, and <u>this is just for the people in this carriage.</u></i>" MP: <i><u>This is one of the world's epic railways, stretching almost 2,500 miles from the Pacific Ocean on the east to the Indian Ocean on the west.</u></i> MP: "<i>A modern design, very spacious indeed. Awaiting me</i> one of the great marques of French champagne. Goodnight." (15:40 - 16:30)</p>					<p>of MP entering the carriage lounge, which is very luxurious, with leather upholstery; followed by a shot of people on the platform (faces are pixelated); close-up shots of the bottom right corner of one of the window as the train departs; shot of the dining carriage; followed by a shot from behind of MP approaching his room (MCU, eye-level); close-up of the hat with the boarding card being hung on a wall lamp; followed by shot of MP in the room talking about it (MS, eye-level); followed by CU of MP's hand picking up a glass of champagne; shot of MP taking a sip (MS, eye-level); close-up of the hand putting the glass back on the table; shot of MP waving good bye into the camera before closing the door (MCU, slight low angle) (15:13-16:32)</p> <p>Fade to black</p>			
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16:33 – 20:22	Railway engineering	<p>MP: “Come in.” MATT: “Good morning, <u>Michael</u>.” MP: “Morning, <u>Matt</u>. That looks very welcome.” MATT: “Here’s <u>your green tea</u>. <u>I’ll just put</u> it here for <u>you</u>.” MP: “Thank you. <u>Are we</u> still in <u>South Australia</u>?” MATT: “<u>We’re</u> currently still in <u>South Australia</u>, but <u>we’ll soon be approaching the Nullarbor</u>.” MP: “<u>May I have a look</u> outside?” MATT: “Of course.” MP: “Ooh, <u>wildlands</u>. That looks <u>great</u>, thank you very much indeed.” MATT: “You’re very welcome.” (16:40-17:08)</p> <p>MP: “<u>Explorers perished crossing this plain</u>. Today, it’s a little easier.” MP: By federation in 1901, <u>all six states were linked by rail</u> except for <u>Western Australia</u>, where there was still a gap of over 1,000 miles between <u>Kalgoorlie and the South Australian town of Port Augusta</u>. In 1912, <u>a team set out</u> from each end <u>to lay the track</u>. Five years</p>	<p>A1: MP (<i>Michael, your green tea, you, we x5, I x2</i>)</p> <p>A2: BB (<i>my guidebook</i>)</p> <p>A3: Australia (<i>South Australia x2, wildlands, great, six states, Western Australia x3, Kalgoorlie x3, the South Australian town of Port Augusta, Ooldea, the other states x2, Perth x2, Adelaide x2, Sydney, the federal government, Australian government, Australian government, West Australian government, they x2, isolated, Porta Augusta, Cook</i>)</p> <p>A4: trains (<i>rail, the track, a transcontinental railway x2, breaking news, the project, railway communication, the/a railway</i>)</p>	<p>A1: receptive (<i>put it here for you</i>); stative (<i>are we still, we are currently</i>); agentive (<i>we’ll soon be approaching, have a look, I’d like to talk, enter, topping up, drop off</i>)</p> <p>A2: /</p> <p>A3: stative (<i>‘implied’ there are wildlands, WA government to have / to be able to travel, they felt isolated</i>); receptive (<i>were linked, joining Western ...</i>); agentive (<i>adopted by the federal government, to complete, they used to travel / found it really hard, WA had built</i>)</p> <p>A4: agentive (<i>linked by rail, joining, providing, pick up water, they’d have to move water, they’ll spend the night, returning</i>); receptive (<i>lay the track, complete the</i>)</p>	<p>Classical music; brass and string instruments. Medium / fast tempo. D key, D major scale (16:34-16:46)</p> <p>Same music as above starts again (17:08-17:50)</p> <p>Classical music; brass instruments; G key, G minor scale (19:39-20:22)</p>	<p>Live noises from the train (16:34-17:08)</p> <p>Live noises from the train (17:51-19:17)</p> <p>Live noises from the train (19:28-19:39)</p>	<p>Shots of the train running from outside; followed by shot of Matt knocking on MP’s door and walking in (in the foreground) to find MP (in the background) in bed, in his PJs, holding the BB (MS, slight high-level); followed by shot of Matt opening the blinds and of the window showing trees; followed by shot of MP in bed with a tea and the BB in his hands talking into the camera (MS, slight low angle) (16:33-17:16)</p> <p>Aerial shot of the outside landscape, savannah-like; followed by an old map showing the Australian railway and a gap between Port Augusta and Kalgoorlie that is connected by an animated black line; archive footage showing men ploughing the land with horses and a railway being built; old black and white photo of an open train carrying material; followed by a shot of MP and DM sitting at one of the train’s dining</p>	<p>A1: MP – to begin with he is shown in a fairly intimate setting, in bed and in his PJs. This could serve the purpose to reinforce the connection with the audience, who is allowed privileged, almost familial access to MP. Another interesting representation of MP is at the end, where he is shown in a hi-vis vest, thus effectively showing him as part of the crew. Effectively, both representations tend to reinforce the idea of MP as being one of ‘us’ (a family member or close friend and a worker), hence enhancing is trusted status and contributing to lower the audience’s epistemic vigilance towards the source.</p> <p>A2: BB – interesting to note the BB is with MP at all times, even in the intimacy of the bedroom, potentially meaning that reading it is not just work for MP, but also a leisure-type of activity.</p> <p>A3: Australia – shown as an old B&W map,</p>	<p>A1: agentive (<i>talking, reading, walking</i>); receptive (<i>being attended to by Matt</i>)</p> <p>A2: receptive (<i>being read</i>)</p>	<p>The main narrative in this scene is the conquest of the Nullarbor Plain, which is the only actor to be represented with negative connotations, both through the lexis and through the use of the slow, minor scale melody that accompanied its description. All involved in the effort to complete the construction of the railway are shown in a generally positive way, including the workers who did ‘an amazing job’ despite the ‘primitive tools’ they had. Not much is said, however, regarding the working conditions (pay, hours, rights) beside the fact that they were working in a hostile natural environment. In summary the main theme is the supremacy of people of nature (the conquest of the desert plain) with no regard in what the human costs may be. Finally, the scene is also used to enhance MP’s character as close to the audience, by</p>	<p>JC: So, it’s all connected with trains and railways. P3: All to do... all connected with railways, yeah. JC: So, is that a means of transport that you particularly like when travelling? P3: Erm, I do. I’m not a very experienced train traveller, but I do enjoy a train journey, usually when we are on holiday. If there is like a small railway, I do take notes and I take [NAME OF WIFE], we go and have a trip on the railway. But one of our best travel experiences actually was when we had a trip to Canada and from Vancouver we took the train to the Rocky Mountains. JC: Nice! Actually, I think you mentioned this at some point around [NAMES OF COMMON FRIENDS]. P3: Yes, I may have. And that was a fantastic journey. JC: Was it a very long train journey? P3: It was two days, but we didn’t sleep on the train. We stopped at a place called Kamloops and carried on with the journey the next day. (I, lines 56-69)</p>
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	<p>later, they met up at Ooldea on the Nullarbor Plain, having created a transcontinental railway. I'd like to talk about all that with the train manager, Deb Munn. (17:11-17:50)</p> <p>MP: "At the time of my guidebook, the transcontinental railway was kind of breaking news. 'The project joining Western Australia with the other states providing railway communication from Perth, Adelaide, and Sydney has now been adopted by the federal government.' Why was it so important to the Australian government to complete the railway?"</p> <p>DEB MUNN: "It was more so important to the West Australian government to have to travel quickly across to the other states. They felt very isolated. They used to travel by ship, which would take weeks."</p> <p>MP: "Western Australia had already built a railway from Perth to</p>	<p>x3, that, a pretty large chunk, missing, the main difficulties of building, coincides with the First World War, the railway line x2, this line, the longest stretch of straight railway track in the world, train, our drivers)</p> <p>A5: British (explorers)</p> <p>A17: Matt (Matt, I, we x3)</p> <p>A18: Nullarbor (Nullarbor, this / the plain, Nullarbor Plain x2, it x3, the largest limestone plate in the world, very porous, no freshwater, no trees to have shelter, a really harsh environment to survive, the outside temeparture can get in excess of 50 degrees, the vast Nullarbor, its name from the Latin nullus</p>	<p>railway, had built a railway, that / the railway was completed, that's still done, built the railway line, drop off our drivers); stative (railway was breaking news, that was missing, were the main difficulties, coincides with the FWW, this line includes the longest ...)</p> <p>A5: stative (perished); agentive (crossing)</p> <p>A17: agentive (put it, we'll soon be approaching); stative (are we still, we are currently)</p> <p>A18: receptive (approaching / enter the Nullarbor, perished crossing this plain); stative (it's the largest limestone ... / very porous / a really harsh environment / an amazing [...] desert, there's no fresh water / no trees, outside temperatures can get); agentive (taking its name)</p>			<p>tables (ES, eye-level, with MP on the left from the back and DM on the right from the front); followed by shot of MP (on left, with his BB) and DM (on right) sat at the table talking (MS, eye-level) and alternated shots of the two during the conversation (CU, eye-level); shot of the landscape from the train window over the words 'difficulties of building across the plain'; inserts of archive footage showing men building the railway line and being transported on an open train over the words 'a lot of itinerant workers — Italians, Greeks... a lot of Chinese would have been out there, as well'; insert of old photograph showing men at work over the words 'primitive tools' and another one showing camels over the words 'with the help of camels' (17:16-19:38)</p> <p>Shot of the moving tracks from the train; shots of the</p>	<p>animated to show the gap between Kalgoorlie and Port Augusta being connected. The map has a title 'TRANS AUSTRALIAN RAILWAY – LENGTH 1051 MILES' and the names of the major cities connected by the railway are also written at their location on the map. Places and people (although not necessarily Australians) are also shown in old footage and photos. Finally, the Australian landscape is shown through the train windows.</p> <p>A4: trains – usual mix of exterior and (luxurious) interior shots, as well as dynamic and static ones.</p> <p>A5: British – not shown in a very specific way, but presumably they are part of the people shown in the archive footage and photos.</p> <p>A17: Matt – shown in his professional role, wearing a uniform.</p> <p>A18: Nullarbor – shown through</p>	<p>A3: agentive (the animated map, people working); stative (landscape shots)</p> <p>A4: agentive (moving); stative (interior shots)</p> <p>A5: agentive (working)</p> <p>A17: agentive (talking, working)</p>	<p>showing him in intimate settings and as part of the crew, which can result in lower epistemic vigilance of the source on the part of the audience. To this end, it is also interesting that the external source of information is represented by a train industry senior member (DB, the train manager), who is also 'consulted' as a historian by MP when, perhaps, consulting an actual historian might have provided the audience with a more authoritative account that included issues such as the working conditions of the construction workers that were not addressed (or at least not included in the final text) by DB and MP.</p>	<p>JC: OK. Well, let's talk a bit the building of the infrastructures. What did you find particularly... P3: Building the railways over a huge tract of land in very stark conditions. It must have taken... you must have been very tough to undergo that and survive. JC: I mean, they were talking about one thousand miles or something? It took them five years just for the bit that was missing between Kar... P3: Kalgoorlie JC: That's it! [BOTH LAUGH] And Adelaide. That definitely takes a bit of work, doesn't it? P3: Yes, it certainly does. JC: And is that something that you had heard or learnt about before, these kind of engineering marvels in Australia or in other countries? P3: I've read a lot about Brunel and building the Great Western Railway, how they drove through tunnels and building bridges. Yeah, it is something that is of interest. I enjoy museums and seeing how that is</p>
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		<p><u>Kalgoorlie</u>, is that right?" DM: "That's correct. That was completed in 1896." MP: "And from <u>Kalgoorlie</u> to <u>Port Augusta</u>, I mean, that's a pretty large chunk that was missing." DM: "Yeah, 1,051 miles." MP: "What were the main difficulties of building across <u>the plain</u>?" DM: "It's the largest limestone plate in the world. So, when it rains out there, it's very porous and the water runs away. There's no freshwater. There's really no trees to have shelter. It's a really harsh environment to survive. In the summer, the outside temperatures can get in excess of 50 degrees." MP: "And then, in addition to that, of course, it coincides with the First World War." DM: "Yes, they found it really hard to find <u>workers</u>. You'd get a lot of <u>itinerant workers</u> — <u>Italians, Greeks... A lot of Chinese would have been</u> out there, as well."</p>	<p><i>arbour, meaning "no trees", an amazing 100,000 square miles of flat semi-arid desert, its southern edge, its heart)</i></p> <p>A19: DB (<i>the train manager, Deb Munn</i>)</p> <p>A20: workers (<i>a team, they x2, workers, itinerant workers — Italians, Greeks, a lot of Chinese, people, primitive tools, an amazing job</i>)</p>	<p>A19: stative (<i>'implied' is the train manager</i>)</p> <p>A20: receptive (<i>you'd get a lot of itinerant ...</i>); stative (<i>Chinese would have been there, had primitive tools</i>); agentive (<i>set out, to lay, met up, having created, built, did it / an amazing job</i>)</p>			<p>plain from the train and of MP looking outside the window (CU, eye-level); followed by a long aerial shot of the train running across the plain; followed by shot of MP in the train flicking through the BB (CU, eye-level); shots of Cook from the approaching train and from the air; followed by a shot behind the back of MP showing him getting off the train in a hi-vis vest (19:38-20:22)</p>	<p>archive footage and photos as well as shots taken for the programme. It is often shown through the train windows, but also through wide aerial shots that help convey its dimensions.</p> <p>A19: DB – shown not in her professional role (as Matt is), but a source of information.</p> <p>A20: workers – shown through archive footage and photos as a generic mass, rather than individuals. It is not possible to ascertain their ethnicity from the photos. Their tools and the camels they used to support them are also shown.</p>	<p>A18: stative (aerial shots); receptive (<i>being built on, being traversed by the train</i>)</p> <p>A19: agentive (<i>talking</i>)</p> <p>A20: agentive (<i>working</i>)</p>		<p>done. (I, lines 158-171)</p>
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	<p>MP: “When <i>the railway was completed</i>, how <i>did the locomotives pick up</i> water?”</p> <p>DM: “<i>They’d have to move</i> water out across <u>the railway line</u>. And <i>that’s still done</i> to this day.”</p> <p>MP: <i>This line famously includes</i> the longest stretch of <u>straight railway track in the world</u>, almost 300 miles long across <u>the Nullarbor Plain</u>.</p> <p>DM: “<i>People that built the railway line, they had such primitive tools and they did</i> it with picks, and axes, and shovels, and with the help of camels — <i>they did an amazing job.</i>” (17:51-19:39)</p> <p>MP: Around 14 hours after leaving <u>Adelaide, we enter the vast Nullarbor</u>. <i>Taking its name from the Latin nullus arbour, meaning "no trees", it’s an amazing 100,000 square miles of flat semi—arid desert</i>. Although <i>you can drive</i> along its <u>southern edge</u>, here <u>at its heart</u>, the only way to cross it is by <u>train</u>. Our first stop will be <u>Cook</u>. As well as <i>topping up</i></p>									
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		on fuel and water, we'll drop off our drivers at the end of their shift. They'll spend the night here before returning home in the morning. (19:42-20:19)									
20:22 – 22:20	Cook	<p>MP: “<u>Adelaide</u> is 1,000km behind <u>me</u>, and <u>Perth</u> 1,600 ahead. We are about 100km from the nearest sealed road, and yet Cook receives thousands of visitors from all over the world each year, thanks to <u>the Indian Pacific</u>. It once had a hospital and a school, but no more. It now has a permanent population of just four people.” (20:22-20:50)</p> <p>MP: “Hello.” MARK: “Right, how’s it going?” MP: “<u>Mark</u>, very good to see you. And you’ve driven us here.” MARK: All the way from <u>Port Augusta</u>.” MP: “Ah. Well, thank you very much indeed. Is that fairly tiring? You’re driving all night.” MARK: “Well, I’ve been awake since 2:00 this morning. There’s two of us anyhow. We do</p>	<p>A1: MP (<i>me, we, us, I, you</i> x2)</p> <p>A3: Australia (<i>Adelaide, Perth, Port Augusta</i>)</p> <p>A4: trains (<i>the Indian Pacific, the train</i> x2, <i>so many showers and loos all the way along the train, our restaurants, our bars</i>)</p> <p>A19: DB (<i>Deb, you</i> x2, <i>we</i>)</p> <p>A21: Cook (<i>Cook, thousands of visitors from all over the world each year, it</i> x2, <i>a hospital and a</i></p>	<p>A1: stative (<i>we are</i> about 100km); receptive (<i>driven us</i>); agentive (<i>I’ve offered, helping, want to pull out, should start to feel</i>)</p> <p>A3: /</p> <p>A4: stative (<i>there are</i> so many showers ...); agentive (<i>our restaurant use</i>)</p> <p>A19: receptive (<i>helping Deb</i>); stative (<i>have you any idea how much water</i>); agentive (<i>you put, we replenish</i>)</p> <p>A21: agentive (<i>receives thousands ...</i>); stative (<i>once had a hospital, now has a permanent ...</i>)</p>	<p>Acoustic guitar, almost Western film style; slow tempo. D key, D minor scale (20:50-21:02)</p> <p>Same music as above (21:29-21:36)</p> <p>Guitar arpeggio and keyboard, medium tempo. C key, C major scale (22:15 to next scene)</p>	<p>Live noises (20:22-21:29)</p> <p>Live noises (21:36-22:20)</p>	<p>Frontal shot of MP walking towards the camera in his hi-vi vest (ES, slight low-angle); followed by aerial shot showing MP near the train; following by shot of people wandering off the train over the words ‘Cook receives thousands of visitors’; followed by aerial shot of MP walking near the train; followed by shot from the side of MP walking past a train worker (MS, eye-level); followed by shot of MP approaching the driver Mark by the front of the train and shaking his hand (ES, slight low-angle); shot of MP (on right) and Mark (on left) talking (MCU to CU, eye-level); followed by shot of side of the train with workers refilling the</p>	<p>A1: MP – he is shown in his hi-vis vest, talking to the driver and then helping the train manager. As well as wearing a cowboy hat he also wears a handkerchief around his neck, which matches well the Western film style music that accompanies part if this scene.</p> <p>A3: Australia – represented by the shots of the Nullarbor Plain</p> <p>A4: trains – as well as exterior shots of the train moving, we are given a close-up view of some of the working parts passengers would not normally pay attention to (the water tanks).</p> <p>A19: DM – shown doing her job.</p> <p>A21: Cook – shown through some aerial and ground shots</p>	<p>A1: agentive (<i>talking, walking, helping refill the water</i>)</p> <p>A3: stative (<i>aerial shots</i>)</p> <p>A4: stative (<i>stationary while refilling</i>); agent (<i>moving</i>)</p> <p>A19: agentive (<i>talking, working</i>)</p> <p>A21: stative (<i>aerial shots</i>)</p>	<p>As well as showing the audience the unusual town of Cook, the scene shows some of the ‘behind the scenes’ of how the Indian Pacific train operates. However, this is also an opportunity to continue to establish MP as an ordinary person, who is happy to get his hand dirty helping out. As for the previous scene, this may achieve the purpose of increasing trust in MP and lowering the audience’s epistemic vigilance of the source. There is also an interesting association made between the driver Mark and old pioneers by the use of a Western film type of music and the cowboy looks of MP. Mark and MP are shown to be enthusiastic and hard-working, which could be an interpretation the</p>	<p>P3: I have watched previous episodes and know the style of the presenter well (Q, item 10)</p> <p>JC: I remember that as well, actually. And what did you make of him trying to... he was very hands-on, wasn’t it? He helped refilling the train with water, he went into the kitchen and helped carving the lamb. P3: Oh yes, that’s right. JC: What did you make of that? Were you surprised he was getting his hands dirty, so to speak, or... P3: No, not really. I think that’s the type of guy he is. He gets involved with things, as he has on the previous programmes. JC: Right, OK. P3: Yeah, it just adds a little bit of extra interesting things, doesn’t it? (I, lines 201-210)</p>

	<p>stints, we take turns in driving, we do probably about two hours each and we swap over.” MP: “You enjoy it?” MARK: “Oh, I love it. I wouldn’t do anything else in the world, to be honest with you.” MP: “Why is that?” MARK: “Oh, you’re out in the open, you’re cruising along, you’ve got really no—one bothering you. You’ll see big storms come in front of you. Then the next minute, it’s sunshine. You’ll see fog, you can’t see two foot in front of you, things like that. You know, it just blows your mind away.” (20:53-21:29)</p> <p>MP: I’ve offered to make myself useful, helping Deb to top up the train’s water. MP: “Have you any idea how much water you put on the train?” DM: “It’s about 30,000 litres each time we replenish our supply.” MP: “Cos, I mean, there are so many showers and loos all the way along the train, aren’t there?”</p>	<p><i>school, a permanent population of just four people.)</i></p> <p>A22: Mark (<i>Mark, you x10, I x3, us, we x4, out in the open, cruising along, no—one bothering you, it just blows your mind away</i>)</p>	<p>A22: agentive (<i>have driven, are driving, we do x2 / take / swap over, enjoy, I love / wouldn’t do, you’re cruising, you’ll see x2, you can’t see</i>); stative (<i>I’ve been awake, there’s two of us, you’re out in the open, you’ve got no-one bothering you</i>)</p>		<p>carriages with water (MS to distant, eye-level); close-up of a meter counting the water being pumped in; followed by shot of MP walking alongside the train (ES, eye-level); followed by shot of DM busy with one of the pumps and MP approaching and talking to her (MCU, eye-level); shot of MP pulling the hose and helping DM with the refilling (LS to CU to MS, eye-level); medium shot of the water tank; followed by shot from behind of MP getting back on the train (20:22-22:20)</p>	<p>that highlight its remote location.</p> <p>A22: Mark – shown in his professional capacity. The MCU to CU types of shot create proximity with the viewer.</p>	<p>A22: agentive (<i>talking</i>)</p>	<p>audience is also invited to apply to the first pioneers whom the Western film imagery recalls. This view would match the depictions given so far of the British colonisers, whose audacity and industriousness has been foregrounded and whose actions against the first nation people have been suppressed.</p>	
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		<p>DM: “And <i>our restaurants, and our bars, as well, use</i> them. So, if <i>you want to just pull that out.</i>”</p> <p>MP: “Just like that?”</p> <p>DM: “Yep. Now, <i>you should start to feel</i> the water coming through.”</p> <p>MP: “And this water is coming out of that water tower?”</p> <p>DM: “Yeah, that’s correct. The water from here, it’s brought in by train.”</p> <p>MP: “It has a little way of telling you when it’s finished, doesn’t it?”</p> <p>DM: “It does, steady...” (21:30-22:17)</p>									
22:20 – 26:23	Life on the train	<p>MP: From Cook, <i>I’ll cross into Western Australia, stopping</i> at Kalgoorlie. <i>My destination will be Perth, the state’s capital.</i> (22:29-22:38)</p> <p>MP: “<i>It’s a really beautiful sunset</i> over the Nullarbor Plain, and <i>it’s interesting</i> because, like this, <i>it doesn’t seem such a very forbidding place.</i> And <i>zooming through it in the luxury</i> of this train, <i>you kind of forget</i> that if, by chance, <i>you left the train and were out there on</i></p>	<p>A1: MP (I x6, my destination, Michael, mate x2, we x1, you x3, delighted, a good job, my journey, my next stop)</p> <p>A3: Australia (Western Australia x2, Kalgoorlie x2, Perth, the state’s capital, Australians, the country, they,</p>	<p>A1: agentive (I’ll cross, stopping, are doing something rather special, want to give a hand, are doing a good job, think, can tell, can take, to continue, I’ll spend the night); stative (destination will be, ‘d be delighted, I’m back, my next stop will be)</p> <p>A3: agentive (could travel, had to change, prefer to take, enjoy); receptive (travel the country)</p>	<p>Guitar arpeggio and keyboard, slow / medium tempo. C key, C major scale (from previous scene to 23:40)</p> <p>Medium tempo percussions (25:13-25:46)</p> <p>Medium tempo</p>	<p>Live noises from the train (22:38-23:07)</p> <p>Sound from archive footage (23:07-23:28)</p> <p>Live noises from the train (23:28-25:13)</p> <p>Live noises</p>	<p>Shot from the platform of the train departing again; followed by aerial shot of the train leaving Cook; inserted animated map showing the next leg of the journey from Cook to Kalgoorlie and then on to Perth; followed by a shot of the sunset from outside the train window; followed by a shot of MP sitting on the train, talking to the camera and looking outside his window (MS, eye-level); followed by another</p>	<p>A1: MP – As in the previous scene, MP is shown ‘hands-on’, helping the chef in the kitchen (also wearing an apron) and helping the staff serve the food to the tables for dinner.</p> <p>A3: Australia – as well as through the animated map, Australia and Australians are shown in some archive footage and, presumably, amongst the passengers having the dinner that closes the scene.</p>	<p>A1: agentive (talking, walking, helping the chef, serving the other passengers)</p> <p>A3: agentive (travelling, eating, chatting)</p>	<p>As well as showing other aspects of the journey on the Indian Pacific train, i.e. the kitchen operations and a romantic evening dinner under the stars, this scene continues to build MP as a hands-on, helpful and therefore trustworthy host. Unlike in previous scenes, however, the Nullarbor Plain is shown in a completely different light and in a positive way across the modes, particularly at the</p>	<p>P3: I watched several of Michael Portillo’s railway journeys in the past and it wasn’t particularly because it was about Australia, I would have watched it with any country. I enjoy his nice style, travel and dealing... talking to people, bringing people out... getting them to talk about interesting things (I, lines 20-23)</p> <p>P3: There was a lot of chat with Australians on a train journey, very affable. And they had a good laugh (I, lines 51-52)</p>

	<p><u>your own you would die.</u>" (22:43-23:03)</p> <p>MP: From 1917, Australians could travel the breadth of <u>the country</u> by <u>rail</u>, although different track gauges meant they had to change trains at least five times. But in 1969, the gauges were standardised. And a year later, the newly-named Indian Pacific train embarked on its first uninterrupted journey. Although you can now fly across <u>this continent</u> in five and a half hours, some Australians still prefer to take their time and enjoy it over four days. WOMAN ON TRAIN: "Very good." MP: "What's made you want to do this by <u>train</u>?" WOMAN: "We're actually celebrating our 50th wedding anniversary." MP: "Congratulations." WOMAN: "So, we just thought we'd stay in <u>Australia</u>, do something different in <u>Australia</u>."</p>	<p><i>this continent, some Australians, Australia x2, Sydney, Rawlinna x2, the outback x2)</i></p> <p>A4: trains (<i>in the luxury of this train, (the / a) train(s) x9, rail, different track gauges, the gauges, the newly-named Indian Pacific train, its first uninterrupted journey, absolutely relaxing, they, decent wines, a different experience</i>)</p> <p>A18: Nullarbor (<i>a really beautiful sunset, Nullarbor Plain, interesting, (not) such a very forbidding place, it x2, out there, in the middle of the desert under a starry sky</i>)</p> <p>A23: audience (+ MP) (<i>you x5, on your own</i>)</p> <p>A24: CoT (<i>you x2, we x3, our 50th wedding anniversary</i>)</p>	<p>A4: receptive (<i>left / boarded the train, gauges were standardised; stative</i> (different track gauges meant, it's been absolutely relaxing / a different experience, they have a few decent wines); agentive (Indian Pacific train embarked)</p> <p>A18: stative (it's a really beautiful sunset / interesting, it doesn't seem such a very forbidding place)</p> <p>A23: agentive (<i>forget, left, die, can fly</i>); stative (<i>were out there</i>)</p> <p>A24: agentive (<i>want to do, are celebrating, thought, 'd stay, do, boarded, find, coming,</i></p>	<p>percussions and keyboard. E key, E minor scale (25:58-26:21)</p>	<p>(25:22-26:08)</p>	<p>shot of the plain from the train (22:20-23:06)</p> <p>Archive footage of train travelling; of more works being done on the railway line; and of the inaugural train journey of the Indian Pacific from Sydney to Perth; followed by shot of the plain from the train; followed by shot from behind of MP walking through a carriage (MS, eye-level); followed by shot of the plain from the train; followed by shot of MP (on right) sitting with an older couple (on left) (MCU, eye-level); followed by shot of plain from the train after sun has just set (23:06-24:12)</p> <p>Frontal shot of MP walking the carriage towards the camera through, wearing an apron (ES to MS, eye-level); followed by close-up of SM working (eye-level); followed by shot of MP entering the kitchen, with Neville and SM in the foreground and MP in the background (eye-</p>	<p>A4: trains – the Indian Pacific is shown both through archive footage and, as in previous scenes, on the current journey. This time the audience is allowed to go to another area passengers would not normally access, which is the train kitchen.</p> <p>A18: Nullarbor – the plain is shown in at sunset and at night, with a shiny full moon. This gives a more romantic view of the plain, which also mirrors the linguistic description. A23: audience – not represented.</p> <p>A24: CoT – the older couple is shown through MCU shots that create proximity with the audience. MP is also sitting fairly close to them.</p> <p>A25: passengers – they are only really shown at dinner time, eating, drinking and conversing at the tables.</p> <p>A26: SM – he is shown in his professional role,</p>	<p>A4: agentive (<i>running, carrying passengers</i>); stative (<i>stationary while passengers are having their dinners</i>)</p> <p>A18: stative (<i>panorama shots and shots from the moving train</i>)</p> <p>A23: not represented</p> <p>A24: agentive (<i>talking, travelling</i>)</p> <p>A25: agentive (<i>eating, drinking, conversing</i>)</p> <p>A26: agentive (<i>talking, working</i>)</p>	<p>beginning of the scene. One possible interpretation could be the narrative of the tamed wilderness after the conquest. After having discussed how the British/Australians conquered the hellish desert, this scene highlights the gentle character of the conquerors who can also appreciate the wilderness they have successfully domesticated. Finally, there is still plenty of promotional material for the Indian Pacific as the name is shown at various points in the scene and happy passengers are interviewed and shown having a great time while 'feasting in style'.</p>	
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	<p>MP: “And you boarded the train where?” WOMAN: “Sydney.” MP: “How do you find it, then, being on the train so very long?” MAN: “That’s why it’s been absolutely relaxing. Met some nice people. They even have a few decent wines here, and that helps the journey, as well.” WOMAN: “It’s just a different experience coming on the train.” (23:07-24:10)</p> <p>MP: There are 211 passengers on board, and it’s Head Chef Sam Markham’s job to make sure that they’re all well fed. MP: “Hello, Sam.” SAM MARKHAM: “G’day, Michael. How are you, mate?” MP: “Very good to see you.” SM: “Nice to meet you.” MP: “So you have quite a task on your hands, don’t you, and tonight we’re doing something rather special?” SM: “We do an outback dinner under the stars at Rawlinna. So, we have a slow—</p>	<p>A25: passengers (211 / the other passengers, they, well fed, we x2)</p> <p>A26: SM (Head Chef Sam Markham, Sam, quite a task on your hands, we x6, an outback dinner under the stars, quite an operation, you x5, me, a chef, a great dinner)</p>	<p>(‘implied’ we) met); stative (<i>being on the train</i>)</p> <p>A25: stative (<i>there are 211, they are well fed</i>); receptive (<i>tell the other passengers</i>); agentive (<i>we are going to have / will feast in style</i>)</p> <p>A26: stative (<i>it’s [SM]’s job, you have quite a task, we have a slow-cooked / Lamington cheesecake / three, it’s quite an operation, kitchens do you have, being a chef, you don’t have the ability, you’re on</i>); agentive (<i>to make sure, we do an outback dinner / put out, we like, you’re working, go home, reset</i>); receptive (<i>give me a hand</i>)</p>			<p>level); followed by shot of MP (on left) and SM (on right) talking (MCU, eye-level); close-up on Neville cooking the sausages; close-up of MP carving the meat (hand and knife) (24:12-25:13)</p> <p>Shot of the plain from the train, now almost dark; followed by shot of sign in the dark with Rawlinna written on it; followed by a shot of the train and then of MP getting off, still with his hat on (LS, low-angle); close-up of wine being poured in wine glasses (over the words ‘in style’); shot of a man taking food to a table; followed by shot of SM handing a serving dish to MP and MP taking it to one of the tables; followed by shots of people sitting at various tables; followed by shot of MP sitting at table and eating dinner (MCU, slight low-angle); followed by shot of MP and his table toasting (LS, eye-level); followed by shot of the plain at</p>	<p>together with one of his assistants. The MCU provide proximity with the friendly chef.</p>			
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		<p>cooked lamb leg, roasted chopped potatoes, and a coleslaw <i>we put out</i>. And <i>we have</i> a Lamington cheesecake for dessert. Neville is actually getting the sausages ready. So, yeah.”</p> <p>MP: “<i>It’s quite an operation</i>, isn’t it?”</p> <p>SM: “It is. Yeah, definitely.”</p> <p>MP: “So how many <i>kitchens do you have on the train?</i>”</p> <p>SM: “Currently, <i>we have</i> three. <i>You want to give me</i> a hand?”</p> <p>MP: “<i>I’d be delighted</i> to.”</p> <p>SM: “About a centimetre thick <i>we like</i> it. That’s great. All right, <i>you’re doing a good job</i>. It’s not easy when it’s this tender. It just tends to pull apart on you.”</p> <p>MP: “How different is <i>it being a chef</i> on <i>a train to being</i> in a restaurant?”</p> <p>SM: “It’s completely different. <i>You’re working</i> with different people sort of every trip. <i>You don’t have</i> the ability <i>to go</i> home and <i>reset</i> like <i>you would</i> a normal restaurant.”</p> <p>MP: “Right.”</p>					<p>night; followed by shot of the train in the darkness; followed by outdoor seen from the departing train; followed by shot of a full moon in the sky; followed by another shot of the outside from the train; followed by another shot of two encountering trains at night (25:13-26:21)</p> <p>Fade to black (26:21-26:23)</p>			
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	<p>SM: “So, <i>you’re</i> on here for six days at a time.”</p> <p>MP: “Well, <i>I think I can happily tell the other passengers that we’re going to have a great dinner</i> tonight. Thank you.”</p> <p>SM: “I’m looking forward to it.” (24:13-25:13)</p> <p>MP: Here at <u>Rawlinna</u>, in the middle of <u>the outback</u>, <i>we will feast</i> in style.</p> <p>SM: “Here you go, <u>mate</u>. <i>You can take</i> that one out.”</p> <p>MP: “Thank you very much.”</p> <p>SM: “Careful, it’s a bit hot.”</p> <p>MP: “Is anybody hungry here?”</p> <p>GUEST: “Sure!”</p> <p>MP: “Yeah, there we go.”</p> <p>GUEST 2: “Thank you so much.”</p> <p>MP: “Oh—ho—ho... Oh! Bon appetit.”</p> <p>GUEST 3: “Thank you.”</p> <p>MP: “May I join you? The lamb is excellent, but I think it’s given an extra flavour by being out here <u>in the middle of the desert under a starry sky</u>, picnic—style. To our continued journey. Very nice to meet you all, cheers.”</p>								
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		<p>GUEST 4: "Thank you!" (25:17-26:00)</p> <p>MP: <i>I'm</i> back on <u>the train to continue my journey</u> across <u>Western Australia</u>. <i>My next stop will be Kalgoorlie</i>, 250 miles away, where <i>I'll spend</i> the night. (26:08-26:18)</p>									
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Part 5: Kalgoorlie and the gold mines (26:23-36:09)

Themes: Life and gold mining in Western Australia.

Topics: Kalgoorlie and the gold rush; gold mining; C.Y. O'Connor and the Goldfields Pipeline; '2 Up' and gambling.

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), trains (A4), Britain/ British (A5), the audience (+ MP) (A23), Kalgoorlie (A27), Kanowna Belle mine (A28) historian Timothy Moore (A29), C.Y. O'Connor (A30), gold mine GM Jim Coxon (A31), Danny Sheehan (A32).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
26:23 – 27:18	Kalgoorlie	<p>MP: <i>Western Australia is the country's largest state, and there are vast areas that are uninhabited. But this morning, in one of its remotest spots, I'm surprised to discover a city.</i> MP: <i>'Kalgoorlie,' says the guidebook, 'is the headquarters of the East Coolgardie Goldfields on a mineral belt that stretches five miles north and south.'</i></p> <p>And it has the feel of a frontier town. But the Wild West? Not really. Bradshaw's tells me that it had a tram and electric lights. And look at the architecture — it is elegant and decorated. The guidebook tells me that by 1911, the amount of gold</p>	<p>A1: MP (I, me x2)</p> <p>A2: BB (the guidebook x2, Bradshaw)</p> <p>A3: Australia (Western Australia, vast areas that are uninhabited, one of its remotest spots, East Coolgardie Goldfields, a mineral belt)</p> <p>A27: Kalgoorlie (a city, Kalgoorlie, the headquarters of the East Coolgardie Goldfields, it x3, a frontier town, (not really) the Wild West, tram and electric lights, elegant and decorated,</p>	<p>A1: stative (am surprised); receptive (tells me x2)</p> <p>A2: agentive (says, tells x2)</p> <p>A3: stative (is the country's largest state, there are vast areas, mineral belt that stretches)</p> <p>A27: receptive (discover a city); stative (is the headquarters, has the feel of a frontier town, had a tram, the architecture is elegant, the gold mines was worth, this wasn't Hicksville, it was Moniesville)</p>	<p>Piano piece, high notes, seemingly magical music; medium / fast tempo; C key, C major scale (26:23-26:45)</p>	<p>Live noises from the street (26:45-27:18)</p>	<p>Aerial shots of bare land; followed by urban shots of Kalgoorlie; followed by shot of MP walking on pavement and then crossing a road, reading his BB (MS, eye-level) (26:23-27:18)</p>	<p>A1: MP – shown walking around the town, reading from the BB.</p> <p>A2: BB – shown in MP's hands, being carried and read.</p> <p>A3: Australia – Western Australia and its vast barren land is shown through aerial shots at the beginning of the scene.</p> <p>A27: Kalgoorlie – the city is shown at the same at time as BB and only in its present form (i.e. no archive footage). The images show a pretty, colourful town, very orderly and with no traffic. From what we are shown we are led to think there are not unpleasant areas in this town.</p>	<p>A1: agentive (walking, reading, talking)</p> <p>A2: receptive (being carried and read)</p> <p>A3: stative (aerial shots)</p> <p>A27: stative (urban shots of streets and architecture)</p>	<p>The scene introduces the city of Kalgoorlie and informs us of its connections to gold mines. The overall positive depiction of the town, across modes, seems to suggest the association: money > beauty (through the images and description nice town) > order (through the description of the town) > desirable (through the major scale magical music). This therefore suggests the underpinning socio-economic ideology of money and wealth as the basis for happiness and progress.</p>	

		<u>mined was worth half a billion pounds in money of the day. This wasn't Hicksville. It was Moniesville.</u> (26:28-27:18)	<i>gold mined, worth half a billion pounds in money of the day, this, (not) Hicksville, Moniesville)</i>								
27:18 – 33:34	The Kanowna Belle mine	MP: <u>Kalgoorlie, the largest city in the Australian outback, is home to around 33,000 people. And mining on and around its golden mile is still very much alive.</u> 12 miles northeast <u>is the Kanowna Belle mine</u> , which began operations as recently as the 1990s. MP: <u>“An immense hole in the ground, about 800 metres in diameter, about 300 metres deep. I reckon I could bury the Eiffel Tower in there upside down. It is a gold mine.</u> And the idea is that if <u>you take</u> out tens of thousands of tonnes of rock, <u>you will be rewarded</u> with a few thousand ounces of gold, and that <u>will make you very rich.</u> ” MP: <u>I'm meeting local historian Timothy Moore to explore how this prized mineral</u>	A1: MP (I x10, you x2, my retirement) A3: Australia (Western Australia x5, eastern Australia, the West, the state, Australia, we, Perth x2, Kalgoorlie x4, Darting Mountain Range, the richest colony in the world) A4: trains (a railway x2, that, a huge railway system, Trans—Australia Railway) A5: British (Patrick Hannan Tom Flanagan, the Irish prospectors,	A1: agentive (could bury, am meeting, to explore, don't see, saw, have to see, tell, have been to, can see x2); stative (reckon, believe, what I love) A3: receptive (transformed Western Australia, WA was given); agentive (we'll build you); stative (this becomes the richest colony in the world) A4: receptive (would need a railway, that gets pushed through); stative (there's a huge railway system that stretched) A5: agentive (discovered by PH and TF, found, finds, come in, are sinking, hitting, the wealth is coming, they all	Same music as above; medium / fast tempo; G key, C major scale (27:18-28:16) Fiddle music; slow / tempo; G key, C major scale (28:36-28:57) Keyboard chords; low tempo; G key, C major scale (30:12-30:39) Same magical music as at the beginning	Constructi on noises from archive footage (29:50-29:55) Noises from the processin g plant (31:06-33:33)	Urban shots of Kalgoorlie; insert of frontal shot of MP walking in town past a string of shops (ES, eye-level); insert of some people walking around town (27:18-27:29) Shot of some form of construction tower (low-angle, from the base of the tower); followed by three aerial shots of the Kanowna Belle mine, in two of which MP can also be seen wearing a hi-vi vest; followed by shot of MP at the edge of the mine, wearing working protection gear (helmet, glasses and boots as well as the hi-vi vest); insert of another aerial shot with MP visible; back to MP by the edge of the mine (27:29-28:08) Shot of MP (right) and TM (left, also	A1: MP – Similarly to the other people with him in this scene, MP is shown wearing work protective gear. This at the same time stresses how he is on the same level as the people he talks to and the ‘health & safety’ discourse, a discourse that for some is seen as shifting the focus from ‘job security’ to ‘control and security on the job’. Adherence to H&S regulations also stresses the idea of ‘following rules’ and ‘looking after the workers’ well-being’, which in turn puts a positive light on the actors seen to partake in it. A3: Australia – shown through contemporary and archive footage. In the latter types of images they are shown building railways and pipelines, standing	A1: agentive (talking, walking, handling gold bars) A3: agentive (building); stative (standing by mines, pipelines and gold bars)	This scene focuses on gold mines and on the benefits gold brought to Australia in general and to Western Australia in particular. Following the previous scene, it therefore helps corroborate the idea that wealth and money as the basis for happiness and progress. The modes (especially the major scales of the musical pieces) all contribute to create this association, especially when it comes to representing gold. The precious material is very positively represented across all modes, with a mix of poetic and magical feelings evoked in the audience. The person who contributed to the success of mining in the region, C.Y. O'Connor, is also	P3: Also surprised at how much gold and other minerals are still being produced. (Q, item 14) P3: Yes. Yeah, I knew there was gold. There has been a gold rush in Australia, but looking at that, they were still producing at that mine. It's quite... JC: It's quite an impressive site as well P3: Yes, the operation there is very good and they're producing a lot of gold. I thought it would have all dried up years ago, the gold, but they are still producing a lot there. I was surprised. And they mentioned another mineral, I don't remember which one it was. P3: They are quite rich in minerals there. (I, lines 270-277)

		<p>transformed Western Australia. MP: “I believe there was a gold rush in eastern Australia shortly after that in California. But what happens in the West is much later, is that right?”</p> <p>TIMOTHY MOORE: “In 1893, gold is discovered here in Kalgoorlie by Patrick Hannan and Tom Flanagan. And that starts the gold rush in Western Australia. It’s the biggest gold rush in the late 19th, early 20th century.”</p> <p>MP: Although small deposits had been discovered before in the state, the Irish prospectors found what became the most lucrative goldfield in Australia. And the news spread like wildfire.</p> <p>MP: “How quickly does it move from the little fellow to the big company?”</p> <p>TM: “We’re looking at about five months from the time that Hannan finds the gold and until the big mining companies come in. Within months, they’re sinking shafts into the golden</p>	<p><i>Hannan, the big mining companies, they x3, Anglo Saxon money, the wealth, Great Britain, the big families, they all, the capital, Western Australia’s first premier, John Forrest)</i></p> <p>A23: audience (+MP) (you x3, very rich)</p> <p>A27: Kalgoorlie (Kalgoorlie x2, the largest city in the Australian outback, home to around 33,000 people, its golden mile, mining is still very much alive)</p> <p>A28: KB mine and gold (Kanowna Belle mine, an immense hole in the ground, a gold mine, this prized mineral, a/the gold rush x2, (the) gold x11, the biggest gold rush, small deposits, the most lucrative goldfield, it, from the little fellow to the big</p>	<p>want, do they do, they built, appointed by WA ...); stative (was it Anglo Saxon money, you’ve got all the big families, this is the capital)</p> <p>A23: agentive (take); receptive (you will be rewarded, that will make you very rich)</p> <p>A27: stative (‘implied’) is the largest city / home, ‘implied’ has a golden mile, mining is still very much alive)</p> <p>A28: stative (12 miles northwest is the Kanowna Belle mine, (‘implied’) is an immense ..., it is a gold mine, there was a gold rush, it is the biggest gold rush, became the most lucrative, this is (huge) boom time x2, this would have been a sea of people, would need a railway, discoveries of gold (‘implied’ had) an impact, it explodes, gold is still king / in there /</p>	<p>of the scene when the gold is shown coming out; medium / fast tempo; C key, C major scale (32:42-33:11)</p>		<p>wearing protective gear) walking towards each other with the mine in the background (ES, eye-level); followed by shot of TM (LS, eye-level); followed by shot of two lorries driving in the mine (ES, high-angle); followed by shot of MP and TM talking with the mine in the background (LS, moving to MS in following shot, eye-level); insert of old B&W photograph over the names ‘Patrick Hannan and Tom Flanagan’, showing a group of six Western white men (with trousers, shirts and hats) by a tent, with a sign on the left saying ‘A Merry Christmas. Kalgoorlie 1895); insert of another old black and white photo over the words ‘although small deposits [...] lucrative goldfield’, showing five white men (with trousers, shirts, waistcoats and hats) posing on a rocky hill (presumably a mine); insert of another old B&W photo showing five white men and eight camels in a field;</p>	<p>by temporary accommodation near mines, working in a bank and taking part into what look like celebrative events (e.g. the opening of the pipeline. We cannot really differentiate between ethnicities in the archive footage, although there don’t seem to be any first nation people.</p> <p>A4: trains – only represented as a railway being built.</p> <p>A5: British – it is not clear who are British and who are not, with the exception of the Irish (then part of the British Empire) prospectors who found the gold in Kalgoorlie. Some, however, may be the well-dressed individuals in some of the archive footage by the big mining machinery and in the bank, as it is made clear that all the wealth and the capital came from big families from Britain.</p> <p>A27: Kalgoorlie – briefly shown at the beginning of the scene, with MP and</p>	<p>A4: receptive (being built)</p> <p>A5: stative (standing by big machinery and gold bars in a bank)</p> <p>A27: stative (urban shots)</p>	<p>shown in a positive light (‘a god’) and there is also some incorrect information and some omissions regarding him: he didn’t see the completion of the pipeline as he committed suicide a year before it was completed; although he was the target of a journalism campaign due to accusation of wasting taxpayers money (which some think might have led to commit suicide); his suicide (itself and interesting event to mention) is not mentioned at all when talking about him. Likewise, there is no discussion of the impact the gold rush had on the people or vegetation in the district (and still has).</p>	
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		<p>mile and just hitting the walls of gold.” MP: “And was it Anglo Saxon money as well?” TM: “Yeah, all the wealth is coming from <u>Great Britain</u>. So, you’ve got all the big families. They all want a piece of the action, and this is the capital that you need to start the big mines.” MP: “So, at the end of the 19th century, beginning of the 20th century, this is boom time.” TM: “This is huge boom time. This would have been just a sea of people. 2,000 a week are coming on to the <u>goldfields</u> during the <u>gold rush period</u>.” MP: “Such a place would need a railway.” TM: “Yes. And that gets pushed through real quick by 1896. So, less than, say, three years, there’s a huge railway system that stretched from the coast inland. And one of the bribes that Western Australia was given during Federation was that, “We’ll build you a railway across the country.” You end up with the <u>Trans—Australia Railway</u>.”</p>	<p><i>company, golden mile, the walls of gold, the big mines, boom time, huge boom time, a sea of people, 2,000 a week, the goldfields, the gold rush period such a place, very important to have water, (not) much water around here, the impact of these discoveries of gold, the mine, two grams to ten grams in a tonne of rock, one big hole in the ground, area full of mines, four underground mines, gold price, going well, little bit of a mini boom, more gold, (gold) bars (of gold) x5, a precious metal, really heavy, spectacular, A fluid, burning river, absolutely superb, sparkles like little stars, twinkling, an amazing sight, extremely heavy, not quite as refined, little jagged edges</i></p>	<p>really heavy / spectacular, gold bar(s) <i>is/are/has</i> got extremely heavy / not quite as refined / little jagged edges here / delightful / be worth / wonderful, <i>is</i> the area full of mines, gold price <i>is</i> going well, <i>there is</i> a little bit of a mini boom, [the golden river <i>is</i>] absolutely superb), that’s an amazing sight, just shy of \$2 million <i>sitting</i> in front of us; agentive (began operations, prized mineral <i>transformed, move</i>, 2000 a week <i>are coming</i>, it [the gold] <i>sinks / is going to be coming out / coming out / is creating / moves</i>, a river <i>making</i> its way, sparkles <i>are twinkling</i>); receptive (gold <i>is discovered / found out / has to be extracted / you get out x2, starts</i> the gold rush, small deposits <i>had been discovered, finds</i> the gold, <i>hitting</i> the walls of gold, <i>start</i> the big mines, <i>don’t see</i> much water, <i>extract</i> gold, <i>saw</i> one big hole ..., <i>operate</i> four underground mines, <i>form</i> gold bars, bars <i>have been cooled</i>,</p>			<p>followed by a shot of TM talking to MP (CU, eye-level); followed by a shot of the two (ES, eye-level); followed by shots of both TM and MP while talking (CU, eye-level); insert of an aerial shot of the mine with the two men visible, still talking; insert of another old B&W photo over the words ‘This is huge boom time [...] gold rush period’, showing a group of eleven Western white men, seven of whom particularly well dressed (in suits with bowties or cravats), posing by a large mining machine; followed by shots of MP and TM talking; insert of another old B&W photo over the words ‘And one of the bribes [...] during Federation’, showing a group of workers on the railway, with one man pictured from behind posing in some form of supervisor role; followed by archive footage of the railway being constructed; back to MP and TM talking; insert of an</p>	<p>other people walking around town. A28: KB mine and gold – the mine is shown through aerial shots that highlights its dimensions. Gold is seen both as gold bars (present and archive footage) and in its liquid form while being moulded. A29: TM – similarly to MP, he is shown wearing some protective gear. He is shown through a variety of shots, including CUs that create proximity with the viewers. A30: CYC – shown through an old B&W portrait photo, smartly dressed and well-groomed. A31: JC and processing plant – JC is also wearing protective gear. He is shown through a variety of shots, including CUs that create proximity with the viewers. The processing plant is also shown through different shots that highlight the size of some of the machines used</p>	<p>A28: stative (<i>gold bars</i>); agentive (<i>moving from mould to mould</i>); receptive (<i>being hold and handled</i>) A29: agentive (<i>talking</i>) A30: stative (<i>standing</i>) A31: agentive (<i>talking, working</i>)</p>		
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		<p>MP: “<i>Very important to have water, and I don’t see much water</i> around here. What <i>do they do</i> for that?” TM: “<i>They built</i> this pipeline, <u>one of the great engineering feats of the early 20th century</u>. It’s <i>a pipeline that goes</i> from Perth to <u>Kalgoorlie</u>. <u>C.Y. O’Connor is the guy that builds</u> the pipeline, and <i>he’s like a god out here</i> because <i>he brings</i> us the water.” (27:20-30:12)</p> <p>MP: <i>Charles Yelverton O’Connor was appointed engineer—in—chief by Western Australia’s first premier, John completed his Goldfields pipeline</i> in 1903, <i>bringing</i> water 330 miles over the <u>Darting Mountain Range</u> to <u>Kalgoorlie</u>. <i>It’s still used today</i>. MP: “So, <i>what is the impact of these discoveries of gold on Western Australia?</i>” TM: “Up until the 1880s, we have an agricultural society. It’s barely ticking over. <i>Gold is found</i></p>	<p><i>here, three delightful gold bars, about 1,000 ounces, just shy of \$2 million, wonderful)</i></p> <p>A29: TM (<i>local historian Timothy Moore, we</i>)</p> <p>A30: CYOC (<i>this/a pipeline x2, one of the great engineering feats of the early 20th century, C.Y. O’Connor, the guy, like a god out here, he x2, Charles Yelverton O’Connor, engineer—in—chief, his Goldfields pipeline</i>)</p> <p>A31: JC and the processing plant (<i>Jim Coxon, the general manager, Jim, you x5, the processing plant, some enormous machinery, we x13, lots of operations, the gold room, the mine, 24 hours a day, seven days</i></p>	<p><i>they’re cleaned off, ready to be sent)</i></p> <p>A29: receptive (<i>meeting local historian</i>); stative (<i>we’ll still have mining, got other minerals</i>)</p> <p>A30: receptive (<i>CYOC was appointed</i>); stative (<i>pipeline that goes, he is like a god, it’s still used today</i>); agentive (<i>they built, who builds, he brings / completed, bringing</i>)</p> <p>A31: stative (<i>is the general manager, you’ve got some enormous machinery, (‘implied’ there are) lots of operations, it’s smaller / a cottage industry, we have about 1,000 ounces</i>); agentive (<i>what is it [the machinery] doing, it’s taking rocks / granding them up, we add chemicals</i></p>			<p>old B&W photograph over the words ‘They built this pipeline [...] to Kalgoorlie’, showing a group of people, both men and women, all well-dressed, posing by part of the pipeline; back to MP and TM talking; old B&W portrait photograph of (presumably) C.Y. O’Connor over the words ‘Charles Yelverton O’Connor [...] John Forrest’, showing him in a dark suit with white shirt and cravat and a light colour hat; insert of two old B&W photographs over the words ‘He completed his [...] still used today’ of men working on the pipeline, both labourers in the ditch and supervisors; back to MP and TM talking; insert of an old B&W photo of a group of labourers (in humble clothing) posing by a large tent over the words ‘Up until the 1880s [...] ticking over’; insert of old B&W photo of nine men in what must be a bank, well dressed, with a</p>	<p>and the machinery used to make the gold bars.</p>			
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	<p><i>out</i> in <u>Kalgoorlie</u>. <i>It explodes</i>, and <i>this becomes the richest colony in the world</i>. <i>We'll still have</i> mining here for a long time. <i>Got</i> other minerals like nickel, but <i>gold is</i> still king around here.” (30:13-30:56)</p> <p>MP: Once the rock is cut out of <u>the mine</u>, <i>the gold has to be extracted</i> at <u>the processing plant</u>. <i>Jim Coxon is the general manager</i>. MP: “<u>Jim</u>.” JIM COXON: “Michael.” MP: “Great to see you.” JC: “Good to see you.” MP: “So, <i>you've got some enormous machinery</i> in play here. <i>What is it doing?</i>” JC: “<i>It's basically taking</i> rocks. <i>It's grinding</i> them <i>up</i> into really, really fine particles, about talcum powder size. And then from there <i>we add chemicals</i> to that material, and then <i>try and extract the gold</i> from there.” MP: “So, from that much rock, how much gold <i>do you get out?</i>” JC: “Anywhere from <u>two grams to ten</u></p>	<p><i>a week, up to 40 people, smaller, a cottage industry, an amazing amount of heat)</i></p>	<p><i>x2 / operate / are exploring / put / place / call / pull off / have put / are heating up / going to lift up / pour out, try and extract the gold, take, do you get out</i> x2, <i>you have reduced / heat / melt / make / will form, the mine operates 24 hours ... , people working); receptive (tell you, heat is being generated)</i></p>			<p>large number of gold bars and signs that say ‘Bank of Adelaide. London’, over the words ‘Gold is found [...] richest colony in the world’; back to MP and TM talking (28:08-30:57)</p> <p>Aerials shots of the mine followed by an aerial shot of the processing plant; followed by shot of MP (right) and JC (left, also in protective gear) walking toward each other with a big machine in the background (ES, eye-level); followed by shot of the two shaking hands (MS, eye-level); insert shots of part of the machine with stone being transported into it by a conveyor belt and the rock being grinded by the machine; back to MP and JC talking (various shots, ES and CU); inserted shots of machinery at work during the conversation; followed by shot of MP and JC walking away (CU and then ES); followed by shot of the two inside the building (LS, eye-level);</p>				
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	<p>grams in a tonne of rock.”</p> <p>MP: “<i>I saw one big hole in the ground. Is the area full of mines</i> like that?”</p> <p>JC: “Yeah, <i>lots of operations</i> around the district. <i>We operate four underground mines. The gold price is going well. There’s a little bit of a mini boom in Kalgoorlie</i> and <i>we’re really exploring</i> the district for <i>more gold.</i>”</p> <p>MP: “So, once <i>you’ve reduced</i> it to talcum powder size, how <i>do you get the gold out</i> of it?”</p> <p>JC: “So, <i>we basically put</i> it into water. <i>We add</i> some chemicals, and then <i>we place</i> that onto what <i>we call</i> carbon. <i>We pull</i> that carbon <i>off</i> and <i>take</i> it to <i>the gold room</i>. So, <i>you heat</i> it up, <i>melt</i> it, and <i>make</i> it into <i>gold bars.</i>”</p> <p>MP: “Aha. That, <i>I have to see.</i> May I?”</p> <p>JC: “Yes, absolutely.”</p> <p>MP: <i>The mine operates 24 hours a day, seven days a week, with up to 40 people working</i> every shift.</p> <p>MP: “<i>I’ll tell you</i> what <i>I love</i> about this. <i>I’ve been to</i> many steel plants,</p>					<p>followed by a close-up shot of the crucible; followed by shot of MP and JC talking (right) and man working by the crucible (left) (LS, eye-level); insert of close-up shots of the crucible; CU shot of the crucible and of the liquid gold cascading from one mould to the next, alternated with shots of MP commenting the process (CU, eye-level); close-up of a gold bar cooling down, followed by close-up of a gold bar in MP’s hands, showing how heavy it is; followed by shots of MP and JC looking at three gold bars in front of them; (LS and CU, eye-level); final close-up shot of the three gold bars (30:57-33:34)</p>				
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	<p>which are on an enormous scale, but <u>with a precious metal, it's</u> smaller. <i>It's</i> almost like a <u>cottage industry</u>. <i>An amazing amount of heat is being generated</i>. So, clearly, <i>the gold is</i> in there.”</p> <p>JC: “That’s right. Yeah, so <i>we’ve put</i> it into this crucible here and <i>we’re heating it up</i> to 1,300 degrees centigrade. When it gets to the right temperature, <i>we’re going to lift it up</i> and <i>pour it out</i>. And because <i>the gold’s really heavy, it will sink</i> to the bottom, and then <i>we’ll form gold bars</i>.”</p> <p>MP: “<u>Gold bars!</u>”</p> <p>JC: “So, <i>you can see</i> the crucible now tipping up. <i>The gold is going to be coming out</i> any moment. <i>You can see it coming</i> now.”</p> <p>MP: “<i>That is spectacular!</i> And <i>it is creating a cascade, a waterfall</i>, as <i>it moves</i> from mould to mould. <i>A fluid, burning river making</i> its way downstream. How <u>absolutely superb</u>. <i>Sparkles like little stars are twinkling</i> within the molten</p>									
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		<p>liquid. Oh, <i>that's an amazing sight.</i>"</p> <p>MP: Once <i>the bars have been cooled</i> in water, <i>they're cleaned off</i>, ready to <i>be sent</i> to the mint in Perth.</p> <p>MP: "<i>It's extremely heavy. It's not quite as refined as the bar of gold that you might find</i> in a vault. <i>It's got little jagged edges here. Three delightful gold bars</i> there. What <i>would they be worth</i>, do you think?"</p> <p>JC: "So, <i>we have</i> here about 1,000 ounces. So, probably <i>just shy of \$2 million sitting</i> right in front of us."</p> <p>MP: "Wonderful. <i>My retirement.</i>" (30:58-33:33)</p>									
33:34 – 36:09	'2 Up'	<p>MP: As <i>a booming mining town, Kalgoorlie became notorious for its drinking dens, brothels, and gambling. One of the most popular betting games from the gold rush era is still enjoyed by the locals.</i> (33:37-33:50)</p> <p>Just outside town, <i>Danny Sheehan hosts</i> weekly sessions.</p> <p>MP: "<i>Out in the bush, I've clearly come across a classy</i></p>	<p>A1: MP (<i>I x3, me x2, we, you x5, bad luck for you</i>)</p> <p>A3: Australia (<i>Australia, Western Australia, they</i>)</p> <p>A5: British (<i>they x2, people x2, gamblers, gambling with their life</i>)</p>	<p>A1: agentive (<i>come across, can I see, trying to do, trying to get, if two heads come up you win, if you head them, you win, if I tail</i>); receptive (<i>tell me</i>); stative (<i>we're in</i>)</p> <p>A3: agentive (<i>changed the laws</i>)</p> <p>A5: agentive (<i>discovered gold, they were gambling with their life, could get typhoid, could</i></p>	<p>Blues guitar piece; slow tempo; C key, C minor scale (33:34-34:01)</p> <p>Same magical music as at the end of the previous scene when MP gets two</p>	<p>Live noises from the gaming joint (33:52-36:04)</p>	<p>Shot of MP walking through the processing plant (ES, eye-level); followed by old B&W photos over the words 'Kalgoorlie became [...] and gambling', showing a very large crowd of people as well as horse and carts; another photo shows a busy road in (presumably) Kalgoorlie, again with people, horses, carts and shops; followed by a</p>	<p>A1: MP – shown as in previous scenes shot-wise. In this scene he contrasts sharply with the way DS and the other people in the arena look. You can see a clear social class contrast between MP (a high middle-class person) and the other gamblers (working class to, possibly, middle class). His description of the arena as a 'classy gaming joint' is clearly sarcastic. At</p>	<p>A1: agentive (<i>talking, walking, playing the game, winning</i>)</p>	<p>The concluding scene of part 5 explores one of the aspects connected with the history of Kalgoorlie and its gold mining past and present: gambling. The initial music seems to frame it in a negative fashion, although it may also signify nostalgia for the past. None of the social issues mentioned by MP (drinking, prostitution and gambling) is</p>	

		<p><u>gaming joint</u>. But the rules of the game are obscure to me. Obviously, they're spinning coins, heads and tails, but there are two coins, not one. And it looks like big stakes.” MP: “Are you <u>Danny</u>?” DANNY SHEEHAN: “Yeah.” MP: “Tell me about <u>this game</u>, what's the story?” DS: “It's a traditional Australian gambling game.” MP: “Yeah.” DS: “<u>2 Up</u>. In the 1890s, when they first discovered gold here in <u>Australia</u>, it was very big because people just loved gambling, they were gamblers. To come here, they were actually gambling with their life. Could get typhoid or get lost in the bush. But the chance was they could find all this gold and get really rich. So when you got a whole town full of people like that, well, all gaming is going to flourish. And '2 up' was the game of choice.” MP: “And this sort of <u>arena</u> that we're in here, this kind of pit, is this the traditional</p>	<p>A27: Kalgoorlie (a booming mining town, Kalgoorlie, notorious for its drinking dens, brothels, and gambling, the locals, outside town, a whole town full of people like that) A32: DS and 2 Up (one of the most popular betting games from the gold rush era, Danny Sheehan, out in the bush, a classy gaming joint, the rules of the game, obscure, spinning coins, heads and tails, two coins, not one, big stakes, Danny, this game, a traditional Australian gambling game, 2-up x2, very big, gambling, gaming, the game of choice, arena, this kind of pit, the traditional</p>	<p>find gold); stative (loved gambling, they were gamblers, get lost in the bushes, get really rich) A27: stative ('implied' is a booming ..., became notorious, when you got a whole town ...); agentive (enjoyed by the locals) A32: receptive (betting game [...] is still enjoyed, it's played, who built pit); stative (rules of the game are obscure, they are spinning coins, there are two coins, it looks like big stakes, it's a traditional ..., it was very big, Two-up was the game of choice, is this the traditional place, it's a purpose-built facility, is this game legal, it's legal out here for years / incredibly popular, dad's day [...] you'd get hundreds ..., now you get 40 or 50, it's not really a big thing, you got your regulars</p>	<p>heads and wins the game; medium / fast tempo; C key, C major scale (36:03 to the end of the part)</p>		<p>behind-the-back shot of MP walking on the side of a country road past a sign that says 'Bush 2 Up. No alcohol. No persons under 18' (distant, low-angle); followed by an aerial view of the rural area where the gambling arena is located; followed by shots of people playing the game; followed by shot of MP entering the arena (MS, eye-level); followed by shot of MP sitting in the audience (CU, eye-level); followed by shot of MP and DS talking (MS and CU, eye-level); insert of a drawing over the words 'when they first discovered [...] gambling with their life', showing a rural setting with a village, people, horses and carts as well as what looks like a family in the right-hand side foreground with also a shotgun visible; insert of and old B&W photo over the words 'could get typhoid [...] really rich' showing four men, dressed in a cowboy fashion and wearing guns around their</p>	<p>the end of the scene he is shown exulting theatrically after winning the bet. A3: Australia – Australians are shown as the gambling participants in the arena, having fun. They're mostly wearing very casual, if not quite basic, clothes, making MP stand up in his extravagant, colourful, smart casual attire. A5: British – shown as prospectors in old B&W photos. They are usually armed. They are shown both in cowboy-type attires as prospectors and with wealthy attributes like cars when showing partaking the illegal gambling games. A27: Kalgoorlie – the town is shown in old B&W photos and it is busy with people carrying out their daily activities. In the present, the focus is on the remote setting of the gambling joint outside of town. A32: DS and '2 Up' – DS is shown</p>	<p>A3: agentive (gambling) A5: agentive (gambling); stative (posing for photos as prospectors) A27: stative (old photos and aerial shots) A32: agentive (DS talking and</p>	<p>discussed in any sociological fashion by looking at what problems those behaviours carried with them. Instead, the scene focuses on one of them, gambling, and specifically to the historical evolution of one game, 2 Up, in the area. Gambling in general is framed in a positive way, both by the depiction of it as 'a game' given by DS and not challenged by MP and by the over-theatrical happiness displayed as a result of winning at the game. By associations, also those who gamble (in game as in life) are seen in a positive way and, in this case, these are the British proctors, who gambled their own lives to 'get really rich'. From an ideological point of view, the scene also reinforces the already discussed association of wealth with happiness, since in order to get rich it is acceptable to risk your own life (and that of your family as many male proctors had wives</p>	
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		<p>place where <i>it's played?</i>" DS: "Yeah, that's it, <i>it's a purpose-built facility.</i>" MP: "<i>Who built this pit?</i>" DS: "<i>Me dad and his mate.</i>" MP: "<i>And is this game legal?</i>" DS: "<i>Yeah, it is legal in Western Australia, you can get a permit to run it. It was illegal out here for years, you know, but we used to run it illegally, but then they changed the laws a bit. Dad's day, it was incredibly popular, you know, you'd get hundreds of people out here.</i> But now <i>you get</i>, like, <i>40 or 50 people</i>. So <i>it's not a really big thing</i>, but <i>you got your regulars who really love the game.</i>" MP: "<i>Can I see the method?</i>" DS: "<i>We've put</i> little crosses on the tail side, see? What <i>you're trying to do</i> is <i>you're trying to get</i> two heads to come up. <i>If two heads come up, you win.</i>" MP: "<i>Bets, ladies and gentlemen. Place</i> all your bets." DS: "Very good, all right. So, <i>if you head</i></p>	<p><i>place, a purpose-built facility, me dad and his mate, (game) legal x2, you, illegal out here for years, we x2, illegally, incredibly popular, dad's day [...]</i> hundreds of people out here, now [...] 40 or 50, not a really big thing, regulars who love the game, the method, ladies and gentlemen, (all your) bets x2)</p>	<p>who really <i>love</i> the game, if two heads <i>come up</i> you win); <i>agentive</i> (DS hosts, 'implied' you tell / place your bets, gaming is going to flourish, me dad [built], you can get a permit, to run, we used to run it illegally, we've put)</p>		<p>waists, with four camels behind them; back to MP and DS talking; insert of an aerial shot of the arena; insert of old B&W photo over the words 'Yeah, it is legal [...] illegal out here for years', showing an aerial view of (presumably) a clandestine gambling meeting in a field; back to MP and DS talking; insert of an old B&W photo over the words 'they changed the laws [...] hundreds of people out there', showing another aerial view of a (presumably) clandestine gambling meeting (this time there are also cars, indicating wealthy participants); back to MP and DS talking; followed by shot of DS showing the coins to MP and MP playing the game (MS as well as aerial shot when he throws the coins in the air; followed up by CU of the two coins landing with heads up; followed by shot of MP exulting (MS, eye-level); followed</p>	<p>through a variety of shots, including CUs to create proximity with the viewer. His appearance denotes working-class belonging and his affable manners are highlighted by the fact MP is very close to him and laughing with him. The gaming 'arena' is shown both through an aerial shot and from closer shots from within that highlight its simplicity and rural essence. The arena and the gamblers (with the exception of MP) seem to both denote the fact this game is for lower social classes, despite the claim by MP of there being 'big stakes'. The game is also shown as being lawful, with the detail of the 'No alcohol. No persons under 18' written on the sign.</p>	<p><i>hosting the game</i>); <i>stative</i> (<i>aerial and other shots of the arena</i>); <i>receptive</i> (<i>as in the game being played, coin tossed, money won or lost, etc.</i>)</p>	<p>and children). The positive representation are created multimodally for the British, Kalgoolrie and gambling not as much as visually (although attributes such as cars in the old B&W photos contribute to this), but by talking about the popularity of gambling (although more in the past than now) and its connection to wealth. Musically, the same magical and dream-like piece that was played when showing how gold bars are made is used to accompany the happy shots of MP winning at the gambling game. One interesting aspect that is conveyed visually is how gambling is acceptable and enjoyed by all social classes. This is conveyed through the mix of people shown at the gambling arena (lower-middle class mostly) and MP (higher-middle class) all enjoying the gambling game.</p>	
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		<p>them, <i>you win</i> \$50, all right?"</p> <p>MP: "And <i>if I tail</i> them?"</p> <p>DS: "<u>Bad luck for you.</u>"</p> <p>PEOPLE: Oh. Tails. Heads. Yes! Go on, tails! Heads!"</p> <p>(33:55-35:56)</p>					<p>by shots of MP running around the circular arena (MS and aerial) (33:34-36:09)</p>				
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Part 6: The Royal Flying Doctor Service (36:09-40:18)

Themes: Royal Flying Doctor Service

Topics: Royal Flying Doctor Service, healthcare provision

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), Britain/ British (A5), the Royal Flying Doctor Service (A33), Andrew Barnes (A34), John Flynn (A35).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
36:09 – 40:18	The Royal Flying Doctor Service	<p>MP: <u>In the remotest parts of Australia's vast outback</u>, it can feel like little has changed since the <u>gold rush</u> over a century ago.</p> <p>MP: "<u>Bradshaw's warns me</u> that to the <u>West I will encounter</u> mainly <u>waterless desert</u>. In fact, the state of Western Australia is about ten times the size of the United Kingdom, with a tiny population, very sparsely distributed. <u>Providing it</u> with medical services has always been a challenge." (36:09-36:39)</p> <p>MP: At the airport on the edge of town is the <u>Kalgoorlie branch of the nation's Royal Flying Doctor Service</u>. <u>One of five</u></p>	<p>A1: MP (me, 1 x3, Michael x2)</p> <p>A2: BB (Bradshaw)</p> <p>A3: Australia (in the remotest parts of Australia's vast outback, little, gold rush, the state of Western Australia x3, about ten times the size of the United Kingdom, with a tiny population, very sparsely distributed, a challenge, patient x2, about 1,500km, the people in the remote areas, several hours</p>	<p>A1: receptive (warns me); agentive (will encounter, ask, take a look, come)</p> <p>A2: agentive (warns)</p> <p>A3: stative (Australia 'implied' has a vast outback, WA is about ten times / 1,500km from top to bottom, WA 'implied' has a tiny population, providing medical services has always been a challenge, it may be several hours, who might be out on a cattle station ... , do they have a kind of dirt runway, there can be, medical care is often very difficult, most people have got mobile phones ...); agentive (little</p>	<p>Same magical music as at the end of the previous part; medium / fast tempo; C key, C major scale (from beginning to 37:02)</p> <p>Piano and cello music; slow tempo; D key, D minor scale (37:48-38:34)</p> <p>Same music as above</p>	<p>Live noises from the airport (36:39-38:29)</p> <p>Noise of an airplane from archive footage (38:13-38:29)</p>	<p>Shots of the rural Australian outback; followed by shot of MP talking to the camera on the runway of an airport (MS, eye-level); followed by shot of an airplane being taken out of a hangar; followed by shot of an airplane taking off in a rural setting (36:09-36:52)</p> <p>Shot of MP coming out of the Royal Flying Doctor Service building (sign on the left) (ES, eye-level); followed by close-up of an airplane's front nose engine; followed by shot of MP approaching the airplane and AB coming out of it (ES, eye-level); followed by shot of MP and AB talking</p>	<p>A1: MP – same types of shots as in previous scenes.</p> <p>A2: BB – not represented</p> <p>A3: Australia – shown through the initial aerial shots of the vast, semi-desert outback and also at the end, with a rainbow over a not too distant mountain. It is also in the background in the archive footage of the first flying doctor airplanes. Some (presumably) Australians are shown in the archive footage around the airplanes and one person is shown taking AB's aircraft out of the hanger.</p> <p>A5: British – not explicitly represented.</p>	<p>A1 – agentive (talking, walking)</p> <p>A2 – not represented</p> <p>A3: stative (aerial or panorama shots); agentive (working)</p> <p>A5: stative (as in the word 'Royal')</p>	<p>This part discusses a theme which, as a whole, doesn't seem to have much to do with railways and train, which are here completely absent. The viewer learns about the Royal Flying Doctor Service. The modes, particularly the linguistic and the visual, operate to create a sense of professionalism and excellence. There is medical terminology used by a practising doctor and medical equipment is shown on one of the aircrafts. The fact the organisation name has got the adjective 'royal' in it, and the fact the doctor interview is a British one work to connect the idea of Britishness to the</p>	

		<p>facilities across Western Australia. Andrew Barnes originally trained as a GP in London and has been a flying doctor for over 20 years. MP: “<u>Andrew</u>, hello.” ANDREW BARNES: “<u>Michael</u>, very pleased to meet you.” MP: “It’s wonderful to be here. <u>What a very smart aircraft, and this does a pretty good job for you?</u>” AB: “You know, <u>it may have just one engine, but can get up to almost 500km an hour.</u>” MP: “So what is the maximum distance that <u>you might have to travel to see a patient?</u>” AB: “<u>From top to bottom is about 1,500km.</u> So although <u>that may be only three and a half four hours of flying time, you’d have to refuel</u> in the middle, plus <u>there’s</u> the pick-up time. So for <u>the people in the remote areas, it may be several hours before they get decent medical help.</u>” MP: “And <u>these people, who might be out on a cattle station or sheep</u></p>	<p><i>before they get decent medical help, these people, out on a cattle station or sheep station, a kind of dirt runway, the medical care for people in the outback is often very difficult, the tyranny of distance, most people, an Australian, very isolated people, an extremely sick patient on full life support)</i></p> <p>A5: British (United Kingdom, Britain, the UK)</p> <p>A33: RFDS ((Kalgoorlie branch of the nation’s) Royal Flying Doctor Service x3, one of five facilities across Western Australia, very smart aircraft, this, pretty good job, just one engine, almost 500km an hour, three and a half, four hours of flying time, all very professional these days, we x3, the/this service x3, the</p>	<p><i>has changed, a patient communicate); receptive (see a patient, they get decent medical help)</i></p> <p>A5: /</p> <p>A33: stative (RFDS ‘implied’ is at the airport ... / one of five facilities ... / the first, and now the largest in the world / pretty much constantly in use, it may have just one engine, may be only three and a half ... , there’s the pick-up time, the reality is it’s all very professional, that still happens, there has been development ... , which was the main way of communicating ... ,</p>	<p>starts again (40:04-40:18)</p>		<p>by the airplane (MS and CU, eye-level); insert of archive footage over the words ‘the service, the first [...] John Flynn, originally from Melbourne’ showing a flying doctor airplane, followed by an old B&W portrait photo of John Flynn; back to MP and AB talking; back to archive footage over the words ‘it was his determination [...] in the 50s and 60s’, showing one of the airplanes flying; back to MP and AB talking; followed by shot of MP and AB getting on the plane (ES, eye-level); followed by shots (you can see MP’s hat appearing and disappearing between the reverse angle shots) of MP and AB getting on the plane and sitting down by some of the medical equipment (MCU, and CU of some of the machines, slight low-angle); inserts of shots of airplanes in the airport; back to MP and AB on the plane; close-up shot of one the airplane’s mirrors; shot from the</p>	<p>However, the adjective ‘Royal’ in the name of the service (shown at different points) obviously refers to the British monarchy. Moreover, AB is British.</p> <p>A33: RFDS – the focus is on the equipment the organisation can rely on, aircrafts and machinery. These are shown both from the past through archive footage and in the present through MP’s visit of AB’s aircraft. The name of the organisation is also visible at various points on aircrafts, AB’s uniform and buildings.</p> <p>A34: AB – he is shown in his work uniform and in his professional capacity in his work environment. He is well-groomed and clean-shaven, thus abiding to British (and Western more loosely) attributes of professionalism, cleanliness and tidiness.</p> <p>A35: JF – he is shown in an old B&W photo portrait.</p>	<p><i>in the name and logos of the organisation)</i></p> <p>A33: stative (as in shots of aircraft around the airport and medical equipment); agentive (flying)</p> <p>A34: agentive (talking)</p>	<p>ideas of professionalism, efficiency and, most importantly, just cause and beneficial for the people. This could be in turn associated with the whole history of Great Britain in Australia as a benevolent, professional and efficient one, thus helping perpetrate the myth of the benevolent West that brings progress all around the world. The minor scale of the musical piece used to accompany the description of JF and how he started the service, rather than sadness, expresses nostalgia for such figures and their actions (incidentally, JF features on one of Australian banknotes). This again marries well with the idea of the benevolent West. It would be very interesting to see if everyone in Australia was benefitting from the service, including the first Australian people, in the first decades of service. In general, the issue of access to</p>	
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	<p><u>station, do they have a kind of dirt runway?"</u></p> <p>AB: "Yes, there can be. I mean, the reality is it's all very professional these days. But we do still land with flares, you know, just oil flares at night. That still happens depending on the state of the airstrip." (36:42-37:47)</p> <p>MP: The service — the first, and now the largest in the world — was founded in 1928 by a <u>clergyman</u>.</p> <p>AB: "John Flynn, originally from Melbourne, trained as a <u>pastor</u>, so was actually <u>not medically trained</u>. But he did a few expeditions into the outback and realised that the medical care for people in the outback is often very difficult. Something which he described as the <u>tyranny of distance</u>. It was his determination and vision that led to the formation of the <u>Royal Flying Doctor Service</u>."</p> <p>MP: "In the old days, how would a patient communicate with the doctor?"</p>	<p><i>first, and now the largest in the world, started off with the Morse code and then pedal wireless, development to VHF radio, the main way of communicating in the '50s and '60s, the dream job, incredible, the variety of things, general practice in very remote areas, quite a sophisticated aircraft, the intensive care in a telephone box, more like the TARDIS, impressive, two patients in here, two stretcher patients and one sitting patient, the hospital to the patient, all the technology, but major surgery, a mechanical ventilator, a monitor which would measure blood pressure, pulse, oxygen saturation, pretty much constantly in use, six or seven aircraft in the air at a given</i></p>	<p>this is the dream job / incredible / a mechanical ventilator / a monitor ... , 'implied' is the intensive care in a telephone box / superb, it's more like the TARDIS / impressive, you <i>can have</i> two patients / two stretcher ... , the principle [...] is that we bring the hospital, we <i>would expect to have</i>); agentive (can get up to almost 500km an hour, you'd have to refuel, still land with flares, it started off with the Morse code ... , we bring the hospital ... / all the technology ... , RFDS transports); receptive (the service was founded, can do variety of things / general practice)</p>		<p>airport of a hill with a rainbow visible on the right-hand side (36:52-40:17)</p> <p>Fade to black.</p>	<p>He is smartly dressed, well-groomed and clean-shaven.</p>	<p>A35: stative (posing for a photo portrait)</p>	<p>healthcare for indigenous people being worse is well-documented and might have been considered here.</p>	
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		<p>AB: “<i>It started off with the Morse code and then pedal wireless.</i> And of course, since then <i>there’s been development to VHF radio, which was the main way of communicating in the ‘50s and ‘60s.</i> And now, of course, <i>most people have got mobile phones, mobile phone towers, and in the very remote areas, satellite phones.</i>”</p> <p>MP: “<i>What’s it like to be part of this service? I ask because you come from Britain, you’re not an Australian originally?</i>”</p> <p>AB: “Yes, I got lost. Ah, look, for me, I mean, <i>coming from the UK, this is the dream job. Incredible, the variety of things that I can do. I can do general practice in very remote areas, with very isolated people.</i> And then the following day, <i>I could be flying in the middle of the night with an extremely sick patient on full life support.</i>”</p> <p>MP: “It sounds like <i>you may have quite a sophisticated</i></p>	<p><i>time, across Western Australia, in Flynn’s time [...] a couple of hundred patients a year, these days [...] over 300,000 patients every year, superb)</i></p> <p>A34: AB (<i>Andrew Barnes, as a GP, a flying doctor for over 20 years, Andrew, you x4, from Britain, not an Australian, I x3, the most dramatic thing x2)</i></p> <p>A35: JF (<i>a clergyman, John Flynn, originally from Melbourne, a pastor, not medically trained, a few expeditions into the outback, his determination and vision, Flynn)</i></p>	<p>A34: agentive (<i>trained, you might have to travel to see, can do x2, could be flying, you have had to do, they would be flying</i>); stative (<i>has been a flying doctor, be part of this service, come from Britain, you’re not an Australian, coming from the UK, you may have quite a sophisticated, most dramatic thing is having to apply ...)</i></p> <p>A35: agentive (<i>founded by a clergyman, trained as a pastor, did, described, that led</i>); stative (<i>was not medically trained, realised that the medical care ..., it was his determination and vision</i>)</p>										
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	<p><u>aircraft, may I take a look</u> on board?"</p> <p>AB: "Yes, of course, <u>Michael, come</u> in."</p> <p>MP: "Thank you, very much." (36:42-39:07)</p> <p>AB: "Welcome to my office. <u>The intensive care in a telephone box.</u>"</p> <p>MP: "<u>It's</u> more like the TARDIS. <u>It's</u> impressive. So, <u>you can have two</u> patients in here?"</p> <p>AB: "<u>You can have two</u> stretcher patients and <u>one sitting</u> patient. <u>The principle of this is</u> that <u>we bring the</u> hospital to the patient. So <u>we bring</u> all the technology, <u>but major surgery.</u> Well, <u>this is a</u> <u>mechanical</u> ventilator. <u>This</u> here <u>is a monitor,</u> for example, <u>which</u> would measure <u>blood pressure,</u> <u>pulse, oxygen</u> saturation."</p> <p>MP: "What's <u>the most dramatic thing</u> that <u>you've had to do</u> in mid—air?"</p> <p>AB: "Oh, <u>the most dramatic thing is</u> without doubt, <u>having to apply non-</u>invasive ventilation to a patient who's <u>having trouble</u> breathing."</p>									
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	<p>MP: “And <i>is the service</i> pretty much <u>constantly in use?</u>”</p> <p>AB: “Oh, yes, on an afternoon like this, <i>we would expect to have six or seven aircraft in the air at a given time, across Western Australia.</i> In Flynn’s time, maybe <i>they would be flying</i> a couple of hundred <u>patients a year.</u></p> <p>These days across <u>Australia, <i>The Royal Flying Doctor Service transports over 300,000 patients every year.</i></u>”</p> <p>MP: “Superb!”</p> <p>(39:11-40:10)</p>									
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Part 7: Perth and the Fairbridge School (40:18-53:02)

Themes: Child migration in Western Australia.

Topics: Perth, Fremantle, the Fairbridge Scheme, child migration.

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), Britain/ British (A5), C.Y. O'Connor (A30), Perth and Fremantle (A36), Kingsley Fairbridge (A37), Fairbridge scheme and school (A38), Derek Smith (A39), Fairbridge children (A40), Roz Crawford (A41), Richard Hinch (A42).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
40:18 – 44:08	Perth	<p>MP: <i>Nearing</i> the end of <u>my 1,700 mile journey, I'll shortly be arriving in the capital of Western Australia.</u> MP: "<i>I'm using</i> the <u>Transperth suburban railway to enter Perth</u> for the first time. <i>I'm promised 'trees, which afford a grateful shade during the hot summer.'</i> But today is a perfect autumn day." MP: <u>In the southwest corner of this continent, on the Indian Ocean, the nation's fourth city is closer to Bali than it is to Sydney.</u> (40:27-40:58) MP: "'Perth,' says Bradshaw's, 'in a beautiful natural situation on the Swan River, about</p>	<p>A1: MP (my 1,700 mile journey, 1 x4, we) A2: BB (Bradshaw, the guidebook) A3: Australia (Western Australia, a colony with a responsible government, no more than 90,000 inhabitants, people) A4: trains (Transperth suburban railway) A5: British (convict labour, 37 shiploads of</p>	<p>A1: agentive (<i>nearing, I'll be arriving, I'm using, to enter, begin to build up</i>); receptive (<i>I'm / have been promised</i>) A2: agentive (<i>says Bradshaw / the guidebook</i>) A3: agentive (<i>became a colony</i>); stative (<i>there were no more ..., people remember his name</i>) A4: receptive (<i>using the Transperth</i>) A5: agentive (<i>propped up by convict labour</i>)</p>	<p>Classical music, medium / fast tempo; D key, D major scale (40:18-41:05) Classical music, medium / fast tempo; C key, C major scale (41:42-42:21) Classical music, sustained tempo; F key, F major scale (42:31-43:23)</p>	<p>Noises from the train (40:35-40:48) Noises from the train and streets (40:58-41:42) Noises from the airplane (42:21-43:14) MP's voice recorded through the radio system (42:24-42:30 and 42:40-43:01)</p>	<p>Panorama shot of a large body of water, a motorway and a city in the distance; followed by a shot of Perth's skyline; followed by a close-up shot of a modern bridge; followed by a shot of a train approaching; followed by a shot of MP on the train reading the BB (CU, slight high-angle); followed by shot of the train now approaching closer with 'Perth' clearly visible on the destination sign; followed by shot of MP on the train, talking into the camera with other passengers visible in the background (MC, slight low-angle); followed by shot of Perth skyline from the</p>	<p>A1: MP – Shown through a variety of shots and enjoying a plane flight over Perth and Fremantle. A2: BB – the book is shown on three occasions being read by MP. A3: Australia – Australians are shown walking around the city of Perth, busy in their everyday lives. First Nation are shown in a drawing, armed. A4: trains – shown both from outside (moving) and inside (transporting MP and other passengers</p>	<p>A1: agentive (talking, walking, reading, flying); receptive (being transported); stative (standing with Perth or the harbour in the background) A2: receptive (being read) A3: agentive (walking) A4: agentive (moving, transporting)</p>	<p>The introductory scene to this part shows the audience the city of Perth and the port of Fremantle and highlights how well the colony has done over the past couple of hundred years. The modes work together to this effect, with all providing positive representations of the city and its port. As for previous historic accounts, there is no mention of what happened to the First Nation people that inhabited this part of the country; in fact they are only shown in the old drawing watching the initial settlement from a distance, armed, almost as if they were planning</p>	<p>P3: Erm, just that I was surprised at the size of the city, Perth. It's amazing in such a short time that it's grown to such a size, in a relatively short time. I suppose that's something we see all over the world now, growth in population and therefore the urban centres are getting bigger. (I, lines 315-318)</p>

	<p><i>12 miles above Fremantle, which forms its harbour at the mouth of the river. In 1890, when Western Australia became a colony with a responsible government, there were no more than 90,000 inhabitants.' This remote city, capital of a vast, unpopulated colony, struggled for survival, propped up by convict labour until the discovery of gold. Since which time it's done pretty well.</i>" (41:05-41:42)</p> <p>MP: <i>Founded in 1829, it's still one of the most—isolated cities in the world, but with its population of two million forecast to more than double by the middle of the century, huge investment is transforming its central business district. The Swan River flows through the city centre, southwest to the Port of Fremantle. At the newly developed Elizabeth Quay, I've been promised a bird's-eye view.</i> MP: "What a beautiful day for flying."</p>	<p><i>convicts, including Australia's very last)</i></p> <p>A30: CYC (architect responsible for the water pipeline out to Kalgoorlie, CY O'Connor, his name)</p> <p>A36: Perth and Fremantle (the capital of Western Australia, Perth x6, trees, which afford a grateful shade, in the southwest corner of this continent, on the Indian Ocean, the Nation's fourth city, closer to Bali than it is to Sydney, in a beautiful natural situation on the Swan River, about 12 miles above Fremantle, remote city, capital of a vast, unpopulated colony, done pretty well, one of the most—isolated cities in the world, its population of two million, huge investment,</p>	<p>A30: agentive (redesigned by the same architect ...); receptive (people remember his name)</p> <p>A36: stative ('implied' has trees ..., 'implied' is in the southwest ... / on the Indian Ocean / a remote city / capital of a vast ..., is closer to Bali ... / one of the most isolated ... / quite stunning / beautiful / brash / new / optimistic / now part / principal seaport / important business centre / well-ordered, was originally separate); agentive (which forms its harbour, struggled for survival, it's done pretty well, to double, huge investment is transforming, the Swan River flows, Perth occupies a very large water, it competes, stretches around 50 miles, it received); receptive (propped up by convict labour, founded, population forecast, Fremantle was founded, the</p>			<p>sea; followed by close-up of some modern towers and skyscrapers; followed by a shot of a boat; followed by a shot of a train arriving at a platform; followed by a shot of MP getting off the train (ES, low-angle); followed by panorama shot of Perth; followed by shot of MP reading the BB with modern buildings in the background (MS, low-angle); followed by similar shot, but further away (LS, low-angle) (40:19-41:42)</p> <p>Old colour drawing of (presumably) Perth, with the bay and dwellings in the background and what look like a couple of first nation people in the foreground on the right; followed by another skyline panorama shot of modern Perth; followed by urban shots including buildings and people; followed by aerial view of the city with the Swan River in focus; followed by shot from a bridge of</p>	<p>A5: British – not shown, although the old drawing shows the first British settlement in the Perth/Fremantle areas as well as two, armed First Nation people observing the settlement from afar.</p> <p>A30: CYC – not represented</p> <p>A36: Perth and Fremantle – shown through aerial views and also through shots of the modern buildings and harbour area, with commercial ships. Everything shown is in very good state of keeping.</p>	<p>A5: stative (as in the settlement); receptive (as being watched by the two, armed First nation people)</p> <p>A30 – not represented</p> <p>A36: stative (various shots highlighting the beautiful parts of the city)</p>	<p>some form of attack against the British settlers.</p>	
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	<p>PILOT: Perfect day for flying, isn't it?" (41:44-42:17)</p> <p>MP: "An exhilarating rush of wind, as <i>we begin to build up</i> some speed." (42:24-42:30)</p> <p>MP: "What is clear now is what a <u>very large water</u> <i>Perth occupies. The skyline of Perth is quite stunning, it's beautiful. It competes</i> with Sydney, Melbourne and Brisbane. <i>It's brash, it's new, it's optimistic.</i>"</p> <p>MP: <i>The greater urban area of Perth stretches</i> around 50 <u>miles along the coast. The port city of Fremantle was originally separate from the capital</u>, but <i>is now part</i> of the <u>Perth metropolitan area</u>. (42:40-43:15)</p> <p>MP: "'<u>Fremantle</u>,' <i>says the guidebook, 'the principal seaport of the state. An important business centre, a well ordered city, with ample communication both by railway and steamer with Perth.</i>' In fact, <i>Fremantle was founded</i> before</p>	<p><i>its central business district, the Swan River, Port of Fremantle, the newly developed Elizabeth Quay, a very large water, quite stunning, beautiful, brash, new, optimistic, the greater urban area, around 50 miles along the coast, the port city of Fremantle, originally separate, now part, Perth metropolitan area, Fremantle x2, the principal seaport of the state, an important business centre, a well ordered city, with ample communication both by railway and steamer with Perth, town's fortunes, the harbour)</i></p>	<p>town's fortunes were made, the harbour was redesigned)</p>			<p>MP walking on it towards the camera (ES, eye-level); followed by shot of MP walking on the bridge from below (ES, low-angle); followed by urban shot; followed by shot of MP meeting and shaking hands with the plane pilot (MS, eye-level); followed by shot of the two approaching the plane (ES, eye-level); followed by shot of some large bird on some rocks (LS, high-angle); followed by shot of the plane taken off on water (MS, eye-level); followed by shot of MP on the plane (CU, eye-level); followed by shots of plane taking off and flying; back to MP on the plane; shots from land of plane flying; followed by shots of Perth from the plane alternated with shots of MP on the plane (as before); followed by aerial shots of the Port of Fremantle (41:42-43:20)</p> <p>Shot of MP walking in the port area (LS, eye-level); followed by shot of some docks with (on the</p>				
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		Perth, further up the Swan River. It received 37 shiploads of convicts, including Australia's very last. The town's fortunes were made when the harbour was redesigned by the same <u>architect responsible for the water pipeline out to Kalgoorlie</u> . People here remember his name, <u>CY O'Connor</u> . And you can see why!" (42:23-44:08)					left) people sitting at tables in the foreground and a panoramic wheel in the background; followed by shot of MP, reading the BB, with the sea and a large commercial ship in the background (MS, slight low-angle); insert of a close-up shot of a fisherman bronze statue; insert of a shot of the harbour with some boats and piers; back to MP but closer shot (CU, eye-level (43:20-44:08)				
44:08 - 53:02	The Fairbridge School	MP: Following the convicts of the 1800s, Fremantle during the early 20th century became the gateway for a very different group of Britons . To uncover their story, I'm taking a suburban train south, to <u>the small town of Pinjarra</u> . MP: "Western Australia", says Bradshaw's, 'is only 10 or 11 days' sail from India. It is the nearest of the Australian states to England, 10,850 miles.' You sense that <u>relative proximity</u> today. There's a nonstop flight to London and	A1: MP (<i>I, you</i>) A2: BB (<i>Bradshaw</i>) A3: Australia (<i>the small town of Pinjarra, Westerna Australia, only 10 or 11 days' sail from India, the nearest of the Australian states to England, relative proximity, Australia x5, an annexe to its prison system, sparsely—populated Western</i>)	A1: agentive (<i>to uncover, I'm taking, sense</i>) A2: agentive (<i>says</i>) A3: stative (<i>is only 10 or 11 ..., was the recipient, the Child Welfare Department was responsible ...</i>); receptive (<i>used Australia as an annex ...</i>); agentive (<i>have apologised</i>)	Classical music, slow /medium tempo; G key, G major scale (44:08-45:05) Piano music, medium tempo; F key, F minor scale (45:07-46:00) Piano music; slow tempo; G key, G	Noises from the train (44:30-45:16) Live noises (46:00-46:39) Live noises (46:55-47:05) Live noises (47:20-50:07)	Shot of the harbour with some boats and cranes; followed by shot of a beach with some people on it (distant shot and then closing on to the beachgoers, over the words 'gateway for a very different group of Britons'); followed by shot of train running over a bridge; followed by close-up shot of the BB; followed by shot of MP on the train (MCU, eye-level); close-up on the page of BB from which MP reads; followed by shot of MP still reading aloud (MS,	A1: MP – shown similarly to previous scenes, nothing particularly striking. A2: BB – shown both in MP's hands and with CU shots with details of the pages MP is reading from A3: Australia – the area around the Fairbridge School is shown through some aerial shots. The Australian flag is also shown at 52:06 with the words 'British and Australian governments apologised...'. Some Australians are also shown at	A1: agentive (<i>walking, talking, visiting the school buildings</i>) A2: receptive (<i>being read</i>) A3: stative (<i>aerial shots</i>); agentive (<i>flag moving, at the seaside, travelling, working</i>)	This is one of the longest scenes in the programme and probably the most emotional, as it deals with allegations of abuse suffered by 'child migrants'. The first observation to make here is the choice to actually talk about it, as it is not in any way connected to railways. It could be argued that the programme talks about it to make amends, since British governments were partly responsible for the suffering caused to the children, both for sending them in the first place and	P3: Sadness for the Fairbridge orphans. (Q, item 12) JC: Definitely. And with regard to your second point "Sadness for the Fairbridge orphans", is that, again, something that you knew about already, or heard before? P3: Yeah, I'd heard a little bit about it before, but I didn't realise it was such vast numbers of people involved in it and it went on over a long period of time. I thought it was just something from the '50s and it was just a few years, but it didn't, it went on

<p>the time difference is only seven hours. Beginning in the 18th century, Britain used Australia as an <u>annexe to its prison system</u>. In the 20th century, it began to export a different kind of social problem, and sparsely—populated Western Australia was the recipient.” (44:10-45:06)</p> <p>MP: “Thank you very much.” TRAIN MANAGER: “My pleasure.” MP: “Bye— bye.” (45:15-45:16)</p> <p>MP: In 1913, a small group of British children began a new life, here at <u>Fairbridge Farm School</u>. The Fairbridge scheme was the brainchild of South African-born philanthropist Kingsley Fairbridge. With the support of both the <u>British and Australian governments</u>, he aimed to ease the pressure on British orphanages, and at the same time to boost Australia’s population and provide much-needed labour. But this was to become a</p>	<p><i>Australia, the recipient, Australian government x2, Australian’s population, much-needed labour, the Child Welfare Department, responsible for our health, education and general wellbeing, WA</i></p> <p>A4: trains (a suburban train)</p> <p>A5: British (convicts, a very different group of Britons, Britain, a different kind of social problem, British government x2, British orphanages, United Kingdom x2, fairly well-heeled people, the likes of Rudyard Kipling, nobody)</p> <p>A36: Perth and Fremantle (Fremantle, gateway)</p> <p>A37: KF (South African-born philanthropist Kingsley</p>	<p>A4: receptive (taking a suburban train)</p> <p>A5: agentive (used Australia, began to export, the report was ignored by / children continued to be sent by [implied British authorities], nobody listened, have apologised)</p> <p>A36: agentive (became the gateway)</p> <p>A37: agentive (aimed to ease, to boost, provide, observed, were cared for by Fairbridge, the</p>	<p>minor scale (46:39-47:22)</p> <p>Piano music; slow tempo; E key, E minor scale (50:07-50:39)</p> <p>Piano music; slow tempo; G key, G minor scale (52:06-52:59)</p>	<p>slight low-angle) (44:08-45:07)</p> <p>Shot of train approaching station; followed by shot of MP standing up from his seat and walking away to get off (MS, low-angle); shot of MP getting off the train and greeting train manager (MS, eye-level); followed by shot of old train on the track; close-up shot of a sign on a building that reads ‘Pinjarra Heritage Train Station’; followed by shot of MP walking on a street past a lorry and a shop (LS, low-angle); two aerial shots of the surrounding area; followed by old B&W photo of (presumably) Kingsley Fairbridge over the words ‘Kingsley Fairbridge [...] Australian governments’, showing him with three very young children (LS, eye-level for children, low-angle for him); followed by another aerial shot of the area; followed by a close up of the school entrance gate with Fairbridge</p>	<p>the seaside at the beginning of the scene and on the train.</p> <p>A4: trains – as before, shown both from outside and inside while transporting MP and other people.</p> <p>A5: British – Britain or British people are never shown, except the child migrants in old photos.</p> <p>A36: Perth and Fremantle – shown through a beautiful beach at the beginning of the scene.</p> <p>A37: KF – shown in an old B&W photo with three children: everyone seems happy.</p> <p>A38: Fairbridge S+S – the buildings and surrounding area is shown through a number of shots and indoors of the buildings are also shown, with details of accommodation facilities (beds, dining table). Moreover, the site is shown both in the present and through old B&W photos. The church building is also shown during</p>	<p>A4: agentive (moving, transporting people); receptive (being used)</p> <p>A5 – not represented</p> <p>A36: stative (panorama shots)</p> <p>A37: stative (posing in the photo)</p> <p>A38: stative (aerial and interior shots)</p>	<p>for ignoring reports of abuse and exploitation. The founder of this migration scheme, Kingsley Fairbridge, is linguistically represented in a fairly positive light, which seems to be reinforced by one of the final remarks of MP that say that ‘the origins of the scheme were idealistic’ and it is only because the scheme was set up ‘in an age where paternalism ruled’ that things went badly. MP makes it clear at the end of the scene that ‘the human rights of the children were overwritten [and] some were clearly physically and sexually abused’. However, neither in the former children’s testimonies, nor in the old B&W photos, these points are ever reinforced. The children are only shown in situations that are not particularly upsetting and the testimonies themselves are only allusive at some serious breach of human rights, rather than explicitly</p>	<p>for... it started a lot earlier than that and went on a lot longer. And it’s... I don’t know, it got to me that there were those poor people, the way they were treated. And we talk a lot about human rights today, but they had none. JC: I guess, yeah. Different times in many ways, but yeah, nonetheless, you’re right, that kind of concept seemed to come out of the programme too, about human rights not being totally adhered to. And again, just out of curiosity, when you... how did you hear before about this Fairbridge... P3: Probably from the newspapers. I didn’t know it was called the Fairbridge Project, but I knew that orphans had been sent to Australia and lived in spartan conditions. I didn’t know it was to such a great extent. JC: But was it about twenty years ago that you first heard about it, or thirty years ago? P3: I don’t know, it’s just something I’m aware of. Probably in the last ten years or something I read about it somewhere. (I, lines 177-194)</p>
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	<p><u>dark chapter in both nation's histories. The school is now a heritage site open to the public. Former pupil, Derek Smith, is president of the Old Fairbridgian's Association.</u></p> <p>MP: "Derek, how did <i>the idea come about to move children</i> from the <u>United Kingdom to Australia</u>?"</p> <p>DEREK SMITH: "Well, <i>that was Kingsley Fairbridge's vision. He observed the condition the children were in, in the workhouses in London. His vision was to move</i> these to a better climate and a better health environment. But <i>he was able to gather support</i> from some <u>fairly well-heeled people, the likes of Rudyard Kipling.</u>"</p> <p>MP: "What <i>were the children to do</i> in <u>Australia</u>?"</p> <p>DS: "<i>They would learn the practice of farming.</i> Bearing in mind that all the <i>children that came here in the first two to three parties were boys.</i>" (45:19-46:39)</p> <p>MP: Initially, <i>the children lived in tents on a farm just</i></p>	<p><i>Fairbridge x2, he x4, his vision, Fairbridge x2, his wife, Ruby, the couple)</i></p> <p>A38: Fairbridge S+S (<i>Fairbridge Farm School, the Fairbridge Scheme x3, Fairbridge x3, this, a dark chapter in both nation's histories, school(s) x 2, a heritage site open to the public, the idea, vision, tents on a farm just south of Pinjarra, this site, this place x3, as a family-style thing, each cottage had 12 to 14 children and a cottage mother, no privacy, the scheme x3, a bit basic, very basic iron, conditions, a whole modernisation programme, a/the cottage mother x2, just a bit more comfortable for her, very structured, discipline x2, a</i></p>	<p><i>couple bought, began to build, set up, ended up, died); stative</i> (his vision was to move)</p> <p>A38: stative (<i>was the brainchild / to become a dark chapter / Kingsley Fairbridge's vision / very clinical / the most wonderful thing that could have happened [for DS] / the worst possible thing that can happen [for some others] / everywhere in between, is now a heritage site / a bit basic, was able to gather, each cottage had 12 to 14 ..., there was no privacy / a line drawn in the sand / no-one to go up to ..., there are seven beds, they are very basic iron, were conditions like this, beds were, where was the cottage mother, that was her accommodation, 'implied' was a bit more comfortable ... / very structured, what was the discipline like, discipline was simple, whether the punishment was justified, the punishments were what, 'implied' there was excessive</i></p>		<p>written on it and two signs, 'Caution. Horses' (left) and 'Slow. Children' (right); followed by shot of MP and DS (wearing beige trousers and raincoat, white shirt) and walking (MS, eye-level); followed by shot of some wooden houses and close-up of one if the windows; shot of MP and DS talking under the porch of one of the houses (ES, then CU, eye-level); insert of old B&W photo over the words 'his vision [...] environment', showing a group of children (in shorts and barefoot) of various ages as well as an older lady standing in a field by a house; back to MP and DS talking (MS, eye-level); insert of old B&W photo over the words 'What were the children [...] farming', showing two adults workin in a farm and two children near some horses; back to MP and DS talking (CU, eye-level); insert of old B&W photos over the words 'Initially [...]</p>	<p>the interview with RC and RH.</p> <p>A39: DS – shown through various shots. He is wearing a white shirt with beige trousers and a light rain jacket. He looks slightly emotional on occasions, particularly towards the end of his interview.</p> <p>A40: children – they are shown through a number of old B&W photos, which show them posing for group photos, working in the fields and with animals, sitting at in the classroom during a lesson, resting on beds. They generally seem happy or at least they never seem upset.</p> <p>A41: RC – mainly shown through MCUs and CUs. She is wearing a grey cardigan over a black floral top and also has a walking stick. She is shown outside a church, which is also what she says she enjoyed the most as a child at Fairbridge.</p> <p>A42: RH – mainly shown through</p>	<p>A39: agentive (<i>talking, walking</i>)</p> <p>A40: stative (<i>posing in group photos or laying on beds</i>); agentive (<i>working and studying</i>)</p> <p>A41: agentive (<i>talking</i>)</p>	<p>reporting them. Other texts regarding this same topic, e.g. the drama 'Oranges and Sunshine' (2011), testimonies provided by other former pupils, e.g. David Hill or the Independent Enquiry into Child Sexual Abuse Report (2018), provide far more disturbing and vivid accounts of a number of horrible abuses suffered by the children, here including sexual ones. Although the overall tone of the representation, particularly through the music mode and extensive use of minor scale pieces, creates a sad feeling around the topic, the linguistic representations and the choice of testimonies leaves the viewer with the idea that the Fairbridge scheme and schools were well-intentioned projects that suffered a few hiccups in the process. One important aspect that is not made clear, for example, is the involvement</p>	
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		<p>south of Piniarra, and <i>were cared for</i> by Fairbridge and his wife, Ruby. But in 1920, <i>the couple bought this site and began to build</i> accommodation. DS: "<i>He set this place up as a family-style thing. Each cottage had 12 to 14 children and a cottage mother.</i> Later ventures, <i>they ended up</i> with children in dormitories and <i>there was no privacy.</i>" MP: <i>Fairbridge died</i> in 1924. But during the 70 years of the <i>scheme's</i> operation, <i>more than 3,000 boys and girls became pupils</i> here. (46:40-47:18)</p> <p>MP: "<i>This is a bit basic</i>, isn't it? <i>There are</i> seven beds and <i>they're</i> just...well, very basic iron. <i>Were conditions</i> like this for you?" DS: "Er, <i>beds were. This was the cottage</i> in 1921, which <i>the children came</i> to, and <i>they lasted</i> till basically 1939, and then <i>they went through a whole modernisation programme.</i>" MP: "The dining room, evidently. <i>Kids ate</i> together.</p>	<p><i>line drawn in the sand, whether the punishment was justified, the punishments were what? Beatings?, excessive use of the cane, very clinical, Love? Nah, didn't exist, no-one to go up and, when you had a bad day, you cried, no-one to cuddle, it just didn't exist, this organization gave the opportunity, for me [DS] the most wonderful thing that could have happened, for some of my friends [...] the worst possible thing that can happen, everywhere in between, at first [...] a great success, more schools, a report from a former principal, exploitation, slavery and sexual abuse, the staff, a scandal, the origins [...] idealistic, paternalism)</i></p>	<p>use of the cane, love / it didn't exist, the origins [...] were idealistic); <i>agentive</i> (the idea come about to move, they lasted / went through, the Fairbridge scheme helped, one thing this organization did, it gave the opportunity, a report told of exploitation, will go down in history as a scandal, paternalism ruled); <i>receptive</i> (bought this site, was regarded a great success, more schools were opened, [the report] was ignored)</p> <p>A39: <i>stative</i> (is president, age were you, I was born, I was eight, what was your official ... / your routine, everyone was in bed</p>			<p>his wife Ruby', one showing a group of eight young boys with what look like sacks of some produce; one showing a classroom with maths written on the blackboard, the teacher facing the camera and the children (all boys) from the back; another showing a lady (presumably Ruby) on some stepladders pruning some bushes with a little girl standing by the stepladders; followed by shot of the Fairbridge House (LS, name clearly visible); back to MP and DS talking (MS, eye-level); followed by shot of a wooden building with its name, Nightingale, on a sign; followed by an old B&W photos over the words 'Fairbridge died [...] scheme's operations', one showing a group of five/six boys laying on beds under an open veranda and one boy on a horse; one showing four boys holding lambs; followed by shot of MP and DS walking into a wooden house (ES, eye-</p>	<p>MCUs and CUs. He is wearing a blue shirt, a pair of blue jeans and a baseball cap. He looks visibly emotional at one point, but then there is a cut.</p>	<p>A42: <i>agentive</i> (talking)</p>	<p>of the British governments in the scheme and the fact that parent and children were lied to when approached and persuaded to take part into the scheme. Not all children were actually orphans as DS is; many were told their parents had died or, even worse, some children were taken from their families, without proper consent being given. Likewise, the scale and nature of abuses is never made sufficiently clear in any of the modes, with MP limiting his overall conclusion with the remark that no children had experienced feelings of love while in the care of the institutions involved. If we therefore look back at the initial point I raised, i.e. why talk about such an issue in a programme that revolves around trains and railways, the answer seems to be more to be able to show that the BBC talked about it, rather than to seriously make</p>	
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	<p>Where was the cottage mother?" DS: "That was her accommodation there." MP: "Oh, yes. <u>Just a bit more comfortable for her.</u> So, <u>Derek</u>, how did you become a Fairbridge kid and come to Australia?" DS: "I was brought up by my grandmother. My grandmother passed away, and I was put into the Fairbridge scheme." MP: "What age were you?" DS: "I was born in 1944 and I arrived in 1953. So I was eight when I got here." MP: "What was your official legal status here?" DS: "When we stepped off the ship at Fremantle, we became wards of the state. That means the Child Welfare Department was responsible for our <u>health, education and general wellbeing."</u> MP: "What was your routine here?" DS: "Very <u>structured.</u> We would get up usually <u>at sun.</u> Up and wash, make your beds, have breakfast, work in the garden, go to school. There was an evening meal.</p>	<p>A39: DS (Former pupil, Derek Smith, president of the Old Fairbridgian's Association, Derek x3, you x10, a Fairbridge kid, I x8, my grandmother x2, official legal status, we x2, wards of the state, everyone, me x4, politeness, punctuality and presentation, no-one to complain to, any warmth, love, affection, total absence of it, as a civil engineer and lecturer, didn't have any structure to my life, my own house, two wonderful children and a wonderful wife)</p>	<p>by 9, <i>do you think, there were</i> things, they were politeness, punctuality and presentation, you <i>knew / had</i> no-one to complain to, <i>did you</i> experience any warmth, 'implied' I experienced total absence of it, I <i>didn't have</i> any structure, I <i>own</i> my own house, I <i>have</i> two wonderful ...); agentive (how <i>did you become</i> a Fairbridge kid, <i>come, passed away, arrived, got, stepped off, became</i> wards of the state, <i>would get up</i> at sun, <i>up and wash, make</i> your beds, <i>have</i> breakfast, work in the garden, <i>go</i> to school, I <i>ve</i> always <i>followed</i> those, if you <i>went</i> across that line, Derek left / worked); receptive (<i>was brought up, was put</i> into the Fairbridge scheme, you were reasonably <i>educated</i>, things that <i>were drummed</i> into me, you <i>were punished</i>, Fairbridge Scheme <i>helped</i> you, it <i>gave</i> me the opportunity)</p> <p>A40: stative (the condition children <i>were</i> in, <i>were</i> boys,</p>			<p>level); followed by shot of MP and DS entering an old dorm where there are still the iron frames of the beds (LS and MS, slight low-angle); followed by shot of MP and DS entering a dining room (LS, slight low-angle); followed by shot of a bed that still seems in use; followed by shot of MP and DS sitting at a table in the dining room (MS, high-angle); followed by shot of MP and DS talking (CU and MCU, slight low-angle); insert of old B&W photos over the words 'very structured [...] bed by nine', one showing two young boys carrying a sack full of wood' one showing three boys gathering hay; one showing four boys making iron tools; back to MP and DS talking (same as above); insert of an old B&W photo over the words 'looking back [...] drummed into me', showing a group photo outside one of the houses with about thirty</p>			<p>amends for the mistakes made and give dignity back to the children who had suffered a lot worse conditions and abused than what is reported in the programme. In a programme that, overall, praises the actions and work of many British people (Hugh Hamilton, Colonel Light, C.Y. O'Connor) the absence of Dr Margaret Humphreys and her contribution to uncovering the whole scandal is quite remarkable. Finally, another point that is never made too clear is that one of the stated purposes for this migration schemes to happen was to populate the colonies with white people, which is something that can be connected more in general with the coloniser/colonised policies, to the advantage of the colonisers.</p>	
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	<p><i>Everyone was in bed by 9, and it was power off.”</i> MP: “Looking back, do you think you were reasonably educated?” DS: “Oh, absolutely. There was things that were drummed into me, and they were politeness, punctuality and presentation. I’ve always followed those wherever I can.” MP: “What was the discipline like?” DS: “Discipline was simple. There was a line drawn in the sand. You knew that if you went across that line, you were punished. Whether the punishment was justified, you had no-one to complain to.” MP: “The punishments were what? Beatings?” DS: “Some people got beatings. Excessive use of the cane.” MP: “While you were here, did you experience any warmth, love, affection?” DS: “No. Total absence of it. It was very clinical. Love? Nah. Just didn’t exist. There was no-one to go up and,</p>	<p>A40: Children ((a small group of) British children x2, a new life, (the) children x8, the workhouses in London, they x4, the practice of farming, the first two to three parties, boys, more than 3,000 boys and girls, pupils, kids x2, some people, child migrants, former Fairbridge pupils, compensation, others, claims, human rights of the children, some, clearly physically and sexually abused, some, the experience, none of them, anything resembling love)</p> <p>A41: RC (former pupils, Roz Crawford, you x5, Roz, I x7, 12 [years old], [crying] did make no difference, no choice x2, no choice</p>	<p><i>lived in tents, some think, none can remember anything that resembles love); agentive (children began, were the children to do, would learn that came x2, became pupils, ate together, have won compensation, continue to pursue claims, some look back on the experience, they did better here, who went through this place); receptive (move children, were cared for, some people got beatings, British children continued to be sent, human rights were overwritten, they were brought / were [...] abused, they had been left)</i></p> <p>A41: receptive (remain affected by their time here, the church for me played a big part); stative (how old were you, I turned 12, I didn’t want to come, you had no choice, I think, bits I enjoyed, I loved the church, you had Evensong); agentive (you came here, I came, I cried, would you summarise, you took the good with</p>			<p>boys and one man (well-dress); back to MP and DS talking; followed by shot of some windows from one of the houses; followed by shot of the house; followed by close-up on a flower; followed by shot of another house; back to MP and DS talking (45:07-50:08)</p> <p>Shot of a window from inside one of the buildings; followed by aerial shots of some of the buildings; followed by aerial shot of a red-brick church; followed by shot of MP approaching RC and RH by the church and shaking hands (ES, slight low-angle); followed by shots of MP, RC and RH talking (CU and MS, eye-level; distant shot over the words ‘I loved the church’, showing it)(50:08-52:06)</p> <p>Aerial shot of the church; followed by aerial shot of the area; followed by shot of MP walking within the heritage grounds, talking to the camera and then walking away past</p>				
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	<p><u>when you had a bad day, you cried. No-one to cuddle. It just didn't exist.</u>" MP: Derek left the school at 16 and <u>worked as a civil engineer and lecturer.</u> MP: "Do you look back and think that the Fairbridge scheme helped you?" DS: "I didn't have any structure to my life. One thing this organization did, at least gave me the opportunity. I own my own house. I have two wonderful children and a wonderful wife. For me personally, I think it was the most wonderful thing that could have happened to me. But for some of my friends who were here, I think it was the worst possible thing that can happen to them. And I think everywhere in between." (47:22-50:07)</p> <p>MP: In its early days, the scheme was regarded as a great success and more schools were opened in Australia, Canada and Rhodesia, now Zimbabwe. But in 1949, a report by a</p>	<p><i>whatsoever, your experience of Fairbridge, took the good with the bad, the church x2, me, we x5, one of the jobs, happy hymns, with no help from anybody)</i></p> <p>A42: RH (former pupils, Richard Hinch, Richard, you x3, six [years old, when arrived], I x6, 16 [when out], good memories (x2) and bad memories (x2), university, 32 years in the Fire Service, to the top of the trees, absolutely not [owe anything to Fairbridge])</p>	<p>the bad, I <i>try and remember, we used to have to, we had to, we had to come up and clean, we / I used to come up / to sing, I've accomplished, I've done)</i></p> <p>A42: receptive (remain affected by their time here); stative (how old were you, you were six, I was 16, I've got good memories and bad memories, good memories are to do with kids, bad memories are to do with the staff, I hated going to school, I thought, I needed to study, you don't feel you owe much); agentive (got out, grew up, I'm going to stop, I left x2, to achieve something, I put myself through university, I spent 32 years ..., rose to the top)</p>			<p>it (MS, eye-level); followed by aerial shot of the area (52:06-53:01)</p> <p>Fade to black.</p>				
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	<p><i>former principal told of exploitation, slavery and sexual abuse, going back as far as the 1930s. It was ignored and British children continued to be sent to the schools.</i></p> <p><i>Former pupils like Roz Crawford and Richard Hinch remain affected by their time here.</i></p> <p>MP: "How old <i>were you</i> when <i>you came</i> here, Roz?"</p> <p>ROZ CRAWFORD: "<i>I turned 12</i> in the month after <i>I came</i> here. <i>I didn't want to come. I cried</i> and <i>nobody listened. Did</i> <u>make no difference.</u>"</p> <p>MP: "Of course, <i>you had no choice</i> about it."</p> <p>RC: "<u>No choice, no choice whatsoever.</u>"</p> <p>MP: "How <i>would you summarise</i> your experience of <u>Fairbridge?</u>"</p> <p>RC: "Well, <i>you took the good with the bad.</i> Erm, <i>I think</i> in my case, <i>I try and remember</i> bits that <i>I enjoyed. I loved</i> the church. <i>The church, for me, played</i> a big part. <i>We used to have to, it was</i> one of the <i>jobs we had to do, we had to come up and clean</i> it. <i>We used to come</i> each Sunday, and once a</p>									
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	<p>month, <i>you had</i> Evensong. <i>I used to come up</i> here and <i>we all used to sing our happy hymns</i>, you know?"</p> <p>MP: "And <u>Richard</u>, how old <i>were you</i>?"</p> <p>RICHARD HINCH: "Six."</p> <p>MP: "<i>You were</i> six, yeah?"</p> <p>RH: "<i>Got out</i> when <i>I was 16</i>. <i>I've got good memories and bad memories</i>. The <i>good memories are to do</i> with <u>the kids I grew up</u> with. <i>I'm going to stop</i> there."</p> <p>MP: "It sounds like <i>the bad memories were to do</i> with the <u>staff</u>."</p> <p>RH: "Pretty much, yeah. <i>I hated</i> going to school here. Once <i>I left this place</i>, <i>I suddenly thought, to achieve</i> something <i>I needed to study</i>, and <i>I put myself through</i> university. <i>I spent 32 years in the Fire Service</i> here in WA. <i>Rose to the top of the trees</i>."</p> <p>MP: "<i>You don't feel you owe</i> much, or anything, to <u>Fairbridge</u>?"</p> <p>RH: "No. <u>Absolutely not</u>."</p> <p>RC: "What <i>I've accomplished</i>, <i>I've done</i> after <i>I left</i> here, with no help from</p>									
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		<p>anybody.” (50:08-52:06)</p> <p>MP: <i>The British and Australian governments have apologised for the treatment of <u>child migrants</u>. Former Fairbridge pupils have won <u>compensation</u> and others <i>continue to pursue <u>claims</u></i>. MP: “Fairbridge will go down in history as a <u>scandal</u> because <i>human rights of the children were overwritten</i> when <i>they were brought</i> here. And then <i>some were clearly physically and sexually abused</i>. On the other hand, <i>some look back on the <u>experience</u> and think that they did better here than if they’d been left in the <u>United Kingdom</u></i>. And it seems that <i>the origins of the scheme were idealistic</i> in an age where <i>paternalism ruled</i>. But <i>none of those who went through <u>this place</u> can remember anything resembling <u>love</u></i>.” (52:07-52:54)</i></p>								
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Part 8: The British Royal Family connections (53:02-58:13)

Themes: Australia and the British Royal Family

Topics: British Royal Family, royal visits to Australia, contemporary Australia and the British Royal Family.

Actors: Michael Portillo (A1), Bradshaw's Book (A2), Australia/ Australians (A3), Britain/ British (A5), Perth and Fremantle (A36), Jessica Barratt (A43), the British Royal Family (A44), barbecue guests (A45)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning-making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
53:02 – 55:47	Royal visits	MP: Back in Perth's <u>central business district</u> , amongst its <u>shiny skyscrapers</u> , <u>there are reminders of Australia's colonial past</u> . Although <u>this nation has forged its own identity</u> since <u>gaining</u> independence in 1901, <u>it's still part of the British Commonwealth</u> , and <u>the British monarch remains head of state</u> . <u>To trace this city's royal past, I'm meeting history blogger Jessica Barratt</u> . MP: "Here <u>we have a statue of Queen Victoria</u> . And <u>we're in the King's Park</u> . When <u>was there first a royal visit to Australia</u> ?" JESSICA BARRATT: " <u>The first royal visit was</u>	A1: MP (<i>I, we</i> x3) A3: Australia (<i>this nation, its own identity, part of the British Commonwealth, Australia x2, Albany, Western Australia, the Australian people, the soldiers who participated during the war, a horde of Western Australians, Bridgetown, they</i>) A4: trains (<i>train</i> x2, <i>railway accident, the track(s)</i> x2)	A1: agentive (<i>to trace, I'm meeting</i>); stative (<i>we have / are</i> x2) A3: agentive (<i>has forged its own identity, gaining independence, who filed past</i>); stative (<i>it's still part of the British Commonwealth, they considered him</i>); receptive (<i>say thank you to the Australian people, acknowledge a horde of Western Australians</i>) A4: agentive (<i>the tracks had spread, the train was building up speed</i>) A5: /	Classical music, medium / fast tempo; A key, A major scale (53:03-53:41) Classical music; medium / fast tempo; C key; C major key (55:42 to end of scene)	Live noises from the street (53:03-53:41)	Urban and panorama shots of Perth; followed by shot from behind of MP walking around Perth's central business (MS, low-angle); followed by urban shots focusing on colonial buildings; followed by close-up of a colourful bird on a tree; followed by panorama shot with, in the middle, the Australian flag; followed by shot from behind of MP and JB walking up some steps (LS, low-angle); followed by frontal shot of the two at the top of the steps (LS, eye-level); followed by shot of a statue of Queen Victoria (MS then LS, low-angle); followed by shot of MP and JB (right)	A1: MP – similar representations to previous scenes. Nothing particularly remarkable to note. A3: Australia – some Australians are walking in the business district were MP is. Some other people are shown in the B&W photos of the Prince of Wales. A4: trains – the only train shown is the derailed one of the Prince of Wales' accident. A5: British – some of the colonial British buildings are shown around Perth. Also, some of the people on the old B&W photos would have been British.	A1: agentive (<i>walking, talking</i>) A3: agentive (<i>walking</i>); stative (<i>posing for photos</i>) A4: stative (<i>derailed</i>) A5: stative (<i>buildings and people posing in photos</i>)	The first scene of this part introduces the main theme, which is the connection between the British Royal Family and Australia. This connection is shown in positive terms, both through the positive and humorous account of the Prince of Wales' visit in 1920 and through the major scales of the music that accompanies MP around Perth first and JB's interview then. Interesting to note that the historian MP chose to interview is not an established	

		<p>in 1867 with <u>Prince Alfred — Queen Victoria’s son.</u>” MP: “Prince of Wales, the future king Edward VIII, came here after World War I. Tell me about that visit.” JB: “He arrived in <u>Perth</u> on July 1st, 1920, <u>travelling</u> by <u>train</u> from Albany. He spent ten days here within <u>Western Australia</u>, and it was part of an extensive <u>tour</u> from May to August around <u>Australia</u>, over 100 towns.” MP: “<u>Quite a work rate.</u>” JB: “It certainly is. It would have been exhausting for him.” MP: “What do you think was the British ambition for the tour? Why did it occur?” JB: “It was a way to say thank you to the Australian people and to the soldiers who participated during the war. So, lots of different balls and civic events organised. And he came here for a <u>garden party.</u>” MP: “Ha-ha, you have the invitation!” JB: “Yes.” MP: “<u>“Civic Garden Party in honour of HRH, the Prince of</u></p>	<p>A5: British (the British Commonwealth) A36: Perth and Fremantle (Perth’s central business district, shiny skyscrapers, reminders of Australia’s colonial past, this city’s royal past a statue of Queen Victoria, the King’s Park, Perth) A43: JB (history blogger Jessica Barratt, you x2) A44: BRF (the British Monarch, head of state, a/the (first) royal visit x2, Prince Alfred — Queen Victoria’s son, Prince of Wales, the future king Edward VIII, he/him x17, part of an extensive tour, quite a work rate, exhausting for him, the British ambition, a way to say thank you, lots of different balls and civic events, a (civic) garden party x2, in honour of HRH,</p>	<p>A36: stative (‘implied’ has shiny skyscrapers, there are remainders ...) A43: stative (you think, you have the invitation) A44: stative (remains head of state, when was there a royal visit, the first royal visit was in 1867, it was part of an extensive tour, ‘implied’ was quite a work rate, it would have been exhausting, what was the British ambition, it was a way to say thank you, what was the prince’s mood, he found it, he was on his way north / in a railway accident / not injured / in an accident); agentive (came here x2, arrived, travelling, spent, had to stand and acknowledge, raising his hat, his carriage toppled</p>		<p>and Queen Victoria (left) (ES, high-angle); followed by shot from behind the back of MP and JB with the statue in the background, facing them (ES, low-angle); back to frontal shot (LS, slight low-angle); insert of old B&W photo of Prince Albert over the words ‘he arrived [...] from Albany’, showing him taking his hat off to salute people (MS, low-angle); back to MP and JB with statue on left and cannons on right (ES, slight high-angle); back to frontal shot of MP and JB (LS, slight low-angle); insert of old B&W photo over the words ‘quite a work [...], did it occur’, showing Prince Albert reading something on a stage surrounded by dignitaries (LS, low-angle); back to frontal shot of MP and JB (LS, slight low-angle); insert of old B&W photo over the words ‘so, lots of [...] garden party’, showing Prince Albert with other dignitaries at an outdoor event, with a large crowd</p>	<p>A36: Perth and Fremantle – Perth is shown through a number of panorama and urban shots that highlight its most appealing parts. A43: JB – she is shown through a variety of shots. She is wearing a dark light dress. A44: BRF – shown through the statue of Queen Victoria (through a low-angle) and old B&W photos of the Prince of Wales during his visit. He is either wearing uniforms or very smart suits and he is usually surrounded by other people, often dignitaries.</p>	<p>A36: stative (panorama and urban shots) A43: agentive (talking, walking) A44: agentive (greeting and talking); stative (posing for photos or as a statue)</p>	<p>academic, but a history blogger who collaborates with ABC News.</p>	
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	<p><u>Wales</u> to the official enclosure in front of the Queen Victoria statue,' the very place where we are now, 'on the 3rd July, 1920.' What was the prince's mood during the tour?"</p> <p>JB: "He found it a little bit over—planned, I think. And, in particular, with the garden party event, he actually had to stand in front of Queen Victoria and acknowledge a <u>horde of Western Australians who filed past him</u> all the time, raising his hat to them for forty-five minutes. He was on his way north towards <u>Bridgetown</u>, when he was in a railway accident. The tracks had spread due to rain and his carriage toppled over into the ditch."</p> <p>MP: "Was he injured?"</p> <p>JB: "No, he wasn't injured. One newspaper reported that the prince was saved by a cow, that the cow was on <u>the track</u> and the people were just shooing it out of the way. So the train was just building up speed again. He was</p>	<p>the Prince of Wales, prince x2, Queen Victoria, his carriage (not injured x2, we, in an accident, a good sport, Prince Charming)</p>	<p>over, to have emerged, said, we have done, carried on, left); receptive (events organised, the prince was saved by a cow, he was said, they considered him a good sport, he was referred to as Prince Charming)</p>			<p>attending (ES, high-angle); back to frontal shot of MP and JB (LS, slight low-angle); close-up of the invitation, clearly showing what MP is reading aloud; back to MP and JB (CU of MP, then back to LS, slight low-angle); insert of old B&W photo of words 'and acknowledged [...]' for forty-five minutes', showing Prince Albert on a stage taking his hat off to salute people (LS, low-angle); back to frontal shot of MP and JB (LS, slight low-angle); insert of old B&W photo over the words 'the tracks [...] he wasn't injured', showing Prince Albert standing with other people (some of whom smiling) by the derailed train (LS, eye-level); back to JB (CU, eye-level); insert of old B&W photo over the words 'were just shooing [...] from the carriage', showing Prince Albert by the derailed train (MS, eye-level); back to JB (CU, eye-level); insert of same old B&W photo (but</p>				
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		<i>said to have emerged</i> from the carriage and <i>said</i> , "At last, <i>we have done something that is not in the programme!</i> " The fact that <i>he was in an accident, they considered him a good sport</i> that <i>he still carried on</i> with the tour. By the time <i>he left, he was referred to as Prince Charming.</i> " (53:12-55:47)					cropped in) of Prince Albert saluting the crowd over the words 'the fact [...] carried on with the tour'; back to frontal shot of MP and JB (L:S, slight low-angle) (52:02-55:47)				
55:47 – 57:20	Australians and the Royalty today	MP: These days, <i>the royal family are more frequent visitors down under</i> , but <i>I wonder whether they're still as popular?</i> <i>Jessica has invited me to join her family and friends</i> for a barbecue. MP: " <u>Matt</u> , good to see you." MATT: "You too!" MP: "So, I believe <i>this is in the Australian DNA</i> , isn't it?" MATT: "Yeah, absolutely!" MP: "Barbecuing." MATT: "Uh—huh." MP: "Those prawns look nice. <i>I will take</i> them over. Thank you, <u>Matt</u> . Hello, everyone." ALL: "Hello, <u>Michael!</u> " MP: " <i>Can I join your barbie?</i> "	A1: MP (<i>I x3, me, Michael</i>) A3: Australia (<i>[barbecuing] is in the Australian DNA, Australia x3, very much connected to Britain before, but less so now, more multicultural than ever, a positive thing, not just connected to Britain, we x2, connected to everywhere in the world now, less keen on monarchy</i>) A5: British (<i>Britain</i>)	A1: agentive (<i>wonder, to join, will take, can I join</i>), receptive (<i>has invited me</i>); stative (<i>I was born</i>) A3: stative (<i>[barbecuing] is in the Australian DNA, Australia used to be very much connected / more multicultural than ever, that's a positive thing, we're not just connected to Britain / connected to everywhere in the world now, people will be less keen on monarchy</i>); agentive (<i>they were voting</i>) A5: /	Classical music; medium / fast tempo; C key; C major key (from end of previous scene to 56:02)	Live noises (56:02-57:20)	Shot of the Western Australian Botanic Garden sign with runner passing in front of camera; shot of a group of people sitting in picnic chairs in the park with the city skyline in the background; shot of MP and JB walking through the park (distant, low-angle); shot of a table with JB's friend sitting around it (FS, eye-level); close up of sausages and vegetable grilling on the barbecue; shot of MP approaching Matt (who's cooking) and shaking hands (MS, eye-level); close-up of the prawns grizzling; shot of MP moving away from the barbecue with the	A1: MP – same as in previous representations, but also shown helping out with the barbecue. He is also wearing his Australian hat (maybe to fit in?) A3: Australia – some people are showing jogging in the park and sitting. A5: British – not represented A43: JB – showing walking with MP and sitting around the table. A44: BRF – not represented A45: Guests – shown sitting around the table (all	A1: agentive (<i>walking, talking, helping</i>) A3: agentive (<i>jogging</i>); stative (<i>sitting in the park</i>) A5: / A43: agentive (<i>walking</i>); stative (<i>sitting</i>) A44: / A45: agentive (<i>talking, eating</i>); stative (<i>sitting</i>)	This scene explores the connection of modern-day (white) Australians with the British Royal Family. Although there seem to be mixed feelings amongst JB's family and friends, the closing remark of one of the older ladies is that Australians will still be connected with the royal family in the future thanks to 'the resurgence of popularity of the younger members of the royal family'. Needless to say, it would have been interesting to see what first nation	P3: interested to hear the views of the group of Australians towards the end. They were mainly expressing pride in their global and diverse society but were ambiguous about their British heritage and ties to the monarchy. I expected that the younger people would be keen for the country to become a republic". (Q, item 14) JC: So, first of all, were you surprised that the kind of ties... I mean they had a show of hands about who is a royalist and it was kind of 50/50 at least, wasn't it? P3: Yes, but even though some weren't royalists, I don't think they were fiercely anti-royal and yet I... again, it's just an impression, I thought the younger Australians would prefer to have a

	<p>ALL: "Yeah! Of course!" MP: "It seems to me that <i>Australia used to be very much connected with Britain</i>, but <i>less so now</i>." MAN 1: "Well, <i>I feel like Australia is more multicultural than ever</i>. But <i>I think that's a positive thing</i>." WOMAN 1: "Yeah. <i>I think we're not just connected to Britain, we're connected to everywhere in the world now</i>." MP: "<i>Who's a royalist here?</i>" WOMAN 2: "<i>Bit of a secret royalist</i>." MP: "Secret royalist?" WOMAN 2: "Yeah!" WOMAN 1: "<i>Partial royalist. 50/50</i>." MAN 1: "Yeah. 50/50." MP: "Anyone a <i>Republican?</i>" WOMAN 2: "<i>Not really</i>." WOMAN 3: "<i>Little bit</i>." MP: "Little bit? Even in a few years' time, you know, when things have changed a bit, <i>they were voting in Australia on the monarchy</i>, what <i>do you think</i> might happen?"</p>	<p>A43: JB (<i>Jessica, her family and friends</i>) A44: BRF (<i>the royal family, more frequent visitors down under, they, still as popular, the monarchy x2, the Queen, she x2, on the throne since '52, the resurgence of popularity of the younger members of the royal family</i>) A45: Guests (<i>Matt x2, I x7, a royalist, bit of a secret royalist, partial royalist, a Republican, you</i>)</p>	<p>A43: agentive (<i>has invited</i>) A44: stative (<i>are more frequent visitors / still as popular, the Queen has gone, she's been on the throne x2, 'implied' there is the resurgence of popularity of the younger members of the royal family; agentive (it's going to stay, surprised if it changes)</i>) A45: stative (<i>I/you feel / think x6, who's a royalist, 'implied' am bit of a secret royalist / partial royalist / not really a Republican / little bit Republican, I would be very surprised</i>)</p>		<p>prawns, the table with people is on the left (distant, eye-level); shot of MAN 1 and WOMAN 1 (CU, eye-level); shot of MP approaching the table and greeting everyone (MS, eye-level); close-up of hotdog; shot of MP talking to the people (MCU, eye-level); shot of people around the table followed by shot of MAN 1 and WOMAN 1 while talking (CU, eye-level); shot of MP talking to the people (MCU, eye-level); shot of people raising their hands around the table (MS, eye-level); shot of MAN 1 and WOMAN 1 (MCU, eye-level); followed by shot of MP (ECU) on left with JB (MCU) in the background (eye-level); shot of people around the table shaking their heads (MS, eye-level); shot of MP talking to the people (MCU, eye-level); shot of the table with a little dog next to it (distant, eye-level); shot of WOMEN 2 and 4 (CU, eye-level); shot of</p>	<p>white people, a mix of generations)</p>		<p>Australians think about this issue.</p>	<p>republic, would want to repudiate the British heritage. Independent people... would want to be independent and not tied to another country. JC: Yeah, they didn't seem to be too bothered, did they? P3: No. JC: In fact, 'cos then they talked about the visit from Prince... I don't know if it was... P3: Harry, was it? JC: Harry or Alfred? Some... it was a young person describing the whole thing, wasn't she? P3: Yeah, they are still... there is still interest in the royal family. JC: I guess I'm actually not too sure what the institutional organisation is like. I mean, obviously, they have a Prime Minister, I know that. And they must have, well, chambers, as we do in England. But then is it the same as in England, where the Queen is actually the Head of State? P3: The Queen is the Head of State. JC: It's the same exactly as Britain, as in the constitutional structure, if you like. P3: Yes JC: Would she still have, kind of... I mean, she hasn't got a lot of power here either, but would she have some veto</p>
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		<p>WOMAN 2: “<i>I think after the Queen’s gone, people will be less keen on monarchy.</i>”</p> <p>WOMAN 4: “Because <i>she’s been</i>, well, <u>on the throne since ‘52</u>, hasn’t she?”</p> <p>MP: “<i>She’s been</i> on the throne since the week <i>I was born</i>. Or the other way around!”</p> <p>WOMAN 5: “<i>I think</i> that with the <u>resurgence of popularity of the younger members of the royal family</u>, <i>I think it’s going to stay</i>. <i>I would be</i> very surprised <i>if it changes</i> for a long time.”</p> <p>MP: “Well, it’s lovely to see you all. What an amazing afternoon. Cheers!”</p> <p>ALL: “Cheers!” (55:48-57:20)</p>					<p>WOMAN 1 smiling (CU, eye-level); shot of MP talking to the people (MCU, eye-level); shot of JB smiling (CU, eye-level); shot of WOMAN 5 (MS, eye-level, on left) with her half of the table all the way to MP (further away, on right); shot of the whole table toasting with a little dog next to it (distant, eye-level); shot of the dog (CU) (55:47-57:20)</p>				<p>powers over there? I don’t know actually.</p> <p>P3: No, I think it’s more a ceremonial role out there. As it is here, really.</p> <p>JC: Yeah, fair enough.</p> <p>P3: Where they go through the motions of her signing off laws. If she was to rebel and say “No, I’m not signing that.”, then they would have to change the constitution.</p> <p>JC: I wonder if they refer to the Australian government as ‘Her Majesty’s Government’ as well. That’s interesting.</p> <p>P3: I’m not sure, but they’re all part of the Commonwealth, that’s another thing that comes into this. (I, lines 284-312)</p>
57:20 – 58:13	Final remarks	<p>MP: “<i>Perth is</i> about as far from Adelaide as London from Sicily or Boston from Miami, <u>with little habitation in between</u>. <i>There was</i> also <u>a cultural gulf between convict—assisted Western Australia and South Australia</u>, whose <i>proud population had arrived by choice</i>. By the time of my <u>guidebook</u>,</p>	<p>A1: MP (I x2)</p> <p>A2: BB (guidebook)</p> <p>A3: Australia (with little habitation in between, a cultural gulf between convict—</p>	<p>A1: agentive (travelled, glimpsed, marvelled); receptive (was awestruck)</p> <p>A2: /</p> <p>A3 stative (‘implied’ there is little habitation ...; there was also a cultural gulf ...); agentive (proud population had arrived by</p>	<p>Classical music; slow / medium tempo; G key, G major scale (57:20-58:13)</p>		<p>Shot of a canopy in the park; followed by panorama shot of a residential area by a body of water; followed by a panorama shot of Perth’s skyline and another shot of the buildings from the river (low-angle); followed by shot of MP talking into the camera with the skyline in the background (MCU,</p>	<p>A1: MP – for the final remarks, MP is show through a long MCU shot at eye-level, that puts him in close proximity with the viewer and on an equal basis, as a friend would be.</p> <p>A2: BB – can be just seen in MP’s hands.</p> <p>A3: Australia – not represented</p>	<p>A1: agentive (talking)</p> <p>A2 – receptive (being hold)</p> <p>A3: /</p>	<p>In his concluding remarks there are three actors that are highlighted in positive terms: the proud British who arrived to Australia by choice, (British) railway engineering and Perth. The purpose of the finale remarks therefore seems to be to praise the</p>	<p>P3: I was surprised. Australia has never really been a country that attracted me very much. I’ve always thought of it as not being that exciting or interesting place to go, but this programme has... and I would quite like to go there now [LAUGHS].</p> <p>JC: So, why... why was that so, before?</p> <p>P3: It’s just an image you get of places and I’d always thought it was</p>

		<p><i>the west had been lured</i> into federation with the rest, with the promise that <i>its isolation would be ended</i>. As <i>I travelled on the Indian Pacific</i>, <i>I glimpsed</i> that <i>history, was awestruck</i> by the <i>distances</i> and <i>marvelled</i> at the <i>railway engineering that brought Australia</i> together.” (57:31-58:12)</p>	<p><i>assisted Western Australia and South Australia, proud population had arrived by choice, the west, its isolation, history, distances, Austrlia)</i></p> <p>A4: trains (<i>the Indian Pacific, railway engineering</i>)</p> <p>A36: Perth and Fremantle (<i>Perth</i>)</p>	<p>choice); receptive (the <i>west had been lured</i> into federation, its <i>isolation would be ended</i>)</p> <p>A4: agentive (engineering that <i>brough</i> Australia together)</p> <p>A36: stative (<i>Perth is as far ...</i>)</p>			<p>eye-level) (57:20-58:12)</p>	<p>A4: trains – not represented</p> <p>A36: Perth and Fremantle – some final panorama shots of both the natural and urban beauties of the city.</p>	<p>A4: /</p> <p>A36: stative (<i>panorama shots</i>)</p>	<p>British who came to Australia, connected it through their engineering skills and the result of which is a country that has cities like Perth in it. No mention of what this cost in human lives, both in terms of the construction of the country and in the killings of first nation people. No mention of how the whole country’s wealth of natural resources was monopolised by the white British, which is still largely the case to this day.</p>	<p>very barren and... yeah, between the cities there’s no much to see in the way of countryside, but there was some interesting things, like the goldmine on the way, and... JC: That was very interesting. P3: Yeah, it opened up a new view of Australia for me, in a way. Gave me more of an interest. JC: So, given the opportunity, would you go now? P3: [LAUGHS] I would, but I know [NAME OF WIFE] wouldn’t go, so it’s not likely that we will go. It’s too far. JC: It’s a long flight, isn’t it? Quite far to get to. Indeed. P3: Yeah. JC: And then other things that you sort of associated with, or thought that would come up, you mention, obviously, this “vast area of underdeveloped land” [...] P3: Yes, that’s what I was saying, the undeveloped land and not anything very attractive to look at. That’s the thoughts that I had. JC: And did you see much of that? I mean there was... P3: Yeah, there was quite a lot. But, there were places in between</p>
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												<p>that made it worthwhile. You know, places of interest.</p> <p>JC: True. So, you put down “Australians have the image of being tough, outgoing and friendly”.</p> <p>P3: Yeah.</p> <p>JC: Was that matched by... where did you get this idea from?</p> <p>P3: I thought... it’s just a stereotype. Through your life you build up pictures of things. It’s like stereotype, isn’t it?</p> <p>JC: So, would you stick with this definition after watching these couple of episodes?</p> <p>P3: [LAUGHS]</p> <p>JC: “Tough, outgoing and friendly”?</p> <p>P3: Yes, I would actually [BOTH LAUGH]</p> <p>JC: Fair enough.</p> <p>P3: Definitely, yeah</p> <p>JC: Yes, definitely from the people he was chatting to on the train and when they were playing that...</p> <p>P3: Gambling game, yeah.</p> <p>JC: They seemed a nice bunch of people.</p> <p>P3: Yes, outgoing and ready to join in.</p> <p>JC: Yeah, fair enough. And the you also mentioned that “Aboriginal people may retain a separate culture”.</p> <p>P3: Yes, but that didn’t really come up. There</p>
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												<p>wasn't... I don't remember seeing any reference to the Aborigines or...</p> <p>JC: Was there anything in the previous episode, perhaps?</p> <p>P3: No.</p> <p>JC: There may be something in the following ones.</p> <p>P3: Yeah.</p> <p>JC: There is three more to go, isn't there?</p> <p>P3: Yes. There was no... In fact, I don't remember seeing any variety of ethnicity at all. They were all white people.</p> <p>JC: So, just because you mentioned Aboriginal people, what kind of, or how you got to form an idea about, you know, them having a separate culture?</p> <p>P3: Yes, again, it's through the reading, through the TV. They always seem to be a separate... they have a separate way of life from the white Australians.(I, lines 81-149)</p>
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Part 9: Outro (58:13-59:17)

Themes: Teaser for the following episode of the series.

Topics: Cricket, sheep, steam trains and rainforests.

Actors: Michael Portillo (A1), Bradshaw’s Book (A2), Australia/ Australians (A3), Britain/ British (A5), cricket (A46).

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
58:13 – 59:17	Next episode	<p>MP: Next time... <i>I’ll discover the cultural and sporting capital of Australia...</i> MP: “<i>This is a temple. This is holy ground.</i>” MP: ...<i>have</i> a close shave with a sheep... MP: “Getting me as a shearer, this poor ram has been fleeced!” MP: ...and <i>ride the rails</i> through a <i>rainforest</i>. MP: Oh, wow! Look at that!” (58:17-58:41)</p> <p>End credits: Presented by MICHAEL PORTILLO, With thanks to ADELAIDE METRO, GREAT SOUTHERN RAIL, PUBLIC TRANSPORT</p>	<p>A1: MP (<i>I</i>)</p> <p>A3: Australia (<i>the cultural and sporting capital of Australia, rainforest</i>)</p> <p>A4: trains (<i>the rails</i>)</p> <p>A46: cricket (<i>a temple, holy ground</i>)</p>	<p>A1: agentive (<i>will discover, have, ride</i>)</p> <p>A3: receptive (<i>discover the cultural ...</i>)</p> <p>A4: receptive (<i>ride the rails</i>)</p> <p>A46: stative (<i>this is a temple / holy ground</i>)</p>	<p>Classical music piece, medium/ fast tempo, repetitive riff. Brass and string instruments. B key. B major scale. (58:13-58:45)</p> <p>Same as first piece. Classical music; medium / fast tempo. A key; A major scale. (58:47-59:17)</p>	<p>Live noises from some of the scenes (58:13-58:45)</p>	<p>Shot of train running; followed by shot of MP walking past a building covered in murals (ES, slight low-angle); followed by shot of mural artist at work (MCU, slight low-angle); followed by shot of MP boarding a train (LS, eye-level); followed by shot of MP walking on the cricket grounds (MS, eye-level); followed by aerial shot of the stadium; followed by aerial shot of a rural area; followed by shots of MP shaving a sheep (ECU of hands, LS, and MCU, low-angle); followed by shot of a steam engine train</p>	<p>A1: MP – same as in previous scenes, but also ‘working’ as a shearer</p> <p>A3: Australia – shown through aerial views and panoramas.</p> <p>A4: trains – old steam train shown riding over a bridge in a rainforest</p> <p>A46: cricket – shown through a big cricket stadium</p>	<p>A1: agentive (<i>walking, talking, shaving a sheep</i>); receptive (<i>being transported</i>)</p> <p>A3: stative (<i>aerial and panorama shots</i>)</p> <p>A4: agentive (<i>moving, transporting people</i>); receptive (<i>being used</i>)</p> <p>A46 – stative (<i>aerial shots and shots from inside the stadium</i>)</p>	<p>The outro serves to entice the viewer to watch the next episode by showing some of the topics and places MP will cover. The major scale of the piece accompanying the end of the programme serve to build excitement and anticipation in the viewers.</p>	

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	<p> UMAIR NAUSHAHI, Technical Supervisor NEAL DAVIES, Production Coordinator HANNAH RIESNER, Post Production Coordinator LOUISE MEAR, Archive Research MATTHEW HAWES, Research ELLA ST JOHN MCGRAND, Online Editor LIZ ROE, Story Producer BELLA LLLOYD, Line Producer KATIE WIXON NELSON, Commissioning Editor ALEXANDRA MCLEOD, Executive Producer JOHN COMERFORD, Edit Producer NICOLA BUNGEY, Filmed & Directed by DAVID MONCHIN, Series Editor ALISON KREPS, followed by the producers' logos: Boundless West Part of Fremantle, for BBC, albert sustainable production certification, © FremantleMedia Ltd MMXVIII (58:47- 59:17) </p>									
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