

CRONULLA RIOTS

THE DAY THAT SHOCKED THE NATION

CHAPTERS

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9

Like 16K

INVESTIGATE THE EVENTS OF THE DAY  PAT GRANT: INTERVIEW AND COMIC

“It started to get a menacing, primal atmosphere to it.”

Ms Taoube: Year 11

Contemporary Possibilities Statement: Module A

In this module, students extend their knowledge, understanding and appreciation of the ways that *different communication technologies shape the ways that we read, navigate, understand and respond to digital, multimedia, multimodal and nonlinear texts*. They develop understanding of the **creative possibilities made available through these rapidly evolving technologies in the ways we communicate and represent ideas and experiences**.

Students engage in a **detailed study of one complex multimodal or digital text for example film, media or interactive narratives**. To support their study, students also explore a range of texts that typically use contemporary technologies such as film, television, online news services and specific social media platforms. They apply their understanding of the **nature, scope and ethical use of digital technology** in their own responding and composing.

Students **develop a deeper appreciation and understanding of the power of communication technologies to reach a broad audience for a range of purposes and the significance of this mode of communication in a global world**. Through a close study of the selected texts students appreciate the *active roles of both composer (author, poet, playwright, director, designer and so on) and responder (reader, listener, viewer, an audience and so on) in controlling and choosing the reading pathways through texts*. They **analyse and interpret the ways composers use and manipulate a variety of aural, language and visual devices to shape our understanding of what we listen to, read or view and may explore notions of hybridity and intertextuality**.

Through their responding and composing students gain increasing confidence in experimenting with a range of language and visual forms and features to individually or collaboratively design and create their own multimodal or digital texts to communicate and represent their ideas; understanding the importance of creating a responsible digital footprint.

Through viewing, listening or reading students analyse and assess the text's specific features and form. They express their knowledge and understanding, clearly and concisely, using appropriate register, structure and modality. They independently and collaboratively plan, draft, appraise and refine their own responses to texts applying the conventions appropriate to form of syntax, spelling and grammar.

Watch SBS documentary in a linear fashion:

Traditional Documentary Form

Traditional Features	How they are used in the documentary?
Archival Footage - from news or photos at the time of the event	
Personal Stories /Anecdotes	
Experts	
Graphs/geo-locations	
Sound (including music, sound effects, voiceover, interviews)	
Editing (including fade out, cutting, montage, dissolve, juxtaposition)	
Images (including camera shots, angles, movement)	

SBS Cronulla Riots Documentary

Annotate the way the home page offers an interactive and immersive experience from buttons to hyperlinks:



a) Chapter titles- How do the titles shape your reading experience?	
b) What is the function of the LIKE button?	
c) What other reading pathways are permitted?	

Chapters

Chapter titles and Linear Structure	Number the ones you would choose to watch first, second etc based on chapter titles
Chapter 1: Introduction (1 minute)	
Chapter 2: Reflections on Cronulla (2.34)	
Chapter 3: Being Lebanese Australian (3.45)	
Chapter 4: Rising Tensions (3.46)	
Chapter 5: Fuelling the Fire: Alan Jones (7.15)	
Chapter 6: Riot Day (13.41)	
Chapter 7: The Retaliation: An Eye for an Eye (6.25)	
Chapter 8: A Dangerous Aftermath (7.12)	
Chapter 9: The Nation Reflects (11.50)	

Chapter 2 : Reflections on Cronulla

In December 2005 Sydney's Cronulla Beach was the scene of the race riots between white Australians and Lebanese Australians.

These are the untold stories from the Cronulla Riots.



When you click on the **about me** section, what do you learn about Mecca?

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- 2.
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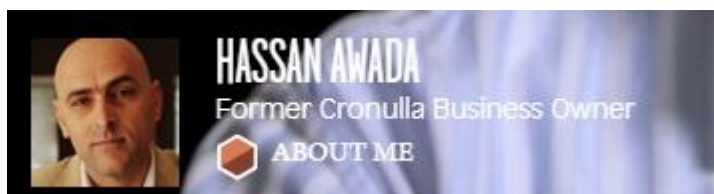
How has technology offered you a different way of experiencing a documentary?



When you click on the **about me** section, what do you learn about Mouhamed?

- 1.
- 2.
- 3.

What footage do you see besides people addressing the camera? Why has this footage been used?



Hassan witnessed what was widely considered a provocative display during the Riots. He was at a café with his wife when they saw a young man scale the front of the Brighton-le-Sands RSL, take down the Australian flag and burn it with a group of friends. Hassan's instinct was to intervene but his wife stopped him – and he is grateful she did because the scene was "very angry". Hassan says, *"It was very insulting to see the Australian flag being burnt. It was more insulting to see that these kids are from the same heritage as I am because I knew this will take its toll and it will affect me and my family and everybody else within our community"*.



“When its a good day the sun shines so much better.”

- A) Click on the ‘Lens on Cronulla’: what is revealed in the audio about Cronulla’s identity? What information is new to you?
- B) We hear the voice of Associate Professor Amanda wise. How does the multimodal features of audio and still images function to enhance your experience?



Lee was a Police Officer for 25 years and in the four years before the Riots, he was stationed in Bankstown. Here he met large sections of the Lebanese community that he found to be strongly family oriented and law abiding. He felt a troublesome minority became high profile and did an enormous disservice to a much larger majority.

Do you agree with Lee? Explain your response.



Hiba does not blame the locals of Cronulla for the Riots of December, 2005. *“These youth came from everywhere to Cronulla,” she says. “You can’t blame the suburb Cronulla, that’s just where everything happened.”*

How was Hiba impacted by the riots? What does the ‘about me’ section reveal that is not mentioned in the video?

What do you miss if you DO NOT click on the about me sections?



How are graphics used to reinforce the ways that geography determines how two seemingly different cultures meet?



Ahmad is not comfortable reflecting on the Cronulla Riots or what he saw at Lakemba Mosque that night because “even up until now it is like a bad dream”.

Additional experts:

If viewers wanted to gain an experience without the use of personal elements, they have the option of clicking on 'investhating' and delve deeper into an academic response, one removed from the emotion of the experience and considered to be more factual based.

1. Professor Greg Noble from University of Western Sydney



a) How is he being framed visually as an expert?

b) What is his claim as to the reason for the riots?

Chapter 3: Being Lebanese Australian

1. What iconic image does this chapter open with to convey the tensions leading up to the Cronulla Riots?

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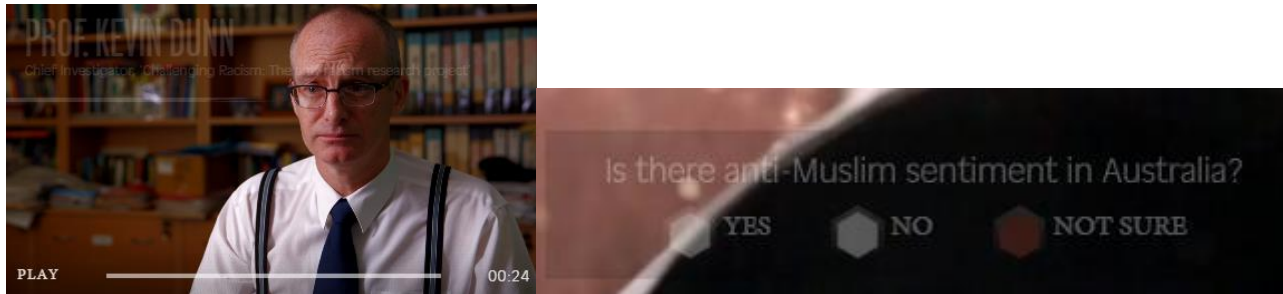
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2. Professor Kevin Dunn: What did his survey reveal when you click on the statement: Is their anti-Muslim sentiment in Australia?

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3. As the interviewees are responding, the viewer has the option to stop and veer off into different pathways. For example, if you click on language and identity you learn about the language of the word 'wog':

Peter Polites (Western Sydney writer sharing his experiences if you click on the hyperlink below): *The word was derogatorily used in that SMS but like the Greek children I knew growing up, Lebanese youth reclaimed it.*



The text messages of the Riots show that word wog is both racist slang and a proud identity label. It was a term used with warmth and inclusiveness but also aggression – from those who used it to hurt and those who used it to empower.

What other cultures are labelled using derogatory terms?

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4. Click on the hyperlink 'Process of Migration'. What type of audience would be attracted to this information?

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- 5. While the interviewee is talking you have the option to delve further into the media headlines that contributed to the escalation of tensions if you click on the 'investigate' section below.

What do you learn about the impact of the media based on the information in this section?

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According to the book, the reporters spoke with the schoolboys and took photographs, encouraging the youths to adopt 'mean' attitudes and gang-type hand signs. The result was the pictured Telegraph front page.

The first line of the article reads, "Buying a gun in the Lakemba area is simple for anyone who knows where to look, Lebanese gang members claim". The article named the "Lebanese gang" as the "Punchbowl Homeboys" and described its members' effortless access to 'pumpies' – pump-action shotguns – and Uzi submachine guns (Daily Telegraph, 3 September 1998).

A few days after the Telegraph article was published, one of the supposed gang members told Weekend Australian journalists that he and his friends had invented the whole story of the "Punchbowl Homeboys" and their gun-toting lifestyle for fun. Later, it was also revealed that one of the youths who had originally spoken with the Telegraph reporters had a Tongan background, and that the reporters had asked that he stay out of the staged photo because he didn't look 'Middle Eastern' enough.

This kind of media headline had the effect of escalating a moral panic in the wider public. Many people at the time began to believe robbery, violence and gun crime were synonymous with 'Middle Eastern' people living in the Australian suburbs.

In August 2000, a series of horrific rapes took place in the Sydney suburbs of Greenacre, Punchbowl and Bankstown. Using police information, the media identified the rapists as young Lebanese men. The race angle was further intensified when revelations the 'gang' had been targeting young white women surfaced.

We are the generation of media headlines. You couldn't just be a kid growing up. Because you were not just a kid growing up. You were a Lebanese kid growing up. And you were a Lebanese Muslim kid growing up. And if news, word got out that you did something wrong, that's not just your issue as a person or your private issue. That is the issue of the community.

Nemat Kharboutli, 'Cronulla Riots: The Day That Shocked The Nation'

DIAL-A-GUN



**Gang says
it's easier
than buying
a pizza**

By MARCUS CASEY
www.marcusc Casey.com

Again, it appeared the whole Arab Australian community was to be held responsible for the crimes of a few – a standard that did not apply to the Anglo Australian majority in the reporting of comparable offences.



At the time of the Cronulla Riots, Jihad Dib was an English teacher at Belmore Boys High. He is currently Principal of Punchbowl Boys High, and Secretary of the Lebanese Muslim Association. Jihad has been named the NSW recipient of the Pride of Australia Medal in the Inspiration category.

My father would insist on annual afternoon drives to Cronulla, Coogee and Kurnell to keep my siblings and I connected to our own family history. These drives were filled with stories of a more personal nature. The streets were markers of my father's childhood. He would point to the sports oval, near Shark Park, where he trained with his brothers. He would drive us down the streets on which they lived, the schools they attended and the local sports clubs they were a part of. Every landmark was accompanied by anecdotes and more often than not hysterical laughter from jokes that were not ours to understand. "You had to be there," he would explain.

So while the events of 11 December 2005 seemed to be a long time coming with tensions brewing and hostility stirring, for my family and others like them, Cronulla beach symbolizes more than conflict and unresolved anxiety. It's less a stage where cultures clash and more the place where seeds of hope and ambition were planted, where new lives began and futures seemed bright. Where first premierships



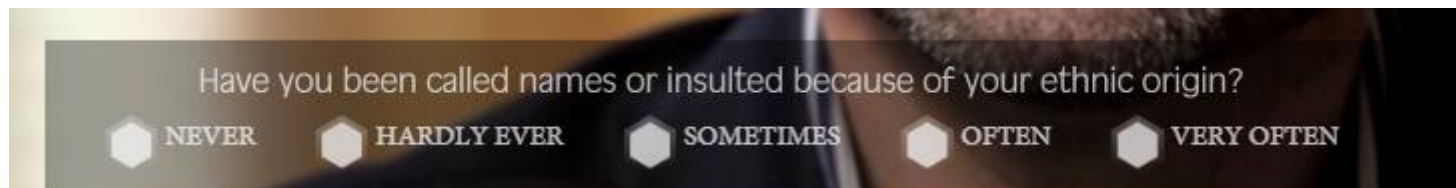
Why is it important to hear a variety of stories about Cronulla?

were won and lost, trophies were awarded and cherished, and algebraic equations were forever etched into impressionable minds.

Mehal Krayem is a western Sydney writer.

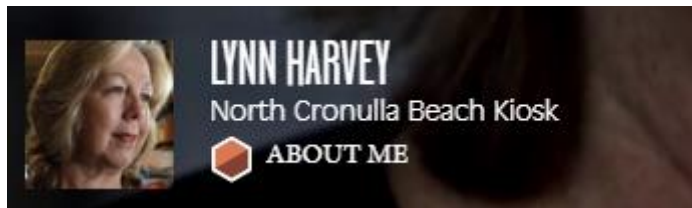
Rhetoric heard during the Riots was significant to George. He did not know how to interpret slogans like *"We grew here, you flew here"* because he has always felt at home in Australia. He was born in Sydney's inner city suburb Surry Hills. His parents migrated in 1969 and raised him in Dulwich Hill until 1991, when they decided to join the extended family in Parramatta.

Despite George's negative experiences of the Riots, he feels they changed Australia for the better. He says people are more aware and understanding of one another.



Chapter 4: Rising Tensions

In early October 2005 a series of brawls break out between locals and Lebanese youth at Cronulla Beach.



How were the locals impacted by the Cronulla Riots?

Lyn owns the North Cronulla Beach Kiosk. From there, she witnessed the day-time events of the Riots and looked on as customers she had never seen before brandished Australian flags. One of them left white supremacist pamphlets on her counter. "I'm proud of my flag," Lyn reflects now. "This is very hard to explain but it just made me feel sick – like they were abusing the flag and using it for their own ends". A man Lyn did not recognise to be a local walked past her Kiosk the morning after the Riots wearing an Australian flag like a cape. Lyn says, "I felt like saying go walk your own street with the flag, leave us alone". "There was a menacing feeling about the place", she says. "There were men who were just looking for trouble." Instead of families, Lyn saw "bad behaviour", like young men pulling off girls' bikini tops, and she thought she may have made a mistake purchasing the kiosk.

Lyn says as awful as the Riots were, they changed Cronulla for the better. "On the weekends there are many, many different groups of people coming. It is very pleasant. It is lovely. It is a nice place to be".



“The police had to be called every day of that weekend.”

What does the Deputy Commissioner’s video reveal about the nature of the conflict?



How might Craig have been impacted by what he saw? Was he a victim? Explain.

Craig covered the Cronulla Riots as a press photographer with The Daily Telegraph. Many of his pictures were on the front cover of the newspaper, including his Walkley Award winning shots of a violent assault taken from inside a train carriage. He captured the scene where two young men were aggressively attacked by a group of young Caucasian males. After he got the photographs on the carriage, Craig was assaulted on the train platform. He was not seriously injured.

Of the assailants he says, *“They wanted blood and that is what they got and these guys were just so happy with themselves”*.

Is it a good thing for society to be made up of people from different cultures?



STRONGLY AGREE



AGREE



NEITHER AGREE NOR DISAGREE



DISAGREE



STRONGLY DISAGREE

What do you think? Click on the one you agree with in the documentary and see what happens.

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3:00 PM Sunday 4 December 2005.

calating ethnic tensions lead to an incident between volunteer lifesavers and four men of “Middle Eastern Appearance”.

1. Click on



Much of the news reporting on the story was in the context of it being an attack on an Australian institution, icon, or even the “most quintessential Australian pastime” (Anna Quigley, ‘A stand on beach thugs’, Daily Telegraph, 10 December 2005). A representative of Surf Life Saving Australia said, “This attack is not Australian” (Channel Nine News, 4 December 2005). The incident began to take shape as a final, unacceptable insult by a group of people intent on destroying the Australian way of life.

The report reproduced in El Khouri’s book, Keeping Up ‘appearances’ Australia 2013... states a local police inspector had said that at the time of the altercation the victims were “not identifiable as lifesavers when they were approached by four men of Middle Eastern descent and told to ‘get off our beach’”. That is, the lifeguards had finished their shift and were no longer in their uniforms.

Later, during the criminal prosecution of those accused of the assault, the magistrate stated in his decision, “It should be noted that the evidence of the lifeguards themselves was that they were in normal beach wear”.

For unknown reasons, this information wasn’t included in the NSW Police press release issued on 5 December 2005, and nor was it included in an updated release on NSW Police’s website in the week

Do you think it matters if the men who were attacked were in lifeguard gear?



If you click on the above, you are taken to a map where you can click on events that help you understand the timeline. Did you find this helpful or distracting? Explain your answer and explain any new realisations you may have had as you clicked on the timeline and map.

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2. Professor Catherine Lumby , Macquarie University



INVESTIGATE THE 'PERFECT STORM'  PROF. CATHARINE LUMBY, MACQUARIE UNIVERSITY

“ ...and here’s these lifesavers that have been attacked. ”

What does Professor Lumby reveal about the way Australians perceive the beach and how that perception may have impacted the conflict?

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3. What additional knowledge is shared about the Australian lifesaver icon here through the multimodal merging of audio, crafted photographs and natural photographs?

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Diana saw the Cronulla Riots from her café, the Frangipani Gelato and Dessert Bar. She watched crowds gather and begin drinking alcohol as early as 8:00am. Diana was concerned that the intoxicated crowd would target anyone who looked different, including her family who were Sutherland Shire locals: “They may well have picked on Mum because she looks Greek”, she says now. “It did cross my mind that she could be in danger.”

As a child growing up in the Sutherland Shire, Diana and one other student were “the only ethnics from kindy right up until sixth class”. She says, “You kind of just forced yourself to anglicise yourself”.

Chapter 5: Fuelling the Fire: Alan Jones

The next morning radio host Alan Jones blames the Lebanese community for the attack on the lifesavers.



1. What does Professor Catherine Lumby claim was the epicentre of the inflammatory rhetoric that fanned the conflict?

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Since the 1990s, the NSW Police Force has used ethnic descriptors to help identify and apprehend persons of interest (POIs) – people who are suspected of committing or being involved in a crime.

2. What is the problem with ethnic descriptors?

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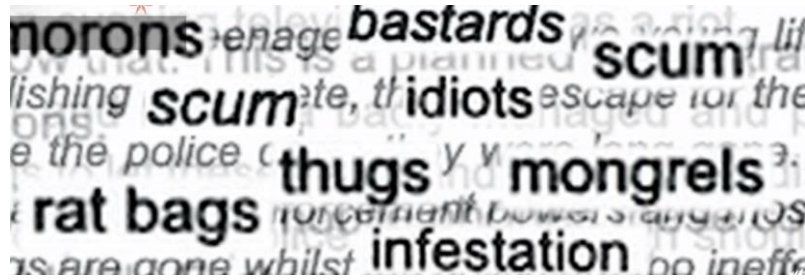
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3. What is the effect of having Alan Jones' voice play over the peaceful images of Cronulla Beach?

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4. Why is the above image shown in the documentary? What is it meant to prove?

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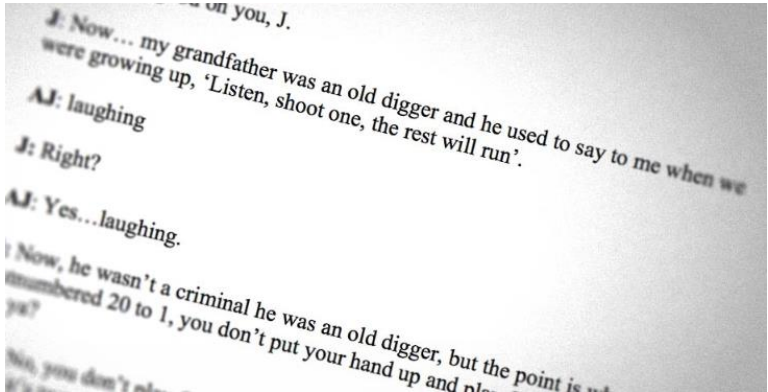
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5. Listen to the audio section. Do you agree that Alan Jones should take responsibility for inflaming the violence?

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6. What is the impact of having the transcript above while listening the audio by Alan Jones? How does it represent his audience?

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7. Does the documentary reflect the same rhetoric from the other side? What might we conclude about what information is selected and what is omitted?

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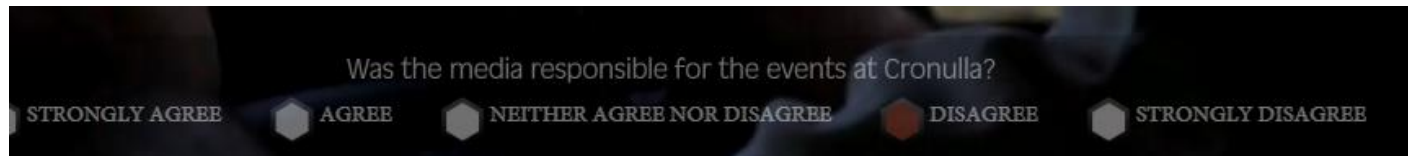
8. What does Professor Lumby claim is the reason for why the shock jocks screen their callers? Do you think this is fair? Explain.

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NADIM EL GHOUL
Taxi Driver
ABOUT ME

Migrating to Australia from Libya when he was 13, Nadim’s family was originally from Lebanon; today however he displays an Australian flag in his cab, and describes himself as ‘a dinky dye Aussie’ who still gets up at 3:30am every morning to drive his cab and listens to Alan Jones.

Nadim says he once wrote to 2GB inviting Jones to come to his house for coffee and a chat, “to see the other side, the other people – see what they think.” He never received a reply. “They keep on saying they answer all emails but they don’t,” he says. “They only answer what they want.” Nadim says the invitation still stands.



Following Alan Jones' broadcasts thousands of text messages are sent urging locals to "reclaim" Cronulla Beach from the Lebanese.



Did you receive a text? Did anyone you know receive a text?


YES NO



MONA EL-MIR
Former Cronulla Café Owner

 ABOUT ME

THE NATION
this is our beach
and their never
welcome back.

INVESTIGATE NEW MEDIA  PROF. GREG NOBLE, UNIVERSITY OF WESTERN SYDNEY

“...come down to Cronulla on the weekend.”

9. How does Professor Noble challenge the view that Alan Jones may not have been as totally responsible as some may think?

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10. What does 'white Australia literature' mean? Click on the link to learn more about this before answering.

"I was foreign. I was very fair but I was foreign, and in a cosmopolitan community [Innisfail] they didn't differentiate, you were all foreign, the Chinese, the Greeks and Italians."
Hazel Francis, interview with Anne Monsour, Brisbane, 1994

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Chapter 6 : Riot Day

8:00 AM Sunday 11 December 2005.



Craig Campbell was the NSW Senior Constable who beat away rioters with his 26 inch aluminium baton. They were attacking two young men on a train at Cronulla Station. Craig says, "I knew the only way to clear the carriage was to give them good reason to leave". He was certain the victims would have been seriously injured or killed if he did not respond with his weapon. Craig says crowds "don't respect softly, softly when they're in that mood". Craig says, "To me, the most unsavoury part of it was that it was race based". He says you simply cannot single out an entire ethnicity as bad people.

Should we view Craig Campbell as a hero? Explain.



Click on the timeline of events. How does the timeline add to the suspense and your understanding of how the conflict was building?

How did alcohol play a part in this conflict?



Click on the video: How did tribalism and localism play a part in the conflict?



What role should a photographer play during these events?

Andrew is a photographer who captured images of violence and anger from the day-time Cronulla Riots. His pictures were published in Time Magazine and feature in this interactive documentary, Cronulla Riots: The Day that Shocked a Nation. Andrew says of his time taking pictures amongst the riotous crowd that day, "I wasn't under threat because I looked like them: blonde like a surfer". The Cronulla Riots had a significant impact on Andrew's world view. A surfer himself who has lived by the beach, he has seen the pride in localism that can come with surf culture. To see it reach such negative extremes made Andrew feel a huge senselessness in emphasising cultural and ethnic differences. He says, "We all live in this one world and we're divided by oceans and intangible borders yet we've got this really protective sense of our own place".



Click on the photos: what narrative is being reinforced through this slideshow?



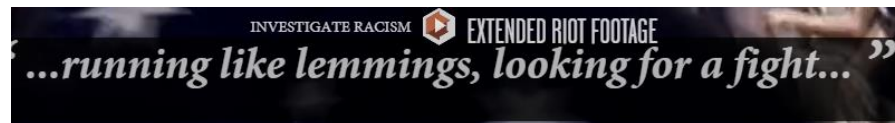
Click on the interview with Pat Grant: what does his interview reveal about his experiences of the riot? How might representing his experience in comic form add to the message he concluded about the day?



What does Professor Noble suggest about the function of slogans?



What does the timeline add to your knowledge of the Cronulla Riots or the way people were caught up in the riots?



Click on the extended footage: what does this extended footage add to your understanding of the day? Is this necessary footage?



When you click on the photos taken by the press photographer, why do you think he was amazed by what he saw?

How do the quotes on the screen act as a form of clickbait?



Click on the video: According to Professor Noble:

a) Why were the Anglo-Australians angry?

b) Why were the Lebanese -Australians angry?





Click on Professor Catherine Lumby: how does social media and being in a crowd shape our responses in a similar way?



Reporter, Joe Hildenbrand, provides the voiceover for the front page pictures of Daily Telegraph headlines and makes a point that the media did something positive here. What does he believe was a positive step taken by The Daily Telegraph in response to the riot?



I was probably the only Leb trying to get in to the Shire at the time,” he says on reflection. “I didn’t feel threatened at all by the police and I understood what they had to do. I was a Lebanese person driving into Cronulla after what the Lebanese people had just done”.

INVESTIGATE LAKEMBA



LENS ON PUNCHBOWL HIGH

“ I don't understand why this is happening. ”

Why does the documentary cover the responses from Punchbowl Boys High?

INVESTIGATE MEDIA



REFLECTIONS ON A RIOT: CARTOONS

“ ...expressing underlying racist values. ”

Click on the 'investigate media': how do the cartoons (media) use satire to challenge views about Australians?

Why did the Cronulla Riots change the way some people viewed the Australian flag and symbolic tattoos of Australian pride? Is this fair? Explain.

Chapter 7: The Retaliation: An Eye for an Eye



1. Although the interviewee of Lebanese origin claims that he was disgusted by acts against his Lebanese women and felt a fraternal need to defend his sister, when you click on the 'Lioness of Lebanon' we get a different view. How do the two perspectives clash?

When I watched the news, my stomach turned with the knowledge that when semester resumed, I would have to go back to my social science class at university and answer all my North-Shore classmates' burning questions about the Riots. They would ask, 'What happened?' And I, being a Bankstown girl with seemingly insider status, was expected to have the answers, be expected to rationalise the irrational violent acts that Lebanese-Australian boys had engaged in – boys that were supposedly from my community, but boys with whom I had no affiliation. Only a few years earlier, the world watched the twin towers being bombed and ever since, the association between Arabs, Muslims and violence had become so common that people thought this link was natural. So while the Lebanese-Australian boys involved in the Riots may have been concerned for their physical safety when they went to fight that day, I, as a young woman who did not participate, was frightened by the embarrassment I imagined I would have to endure by virtue of my ethnic heritage after the event took place.

When we think of the Cronulla Riots, we think of Lebanese and Anglo boys throwing punches, glass bottles and whatever else they could get their hands on; young men chanting the national anthem together to mark out their sense of entitlement; young men speeding down the motorways from Bankstown to Cronulla in their souped-up cars. The Cronulla Riots were a display of exaggerated masculine energy and of racist behaviour. Through acts of violence, young men from different regions of Sydney and different ethnic groups made grabs for power and dominance.

In spite of the images, full of angry young men, it was young women that were at the centre of the Cronulla Riots. We were constructed as both the victim and the cause. The general consensus amongst the boys involved, both Anglo and Arab, was that their reasons for rioting were to

defend ‘their’ women. The Anglo boys were supposedly fed up with Lebanese boys ‘terrorising’ Anglo-Australian women, and the Lebanese-Australian boys, but particularly the Muslim ones, were fed up with the Anglo-Australian community making derogatory remarks, and even physically attacking, Muslim women wearing the hijab. I have never experienced this kind of racist behaviour – maybe that puts me in the minority. That’s not to say that the Lebanese boys’ anger and frustration was misdirected but simply that the protection of women is a myth, one I believe was used by Lebanese boys and Anglo boys to justify their own actions.

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<p>INVESTIGATE TIMELINE OF EVENTS  REPORT OF GATHERING PUNCHBOWL PARK</p> <p>“...bigger group at Punchbowl park.”</p>	<p>INVESTIGATE TIMELINE OF EVENTS  REPORT ON GUNSHOTS IN KURNELL ROAD</p> <p>“One guy mentioned he had a gun.”</p>
<p>INVESTIGATE TIMELINE OF EVENTS  ROAD BLOCKS OF BRIDGES</p> <p>“...turn around, turn around, turn around.”</p>	<p>OPINION, JOSEPH WAKIM OAM  LOST BETWEEN WAR AND PEACE, THE LEB WILD WESTIES</p> <p>“...there was still anger in the air, still tension...”</p>
<p>Most of the Lebanese settled into predominantly Arab suburbs, usually close to mosques or churches. The aim was not to create ethnic ghettos, rather to minimise the cultural shock and maximise the support network. But in this comfort zone, the risk of cultural insulation and chauvinism is heightened. Hence, some parents may be guilty of raising children in a monocultural environment.</p> <p>When youths are raised in a climate of fear, it is natural that they feel safety in numbers. But this can be easily misconstrued and leads to a cycle of</p>	<p>Much of the evolving cultural identity of our home-grown Lebanese youth is made in the US, with the pervasive influence of the American hip-hop culture in music and fashion. The rap lyrics dwell on economic disadvantage, victimisation, oppression and defiance.</p> <p>I worked with street kids and gangs in Melbourne in the 1980s: the Lebanese Tigers, the West Side Sharps and the Black Dragons. The groups began as school playground protection</p>

intimidation and counter-intimidation through larger gatherings, as we are witnessing in this cycle of threatened retributions and jihadist-style SMS messages.

against racist name-calling at the time of the civil war. The kids were derided as a barbaric and bloodthirsty race. One repeated line in our conversations could have been their rap anthem: On the streets, I am a king, everywhere else I am nothing.

The youths caught up in the Sydney violence have hybrid identities spanning three dynamic cultures — Australian, global American and ancestral. This stereotype is exploited in the Fat Pizza characters who glorify the chick-chasing and chest-beating macho. This subculture celebrates the idea of a stupid Leb, moronic Leb, amoral Leb, who casually commits crimes, hangs out in gangs, leers out of cars harassing females and has a vocabulary confined to four-letter words.

Yet the more these youths are demonised, the more they are driven to the margins to find meaning and identification with gangs and a subculture of defiance. The full force of law enforcement must be coupled with an understanding of the fears that underpin the anger that underpins the violence.

**Joseph Wakim OAM, Founder of the Australian Arabic Council and a former Multicultural Affairs Commissioner
The Age Newspaper 14/12/05**

- 2. The documentary adds articles like this to broaden the way we look at contributing factors to the riots and the retaliation that followed. Does Joseph Wakim’s reasons enhance your understanding of the behaviour of Lebanese-Australian youth or do you feel that it is excusing the behaviour? Explain.**

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8.40 PM
Police receive reports that groups of Middle Eastern men are converging in to beachside suburbs around Sydney.



INVESTIGATE TIMELINE OF EVENTS DESECRATION OF AUSTRALIAN FLAG
“...I thought somethings not right there.”

INVESTIGATE THE USE OF THE FLAG DURING THE RIOTS PROF. GREG NOBLE, UNIVERSITY OF WESTERN SYDNEY
“all of the guys down there attacked the flag.”

3. According to Professor Noble, how does the flag represent unity and disunity?

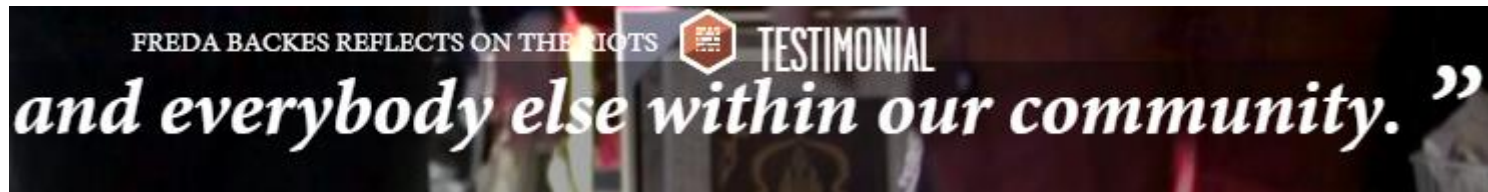
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Testimonial: *The depression, anger and alienation I felt and still feel because of the riot and how it played out, helps me understand how actions of a few can influence a fundamental change in individuals and bring about fear and distrust in a community. I feel we, Australians, are diminished as a people because of the Cronulla riot.*




4.

What is vigilantism? Why is it dangerous?

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Throughout Sunday night groups of Middle Eastern men randomly attack people in Brighton le Sands, Cronulla and Maroubra. 

INVESTIGATE TIMELINE OF EVENTS  INCIDENTS ALONG THE KINGSWAY
“ Terrorising motorists on the Kingsway at Cronulla. ”

INVESTIGATE POLICE AND THE LAW  DEPUTY COMMISSIONER NICK KALDAS APM
“ It didn’t matter who was being targeted. ”

5. How does this conflict reinforce the fragility of society? What does keep society in check for the most part?

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Chapter 8: A Dangerous Aftermath

Monday 12 December 2005.

Are people that use the Australian flag doing so for racist purposes?

NEVER

HARDLY EVER

SOMETIMES

OFTEN

VERY OFTEN

INVESTIGATE MEDIA



SYDNEY MORNING HERALD FRONT PAGES

“Looking at the front page of one of the papers.”

3:30 PM

A rumor spreads that the Bra Boys gang from Maroubra are planning to attack the Lakemba Mosque

PROTECTING THE MOSQUE



A LINE IN THE SAND, A LINE OUTSIDE THE MOSQUE

“...this instinctive, we’ve got to protect the mosque.”

1. Click on 'Protecting the Mosque': what does the anecdotal evidence in this section reveal about how the riots evolved?

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A few days after the riots, I was sitting at home with my father, mother and five siblings watching television when we heard a war-like chanting from outside. I shot up like lightening and tumbled out of the house. In the middle of my street, I stood among a hundred other Arab-Australian Muslims who were listening to the call, which sounded like it was coming from about a kilometre away. In the crowd were my twin cousins who lived down the street, Omar and Osman from across the road, Ali and Hussein from two doors down, and Mosen with his sisters Hawa and Zena and Nada. 'Takbeer!' the chant would go, and then, 'Allahu-Akbar! Allahu-Akbar!' The sound sent a shock wave through Lakemba. Every time it would ring out I'd see one of the boys on my street take off up the road. It would hit my ears and down my body, raising the hairs on my neck and arms. "What's going on?" I asked Hawa, who stood there with her hijab tucked down over her forehead and her hand over her mouth. She said, "They're saying there's men coming to attack Lakemba Mosque".

Then, as though my mind and my body had no relationship at all, I started to hurl towards the mosque. The chanting kept shooting out across Lakemba and each time it hit my ears, it would send a little adrenaline rush through me, I'd move faster. I shot across The Boulevard and through Haldon Street. As I drew closer more and more swarms of people, particularly young men not distinguishable from me, appeared, and the chanting, the call, grew louder. I stopped at the beginning of Wangee Road where there was no more room to run because of all the Muslims. A calm settled over me now that I was here, where I knew I was supposed to be, even though I had no idea why. Why was I here?

As I moved toward the mosque I noticed a man, a big man with a beard wearing a round Islamic cap called a taqiyah, marching towards the mosque like a soldier. I stared at him for maybe ten seconds before I realised it was Abdul El-Ali from high school.

'Abdul', I said and he turned and looked down at me, his black eyes like a hawk. 'Mohammed Ahmad,' he responded. There was so much I wanted to ask, I wanted to say, but all that came out of my mouth was, 'What the hell are you doing here?' In the five years that I'd known Abdul I never even heard him raise his voice, let alone raise his fists. He lifted his chin up at me and said, "They can have every beach on this earth, but if they come to the mosque it's jihad!"

By Michael Mohammed Ahmad

Michael Mohammed Ahmad is director of SWEATSHOP: Western Sydney Literacy Movement.



2. How do the actions of Middle Eastern youth at the mosque mirror the actions of Anglo-Australian youth at the beach? What does it tell you about both sides?

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Chapter 9: The Nation Reflects

Lebanese community leaders are successful in calming the crowd of 4000. Police make one arrest.



In the aftermath of the Cronulla Riots police charge 51 people over the Riots and 53 over the retaliations.



John Howard made a comment that the riots did not reflect an underlying issue of racism in Australia. Do you think there is racial prejudice in Australia?



STRONGLY AGREE



AGREE



NEITHER AGREE NOR DISAGREE



DISAGREE



STRONGLY DISAGREE

Click on the section that you agree with. Listen to the video response.

1. Consider the different responses to the riots:

<p>Speaking a day after the Cronulla Riots, the then Prime Minister John Howard condemned the violence but refused to describe the riots as racist.</p> <p>"Mob violence is always sickening," Mr Howard told reporters that Monday.</p> <p>"I believe yesterday's behaviour was completely unacceptable but I'm not going to put a general tag [of] racism on the Australian community.</p>	<p>John Howard wasn't the only politician to downplay the racial elements of the Cronulla Riots.</p> <p>Federal Opposition Leader Kim Beazley also rejected any racial motivation for the riots.</p> <p>"It's just criminal behaviour," Mr Beazley told the Sydney Morning Herald. "Australian multiculturalism is alive and well. Just take a look a few weeks ago [with] the response to Australia's World Cup win."</p>
<p>One Nation leader Pauline Hanson joined the chorus of condemnation, saying she agreed with Mr Howard that Australia was not inherently racist.</p>	<p>But Liberal party backbencher Bruce Baird, who held the seat representing Cronulla, demurred. He said the riots occurred in a broader context of simmering racial tensions following the September 11 attacks, the Bali bombings and well-publicised gang-rape trials.</p> <p>"Given all the events that have happened since September 11, I just think that's the match that sets alight the fuel," he told the media.</p>
<p>The NSW Labor Government viewed the Cronulla Riots as a law and order problem, and in an emergency sitting of parliament rushed through legislation that increased police powers to a level not seen since the Sydney Olympics. Police were enabled to lock down areas of unrest, seize cars and mobile telephones for up to seven days, search people and cars in locked-down areas and demand identification. They were also given the power to close licensed premises and to declare alcohol-free zones.</p>	<p>Shadow Foreign Affairs Minister Kevin Rudd disagreed with Howard, saying, "Blind Freddy can tell you this is having an impact on Australia's international standing."</p> <p>Queensland Premier Peter Beattie also believed Australia's image would be damaged. "I think most Australians will be embarrassed by what's happened. It really is a blight on our international reputation," he told the Age.</p>

<p>The Crimes Act was amended to increase the maximum sentence for rioting from ten years to 15 years and the maximum sentence for affray was doubled to ten years. A new offence of 'assault during a public disorder' was created.</p>	
<p>In 2007, the Australian Communications and Media Authority (ACMA) found that broadcaster 2GB and Jones had broadcast material that was "likely to encourage violence or brutality and to vilify people of Lebanese and Middle-Eastern backgrounds on the basis of ethnicity". The decision was upheld on appeal.</p> <p>But Jones had friends in high places. Prime Minister John Howard defended his broadcasts: "I don't think he's a person who encourages prejudice in the Australian community, not for one moment, but he is a person who articulates what a lot of people think".</p>	<p>The riots and subsequent 'pay-back' violence that occurred into the next week were greatly unsettling for community leaders, who struggled to work out how to repair relations.</p> <p>Jamal Rifi, a doctor and president of the Lakemba Sports and Recreation Club, won a Human Rights Medal for his work after the riots. He teamed up with Police Commissioner Ken Moroney and others in the NSW government to build goodwill between kids in south-west Sydney and those in the Shire. An approach to local MP Bruce Baird secured funding for a program called 'Same Wave'. It gave 22 boys and girls from the Lakemba Sports Club an opportunity to train with Cronulla surf lifesavers.</p>
<p>The riots galvanised religious leaders of all faiths. There was – for the first time – a meeting of Australia's Lebanese leaders, uniting Sunni and Shiite Muslim factions. They implored their communities to end the violence and ease racial tensions.</p> <p>A group of "religious progressives" met in the days following the riots and called their gathering 'Common Dreams'.</p> <p>Consisting of church groups from Australia, New Zealand and the South Pacific, they used the riots as a jumping-off point to explore the notion that religion could be used to help people achieve common goals, rather than division.</p>	<p>Among those calling for calm was actor Cate Blanchett who read a statement at Coogee beach calling for "all Australians, regardless of religion or ethnic origin, to work together to end violence on our streets".</p> <p>Several plays about the Cronulla Riots have been written and performed, including Suzie Miller's All the Blood and All the Water, Noelle Janaczewska's This Territory and Big hART's Junk Theory.</p>

WHICH OF THE RESPONSES GIVE YOU HOPE? EXPLAIN.

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Two years after the Cronulla Riots the Australian Communications & Media Authority find Alan Jones' broadcasts "likely to vilify people of Lebanese and Middle Eastern background".



"An analysis of the commercial talkback radio broadcasts demonstrates a framing of events and issues which could only have reinforced existing fears and prejudices about men of Middle Eastern appearance and contributed to the belief that Anglo Australians were under attack."



Write an Essay:

How has the composer used and manipulated a variety of aural, language and visual devices to shape our understanding of the Cronulla Riots narrative?

Plan your ideas here and then make a thesis after planning:

THESIS	<i>Unlike traditional documentary modes which are fixed and linear, the interactive documentary genre allows the audience to control their reading experience and decide whether they want an academic slant or a personal slant. A deeper understanding of the riots is uncovered because of the possibilities presented by the transmedia elements.</i>
What aural media (sound) is used and why?	What language features (written text) are used and why?
What visual media (photos and video) is used and why?	How has the new technology changed the way the composer represents the experience? Is it effective? How has new technology changed the way the reader immerses themselves in the experience? Is it effective?

