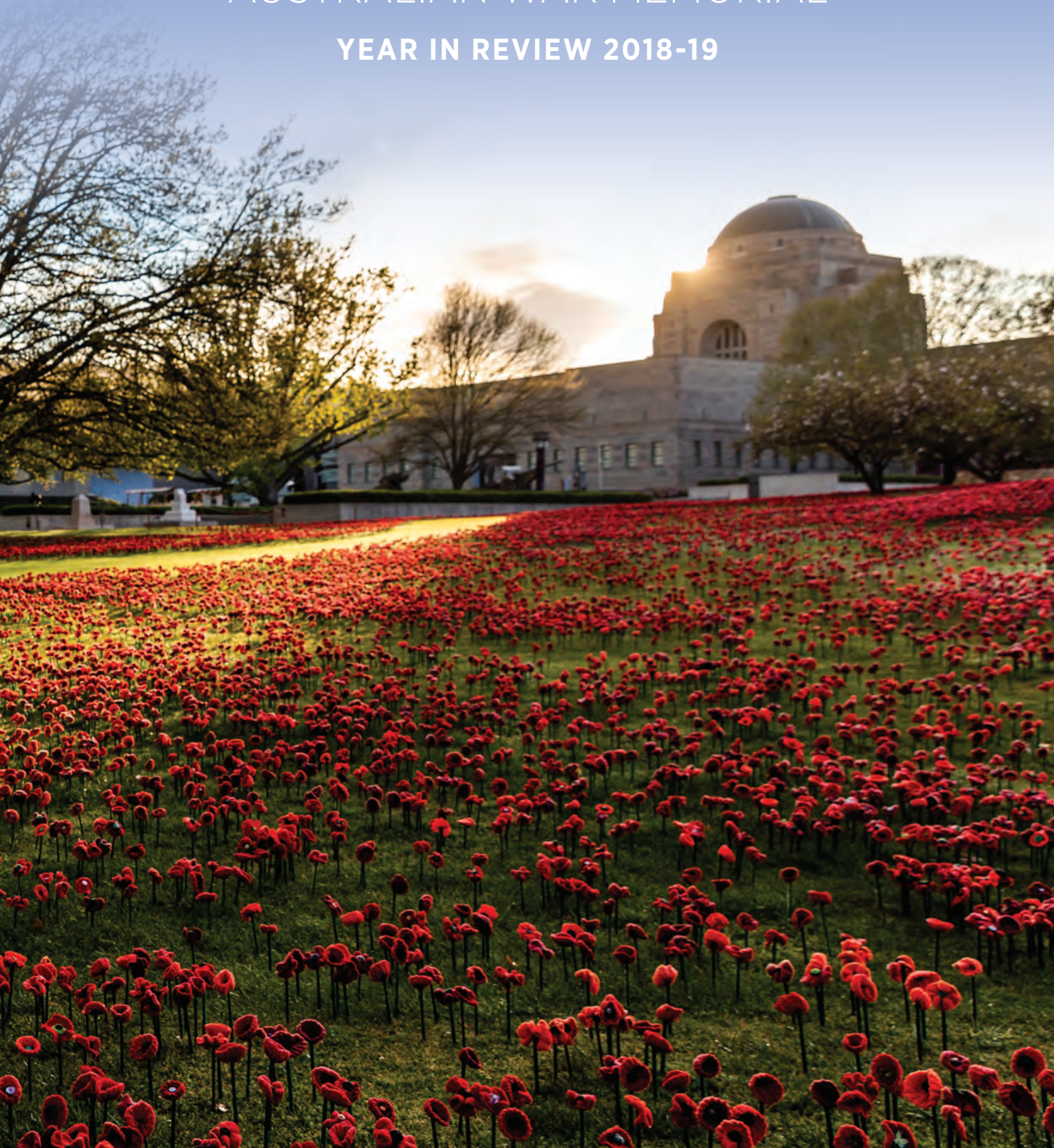




AUSTRALIAN WAR MEMORIAL

YEAR IN REVIEW 2018-19





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ISBN 978-1-921353-24-6

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AUSTRALIAN WAR MEMORIAL

YEAR IN REVIEW 2018-19

HERE IS THEIR SPIRIT, IN THE HEART OF THE LAND
AND HERE WE GUARD THE RECORD WHICH TELL

CHARLES BEAN, AUSTRALIAN OFFICIAL HISTORIAN, FIRST WORLD WAR



DIRECTOR'S MESSAGE

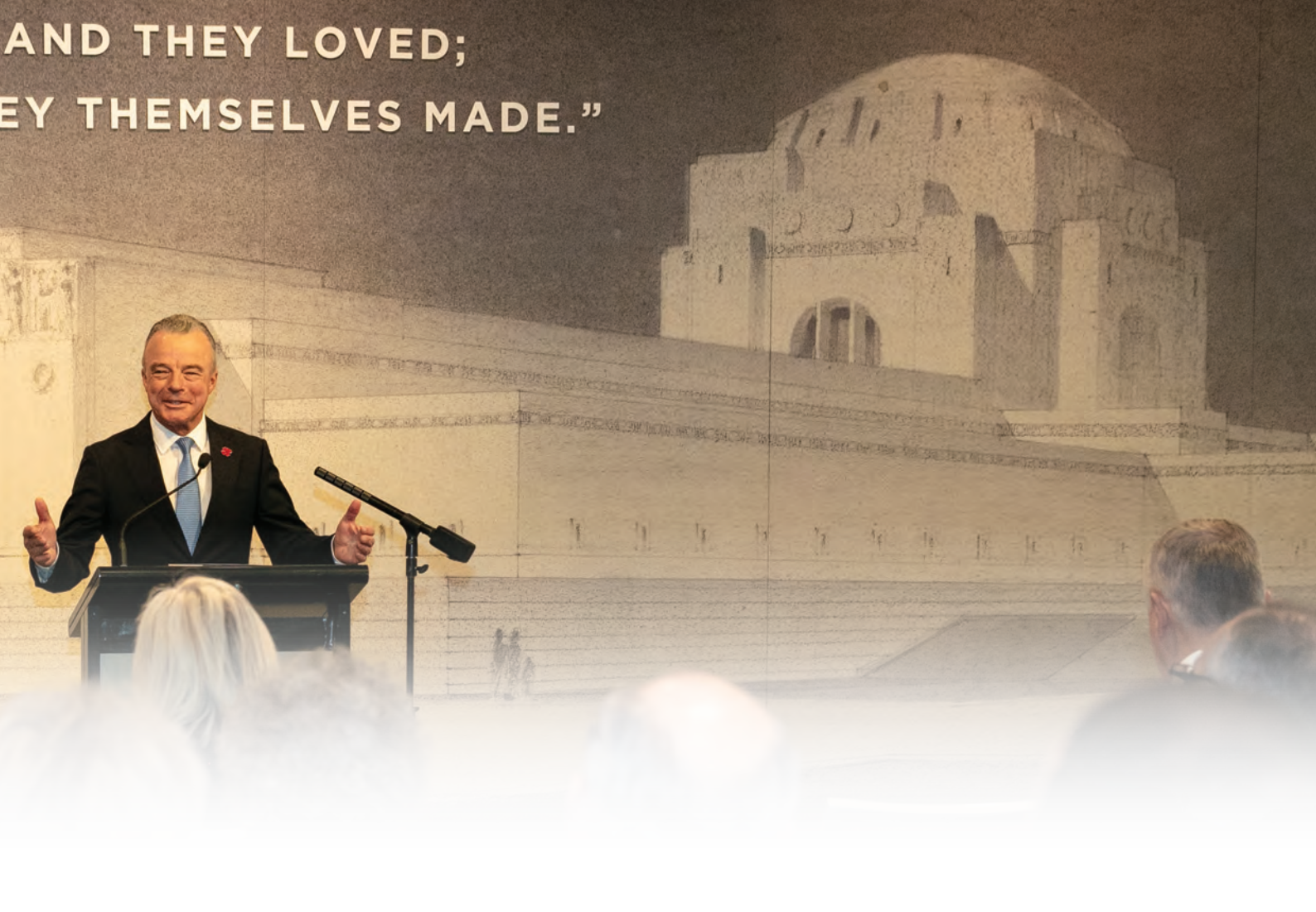
The Memorial houses the records of many of the key events in our history – of people, places and times that have shaped us as a nation and as a people.

The Memorial's unique role as a place for all generations of all Australians, to honour, to learn, and to heal – was recognised on 1 November 2018 by the announcement of a site-wide development of the Memorial. Through a nine-year program, commencing in 2019 and complete by 2027, we will substantially enhance the Memorial's capacity to tell our continuing story and appropriately present modern stories of Australian service.

In 2018-19 the importance of remembering these events was more evident than ever, as the Memorial delivered the national commemorations of the centenary of the armistice which ended the First World War and marked the events of 100 years ago with a six-week program, *Honour Their Spirit*.

This program included the special exhibition *After the war* which explored stories of love, loss, and hope relating to Australians touched by war, and the National Ceremony for Remembrance Day 2018, which was supported by the display of a field of 62,000 hand-crafted poppies, providing a powerful physical representation of the loss and grief of a nation.

AND THEY LOVED;
BY THEMSELVES MADE.”



Importantly, 2018-19 also saw the Memorial explore more recent conflicts and the marks they have left. An important new initiative was the introduction of the Napier Waller Art Prize, open to current and former ADF personnel. The competition attracted more than 100 entries and saw Rob Douma, an Afghanistan veteran, awarded the inaugural prize. His work, *Green on blue: betrayal of trust*, and several other highly-commended entries, were also taken into the National Collection.

From the addition of these artworks, to the dedication of two new memorials in the Sculpture Garden – a statue of General Sir John Monash, and the For our Country pavilion dedicated to Indigenous Australians who have served – to the acquisition of objects such as the RF-111C and AP-3C Orion aircraft, or the donation of the medals of Admiral George Patey, first commander of the Royal Australian Navy fleet, the National Collection continued to grow to enable us to tell stories of service and sacrifice.

These efforts were supported by two projects: the completion of a dedicated large technology object storage building, Treloar E, at Mitchell and the commencement of a new digitisation project.

This *Year in review* publication highlights these and many more of the Memorial's activities in 2018-19. From the publication of *The Western Front Diaries of Charles Bean* to the implementation of Information Communication Technology (ICT) Modernisation Project and everything in between, it showcases a record of achievement by our Council, staff and volunteers.

As always, this has only been possible with the support of government and our partners and supporters, also recognised in this volume, and I sincerely thank them all for helping to deliver one of the most successful years in the Memorial's history.

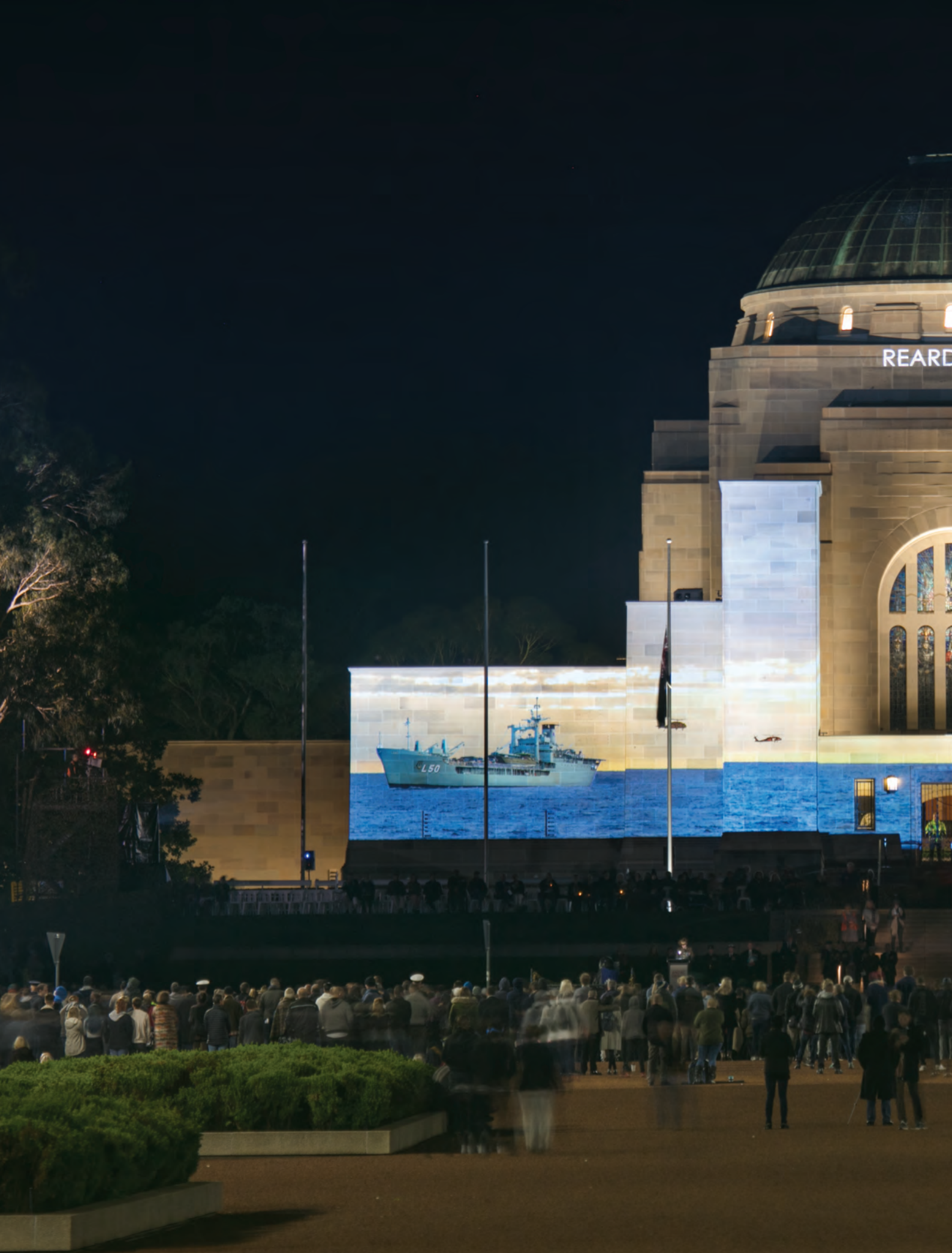
AUSTRALIAN WAR MEMORIAL 2018-19



COMMEMORATION



“The visit provided a time to reflect on the abject banality of war whilst at the same time highlighting the selfless sacrifices made by so many ordinary Australians hoping to make the world a better place.”





REMEMBRANCE DAY



Remembrance Day 2018 marked the centenary of the signing of the armistice that ended the First World War. This anniversary was marked by a National Ceremony attended by 12,000 visitors. The day was a culmination of five weeks of commemorative activities. The ceremony included a Commemorative Address by Prime Minister of Australia the Honourable Scott Morrison MP, and musical performances by Lee Kernaghan and John Schumann.

“That they do more than just missions (combat). They are sons, daughters, brothers, sisters, husbands, wives, mothers, fathers etc. They seem to downplay their job.”



Last Post Ceremony

Every evening, people from all walks of life gather in the Commemorative Area for the Last Post Ceremony, and the story of an Australian who died as a result of war or operational service is read by a serving member of the Australian Defence Force. Visitors lay flowers or wreaths in remembrance, and the event concludes with the playing of the Last Post, a bugle call that symbolises the soldier going to his final rest.

Last Post Ceremony honouring the 50th Anniversary of the Battle of Binh Ba, attended by the 5th Battalion, Royal Australian Regiment, Vietnam, held on 6 June 2019.



On 11 September 2018, the story of Staff Nurse Norma Violet Mowbray and her service during the First World War was told as part of Honouring Women United by Defence Service 2018, a collaborative initiative led by the NSW War Widows' Guild to mark International Women's Day.



Anzac Day Dawn Service



Dawn Service was held on April 25, with thousands of visitors gathered on the parade ground and the Memorial forecourt. With over 35,000 in attendance, the Memorial provided the canvas for a display of images from the National Collection depicting Australia's involvement in conflict. This moving tribute, accompanied by readings of diary extracts, was a precursor to the official Dawn Service ceremony.

After the service, visitors were invited into the Commemorative Area to lay a poppy at the Tomb of the Unknown Australian Soldier.

Anzac Day National Ceremony



This Anzac Day National Ceremony and Veterans' March was attended by 10,000 visitors. Commemorating the 104th year of the landing of Australian troops on Gallipoli, the ceremony honours all Australians who have served during conflict. The Commemorative Address was delivered by His Excellency General the Honourable Sir Peter Cosgrove AK MC Ret'd, Governor-General of Australia. The ceremony included a performance by Fred Smith, a singer/songwriter who had been posted to Afghanistan in 2009 as a diplomat with Department of Foreign Affairs and Trade, and a flyover by three Hawk 127 fighter aircraft.

Spotlight Story 1

MARGARET BEADMAN, OAM

When 94-year-old Margaret Beadman gets up each morning, she knows exactly where she's going – to work at the Australian War Memorial in Canberra.

"It's a part of my life," she said, smiling. "I used to play with friends in the building foundations as a school girl ... so I grew up with the Memorial ... and I do not remember ever seeing a 'keep out' sign. Mr McJannet and Mr Tilyard were the builders, and I can remember them saying, 'You kids be careful.' School friends and I would come down from Sydney during the school holidays, and this was all bush. We would ride our bikes around from Empire Circuit in Forrest and then to the Memorial, and that was our holiday fun – exploring."

Today, "Maggie B" is a much-loved volunteer and Fellow of the Memorial. For more than 30 years, she has devoted her time to the Memorial, working five days a week in the Art Section and as a guide, sharing her extensive knowledge of the Memorial and its collection with thousands of visitors each year.

"I've been told I'm a born volunteer," she said, laughing.

"Since I was five years old at boarding school. Children were expected to be active in charities. Postage stamps were collected to raise money for foreign missions. I was given a box of stamps and a pair of scissors, and was told how to cut out these stamps, because they had to be done in a certain way. I've not been able to throw a stamp out since; it's money for good causes, and today friends leave stamps on my desk.

"I grew up with the ideology that you give service to your community, and that you should never be thanked for doing your duty. That was our Jabotinsky motto.

"Volunteering was just part of my upbringing. I have not belonged to any organisation that wasn't voluntary ... but I was always interested in the Memorial, and that's why I wanted to volunteer here."

Her father and his four brothers served in the First World War, and she remembers watching on as a nine-year-old schoolgirl when the Duke of Gloucester planted the Lone Pine tree in the grounds of the Memorial in 1934.

"I always remember his beautiful hat with the feathers and what I was wearing; a green coat with a fur collar, a red beret and black stockings. I must have looked very fashionable – but how I arrived here, and who I came with, that's something I do not remember.



"I have no memory of where I went after the ceremony – it must have been an event with the school – but I can remember two well-known graziers in Canberra, having a discussion, and I was just fascinated by the crowds and the ceremony.

"Canberra was still very small – about 9,000 in population – and anything that was advertised, people attended, so there was always very big crowds.

"The Memorial was part of our education. Even during the war, we travelled from Sydney, and the first place we visited was the Memorial, so we learned about the galleries, the uniforms, art and the meaning behind the history.

"I also lived in Canberra for a while during the war because we were transferred from Sydney schools near the harbour because of the Japanese threat, and that's how I came to know more about the Memorial.

"When I look at the original books of the Memorial, that is how I remember the galleries; everything was dusty – there was no cleaning every week – and Anzac Day and Remembrance Day ceremonies were held in the Commemorative Area."

Maggie moved to Canberra in 1946 and began doing her own research at the Memorial in the 1950s.

“You should have experienced those dusty old boxes,” she said. “When you arrived you were shown into a room with these great big sheets of private records and the door was locked ... It took me many months to get out of the mud of Gallipoli.”

Maggie began volunteering at the Memorial in 1988. One day, she was walking down the cloisters and wondered how many Jewish servicemen were listed on the Roll of Honour. She began researching and recording the names of Jewish soldiers who had been killed in battle, as well as the names of all those who had served.

When completed, she began looking at servicemen from other backgrounds, turning her attention first to the Chinese Anzacs, and then the Russian Anzacs.

“Many visitors think there are just Australians on the Roll of Honour, but you’d be surprised,” she said. “As I inform people, multiculturalism was alive and well in 1914. They are now all Australians, but there’s every race and every religion on that wall, all wearing the same uniform and fighting for freedom. Visitors are surprised when they hear that, but mention any race, any religion, and it’s all there in the records.”

Of particular importance to her has been her research in helping to identify the Indigenous soldiers who served in the Boer War and the First and Second World Wars. “I began that in 1993 with the help of Indigenous communities,” she said. “Now we’ve got 1,000 Indigenous servicemen listed online for the First World War, and the team is working through the Second World War records.”

She was also proud to be involved in the Children of the Holocaust exhibition which featured children’s drawings from a concentration camp in what is now the Czech Republic.

“I don’t know how many tears I shed,” she said. “It was a beautiful but sad exhibition. Children were interned in Terezín, an old fortress, and they picked up bits of paper that they found in the streets to draw pictures. There is a poem that a little boy wrote – ‘I never saw another butterfly’ – and pictures the children drew of what they remembered from home. The drawings were placed in an old suitcase, which was discovered hidden in a wall many years later. Arrangements to bring the exhibition to the Memorial took two years, and it was very successful.”

Today, Maggie can often be heard explaining the symbolism of the artwork in the Hall of Memory to visitors or sharing the stories behind her favourite sculpture, the bronze *Water carrier* in the First World War galleries.

“Coolness, control, endurance, devotion, patriotism; the *Water carrier* embodies all of the characteristics listed in the Hall of Memory, and that is why I love the sculpture,” she said. “The Memorial itself is about history and identification; and it’s a part of my life ... Many people say the Memorial is the heart of the nation, but I say this is the soul. I walk up in front of the Memorial each morning, and just stand and look at it; it’s a special place, and we’re so fortunate to be able to work here.”



Margaret was awarded an Order of Australia Medal in 2006 for her service and support of the Australian War Memorial and the Jewish community. She became a Fellow of the Australian War Memorial in 2015; this was awarded to her by the Memorial’s Director Dr Brendan Nelson and then Council Chairman Rear Admiral Ken Doolan AO RAN Ret’d.



EXHIBITIONS

“I come here three to four times a year, bringing a guest. The displays are beautiful, [and] have evolved amazingly.”



Special Exhibitions



In addition to permanent galleries highlighting specific conflicts, the Memorial contains several areas that house special exhibitions, including art collections, thematic displays, or exhibitions focused on particular units and operations.

The **Napier Waller Art Prize**, held in partnership with the University of Canberra, Thales Australia, the Road Home, and the Department of Veterans Affairs, is an art prize open to current and former Australian Defence Force personnel. This year, the inaugural prize attracted over 100 entries, raising broader awareness of the military experience while celebrating artistic excellence. The Napier Waller Art Prize exhibition in Anzac Hall displayed 12 highly commended works alongside Rob Douma's winning entry, *Green on blue: the betrayal of trust*.

From the Shadows: Australia's Special Forces offered insight into the role of Australia's Special Operations Forces. This popular exhibition displayed over 600 objects, most of which had never been seen before by the Australian public. From October 2017 to September 2018 the exhibition was attended by 340,000 visitors.

"Men who the public can never know are pushed and trained to extremes for Australia's interests and security."





Centenary of the First World War commemorative activities culminated in the special exhibition ***After the war*** which explored personal stories of hope, loss, and love of ordinary Australians whose lives have been altered by war. The exhibition featured a wide range of objects, artworks, letters and documents predominately drawn from the Memorial's collection. Held in the Memorial's Special Exhibition Gallery from 5 October 2018 to 16 September 2019 it was attended by an estimated 230,400 visitors.

“The war doesn’t stop when they come home, much more now they recognise the need for support, unlike the early years. Ripple effect, not just that person but family.”



A lifetime of service for Australia was exhibited in the Mezzanine Gallery of Anzac Hall from December 2018 to May 2019, presenting a selection of personal stories of Australians who served Australia across multiple conflicts. At the opening of the exhibition Lieutenant Meg Frugtniet examines an image of herself taken in Iraq in 2016 when she was working as a theatre nurse.

On 6 June 1944 the world's greatest amphibious invasion was launched against German-occupied France. Thousands of Australians embedded with the British Forces risked their lives to play a part in the liberation of Germany. The exhibition ***D-Day: the Australian story*** has proved popular with visitors, highlighting little-known stories of Australian involvement in one of history's most dramatic events.



Touring Exhibitions



The Memorial tours exhibitions across Australia, providing opportunities for regional areas to experience the National Collection firsthand.

For Country for Nation, an exhibition dedicated to exploring Indigenous military history, toured venues in Queensland, New South Wales, and Victoria during 2018-19 and will tour South Australia, Northern Territory, and Western Australia in 2019-20, followed by Tasmania in 2021. The tour was made possible through the support of the Australian Government's Visions of Australia program and International Art Services Australia.



Hearts and minds: wartime propaganda introduces the Memorial's large collection of wartime propaganda posters, featuring home-front propaganda from the First and Second World Wars. This exhibition, originally shown in Anzac Hall from November 2017 to April 2018, will tour Victoria and Queensland in 2019-20.

Spotlight Story 2

BRIDIE KIRKPATRICK

Bridie Kirkpatrick couldn't believe it when she opened an old calico bag in the stores of the Australian War Memorial and found a battered old leather case from the First World War.

"It was just described as a leather satchel and here was 'Captain Bean' emblazoned all over it," she said.

"It was in the middle of a stack, and I thought, 'What's this? It feels a bit spongy,' and I pulled it out, and the first thing that came out was the top of it, on which it said, 'Captain Bean, War Correspondent'.

"It had just been catalogued as a little leather satchel, with no connection to Captain Bean at all.

"We have photographs of him in the collection carrying it, so it was just great to find it and be able to bring it back to life.

"It had been crushed flat, the leather torn and the armatures bent out of shape. It took weeks and weeks and weeks of gently straightening the armatures and reshaping the distorted and torn leather back into its original shape. It was a real challenge and it was great to work on. I love that suitcase."

The suitcase is now on display in the First World War galleries and is just one of the remarkable objects that Bridie has worked on during her 16 years as a conservator at the Memorial.

"I still get a thrill out of knowing that I'm probably the first person to look at a particular object or costume since the person that held it or used it. It's a very personal connection. A lot of the things we work on didn't belong to celebrated military people; they are ordinary men; somebody's brother; somebody's husband.

"Often they had only one momento that they kept so carefully. Then the family kept that momento because it meant so much to that person. Then at the end of days the object was donated to the Memorial because someone else may be able to relate to it and its story and think it important too.

"You often shake your head and think, how did this survive? But very little is beyond hope. There are very few things that can't be saved, and I think that's it, that's the thing about conservation; someone will look at a photograph, or an object, and say you won't be able to do anything with that, but you can. Stabilising and rebuilding costumes, flags or books or even unrolling photographs, for example, are all things that can be done."



She remembers working on a Camel Corp flag that had been badly damaged and is now on display in the First World War Galleries.

"It was double sided, and it had been badly damaged by light and dust," she said. "Who knows where it had been hung for years and years, but it was like a jigsaw puzzle of pieces. I couldn't repair it unless I took it apart ... so I had the two sides side by side, and a big bag of pieces, and I had to work out by fade patterns and fabric grain where they all went ... That was great fun, but it probably took about two or three weeks to find out where all these pieces went, and then putting them all back together again was another challenge."

As a textiles conservator and objects conservator at the Memorial, Bridie has worked on everything from Pompey Elliot's slouch hat - "he's one of my heroes" - to battlefield relics, simple cotton handkerchiefs and a single paper streamer that linked a family to much loved son as he set sail for France in 1915. She is currently working on a beautiful French doll while preparing objects for exhibition, and stabilising donations and new acquisitions.

One of her favourite items in the collection is a scarlet Grenadier Guards tunic which was brought back to Australia as a souvenir by Private John Peken after he attended the celebrations for Queen Victoria's Diamond Jubilee in London in 1897 as part of an official contingent from the colony of Victoria.

"The owners were leaving Canberra and one of their forebears had been in the Light Horse, so they had all

of his equipment and bits and pieces, and I was lucky enough to be there when they arrived," she said. "They were taking his things out and putting them all out on tables ... At the end of it there was a plastic bag. They said they were not sure if we could use it or not, or even if we would want to collect it, and they tipped it out on the table, and it was a bandsman's uniform from the British Grenadier Guards. It was bright, screaming red, covered in gold braid, and it was beautiful. It was eaten to pieces with insects ... but quite likely it's the last authentic uniform of its type in the world."

Another favourite is Lawrence of Arabia's agal (a black cord used to keep traditional Arab headdress in place on the wearer's head), which is displayed in the Sinai-Palestine section of the First World War Galleries.

"Some time in its past it was eaten to pieces by insects," she said. "But there it was on the bench to be treated and you think, here is the real thing, worn by the real man, and it's that connection again ...

"We don't know when it got damaged, but it no longer had any structural strength as all of the corners had been eaten out by insects. The lengths were sound as they were bound with silver thread, but the corners were just bunches of loose ends.

"To give the piece structural strength again I used soft aluminium welding rods and bent them to the same angle as the corners should be when worn, slotting them in, and binding them into place. Instead of the agal being in eight different pieces and unrecognisable, it was all in one piece again looking like the remarkable object that it is. It's currently on display, and it's lovely.

"For me, it's that link to ordinary people that the Memorial is all about. It's about people, for people; it's that connection; it's that story; it's that name. And all the time that we speak their names, they are not forgotten."





EVENTS

“I think this is very good, very moving. I think the fact that there is so many gives an individual representation which is so much better than a numerical display.”



Honour Their Spirit program

Before the centenary of the Armistice, knitted poppies were made by volunteers across Australia, led by Margaret Knight and Lynn Berry. Sixty-two thousand of these knitted poppies, representing those Australians who lost their lives as a result of service in the First World War, were placed across the Memorial lawns in a display designed by Philip Johnson. The display was complemented by a moving musical program assembled by Memorial artist-in-residence Chris Latham; lighting in the Memorial grounds, including a beam of light which shone from the Memorial's parapet across the lake to Australian Parliament House; and a digital program supported by Lockheed Martin Australia. The display was illuminated at night, remaining open for visitors until 10 pm. This program attracted an estimated 147,991 visitors during this period.

“I am really pleased the Memorial hosted this, there aren't too many areas that would be so significant. People are slowly walking and observing the display, not running. It is good for the soul.”



Announcement of the Development Project

At an event at Parliament House on 1 November 2018 the Australian Government announced \$498 million in funding for the development of the Memorial's galleries and precinct – a project which will create new space to tell our stories for the next generation. Commencing in 2019, this decade-long project will deliver the space required to tell stories of loyalty and service, love and loss, and how Australia's commitment in war has helped shape our nation.



“It is an instruction to us all to look around at our democracy, our peaceful country, at our free people and understand that this is what Australians risked and lost their lives to protect.”

The Hon. Amanda Rishworth MP, representing the Leader of the Opposition.

National Press Club Address



Each year of the centenary the Memorial's Director, Dr Brendan Nelson AO, delivered a nationally televised lunchtime address at the National Press Club in Canberra. Each address outlined a significant period or series of battles during the corresponding centenary year, with a focus on the stories of the individual men and women who served and died for our nation. This year's address, held in Anzac Hall, explored the final year of the war and the Armistice, as well as the ongoing impact of four years of conflict on our community and the national psyche.

Invictus Games visit

The Invictus Games is an international sporting event for wounded, injured, and ill servicemen and servicewomen. The Invictus Games uses the healing power of sport to inspire recovery, support rehabilitation, and generate wider understanding and respect for those who serve their country, as well as recognising the critical role played by family and friends. The Memorial was pleased to welcome participants from the games who visited the Memorial before the 2018 Invictus Games. Material from the Invictus Games has since been added to the National Collection.



Spotlight Story 3

DUNCAN MERZ

For Duncan Merz, every day is different. As the Building Services Carpentry Workshop Manager at the Australian War Memorial, there is no such thing as a standard day.

“I’ve never had one of those,” he said, laughing. “I manage a small team of tradesmen, including myself, who maintain the Memorial’s buildings and fabricate exhibition displays and anything else that other sections require to help them with their jobs.

“Each and every day is different; one day you might be fixing a door handle, the next you’re designing and fabricating a showcase to house some of the Memorial’s collection.”

The team has been busy working on the gallery change over for the Special Exhibitions Space which involves fabricating eight custom built-in showcases and about 100 metres of gallery walls.

“This is a very high pressure project every year with a very tight, fixed deadline,” he said.

“This year we had three weeks to quantify materials, order the materials and fabricate an entire gallery space worth of joinery, which we have to fully assemble in our workshop, and then pull it all apart and paint it all ready for installation.

“Everything has to be built, painted and pulled apart ready to go before we demolish the current exhibit as we only have six to nine days to install all of our joinery and walls.”

He still considers the movement of the Memorial’s dioramas for the redevelopment of the First World War Galleries as one of the most significant projects he has worked on during his seven and half years at the Memorial.

“Working on the movement of these dioramas was a very interesting job which involved us lying on our backs on creeper boards shoring up the 80-plus year old timber support frames with new timber,” he said.

“[We had] to basically build an upside down deck – minus the decking boards – underneath each diorama so that it could be lifted on jacks, and have wheeled dollies placed under the new frame work, so that we could wheel them out of their backdrops ... That then enabled us to move the large fibreglass backdrop domes to their new location, and then re-install the dioramas. It took our team of five about two months to complete.”

He believes it’s important for people visit the Memorial and hear the stories behind the objects on display to gain



an understanding of what current and past defence force members have gone through and what they have sacrificed to make our country what it is today.

“I find it all very special, but after watching the movie *Beneath Hill 60*, then coming to work the next day, and seeing the actual contact switch that they used to set off the explosives was pretty mind-blowing,” he said.

“One of the most complex tasks that I have had was replicating a First World War ammunition box from only photos and an old plan that was all in inches ... I had to make up special jigs to cut the very interesting and clever joints that they used on the boxes which were tapered in two directions and meant that the box couldn’t fall apart even if the glue let go.

“I even had to make the T-bar type handle that was used to open the box, all from photos, because none of the boxes came back from the war as they were usually burnt by the soldiers to keep warm.”

The ammunition box that he made is now on display in the First World War Gallery with a parachute attached to it. It’s just one of the special projects that Duncan has worked on at the Memorial. He is also the person responsible for the lighting of the bugler, piper, and didgeridoo players at the Dawn Service on Anzac Day.



“Many people probably don’t know that it is me that sets it all up and turns the lights on and off when queued by Ops Command,” he said. “I always try to set the lighting up so that you get the silhouette of the bugler on both of the front columns of the Memorial; there is something very humbling about standing up in the cloisters at two in the morning.”







PROJECTS

“There are so many emotions. It encapsulates the domino effect of war, no one is immune to it. We should never forget the past, we should learn from it.”

Museum Theatre

The Memorial galleries display many items from the National Collection that help us tell the story of Australia's involvement in conflict. We also use display footage, sound and audio excerpts to assist in our storytelling.

As well as telling the story of Australia's involvement in conflict through traditional mediums, the Memorial has been the venue for theatre performances made possible by the support of Ruth and Steve Lambert. This year, as part of the conclusion to Centenary commemorations, a new theatre piece, *Epitaph*, was developed for performance. *Epitaph* captures the emotional struggle of Australian families facing the task of writing an epitaph for their loved ones buried in foreign lands at the end of the First World War. Written by Ross Mueller and performed by Kristian Jenkins, *Epitaph* was the result of collaboration between the Australian War Memorial and the Street Theatre, and was made possible by the support of Lockheed Martin Australia.



Places of Pride

Places of Pride: the National Register of War Memorials website encourages RSL sub-branches, community organisations, schools and individuals to record and upload details of their local war memorials. Each memorial is given its own page and image gallery, building a national register that records the locations and shows photographs of publicly accessible memorials across Australia. Encompassing the diverse range of memorials, including cenotaphs, monuments, obelisks, honour boards and rolls of honour, bowling clubs, memorial halls, and tree-lined remembrance ways, Places of Pride reminds us that the history on display at the Memorial heralds from small towns, communities, and cities from every corner of the country.



General Sir John Monash sculpture

The Memorial's Sculpture Garden, situated on the western side of the main building, is home to many beautiful installations dedicated to particular conflicts or Australian units.

On the 4 July 2018, the centenary of the battle of Hamel, the sculpture *General Sir John Monash* was dedicated by Lieutenant General Angus Campbell AO DSC, Chief of Army. The work was made possible through the support of Margaret Jack AM, Zeke Solomon AM, and Garry Browne AM.

The sculpture, created by Brisbane artists Charles Robb and Sarah Holland-Batt, depicts Monash wearing his civilian suit, medals, and Returned and Services League badge, acknowledging Monash as an outstanding commander and leader of the First World War while highlighting his character and personal attributes.



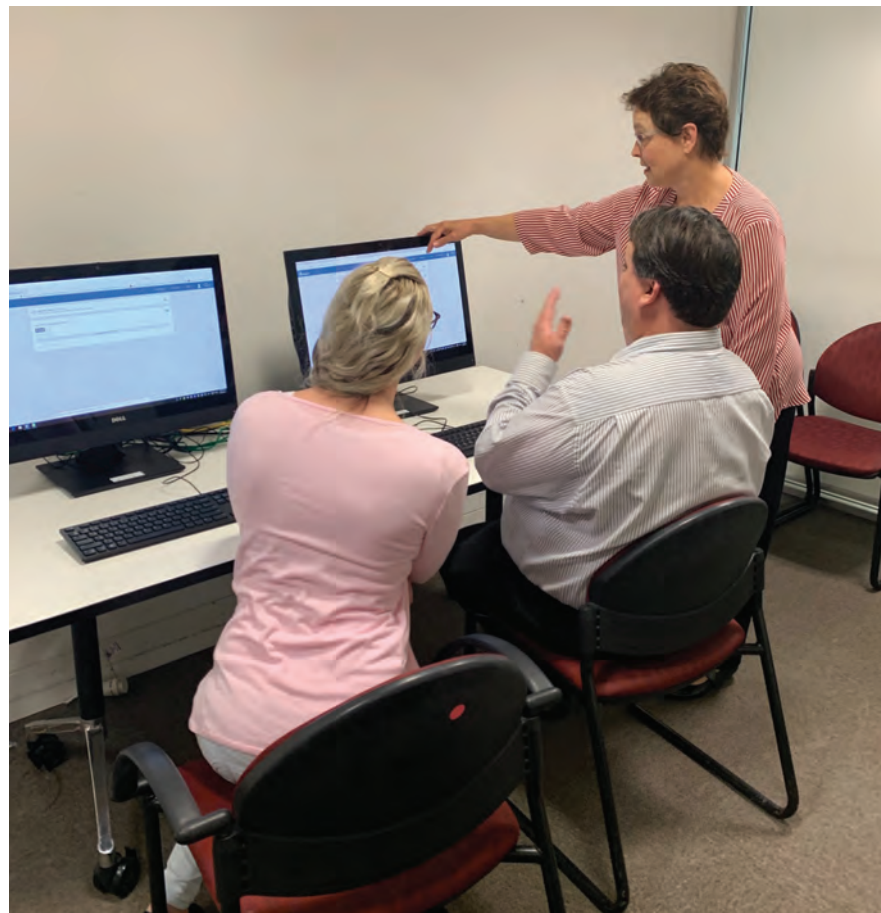
Highlights Audio Tour



The Highlights Audio Tour is a new, immersive, self-paced audio tour which details selected highlights from the Memorial's collection. Visitors can take their time to move through the galleries, interacting with featured exhibits and exploring nearby items of interest at their own pace. The tour is available in several languages including English, Mandarin, Hindi, and Auslan video translation for hearing impaired visitors.

Information Communication Technology Modernisation

The Information Communication Technology Modernisation (ICT) project, established to upgrade and restructure the Memorial's ICT systems, commenced in 2018. Intended to improve cost effectiveness, operational flexibility, and management efficiency through simplified and sustainable technology platforms, the project benefits include: better management of collection assets in the National Collection; an enhanced experience for stakeholders through online transactions for education programs, events, tours, and revenue generation; increased opportunities to generate additional non-government revenue, and more efficient corporate support functions.





Digitisation is essential for the preservation of the Memorial's National Collection. In 2018 the Memorial received additional funding from the Australian Government for a digitisation project which will continue until 2022. The project will increase staffing and resources for digitisation, with a focus on collections at risk of deterioration or those that are difficult to access. Eleven collections in a variety of formats – including photographic negatives, archival material, posters, maps, large technology objects, magnetic audio-visual tapes, and narrow gauge film – will be digitised and made available on the Memorial's website. This book of unit newspapers from the 6th Australian Infantry Battalion is a recently digitised item. These illustrations are signed by "Goo", who may have been Captain Charles Gould, one of the editors of the volume.

For our Country sculpture



For our Country, a sculpture by Daniel Boyd (Kudjala/Gangalu/Kuku Yalanji/Waka Waka/Gubbi Gubbi/Wangerriburra/Bandjalung) and Edition Office Architects was installed in the Sculpture Garden in March. The work consists of a large wall with thousands of clear lenses, highlighting our incomplete understanding of time, history, and memory. The memorial contains soil deposited from Aboriginal and Torres Strait Islander nations across Australia, with each nation commemorated where the soil of their Country joins the many lands that ancestors have defended and from which they came to serve Australia.

This dedication ceremony included a smoking ceremony and the internment of soil from the lands of Canberra's Ngunnawal people. Aboriginal and Torres Strait Islander communities are invited to make future deposits of soil during Reconciliation Week and NAIDOC Week celebrations.

On Closer Inspection 360-degree interactive experience

In November 2018, coinciding with the centenary of the First World War, the Memorial in partnership with Leidos Australia launched the first in a series of immersive digital experiences that allows users to explore the workings of large technology objects in the National Collection. Through the use of 360-degree digital video and virtual reality technology, users can view and explore the Mark IV tank "Grit". Visitors can click on pop-up icons to see archival photos, watch videos, hear audio recordings, and uncover the stories behind the Mark IV tank which was manufactured in Britain and came to Australia to help raise funds during the First World War.

In May 2019 the Bushmaster Protected Mobility Vehicle 360-degree experience was launched, and over the next year the Memorial will deliver 360-degree experiences for Avro Lancaster B1 "G for George", a Lockheed Hudson bomber from the Second World War, and HMAS *Sydney* (IV), deployed in the First Gulf War. These experiences are made available via the Memorial website and Youtube360.



Spotlight Story 4

KASSANDRA O'CONNELL

When Cassandra O'Connell started working at the Australian War Memorial, she never dreamt that one day she would be moving aircraft between buildings.

"I absolutely loved it," she said. "There were days when we had three cranes, as well as trucks, and we had to coordinate all their movements. It would have been absolutely crazy for anybody watching it, but it was kind of like a dance; 'No, you need to go in first, and then you need to move this way, pick up the object, move it forward ...' And that part of it, I really enjoyed."

As Treloar E Logistics Project Officer, Cassandra was responsible for managing the movement of objects into the Memorial's new purpose-built building at its Treloar storage facility in Mitchell.

"Treloar B and C were massively overcrowded, and we needed more space," she said. "When you are moving objects around at Mitchell, it's a bit like playing a game of Tetris, but if you are that stuck, you can't even play Tetris because you are so jammed in."

The new 5,244 square metre building – Treloar E – was designed to maximise space and efficiency and help to meet the Memorial's storage needs over the next 50 years.

It officially opened in May this year, but an enormous amount of planning, consultation and documentation had to be completed before the first object could be

moved. Each object had to be examined and prepared by conservators, and specialised trollies and stands had to be constructed so that the objects could be stored and moved more easily in the future.

"Things don't happen with just one or two people," she said. "It's very much a team effort and I'm proud of the whole Collection Services team. We had to sit down and decide how each aircraft should be moved so that it was safe for both people and the object, and we had to look at what equipment we would need, how many people we would need, the path that it would take, and its eventual position in Treloar E. And that happened for every single object."

She remembers the day they moved the Dakota aircraft out of Treloar C, making it out of the old building with only a few centimetres to spare.

"It pretty much just shouldered its way out of there," she said.

"We had spotters all the way around the aircraft to make sure that the wings weren't hitting anything, that the tail was fine, and that the height was fine; and that really worked for all of the aircraft.

"With the Dakota, we had to move the propeller around to get it out the door, and it was intense – it took two days to do it – but there was not a scratch. Everybody was really

"Things don't happen with just one or two people. It's very much a team effort and I'm proud of the whole Collection Services team."





calm and that was one of those days when you were like, 'This is good; everybody was on the same page, we all sorted it out together, and the object is now safe in the new building.'

It was just one of 594 objects that the team moved into the new building in nine weeks.

"The last object was the Orion and it was a massive relief," Cassandra said. "I think it was the first time I'd slept for a number of months before hand because it was a really challenging aircraft to transport, so when it finally turned up, and was unloaded safely, it was a big relief. As soon as it rested on the floor, it was like, it's done, but it was sad as well because I had enjoyed it so much, and that a chapter had finished."

Kassandra is now Acting Registrar at the Memorial and is responsible for collection management and operations.

"Working with the collection is really important to me," she said. "And it's not just the large planes. One day it's an artwork, or a medal group, or an archive, and it's the varied nature of it that I love. Yes, it's challenging, but I'm really enjoying it ... each day is a new adventure."

Kassandra started at the Memorial as an intern in collection services in 2008. She had studied history and Australian Studies at university and was completing her postgraduate museum studies.

"I enrolled in my post-grad at Sydney University insisting that my internship was to be at the Memorial, and if I couldn't do that then I didn't want to do the course," she said, laughing.

"I decided that I'd work my hardest to do my best at whatever I got to do here, and that was my tactic, and luckily it worked; I came back a month later as an employee in 2009, and I've been here ever since.

"I like the museum world, particularly collection management, because it is very organised, and there are processes for everything ... but the difference with the Memorial is that it means so much to people and so many people have a connection with the Memorial or what we do here.

"When you are working with an object, even something that is back of house, something that no one will ever see for the next 50 years, you still feel like you are contributing to and caring for our history, that you are helping both veterans and their families in trying to acknowledge their service, and that you are remembering those that went before us ...

"It's more than just a museum."

PUBLICATIONS

“I think the Memorial does a great service for the people of this country, showing those who served and died to give us the lives we have today.”



The Memorial released several publications over the past year, including *For valour: Australians awarded the Victoria Cross*, by Aaron Pegram and Craig Blanch, *The Western Front Diaries of Charles Bean*, edited by Peter Burness, *The Last Post Ceremony* edited by Emma Campbell, and *For Country for Nation: an illustrated history of Aboriginal and Torres Strait Islander military service* by Lachlan Grant and Michael Bell.



Craig Blanch and Aaron Pegram with Doug Baird (centre, father of Cameron Baird VC MG) at the launch of *For valour: Australians awarded the Victoria Cross*



Peter Burness and Mrs Anne Carroll AM, Charles Bean's granddaughter, at the launch of *The Western Front diaries of Charles Bean*



The fourth volume in the Official History of Peacekeeping, Humanitarian and Post-Cold War Operations, *The limits of peacekeeping*, was launched by His Excellency General the Honourable David Hurley AC DSC (Ret'd), Governor of New South Wales and Governor-General Designate on 21 March 2019. Authors Dr Jean Bou, Associate Professor Bob Breen, Emeritus Professor David Horner, Dr Garth Pratten, and Ms Miesje de Vogel were granted full access to government files in order expertly interweave the personal narratives of those who served with an explanation of the geopolitical climate of the time.



ACQUISITIONS TO NATIONAL COLLECTION

“... there’s a great range of items on display ... there’s a lot of items including items from ships, planes, tanks, items across all of the forces.”



The Treloar Technology Centre – Treloar E

The main galleries of the Memorial showcase the artworks, photographs, relics, uniforms, film and sound, and large technology objects that are part of the National Collection. Approximately five per cent of the collection is on display at any one time, while the remaining collection items are housed at the Treloar Technology Centre. This year the Memorial has been pleased to add to this facility with the opening of Treloar E. This purpose-built facility provides a home to some of our larger aircraft items including the Enzian anti-aircraft missile, De Havilland (Canada) DHC-4 Caribou, Fairey Firefly, CAC CA-27 Sabre Mk32 jet fighter, CH-47D Chinook, and the RAN S-70B Seahawk helicopter. Newly acquired RF-111C and AP-3C Orion aircraft are also housed at Treloar E, which has expanded the Memorial's storage, logistic, and conservation facilities.

RF-111C A8-134 Aircraft



In May 2019 the Memorial was pleased to welcome into the collection the only remaining RF-111C to have participated in missions over East Timor (Timor-Leste) in 1999. This aircraft has the greatest operational provenance of the preserved Australian F-111 fleet. From 1973, it served with No. 1 and No. 6 Squadrons, RAAF. Reconnaissance and tactical equipment was added to a special bay in its underbelly in 1980, and the aircraft continued in its reconnaissance role until its retirement on 3 December 2010. Delivered and reassembled by a specialist team from RAAF History and Heritage, the aircraft is now housed in the new Treloar E building.

AP-3C Orion Aircraft



The Royal Australian Air Force AP-3C Orion aircraft, shown here at the Avalon Airshow, was officially handed over to the Memorial in February 2019. This aircraft was one of 18 aircraft operated by the RAAF from Edinburgh in South Australia. Built in 1985, it took its final flight on 28 June 2018, having accumulated 16,800 flight hours. This aircraft spent nearly 33 years undertaking operations during the Cold War and in East Timor, and became one of the first aircraft to deploy to Afghanistan as part of Operation Slipper. It took part in the 2014 search for Malaysian Airlines MH370, the largest and longest-range airborne maritime search operation ever conducted.

Patey Medal Collection



Thanks to generous donations from businesses, service organisations, and members of the public the Memorial's National Collection is always expanding. This year 4,365 items were accepted into the National Collection.

One of the historically significant items donated over the past year was the Patey Medal Collection. Rear Admiral George Patey, the first commander of the Australian Fleet, was in charge of naval operations during the seizure of German New Guinea in September 1914. This medal collection was purchased and donated to the Memorial as a gift from Mr Kerry Stokes AO.

PARTNERS AND SUPPORTERS



The Memorial is thankful for the support of our current partners:

- ACT Government (Visit Canberra)
- Australian Communities Foundation
- Australian Dairy
- Australian Peacekeeping Memorial
- BAE Systems Australia
- Beyond Bank
- Castle Hill RSL
- Coraggio Pty Ltd
- Department of Veterans' Affairs
- Droneshield Limited
- Hospital Research Foundation
- International Art Services Australia
- Ms Margaret Jack AM
- John James Foundation
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- Lockheed Martin Australia
- Mr Peter and Mrs Kate Mason
- Metal Manufacturers Limited
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- Origin Energy
- PricewaterhouseCoopers
- Qantas
- Qinetiq
- Mrs Mike and Mrs Kate Ribot de Bressac
- Mr Richard Rolfe AM and Mrs Debbie Rolfe AM
- RSL & Services Clubs Association
- RSL Queensland
- RSL Victorian Branch
- Shaw Vineyard Estate
- Mr Richard Scheinberg AM and Mrs Jacqui Scheinberg
- Mr Ralph and Mrs Patricia Sarich
- Mr Ezekiel Solomon AM
- Mr Kerry Stokes AC
- Thales
- The Boeing Company
- University of Canberra
- Mr Chau Chak Wing

The Memorial has previously received significant financial support from a range of individuals, corporations and foundations.

STAFF OF THE MEMORIAL



For many visitors the Australian War Memorial is represented by the large central building with the dome that stands proudly at the end of Anzac Parade. The Memorial is actually made up of four buildings on the Campbell site, with another five buildings located at the Treloar Technology Centre. It is in these buildings that you will find our dedicated staff.

From the people who greet you as you walk through the main entry, through to those working with the National Collection, developing public programs, and administering corporate services, the Memorial employs over 300 people and is supported by over 200 volunteers.

We are honoured to deliver outstanding service to our community.

“Your officers made us feel as if the story of our relatives was unique, yet we know that they do this every day for every serviceman or servicewoman being commemorated. Their professionalism, enthusiasm, and commitment is exemplary. I would like you to know how much our family members appreciate their efforts.”



“The Memorial is a very fitting tribute to those who have given their lives to the services. I think in all walks of life, people die and are forgotten, but if you die in service to your country you deserve to be remembered.”



