




**AUSTRALIAN  
WAR  
MEMORIAL  
YEAR IN REVIEW  
2020-21**





Cover image: Floral wreath laid at the Pool of Reflection during the Last Post Ceremony, held on 20 October 2020, commemorating the service of Sapper Terence Ronald Moore, who died on 21 May 1945. The ceremony also acknowledged the ten-year anniversary of the return of Mentoring Task Force One – Afghanistan, and the servicemen from MTF-1 and Special Operations who died during this period of operations. The wreath card contains the message: “To our mates that didn’t come home. Thank you for your service.”  
Photographer David Whittaker  
(AWM2020.4.94.31)

Unless otherwise stated, images in this publication have been photographed by the Memorial’s staff photographers: Kerry Alchin, Steve Burton, Marcus Fillinger, Adam Kropinski-Myers, David McClenaghan, Bob McKendry, Ian Roach, Fiona Silsby and David Whittaker

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# AUSTRALIAN WAR MEMORIAL

YEAR IN REVIEW  
2020-21







**Matthew Anderson PSM**  
**Director Australian War Memorial.**

## Director's message

On 1 July 2020 we reopened to the public after 99 days, following a Government-directed Covid-19 pandemic closure.

Armed with our Covid-safe plan, we had to reimagine how to keep our staff and visitors safe, while remaining central to the nation's commemoration and understanding of the Australian experience of war. We also had to reshape the way we engaged with those who could not visit the Memorial, taking the National Collection to them digitally in their homes, classrooms and, for much of the year, their classrooms at home.

The Memorial's staff performed admirably. From free timed and ticket entry, to post code checks and maintaining social distance, with one-way journeys through the galleries and the use of an updated Highlights Audio Tour, hundreds of thousands of veterans, families and visitors were welcomed back to the Memorial.

Significant anniversaries were also commemorated, including the Centenary of the Royal Australian Air Force, the 75th anniversary of Victory in the Pacific and the 10th anniversary of the departure of Mentoring Task Force 1 from Afghanistan. Anzac Day and Remembrance Day were also held at the Memorial with the public in attendance, and the daily Last Post Ceremony continues

to be a moving tribute to those who have made the ultimate sacrifice.

For those who could not visit Canberra, the Research Centre, our curators and online team explored innovative ways to access our extraordinary collection. In the first of its kind for the Memorial, we launched *3D Treasures*, an interactive online gallery. Using 3D technology, this gallery provides an opportunity for audiences to view these rare treasures from every angle, and at a level of detail almost impossible to achieve in a traditional museum setting. We also added our fifth and final instalment of *On Closure Inspection*, featuring our beloved "G for George" Avro Lancaster. Digital visitors now have the opportunity to explore George from every vantage, from the rear gunner's to the bomb-aimer's, and to appreciate the extraordinary courage and sacrifice of those who served in Bomber Command.

Since the Development Project was first announced in 2018, the Australian War Memorial has engaged in an extensive national program of consultation. The Memorial has been in contact with more than half a million individual Australians, through our website and social media, surveys, community forums, focus groups, public notices and media coverage. A total of 385 consultation activities have taken place, from meetings with community groups, to nationwide surveys and a national



roadshow to every state and territory. The overwhelming majority of respondents have told us they support the Development. Where they have legitimate concerns or suggestions that will improve the Development, we have listened, and more than 50 changes have been made to the project.

Pleasingly, the Development Project received *Environmental Protection Biodiversity and Protection Act 1999* (EPBC Act) approval from the Honourable Sussan Ley, Minister for the Environment on 10 December 2020, followed by Parliamentary Works approval on 25 February 2021. These approvals enabled the Memorial to seek approval from the National Capital Authority to begin an early works program, including the demolition of Anzac Hall. This approval was granted on 4 June 2021, and works began on schedule on 28 June 2021.

The Memorial has received a number of significant items into the National Collection. The Victoria Cross awarded in August 2020 to Ordinary Seaman Edward Sheean RANR, for extraordinary heroism during the sinking of HMAS *Armidale* by Japanese aircraft on 1 December 1942, was donated to the Memorial by the Sheean family in December. F/A-18A Hornet A21-22 was transferred to the Memorial in November 2020. In 2003, A21-22 became the first RAAF aircraft to drop a bomb in combat since the Vietnam War. Other items received included the Newman

Sinclair Autokine A Model 35mm camera used by Damien Parer in the filming of his award-winning documentaries, and The David Savage AM collection, relating to Savage's service in Timor Leste and Afghanistan. Every item in the collection deepens our understanding of what Charles Bean described as "the good and the bad, the greatness and smallness of (our) story".

This *Year in Review* publication highlights these and many more of the Memorial's activities in 2020–21. From the publication of *For Gallantry: Australians awarded the George Cross and the Cross of Valour*, and *The Long Shadow: Medical Legacies of the Vietnam War*, to the inaugural Les Carlyon Literary Prize, the Napier Waller Art Prize and everything in between, *Year in Review* showcases a record of achievement by our Council, staff and volunteers.

As always, it has only been possible with the support of government, our partners and supporters, also recognised in this volume, and I thank them sincerely. In the midst of many challenges, they have helped ensure the Australian War Memorial continues to be a place where, as a nation, we honour, we learn and we heal.

Matthew Anderson PSM  
Director

*The War Memorial has always made me appreciate our history more and more every time I visit and it also helps me be thankful for all the service people and what they did and do for us in times of conflict and in times of peace.*

Visitor comment, May 2021



**351,246**



Visitors

**29,656**



Educational  
Visitors

**2,436**



School  
Wreathlaying  
visitors

**29,404**



Last Post  
Ceremonies  
visitors

**26%**



First time  
visits as a  
percentage

**34,444**



Visitors to  
touring  
exhibitions

**10,168**



Research  
enquiries

**155,237**

followers



Facebook

**35,671**

followers



instagram

**31,129**

followers



twitter

**1,443,260**

photos viewed this year



Flickr

**5,061,096**

Website  
sessions



**3.25 mins**

Website average  
session length





# Development

The image shows the interior of a large, modern museum building. The architecture features a high, vaulted ceiling with a complex network of dark metal beams and a translucent, grid-like structure. The walls are made of light-colored stone or concrete blocks. A prominent feature is a curved walkway with a dark wooden railing that runs along the right side of the frame. In the background, there are large windows and a curved wall with a wooden panel. The overall atmosphere is bright and open.

*It is important to tell the stories of more recent conflicts and operations because those who have served in those circumstances carry the legacy of those who have gone before them. Their stories are as important as any other told at the AWM.*

Visitor comment, March 2021





## SPOTLIGHT STORY

# STAFF MEMBER MELISSA CADDEN

## Melissa Cadden is passionate about history and the power of objects.

“I love the way museum objects can connect us to another time and place, or offer a window into an experience or point of view that isn’t our own,” she said.

“They can connect us with diverse stories and histories. And I think I’ve always been really fascinated with the power of objects and their ability to do that.”

Today, Melissa Cadden is a Concept Developer and Senior Curator with the Gallery Development Program at the Australian War Memorial. She grew up in Brisbane and moved to Canberra 13 years ago.

“I was actually on my way to Melbourne, but I never left Canberra once I had arrived, because I’ve been privileged to work for a range of cultural institutions holding some of the most important collections in Australia ... like the National Gallery, the National Library, and for the past 10 years, at the Australian War Memorial.”

She was studying law at university when she realised where her interest truly lay.

“History was where my heart really was, so I dropped the law degree, and switched over to history,” she said. “During that time, I was working with collections in university museums, the Queensland Museum, and volunteering with smaller historic sites, assisting with collection management, site interpretation and displays.

“Some of the artefacts I was working with during this period – ancient Egyptian, Greek and Roman collections – were thousands of years old. It really developed my passion for museum collections, and showed me the importance of museums and cultural institutions in preserving and communicating these histories and stories for a broad audience.

“And that’s what really led me to Canberra, and ultimately to the Memorial.”

Her grandfather, William Robert Cadden, had also served during the First World War and the Second World War

“I never knew my grandfather,” she said. “He passed away when my father was very young, but he was a chemist who deployed with the 4th Australian Light Horse Field Ambulance and then with the 13th Field Ambulance in France. He signed up again to serve during the Second World War.

“I was never able to really appreciate or understand what his experience would have been before I began working at the Memorial. In a way, the Memorial and its storytelling fills in a family history for me.

“The Memorial holds one of the most significant social history collections in Australia and it provides a real point of connection for people.

“My first job here at the Memorial was as a curator for the Private Records collection. Every day I would read the letters and the diaries that soldiers wrote, mainly from the First and Second World Wars. It was such an intimate insight into not only their experiences, but also their lives and who they were: the names of their family members, the name of their sweethearts.

“You become quite emotionally invested in those collections and it can be quite heartbreaking, reading a diary, getting a real sense of that person and their life – and turning the next page of the diary and finding it blank.”

Since then, Melissa has worked with the Photographs, Film and Sound collection, as well as with the Military Heraldry and Technology collection. She has also been involved in exhibition work, and was one of the curators who visited Australian forces at Camp Taji in Iraq in 2017.

She is now working with the Gallery Development team as a concept developer on the new Peacekeeping, East Timor and Humanitarian exhibitions.

“Coming from a social history perspective, I’m really focusing on interpreting collections to convey people’s experience of service in a really personal and relatable way,” she said.





“Our intent for these galleries is to support a greater understanding of what Australian peacekeepers have done in places such as Cambodia, Rwanda, Somalia, Solomon Islands, Bougainville, and of course, East Timor.

“One story that stands out for me is that of a navy veteran. She got the phone call to deploy to East Timor in 1999 during her wedding reception, and we have a photograph capturing that very moment.

“Within a week, she was on the streets of Dili, bumping into people she last saw at her wedding. It’s incredibly surreal, and stories like this really show the impact a service career can have on your life, and really convey those personal insights into the service experience.

“Another veteran told me his service and his deployment to East Timor are an important part of his identity and who he is. He signed up to serve his country and he is proud of the fact he was part of a mission to help another country become an independent nation.

“We hope that these new exhibitions will allow veterans to see their story and their service represented, and allow them to share their stories of service and their experience with their families.

“My role is to develop the overall concepts and approaches for the new peacekeeping exhibition. That involves developing the exhibition narratives and the ideas – themes and key messages that we would like to convey to our visitors. Then selecting collection objects and images, and developing new and creative interpretive approaches within the galleries, so as to provide our visitors with an authentic experience and deliver our content in thought-provoking and meaningful ways.

“We’ve got curators, historians, project managers, designers, media producers and many more behind the scenes, all working together to deliver an impactful experience for museum visitors.

“It’s incredibly rewarding, but the most rewarding part of my role is talking to peacekeepers, and hearing their stories.

“We have an immense responsibility to the community and to the veterans themselves, because at the end of the day, it’s their stories that we are sharing.”



## Our Continuing Story

The Memorial's Development Project gained significant momentum this last year, remaining on time and on budget. This achievement – notwithstanding the ongoing and challenging impacts of the Covid-19 pandemic and subsequent delays to project approvals and processes – demonstrates the dedication and commitment of staff across the organisation to the delivery of the project.

Federal Government approvals were granted under the *Environmental Protection Biodiversity and Protection Act 1999* (EPBC Act) in December 2020, and by the Parliamentary Works Committee in February 2021. Following these, the ACT Government granted its necessary approvals and the National Capital Authority issued Early Works approval in June 2021, which allowed for preparations of staged construction activities onsite to begin.

Ongoing commitment to veteran and Defence family engagement saw over 2,000 hours worked by former veterans now employed as sub-contractors in the Early Works construction packages. Over 2,000 Australian Defence Force members, veterans, and Defence families were further consulted on exhibition planning through an extensive gallery development consultation program – including specific engagement sessions for these stakeholder groups.

Our accomplishments across the Project this financial year have ensured the Memorial is well placed and prepared for major construction to commence in 2022.

## Precinct Activity

Anzac Hall closed to the public on 29 March 2021 to facilitate the three months of work required to safely remove 926 collection objects from display in the gallery. All objects and aircraft, including Lancaster bomber “G for George”, underwent assessment and conservation and have been securely housed at the Memorial's Mitchell storage facility. The enormous task of aircraft movement was supported by the expertise and assistance of RAAF aircraft maintainers and the Memorial's National Collection team, collaborating to disassemble, transport and re-assemble the displays from Anzac Hall to Mitchell.

Following the Early Works approval, extensive planning took place to ensure the construction phase of the development could begin, on schedule, from July 2021. Planning activities included the arrangement of excavation works, services relocations, installation of temporary construction fencing, tree removals and the demolition of Anzac Hall. This important planning phase ensures that visitors, researchers and staff can continue to visit the Memorial's galleries, access research facilities, and attend the Daily Last Post Ceremony as construction activities increase over the coming years.

## Gallery Development

National public consultation and community engagement saw the gallery development team engage over 4,000 Australians to share their ideas and feedback on exhibition development. Conducted by Kantar Public P/L, to ensure independence and rigour, the consultation process took place from January to March 2021 and included a demographically-representative online survey, six focus





groups, and 35 national online and face-to-face forums. These significant engagement efforts complement extensive activities undertaken throughout the year with the veteran, Memorial, and general public stakeholders to inform, consult and involve these communities in gallery development activities and the broader project.

In May 2021 internationally renowned exhibition designers Gallagher & Associates Asia, along with Pico Australia, were awarded the contract to design the new upper Anzac Hall and Middle East Galleries. Local design firm X Squared Design P/L was awarded the new Glazed Link and Peacekeeping galleries. Feedback and insights gained from the audience research and veteran engagement are already helping to inform exhibition design and provide guidance on the visitor experience – such as how to

deliver meaningful and engaging storytelling, how to display difficult content, and what makes for a memorable museum visit.

Active engagement continues with the Defence and veteran communities to collect stories, items or objects from personal experiences in contemporary service. Since this began in October 2020, the Memorial has acquired over 1,000 new items, digitised 1,799 items relating to Peacekeeping and the Middle East collection, and recorded 19 oral histories for the photos, film, and sound National Collection.

# Commemoration



*This is such an important place for Veterans and their families. So important that younger generations appreciate the efforts of those who went before them.*

Visitor comment, May 2021





## SPOTLIGHT STORY

# STAFF MEMBER STEVE GUDGEON



Steve Gudgeon was a boy when he watched as the Unknown Australian Soldier was interred in the Hall of Memory at the Australian War Memorial on 11 November 1993.

“I remember that day very, very clearly,” he said.

“I would have been in Year 3, so I would have been seven or eight years old.

“I went to St Thomas More Primary, just around the corner from here, but I don’t know if I fully understood what was happening – not like I do now.

“It was such a big event. I was sitting on the western flanks of the lawn area in the first row, basically right in front, as the motorcade drove by with the Unknown Australian Soldier.

“I don’t remember everything about that day, but I remember very clearly sitting there, watching the procession go past, and just thinking how huge a crowd it was, and how special it was to be there.”

Today, Steve Gudgeon is Security Manager at the Memorial. He remembers a time when visitors could drive onto the forecourt, and children climbed on the tanks outside.

“I remember going past the Memorial several times a day,” he said.

“But never in a million years did I think I’d work here; it just never crossed my mind at all.

“I started as a contractor, and 18 and a half years later, here I am.

“It came about purely by accident.

“In a previous life, I was a retail manager in service stations. I was 18 at the time and felt I needed to do something else.

“I took a year off, and I sort of fell into security. My very first security shifts were at the Memorial at the Treloar Technology Centre, Building C.

“I was sent there for a 10pm until 7am shift, on my own, in a cold dark warehouse, just making sure everything was okay.

“I spent the next three months doing security work elsewhere around the ACT, and then they sent me back to the Memorial for another shift, this time at Campbell.

“That was back in March 2003, and I’ve been here ever since.”

He officially joined the Memorial’s security team on 18 October 2003, taking part in his first high-profile visit less than a week later. He watched US President George W. Bush lay a wreath on 23 October 2003, and saw Queen Elizabeth II and US President Barack Obama when they visited the Memorial within a month of each other in 2011.

But for Steve, Anzac Day is always the highlight.

“Each and every one is a standout for me,” he said. “I’ve worked 18 of them now, and each and every one has been different in its own way. It always means so much, and every one is special.”

As Security Manager at the Memorial, Steve oversees the Memorial’s security operations, ensuring the protection of the collection, buildings and people.

“Our role is to support others in achieving their goals and outcomes, and that in itself is really rewarding,” he said.

“It’s about making sure everyone who comes to the Memorial gets home safely each and every day, and about supporting the rest of the Memorial.

“We know all the nooks and crannies and we get to see a lot behind the scenes.





**Steve Gudgeon receiving his Commissioner's Commendation from the ACT Ambulance, and above, completing a security walkthrough with an international tour delegation.**

"We're checking on all the buildings and the collections, and that's something pretty special as well, to be on your own, just wandering through the warehouses out at Mitchell, seeing the collection items the general population don't usually get to see.

"It's not just sitting at a desk, sitting behind computer screens watching cameras. It's not just managing a team. It's not just getting out there and showing a security presence.

"It's more than that. It's getting involved, to support each and every section of the Memorial, to enable others to do their bit. It's providing advice where security is related to a section's operational needs, right through to the protection of the collection, and providing security assistance for events.

"In some small way, we work with each and every section of the Memorial, supporting work functions, getting people in and out of buildings, making sure people are safe and following the rules.

"And that's the most rewarding part of my job, helping to deliver what we are there to achieve."

He remembers assisting Collections staff as they transported the Chinook helicopter to Mitchell in 2016, as well as the Seahawk in 2017.

"Just being there in the dead of night, watching this chopper being towed down the road at five kilometres an hour; they're the sort of special things that go on that no one really knows about," he said.

"It just happens, and everybody wakes up the next morning and it's done."

Steve and his team were also awarded a Commissioner's Commendation from the ACT Ambulance Service after they saved the life of contractor who had suffered a medical episode in the carpark. The contractor was back at work a month later and personally thanked everyone in the team.

"The Memorial means a lot to all Australians," Steve said.

"And if we're doing our job right, you don't really know we are there ...

"If I'm seen, I've failed, and I actually quite enjoy that.

"It's about commemorating and acknowledging and understanding the sacrifices that people have made so that we can live our lives today, and that's what the Memorial means to me.

"It's about what the place represents, and what it stands for, and what it's there to achieve.

"So yes, it's very special place, and it means a lot to me. I've been here 18 odd years now, and I'm not leaving any time soon, because of the place and because of what it is."

## Last Post Ceremony

At the conclusion of each day, our visitors gather in the Commemorative Area for the Last Post Ceremony. During this ceremony, visitors hear the story behind one of the names on the Roll of Honour. This story is read by a serving member of the Australian Defence Force and followed by The Ode, a piper's Lament and the playing of the Last Post, a bugle call that symbolises final rest. Visitors may lay flowers or wreaths of remembrance at the Pool of Reflection.

We gratefully acknowledge the support of RSL of Australia (QLD Branch), RSL and Services Clubs Association Limited (NSW) and RSL of Australia (VIC Branch) for the live streaming of the Last Post Ceremony through our website and Facebook page for people who are unable to attend the ceremony. For further information, for the ceremony calendar and to view previous ceremonies, see [www.awm.gov.au/commemoration/last-post-ceremony](http://www.awm.gov.au/commemoration/last-post-ceremony)



The Last Post Ceremony that occurs before the first sitting day of Parliament is attended by senior members of the Government of the Commonwealth of Australia. Pictured in the front row is Memorial Director Matt Anderson, and wreathlayers are centre, Leader of the Opposition, the Hon. Anthony Albanese and right, the Hon. Prime Minister of Australia Scott Morrison.

Held on 1 February 2021, the ceremony shared the story of Lieutenant Bartholomew James Stubbs, who died on 26 September 1917.



On 28 April 2021 we honoured the 80th anniversary of the WRANS and shared the story of Petty Officer WRAN Cook Maude Veronica Hebson, who died on 27 December 1943. Her name appears on panel 9A of the Roll of Honour.

*A place to show that all those that have given their lives in duty are more than just names. Each has a story.*

Visitor comment, November 2020







The ceremony held on 13 November 2020 shared the story of Warrant Officer Class II Kevin Wheatley. Wheatley was one of four soldiers awarded the Victoria Cross during the Vietnam War. The ceremony was attended by fellow Vietnam veteran and Victoria Cross recipient, Warrant Officer Class 2 Keith Payne VC OAM. Pictured from left: Mr Payne, Mr Doug Rattey , Mr Rick Meehan, and Mr Fred Campbell.

Mr Kerry Stokes AC, Chairman of the Council of the Australian War Memorial, and Ms Christine Simpson-Stokes laid wreaths of remembrance during the ceremony.



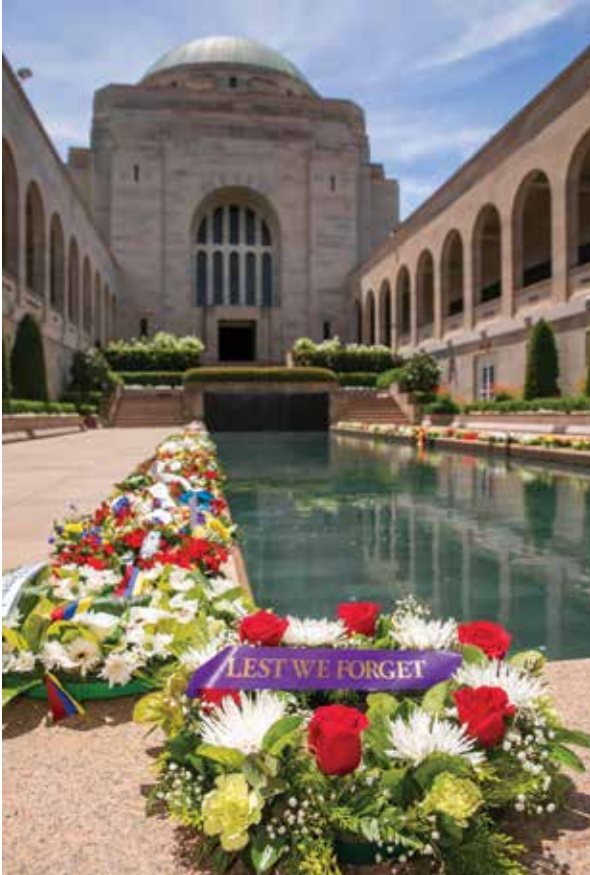
The Last Post Ceremony on 2 September commemorated the 75th anniversary of the end of the Second World War. On this day we shared the story of Major George Norman Strachan Campbell, who died on 2 September 1945. He is buried at Lubuan War Cemetery, Malaysia, and his name appears on panel 80 of the Roll of Honour.



# Remembrance Day 2020

This year our Remembrance Day commemorations were presented as several ceremonies held over two days because of Covid-19 social distancing restrictions.

Our first ceremony was on Tuesday 10 November, held in the Commemorative Area of the Memorial. Representatives from the Diplomatic Corps laid wreaths of remembrance by the Pool of Reflection.



On Wednesday November 11 the National Ceremony was held in the Captain Reg Saunders Courtyard of the Memorial. This nationally televised ceremony was attended by a number of dignitaries and supported by Australia's Federation Guard and the Band of the Royal Military College, Duntroon. Wreaths were laid at the Foundation Stone and the Commemorative Address was delivered by Corporal Daniel Keighran VC.



**General Angus Campbell, AO, DSC, Corporal Daniel Keighran VC, and the Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Ret'd) in the Commemorative Area.**





The Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Ret'd) and Mrs Linda Hurley lay wreaths at the Foundation Stone.





# Anzac Day 2021

In 2020 Anzac Day commemorations were held as the nation faced the outbreak of the Covid-19 pandemic. A very small ceremony held in the Commemorative Area was a contrast to our previous ceremonies. The nation commemorated at home with their own tributes and services in their driveways.

This year we were pleased to be able to return to our Parade Ground. The Dawn Service and National Ceremony were restricted ticketed events so that Covid-19 restrictions could be well maintained. Members of the public gathered at both events to remember and honour our past and current serving personnel.

**Before the Dawn Service our building was illuminated with images acknowledging 2021 as the Centenary of the Royal Australian Air Force.**

**The Anzac Day National Ceremony was held at 10.45 am with the Commemorative Address by Air Marshal Mel Hupfeld AO DSC, Chief of Air Force, and included the popular Veterans' March. The ceremony concluded with a flyover.**



During the ceremony we acknowledged the presence of many veterans in the crowd, in particular seven Second World War veterans. Included in this group was 98-year-old Mr Les Cook, who served with the 2/14th Battalion in North Africa before going to Greece, Crete, Syria, then Kokoda. After the war he volunteered to serve as part of the British Commonwealth Occupation Force in Japan. You can read more about his experience at Kokoda at [www.awm.gov.au/articles/blog/les-cook-and-len-griffiths-remember-kokoda](http://www.awm.gov.au/articles/blog/les-cook-and-len-griffiths-remember-kokoda).







Wing Commander Sharon Bown (Ret'd), member of the Council of the Australian War Memorial, laid a wreath of remembrance during the Last Post Ceremony.



Later that day members of the public listened to the story of Private John Knox Adams at our Last Post Ceremony. Adams served with the 7th Infantry Battalion and was 22 years old when he died on Gallipoli. He is buried in the Outpost Cemetery on the Gallipoli Peninsula and his name appears on panel 49 of the Roll of honour.

# Exhibitions

*Just didn't think something so real and raw would be a part of the War Memorial. I thought it was history etc. this was my ignorance and the fact I haven't visited for nearly 20 years.*

Visitor comment May 2021







## STAFF MEMBER **ANTHEA GUNN**

### When Dr Anthea Gunn talks about art, her passion and enthusiasm for the subject are infectious.

“Art was always my thing,” she said.

“I started drawing and painting as a kid, and then I discovered art history at high school, and that’s when I realised what I was really fascinated by ... writing, researching, and thinking about art.

“Art gives us a different framework into either the past or the present, so you can look at the world through someone else’s eyes and encounter the world in a different way.”

Today, Dr Anthea Gunn is a Senior Art Curator at the Australian War Memorial. She has been involved in numerous exhibitions and commissions and is passionate about the importance of Australian art and its role at the Memorial.

“The thing that always blows me away about art is that you can walk away with a genuinely different or deeper understanding of the world,” she said.

“You can look at a painting from centuries ago and you can learn so many things about history – you can see what people are wearing, or the objects they have around the house – but you can also see how artists respond to similar kinds of constants. How they use colour ... how they do compositions.

“And that’s one of the things that I find absolutely fascinating about art.

“There are these centuries-long art conversations between artists that are just fascinating. Every generation introduces changes, and a whole lot of art changes radically.

“There are just constantly new things, and even what we actually consider to be art changes, so you are constantly learning, constantly encountering different ideas, and it just never gets old.”

As a teenager growing up in Berowra Heights, Anthea would catch the train into Sydney to visit the art galleries and museums.

“Home was basically the end of the North Shore train line, and that’s where I really started looking at art – at the Art Gallery of NSW,” she said.

“My Mum and Dad always made things, and they always encouraged me, so I’m very grateful. Art was what I was interested in, and it’s always been the thing that excited me ... so I consider myself enormously fortunate, and just unbelievably lucky to have been able to turn it into a career.”

Anthea moved to Canberra to study at the Australian National University and completed her PhD in Australian art history in 2010.

“I expected to be here for a year or two and that was 20 years ago,” she said.

“I started working at the National Museum of Australia, and then I joined the Memorial in 2014.

“It ended up being perfect for me. I’d discovered that I loved working in a history museum, and the Memorial allowed me to do both, to specialise in Australian art, while also working in a museum environment.”

Anthea has curated contemporary commissions and exhibitions and was lead curator of the online showcase of the First World War art collection, *Art of Nation: Australia’s official art and photography of the First World War*. She is currently working on the upcoming touring exhibition, *Art in Conflict*, and the Sufferings of War and Service Sculpture commission, *For Every Drop Shed in Anguish*.

“The Memorial is so important to Australia’s understanding of itself, and it’s an incredibly meaningful place to work,” she said.

“We have iconic works of Australian art in our collection, and it’s an unbelievable privilege to be able to work with those.

“As art curators, our job is essentially to interpret works of art and build the collection. This involves a lot of research and writing – such as for collection documentation, writing catalogue records for the website, or for





exhibition purposes – selecting works for display in the galleries, or for exhibitions, developing exhibition ideas, commissioning work and managing commissions.

“A common misconception is to overlook how much work is involved in hanging a painting on a wall.

“It sounds like a really straightforward task, but it’s not.

“There are about 40,000 artworks in the collection, and most of them are works on paper, such as sketches, prints, drawings ...

“The works on paper are more fragile than paintings, so the ones on display need to be changed over every 12 months.

“We will be looking at all the works on paper that are currently on display in a gallery, and where they are placed in the museum.

“We’re looking for other works that relate to the themes in the gallery, and whether there is something that offers us a different perspective from what’s been on display, or whether there is an artist who we haven’t exhibited for some time.

“So the works have to relate historically, but they also have to have certain physical characteristics.

“You can’t replace a large artwork with a postcard, so they can’t be too small, but they can’t be too big either. They have to be a size that fits.

“Then you have to research that work to write the label for it, and talk to our colleagues in conservation about the physical quality of the work. Is it going to be okay? Is it going to be suitable? Or is it too fragile for display?

“It’s only a small percentage of the art collection that can be on display at any one time – less than 5 per cent – and being able to go through the works in storage is one of the great privileges of working with a collection like this.

“Going into our works on paper store, pulling out one of the Solander boxes, finding the work you are after, and opening its paper folder ... it can be just absolutely revelatory.

“You might have seen an image of a work, but actually looking at that work, and being able to see every tiny detail, without the glass of a frame between you and that work, is just such a joy.

“It can absolutely transform your understanding of an artist and their work, and that’s one of the great privileges of working at the Memorial.

“It’s impossible to pick a favourite. There are just too many.

“There are so many works that completely fascinate me, and then there are the works that I have a deep love for, like the works of Will Dyson, and the First World War artists more generally.

“I love that we can work across time, looking back at those historical works, while also working with artists in the present day.

“It’s a huge privilege, and I really think it helps improve your understanding of both.

“I’m always blown away by the way artists think, and how they look at things, and I love getting glimpses into that.

“I think art is an essential part of the Memorial, and I’m always surprised by what artists come up with.

“Every person’s experiences of a conflict are different, and art can allow us to step back and consider that, and look at other perspectives.

“Having these important works of art not only speaks to how much we value and treasure this history, but it also offers an emotional dimension in a way that other objects can’t necessarily do.

“Art can often offer real complexity and richness, and can convey a sense of what is often intangible, expanding our understanding and our empathy.

“For someone who is interested in art, and in history, it’s a pretty unbelievable combination.”

# Exhibitions

## Shared Victory

*Shared Victory* (August 2020 to May 2021) was located in the Reg Saunders Gallery to mark the 75th anniversary of the end of the Second World War. It acknowledged the joint contribution of the Soviet Union and the Western Allies to the defeat of Nazi Germany by displaying propaganda posters that encouraged British people to support the Soviet war effort. It also included iconic wartime photographs from the Eastern Front.



## Victory in the Pacific

Located in the Entry Corridor, the *Victory in the Pacific* exhibition ran from 10 August to 7 September 2020. This photographic exhibition was held as part of the 75th anniversary of the Victory in the Pacific commemorations. The exhibition images portrayed the varying emotions at the news of the announcement of the end of the Second World War.





## Ink in the Lines

*Ink in the Lines* features more than 70 portraits and describes the experiences of 21 Australian servicemen and servicewomen. It is thought to be the first exhibition in Australia to examine the use of tattoos in the military. A diverse range of people are featured in the exhibition. Inscribed on skin are their identities as veterans, the commemoration of loss, experiences of trauma and overcoming adversity, the bonds of family and friends, and acknowledging the experiences that make us who we are.

This exhibition was held in the Special Exhibitions Gallery from September 2020 to June 2021 and will now tour venues throughout regional Australia until 2023.

*I was surprised because I never linked that this was a particular way of remembrance by servicemen and women and I was very impressed and also saddened walking through this exhibition. A wave of emotions.*

Visitor comment, November 2020



# Exhibitions

## 3D Treasures

Launched in October 2020, *3D Treasures* is an interactive online exhibition. This exhibition provides an opportunity for audiences to engage with our collection online. 3D technology enables the viewer to look at these unique objects in great detail. Teaming that technology with information on the story behind the item adds much to the experience.

This year we introduced 25 new items to the exhibition, bringing the total to 50 objects. Recently included is the dog harness of Kuga. Kuga, a Belgian Malinois, served with the Special Air Service Regiment in Uruzgan. Kuga was shot five times when he attempted to apprehend an insurgent. Despite treatment in Afghanistan, Germany and Australia, his wounds were too great and Kuga died on 24 July 2012 in Perth.

We gratefully acknowledge Boeing Australia for ongoing support of this online exhibition.



## Royal Australian Air Force - 100 Years

The Royal Australian Air Force, originating in the Australian Flying Corps, was formed in 1921. Since then, it has established a proud record of service. More than 350,000 men and women have served as members of the Royal Australian Air Force, Women's Auxiliary Australian Air Force, Women's Royal Australian Air Force, Royal Australian Air Force Nursing Service, and the Royal

Australian Air Force; 11,191 lost their lives while serving. Globally, the RAAF has between 500 and 7,000 people on operations each day.

This rich history was presented in a photographic exhibition in the Entry Corridor from 9 March to 18 April 2021.





## Napier Waller Art Prize

Initiated in 2018, the Napier Waller Art Prize is open to all current and former service personnel in the Australian Defence Force. The prize encourages artistic excellence, promotes the transformative power of creativity, and raises awareness of the experiences and talent of service personnel. This year we received many entries and the shortlisted works were displayed in the Special Exhibitions Gallery from September 2020 to June 2021.

The Napier Waller Art Prize is held in partnership with the University of Canberra, Thales Australia, the Road Home, and the Department of Veterans' Affairs. You can see the shortlisted entries and learn more about the Napier Waller Art Prize at <https://www.awm.gov.au/napier-waller-art-prize-hub>

*I felt moved by some of the art in the Napier Waller exhibition, as they showed deep impacts being in service had on them.*

Visitor comment, May 2021



The winning entry in the 2020 Napier Waller Art Prize. Matt Jones, *Yarn*. 2020. AWM2020.792.1

# Projects

*It is the most extraordinary display of our history and of what so many owe these amazing men and women. I was truly humbled by what I saw.*

Visitor comment, May 2021





## STAFF MEMBER **KIM WOOD**

### Kim Wood was born into the world of aviation.

“I’ve been around aeroplanes my whole life,” he said.

“My father started out as an aircraft engineer, and became a very successful agricultural pilot, so I was around aeroplanes from the time I was born.”

Today, Woody is a licensed aircraft maintenance engineer at the Australian War Memorial. He joined the Memorial 11 years ago, after serving in the Royal Australian Air Force for 20 years, and then enjoying a successful career in the aerospace industry.

“It was fairly fortuitous,” Woody said. “I had been working in Wangaratta, building War Birds ... Kittyhawks, Kawasaki Hiens, Sea Furies ... and putting those things back into the sky.

“It was a fantastic job, and we were doing some amazing things, but I was looking for a change.”

He then heard about a restoration project at the Memorial.

“That project was the Hudson,” he said. “And before I knew it, I was working away at the Memorial.

“It was pretty much an extension of what I’ve been doing my whole life.

“I was a scallywag, and a bit of a terror, but the one thing that really caught my attention was building model aeroplanes. So instead of doing my homework, I’d be tinkering away, building these plastic model kits.”

He also has fond memories of flying with his father and spending time at Moorabbin Airport.

“I’ve flown under many a powerline, up over hedgerows, and in between things, and all that sort of stuff,” he said.

“I just love that adrenaline, and that rush, the cut and thrust of aviation, the smell of the fuel, the heat, the sparks; the drama I suppose that goes with aviation.

“I got to know the guys in the hangar, and I used to spend a lot of time in the workshops.

“You’d call me a hangar rat; doing odd jobs, washing parts, sorting out nuts and bolts, sweeping the floor; all those sorts of things.”

He would also fly his model aeroplanes at the model aeroplane club on the other side of the airfield.

“That was great,” he said. “I would work a little bit, and then I’d race over there, and fly these models aeroplanes that I made. They were basically balsa wood, and I’d go and see a butcher who had a particular brown paper.”

He has fond memories of travelling to Canberra in the 1970s and visiting the Memorial.

“I was absolutely enchanted by all things aviation, particularly the murals in Bradbury Hall, and the Lancaster, G for George,” he said.

He left school in 1982 to join the Royal Australian Air Force and became an engine fitter.

“My first posting was to Mirages, and I pretty much stayed in the fast jet environment for my whole 20 years in the RAAF,” he said.

“Part of my job entailed strapping these fighter pilots into the aeroplanes. You could see, and feel, and sense, just how tough some of those flights were and how much it took it out of them.”

Woody retrained to become an aero structures specialist in the air force, and was always the first to put his hand up when it came to finding new maintenance solutions and techniques. He was awarded a Chief of Air Force Commendation after getting a Hornet that was to be taken out of service up and running again.

“I enjoy doing things that people tell me can’t be done,” he said.

“I had it on my toolbox for years, ‘For those of you who say it can’t be done, just get out of the road and watch me do it.’

“It was very much an adage that I took from my father. He was very resourceful and could make something out of a pile of nothing.”





**Kim Wood alongside the North American Rockwell OV-10 Bronco at the Memorial's Treloar Technology Centre.**

Today, he describes himself as something of an aviation taxidermist.

"It a fulfilment, I guess, of my childhood, getting to work on aeroplanes that I built models of as a kid," he said.

"The Hudson, the Sabre, the Bronco, G for George, the Mosquito, the Kittyhawk ... They're all very personal to me."

He was also involved in moving "G for George" and the Mosquito to their temporary homes at the Treloar Technology Centre in Mitchell.

"G for George ... I'd seen it and built models of it as a kid, so there were a couple of lumps in the throat a few times.

"It was just about breaking it down into manageable chunks ... and then knowing how you can pick things up and turn them around without causing any distress to the airframe or components.

"It's experience: it's what it sounds like, what it feels like, sometimes even what it tastes like."

He worked closely with Vietnam veterans on the restoration of the Bronco and found a conversation, written in pencil, between two shifts of men, hidden between the layers of the Hudson.

"To most people it wouldn't really mean a great deal," he said. "But I could almost hear the whole conversation.

"Then when the Hornet came into the collection it was a real coming home for me. I have a lot of history with that aeroplane, and it's so familiar.

"I worked on that aeroplane for nearly 10 years, so it's very near and dear to me.

"Every panel, every seam, every join, every component of that aeroplane, I've shed blood on it.

"And if it's important for me, it's also important for those we are doing this for.

"The Memorial to me is about maintaining that *esprit de corps*, and maintaining that link.

"Just getting close to that technology again takes you back to the people you worked with – the conversations, the shenanigans, the good times, the bad times, the hard times, the times you can't even really talk about or describe.

"It goes back to that *esprit de corps*, and if I can have any hand in taking people back to that place, it means a lot to me.

"And that's why I do what I do."

## Projects



### On Closer Inspection

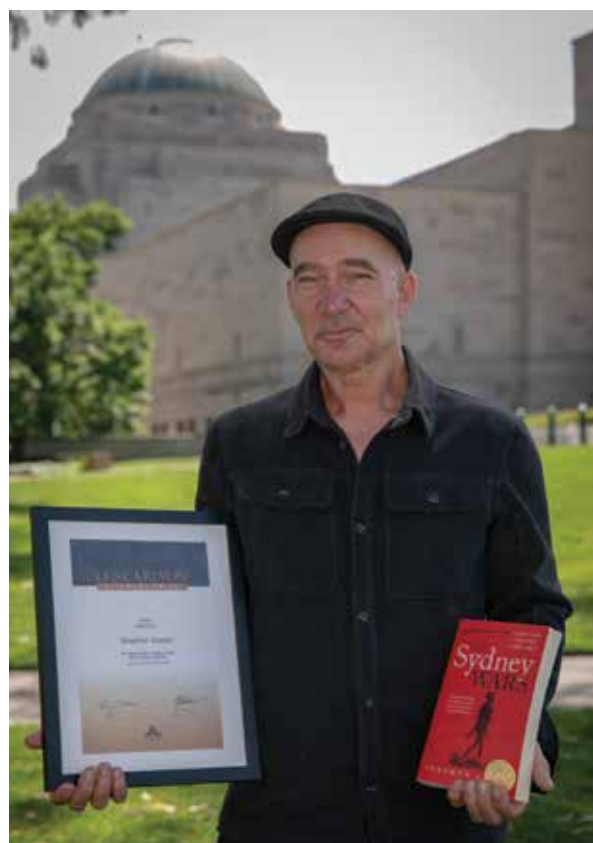
*On Closer Inspection* is a series of online immersive 360-degree experiences developed by the Memorial and supported by Leidos Australia. Through the use of 360-degree video and VR technology, digital visitors can explore and interact with some of the Memorial's historic large technology objects. The project currently includes digital experiences for the Bushmaster, *Adelaide* Class frigate, Hudson Bomber and the Mark IV tank 'Grit'. In December 2020 we added our fifth and final experience to the suite, "G for George" our Avro Lancaster. The launch of the "G for George" experience was held under George in Anzac Hall and attended by Simon Carr, Corporate Affairs Director of Leidos Australia. This digital experience allows people to fully explore the Lancaster and take a closer look at it inside and out. Click on pop up icons to see archival photos, watch videos, hear audio recordings, and uncover the stories behind one of the most famous bombers of all time.

### Les Carlyon Literary Prize

In 2021 the Memorial announced an award in honour of the late Mr Les Carlyon. Les Carlyon was a member of the Council of the Australian War Memorial from May 2006 until his passing in March 2019. He wrote numerous books on Australian history, including the critically acclaimed *Gallipoli* (2001) and *The Great War* (2006).

The Les Carlyon Literary Prize encourages and supports emerging writers, and will be awarded biennially for an author's first book or major publication relating to Australian military history, Australian social military history, or war history.

**The inaugural Les Carlyon Literary Prize was awarded to Dr Stephen Gapps for his work *The Sydney Wars - Conflict in the early colony 1788-1817*. Chosen from more than 60 entries, *The Sydney Wars* is an examination of conflict in the first years of the British settlement of New South Wales.**





## Sufferings of War and Service Sculpture

In June 2021 the Memorial announced that a work of art will be commissioned to recognise and commemorate the suffering caused by war and military service. The sculptural installation will provide a place in the Memorial's Sculpture Garden for visitors to grieve, to reflect on service experiences, and to remember the long-term cost of war and service.

The intent for this work of art is to provide a place at the Memorial for those who have experienced and witnessed the ongoing trauma that can result from service, and for Memorial visitors to reflect on this experience. Historically, this suffering has not been acknowledged. Attention is rightly given to those who died during war. However, those who survived and were left with mental suffering from wounds and injuries sustained in service, or exposure to intense trauma, and dangerous or life-threatening conditions, often felt forgotten. By providing overdue recognition and understanding of the scars, both seen and unseen, it is hoped that this work of art will assist some way in recovery.

The commission follows discussions with current and former members of the Australian Defence Force, and family members of those who have served, about how best to recognise those who have suffered as a result of their service.

Australian artist Alex Seton was unanimously selected by veterans and their loved ones to deliver this work of art. *For Every Drop Shed in Anguish*, a field of sculpted Australian pearl marble droplets, will be made by Alex Seton over the next two years and installed in the Sculpture Garden in 2023.

For more information, see: [www.awm.gov.au/about/our-work/projects/sufferings-of-war-and-service](http://www.awm.gov.au/about/our-work/projects/sufferings-of-war-and-service)

*Every droplet has a unique shape, defined by its delicate surface tension, as if about to burst. Their rounded liquid forms suggest blood, sweat or tears — for every drop ever shed in anguish. Most importantly, when touched these forms reveal themselves to have an inner strength and resilience that provides hope and promise of healing.*

**Alex Seton, Artist.**



Artist Alex Seton, centre, discusses the maquette of *For Every Drop Shed in Anguish* with members of the *Sufferings of war and service* committee Ms Connie Boglis (left) and Ms Pennie Looker at the announcement of his commission in June 2021.

# Events

*We have visited many times and always leave feeling moved by the stories and reminded of the sacrifices made and still being made by those who serve and have served. We are also again reminded of the long term challenges faced by those returning from deployment and their families including our own.*

Visitor comment, December 2020







# Events

## RAAF Air Force Centenary Commemorations



On 31 March 2021 the Royal Australian Air Force (RAAF) marked its 100th anniversary, including a week of commemorative activities. The week began with a Welcome Ceremony at *For our Country*, the memorial honouring Indigenous service in the Sculpture Garden. During the ceremony, soil from RAAF bases around Australia was placed into the ceremonial chamber held at the centre of the memorial.

On the day of the anniversary a mass fly-past was held. More than 60 aircraft flew in waves over Lake Burley Griffin, several of them flying up Anzac Parade and over the Memorial. The week's commemorative activities also included two special Last Post ceremonies honouring members of the RAAF. Flight Sergeant Ronald Lanham was commemorated on 29 March 2021 and Sergeant William Bernard Turley Godly on 31 March 2021.







### **Welcome to Tarin Kowt Wall**

More than 50,000 Australians have served in the Middle East region since 2001. Many who deployed to Afghanistan would have seen this welcome sign on their arrival to Multinational Base Tarin Kowt. The *Welcome to Tarin Kowt* sign is displayed in the Memorial's galleries on a recreated blast wall. Visiting service personnel who have deployed to the Middle East are invited to sign the wall as a record of their service. As the wall fills with signatures, new walls are installed and the signed walls are archived into the National Collection.

**Director Mr Matt Anderson and Australian Ambassador to Afghanistan Geoff Tooth, who visited the Memorial in August 2020, with the *Welcome to Tarin Kowt* Wall.**

### **Anzac Biscuits**

In November 2020 the Memorial welcomed music teacher C J Shaw and students from Palmerston District Primary School, Canberra, to perform his ARIA nominated song *Anzac Biscuits* in the Sculpture Garden. Mr Shaw was nominated for the ARIA Music Teacher Award. He originally wrote the song for the school's Anzac Day assembly in 2019 after visiting the Memorial. The song tells the story of a child who bakes Anzac biscuits during the war and then sends the biscuits to the front line.



# Events

## Legacy Week

The national launch of Legacy Week was held on 31 August 2020 in the Reg Saunders Courtyard with wreaths of remembrance laid at the Foundation Stone.



## Centurion tank Reunion

Vietnam Veterans who served in South Vietnam's Phuc Tuy Province operating the Centurion Tank gathered at the Memorial for a reunion in June. Tony Dickinson, Stan Hanuszewicz, Kim Bayly and Bruce Cameron MC in front of the Centurion tank 5 Bravo at the Memorial.





## Wreathlaying ceremonies

The Memorial conducts many wreathlaying ceremonies throughout the year to commemorate significant anniversaries of military battles and events. Attended by veterans, family members, special guests and service association members, these ceremonies provide an opportunity to come together, honour and remember.



The Papua New Guinea Association of Australia Wreathlaying Ceremony was held on 6 September 2020. Guests are pictured here alongside the Memorial to the MV *Montevideo Maru*.

On 28 May 2021, guests gathered at the Sandakan Memorial for their wreathlaying ceremony.

The Bomber Command wreathlaying ceremony was held on 6 June 2021 in the Sculpture Garden around the Bomber Command sculpture.



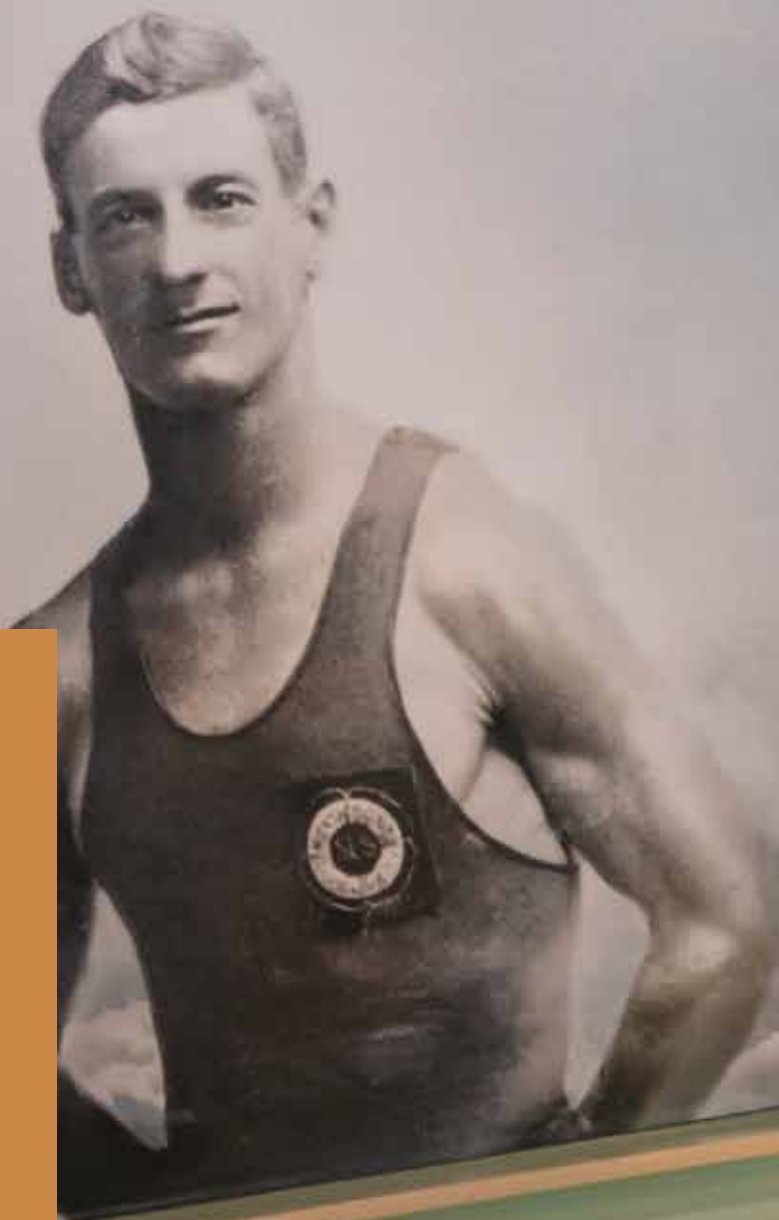
# Publications



## FOR GALLANTRY

Australians awarded the George Cross & the Cross of Valour

CRAIG BLANCH



*Gave tangible link to important historical events providing context and understanding to the nature of conflicts and conditions endured by Australians.*

Visitor comment, December 2020



## Publications



### ***The Long Shadow: Australia's Vietnam Veterans since the War***

The Vietnam War continued to cast a long shadow over a generation of Australian servicemen and servicewomen, well after the war was over. Based on interviews with veterans and analysis of hundreds of medical and scientific studies of veterans' health, this publication is a comprehensive examination of the entire range of medical

legacies of the Vietnam War. It also tells the story of the political battles over veterans' health, and examines the reactions of government to veterans' health issues.

Launched in October 2020 by the Hon. Graham Edwards AM, and written by Dr Peter Yule, *The Long Shadow: Australia's Vietnam Veterans since the War*, is the culmination of a four-year project made possible through a bequest from the Estate of the late Clive Alan Lynch.

### ***For Gallantry: Australians awarded the George Cross and the Cross of Valour***

*For Gallantry: Australians awarded the George Cross and the Cross of Valour* is the first book dedicated to the stories of the 28 Australians honoured for their extreme bravery away from the battlefield. From the marooned support party of Ernest Shackleton's ill-fated Antarctic expedition, to shark attack rescues and the heroes of the Bali bombings, the actions detailed in *For Gallantry* span almost 90 years.

The book was officially launched by Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Ret'd) in November 2020.

We gratefully acknowledge the support of Richard Rolfe AM for this publication.

The launch was also attended by two of the Cross of Valour recipients, left, Allan Sparkes CV, OAM, and right Victor Boscoe CV, shown here with the author of the book, Memorial historian Craig Blanch.



# Acquisitions and Donations

*I was impressed with the size,  
range and scale of exhibits.  
I found it very interesting and  
informative.*

Visitor comment, January 2021





A21-22



# Acquisitions and Donations



Each year the Memorial accepts donations and acquires new items that assist us in sharing the stories of Australia's involvement in conflict. These items range from artworks, photographs, relics, uniforms, film and sound items to personal diaries and papers. Thanks to generous donations from businesses, service organisations and members of the public, this year we accepted 18,141 items into the National Collection.

One of the larger items to come into the collection this year was the F/A-18A "Classic" Hornet A21-22. Arriving at the Treloar Technology Centre, the Hornet was carefully unloaded into the new aircraft wing of the centre. We gratefully acknowledge the support of the Royal Australia Air Force and their expertise in arranging the delivery.

**At the official handover ceremony in December 2020, we were honoured to have a former pilot of A21-22 in attendance, Group Captain Michael Grant, pictured here with the aircraft.**







### **Rigid-Hulled Inflatable Boat**

The Treloar Technology Centre also provides a home to the Rigid Hulled Inflatable Boat, which served in the Middle East and represents the type of vessel used in Royal Australian Navy boarding operations. Thank you to Commander Andrew Schroder, Memorial Navy Fellow, and the Royal Australian Navy for facilitating this important acquisition.



### **Soviet Uniforms**

In December 2020 we accepted a collection of Soviet uniforms into the National Collection. The formal handover of these items took place in the Reg Saunders Gallery. Pictured here with the collection are (from left) Memorial Director Matt Anderson, His Excellency Dr Alexey V. Pavlovsky, Ambassador of the Russian Federation to the Commonwealth of Australia, and Brian Dawson, Assistant Director National Collection.

## Medal Group of Ordinary Seaman Teddy Sheean VC

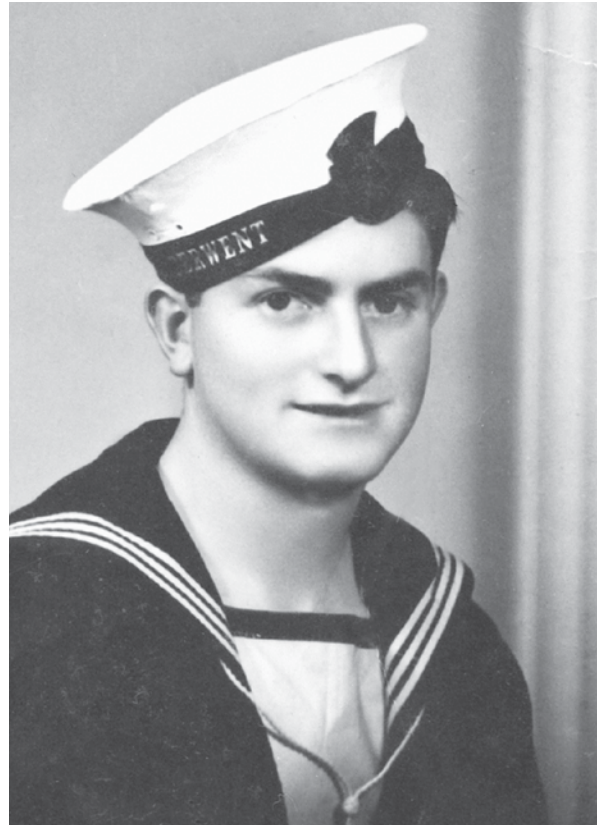
In December 2020 we were honoured to receive into the National Collection the medals of the 101st Australian recipient of the Victoria Cross, posthumously awarded to Ordinary Seaman Edward “Teddy” Sheean.

The medal group went on display the day after the Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Retd) presented the Victoria Cross for Australia to the Sheean family at a ceremony at Government House.

Sheean was posthumously Mentioned in Despatches “for bravery and devotion to duty” when HMAS *Armidale* was lost in December 1942. Seventy-eight years after he sacrificed his life in an effort to save his crewmates, the recommendation that he be posthumously awarded the Victoria Cross for Australia was approved by Her Majesty Queen Elizabeth II on 12 August 2020.

Sheean is the first member of the Royal Australian Navy to be honoured with a VC, which is also the first to be retrospectively awarded to an Australian.

Learn more about Edward “Teddy” Sheean at [www.awm.gov.au/collection/P10676787](http://www.awm.gov.au/collection/P10676787)



Ordinary Seaman Edward “Teddy” Sheean.





## ***In Plain Sight***

Ron Bradfield was a highly commended artist in the 2020 Napier Waller Art Prize for his work *In Plain Sight*. His textile work, along with several other shortlisted entries, was accepted into the National Collection.

The Napier Waller Art Prize is open to veterans and serving members of the defence forces. It encourages artistic excellence, promotes the transformative power of creativity, and raises awareness of the experiences and talent of service personnel.

*A textile work, depicting a yowie suit made from the many shirts I have worn, to hide from the view of others. Whilst I was in the ADF and I was in my uniform - no-one saw the Aboriginal man inside, they only saw the sailor on the outside. When I left the RAN in 1997, I came out to discover that not being able to hide, made me a target once again - just as it had before I'd first put on an ADF uniform in the late 80's. People more often saw the 'Aborigine' and not the man. I became a youth worker in 1998, helping kids at risk - often in gangs and on the street - away from their homes. In order to make myself appear less of a threat to the young people I worked with (and their parents), I reached back into my wardrobe and found my 'pirate rig' shirts - bright splashes of colour found in the fluoro shirts that were knock-offs of the African Dashiki shirts. Overnight, I'd found my new camouflage and these shirts have kept me safely hidden - in plain sight - ever since!*

### **Artist's statement**



Ron Bradfield *In Plain Sight*, 2020, AWM2021.257.1.

# Staff of the Memorial

## *Over the Front: the Great War in the air*

The Memorial's development project involved the demounting and de-installing of various exhibitions and sound-and-light shows in Anzac Hall. Here, under our First World War planes staff visit for the last time for a few years.



## **Volunteers Awards Ceremony**

In December 2020 we gathered to acknowledge the valued work performed by some of our tireless volunteers who conduct guided visitor tours of the Memorial's galleries.





### **Staff of the Memorial**

Gathered here on the Parade Ground steps prior to construction for the Development are just some of the staff from all three sites. Our dedicated staff are a diverse range of people with diverse expertise and skills. They work in curatorial services, exhibition design, photography, conservation, marketing and communications, human resources, finance, security, event management, research, military history, property management, information technology and digital specialists and the visitor services you receive during your visit. What they have in common is their commitment to the Memorial's purpose and honouring our servicemen and servicewomen.

## Partners and supporters

*Just as the service of our country  
will never end, so to should  
our respect and honour of the  
sacrifice of our people who  
choose to serve never end.*

Visitor comment, July 2020

The Memorial would like to thank and acknowledge the philanthropic support provided by its partners over the 2020–21 period:

Audi Centre Canberra

Department of Defence

Department of Veterans' Affairs

Estate of Colin and Jessie Terry

Estate of the Late Clive Alan Lynch

Far East Strategic Reserve Memorial Foundation Inc

Gandevia Family

Mr Greg Melick AO

International Art Services Pty Ltd

Legacy Australia Incorporated

Lockheed Martin Australia Pty Ltd

Mr Jonathan and Ms Xanthe Herps

Mr Kerry Stokes AC

Metal Manufactures Limited

Mr Michael and Mrs Katherine Ribot De Bressac

Northrop Grumman Australia

Origin Energy LPG Ltd

RSL of Australia (QLD Branch)

RSL and Services Clubs Association Limited (NSW)

RSL of Australia (VIC Branch)

Seven Group Holdings and Seven West Media

Sheean Family

Sir James Balderstone (through Anzac Foundation)

Thales Australia Ltd

The Boeing Company

The Hospital Research Foundation Incorporated







