



# STYLE GUIDE

The point of writing is to communicate. As there are often multiple valid ways of writing something, this style guide provides guidance to encourage consistency across the Memorial.

If you can't find what you're looking for, don't fret. If you have time, you can always contact editorial (x693, xxxxxxx@xxx.xxx.xx). If not, try to be consistent within documents. Remember, it is more important to focus on communicating effectively with your audience than writing "the right way".

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# CAPITALS

Capitals are used for the main words in headings and sub-headings, as well as the titles of books, journals, paintings, plays, etc.

Heading/sub-heading: Sites of Memory, Sites of Mourning: The Great War in European Cultural History

Book title: *The Wages of Guilt: Memories of War in Germany and Japan*

Journal article: "Travelling in Memories: Australian Prisoners of the Japanese Forty Years After the Fall of Singapore"

Play: *The One Day of the Year*

Poem: "To God, From the Weary Nations"

Song: "At First Light"

Painting: *Taking Old Vickers Position, Bobdubi Ridge, 28 July 1943*

## Anzac

Use "Anzac" unless referring to the Australian and New Zealand Army Corps.

Anzac Day, the Anzacs, Anzac spirit, the beach at Anzac.

The men of the ANZAC went ashore on 25 April 1915.

## Nicknames

Nicknames and epithets are capitalised. Nicknames also take double quotes when first used in a piece of writing.

the Little Digger

Sir Edmund "Weary" Dunlop (Weary Dunlop in subsequent use)

## Government and other organisations

When the official name of an organisation or government entity is given, all main words have initial capitals.

Commonwealth Scientific and Industrial Research Organisation

Government of the Commonwealth of Australia

When the names are used in a generic sense they do not have a capital.

the university, the museum, the organisation, the department

Australian government, the state government, state parliament, federal legislation

Capitals should not generally be used with abbreviated titles.

the Second World War, the war

the Department of Veterans' Affairs, the department

The big exception to this rule is

the Australian War Memorial, the Memorial

## Places

Capitals are used for continents, countries, states, political regions (eg. Melanesia) provinces, cities, towns, and suburbs, regions, streets, topographical features, buildings, etc.

Lower-case is used for geographic descriptions that are not proper entities (eg. northern France, south-east Asia)

## Dates and events

Most terms take a capital.

Monday, January, Christmas Day, Anzac Day, the Queen's Birthday, Ash Wednesday, Ramadan, the Olympic Games, Eureka Stockade, the Second World War

But seasons should be lower-case.

spring, the winter solstice

Plural references do not take a capital.

through two world wars

When referring to battles, do not capitalise the word "battle"

the battle of Midway

the battle of Amiens

## Legal references

Titles of acts are capitalised and italicised.

*National Service Act 1951-68*

Bills are capitalised.

Health Legislation Amendment Bill

Treaties, agreements, and government programs should have capitals.

the Treaty of Versailles

Their Service, Our Heritage

## Formal titles and status designations

When a title designating a position is given in full, the main words are given initial capitals.

the Prime Minister of Australia

the Chief of the Army

In abbreviated references a lower-case letter is normally used.

We saw the archbishop near the church with the minister and the premier

Titles should be capitalised when a name follows.

Prime Minister Harold Holt

Plural references should be in lower-case.

The kings and queens of France met with Australian generals and brigadiers

# NUMBERS

In narrative text, use words for numbers from one to ten and numerals for 11 and above.

one, three, four, five, six, seven, eight, nine, ten

11, 12, 17, 21, 27, 35, 146, 1,256

Numbers should be spelt out at the start of a sentence.

Thirty-six men were killed and 88 wounded.

Approximate numbers should be spelt out.

tens of thousands, several hundred

Commas are used to separate groups of three digits.

1,000

1,236,867

The Memorial prefers not to use superscript numbers

7<sup>th</sup>, not 7<sup>th</sup>

## Units of measurement

Figures should be used with units of measurement, usually with a space between the number and the symbol (eg. 10.30 am, 45 per cent).

Use metric measurements where possible. Where imperial measurements are appropriate, try to give metric equivalents (eg. "Five miles (8 kilometres)").

Equipment and objects whose normal description uses imperial measurements should not be converted (eg., six-inch gun, 12-pounder, 40-foot yacht).

The per cent symbol (%) should be spelt out (eg. "25 per cent"), except in tables and graphs.

## Time and dates

Dates appear as follows.

11 November 1975

July 1962

winter 1983

early 1920s

mid-century

eighteenth century

when giving approximate dates use c. (short for circa).

c. 1952

c. June 1947

For times, include a full stop when minutes are involved. For the sake of clarity, try to use midnight or midday rather than 12 o'clock.

9 am – 5 pm

2 pm – 3.30 pm

# PUNCTUATION

## Hyphens, en rules and dashes

Hyphens separate a prefix from the main word, or join two words to form a compound word

sub-standard, anti-war

shell-shocked, colour-blind

En rules (which are slightly longer than hyphens, being the width of a letter *n*) are used in spans of numbers and dates:

pp. 101-20

21-23 George Street

1873-76

January-April

Where an en rule is used to form a dash in a sentence, it is preceded and followed by a space.

We use en rules to indicate breaks in sentences – for instance, to replace parentheses – and to signal an abrupt change in the direction of the sentence.

## Ellipsis ...

Three dots are used to indicate that text has been omitted in quoted text.

“The battleship ... eventually docked at Port Melbourne.”

## Quotation marks

Quotation marks are used for cited speech or text

They shouted, “Don’t be late.”

Single quotation marks should be used for quotations within a quotation

“The letter read, ‘Meet me by the river’, I think,” said Alice.

If the whole of a sentence or sentences is quoted, the full stop appears inside the quotation.

“We are waiting for the long-promised invasion. So are the fishes.”

Otherwise, punctuation appears outside the quotation

John gave a bad example from his “position among the stars”.

## Bullet lists and dot points

Bullet lists normally appear without punctuation after each item, but a full stop at the end.

- They
- Look
- Like
- This.

## Italics

Italics are used for the titles of

- exhibitions
- paintings, sculptures and other artistic works
- books
- plays
- newspapers, magazines and journals
- films and videos
- radio and television programs
- songs, albums, and other musical works

The names of ships, aircraft and specific vehicles are italicised, but prefixes (such as “HMAS”) are not

Foreign words and phrases quoted in English text generally appear in italics (eg. *Minenwerfer*, *Schadenfreude*), while words and phrases that have been assimilated into English do not (eg. ad hoc, in vitro, cliché, art nouveau, avant garde).

## ABBREVIATIONS AND ACRONYMS

Personal initials should be capitalised and written with full stops and no spaces between the initials.

C.E.W. Bean

Lieutenant Colonel C.H. Green

When acronyms are used, first use the term in full followed by the abbreviation in brackets; later instances of the acronym do not need this explanation.

The Royal Australian Navy (RAN) is the oldest of the three Australian armed services. In the early years of this century many young men tried to join the RAN in the hope of learning useful skills.

Acronyms do not take full stops.

ACT, RAN, US, AIF, DSO, KCMG, DG

**Some abbreviations and acronyms are so well known that they may be used without explanation.**

Contractions (when letters are dropped from the middle of a word) do not use full stops.

Dr, Mr, Ms, St (Saint or Street), Ave, Pte

When a word is abbreviated and the last letter is not retained, a full stop should be used.

Prof., Wed., Dec., Gen., Dir., p., f., n.d., etc.

# BIBLIOGRAPHIES AND REFERENCES

There are many different forms of referencing (including the suggested formats given below). Whatever form of referencing you choose, try to ensure that it is consistently applied.

**Book:** W. Ross Johnston, *Great Britain, Great Empire: An Evaluation of the British Imperial Experience*, St Lucia: University of Queensland Press, 1981, p. 81.

**Journal article:** Albert Resis, "Spheres of Influence in Soviet Wartime Diplomacy", *Journal of Modern History* 53, 1981, pp. 417-39.

**Newspaper/magazine articles:** *The Times*, 6 December 1940, p. 7.

**Archival material:** Slessor papers, National Library of Australia (NLA) MS 3020/2/31

**Film/video/TV:** *Starship Troopers*, 1997. Directed by Paul Verhoeven.

Train leaving Kingston Station, 1917, Canberra. Cinematographer: Emma Black. (AWM F09999)

**Sound recording:** "At First Light", *Those Once Loyal*, Bolt Thrower, Metal Blade Records, 2005.

**Website:** "What's the Difference Between Wikipedia and Conservapedia?", History News Network, <https://historynewsnetwork.org/article/37366>.

**Photographs:** AWM P04857 Group portrait of the 15th Rocket Scientist Unit, 1967. Photographer: Emma Black. (NB: If the photographer is unknown, use the phrase "Photographer unknown".)

**Oral history/interview:** Emma White, 15th Central Fireworks Battalion 1975-76, interviewed by Stephanie Boyle, 2020. (AWM S09999)



# EXHIBITION LABEL EXAMPLES

## Object labels

### **Enforcing sanctions against Iraq**

After Iraq's invasion of Kuwait in 1990, Australian warships were part of a multinational force patrolling the Persian Gulf, Gulf of Oman and Red Sea, enforcing UN trade sanctions against Iraq. Merchant ships were stopped and their cargoes checked by naval boarding parties, sometimes in the face of resistance from the crew. Displayed is the equipment of an RAN boarding party member, including flak jacket, portable two-way radio and shotgun.

REL/19704; REL/19734; REL/21208.001; REL22221; REL22237; PROP01694

### **The commander's hat**

Major General Peter Cosgrove wore this slouch hat in East Timor while commander of INTERFET.

REL28617.001

## Art labels

Ethel Carrick Fox (1872–1952)

### **National Defence League Depot, St Michael's Hall, Sydney**

These voluntary workers are making camouflage nets; they were part of an industry that had grown exponentially after the outbreak of war to include sporting and business organization, public schools, department stores, churches, hospitals, public bodies, and municipal councils. The artist's strong and vibrant use of colour gives the hall an atmosphere of purpose and enthusiasm: it appears as a hive of activity.

Painted in Sydney, 1942

oil on cotton

acquired in 1977

ART28103

George Gittoes (b. 1949)

**Corporal Julie Baranowski, Military Police, searching Somali women**

The need for sensitivity to local culture is central to peacekeeping. In an attempt to disarm local bandits, Australian soldiers in Somalia sometimes needed to conduct body searches of local civilians. Out of respect for local custom, only female Military Police were allowed to search Somali women. George Gittoes witnessed one occasion when the watching crowd objected to Corporal Julie Baranowski's searching a local woman:

Things got very nasty until someone realised the Somalis thought Julie was a man. To Somali men a woman soldier was unthinkable. It was only when Julie took her helmet off and showed the angry crowd her long blond hair that they began to believe this foreign soldier really was a woman. The emotion of the crowd turned from anger to amazement.

pencil on paper

drawn in Bundeena, NSW, in 1993

acquired in 1993

ART90105

## Photograph labels

- Photographs must be credited to their makers; where the maker's name is not known, please use "Photographer unknown" or "Unknown official photographer"
- Where an extended caption includes information such as place and date made, do not duplicate this information elsewhere on the label.

**Sapper John Andrew Gibb McGregor 18734**

Trent Parke

2014 (printed 2016)

Digital pigment print

AWM2016.538.3

**Salvation Army van at El Alamein**

Frank Hurley

c. September 1942

Silver gelatin print

013300

An Australian soldier carries his mate, a double amputee, on his back during the 1919 Anzac Day march in London. Thousands of Australian troops had sustained wounds during the war, and many lost limbs. Each Anzac Day sees many gestures of support and friendship, small and large, shared between veterans.

Associated Press

Silver gelatin print

H18643

**SINGLE LINE CREDIT** (Title, Date. Photographer/Maker. Accession number)  
The ruins of Qala-i-Jangi fortress, 5 August 2009. Photograph by David Savage.  
AWM2020.885.1.37

Sally Sara at Tarin Kot, c. 2009. Photographer unknown. AWM2016.106.25.35

**MORE THAN ONE LINE CREDIT** (Title. Date. Photographer. Accession number)  
Commander Ahmed Shad Massoud, “The Lion of Panjshir”, announcing the Mujahideen victory  
in Afghanistan, c. April 1992. Photograph by Ben Bohane. P09555.005

### **LONG CAPTION**

Informal portrait of pilots Major Jason Duggan (OC C Sqn) (left) and Captain Jason Otter, C  
Squadron, 5th Aviation Regiment (5 AVN) in the cockpit of Australian Army CH-47D Chinook  
A15-201. The men are preparing for a flight between Qalat to Forward Operating Base Baylough  
in the Zabul province of Afghanistan, 30 March 2007. Photograph by Sean Hobbs. P05730.498  
Official war photographer to Iraq and Afghanistan 2007

**DETAIL (CROPPED PHOTOGRAPH)** (Title, Date. Photographer. Accession number [Detail])

An unidentified Australian soldier crouches with his weapon by the remains of a wall in Dili,  
September 1999. Photograph by Stephen Dupont. P04315.055 [Detail]

**FRAMED ARTIST’S PRINT** (Photographer (DOB) Title. Date. Medium/Technique printing  
date, Accession number)

Matthew Sleeth (b.1972)

Untitled #20 1999

pigment inkjet print, printed 2008

AWM2017.721.15

Donated through the Australian Government’s Cultural Gifts Program

**OFFICIAL WAR PHOTOGRAPHER** (include area of conflict and year)

Portrait of Corporal Matt Simmons, Reconnaissance Sniper Platoon, 2nd Battalion, The Royal  
Australian Regiment (2RAR), 4 November 2003.

Photograph by Stephen Dupont. P04224.080

Official war photographer to Solomon Islands 2003

A specially modified and up-armoured “combat” shopping trolley parked next to Australian Light  
Armoured Vehicles (ASLAV) in the security detachment (SECDET) compound, 14 March 2007.

Photograph by Sean Hobbs. P05728.204

Official war photographer to Iraq and Afghanistan 2007

**CURATOR IN THE FIELD** (include area of conflict and year)

Port-a-loos at the entrance to the Logistics Company, Combat Service Support HQ building, 13  
November 2016.

Photograph by Danielle Cassar. AWM2018.1332.919

AWM official curator to Iraq 2016

## **CULTURAL GIFT PROGRAM** (as specified by the ATO/CGP)

Lim Ki, manager of Cambodia's National Archives, 1993. Photograph by Heide Smith. P03258.330 Donated through the Australian Government's Cultural Gifts Program

## **FACSIMILE**

Private Mohammed Rahman's farewell from Holden before deployment to East Timor, April 2000.

Photographer unknown. AWM2021.887.12.2 [Replica]

## **INDIGENOUS LANGUAGE GROUP**

Mangrove habitat, Port Stephens, NSW, 7 May 2024. Photograph by Robert Syron, Worimi/Gringai and Biripi people. AWM2024.686.1

## **EXTERNAL ASSETS** (as per the requirements of the supplier contract)

## **EXHIBITION PRINTS**

- When you produce an exhibition print of a negative which is similar to process described below, this label should include the AWM accession number of the original collection item. Not to be confused the AWM fit-out number it will also be given for collect management purposes and what should be included on all internal exhibition documentation, however has no relevance to the visitor.

## **EXHIBITION FIT-OUT**

- Exhibition fit-out items – we have a number of objects that will be displayed as fit-out they are prop examples however not replicas of original collection material. As per above these will be given AWM fit-out number for collect management purposes, given it has no relevance to visitor here preference here is that no number is provided on label.

## **Film labels**

- For feature films, credit both the production house and the director as the maker. Duration is the length of the displayed media, not the original full film
- Excerpts from longer films should be marked as such in square brackets after the title.

### **Typhoon I (Aircraft recognition)**

This military training film illustrates the identification features of the British Hawker Typhoon I fighter aircraft.

Analysis Films Ltd

5 min 1 sec, original format 35mm

c. 1939–45

F05191

## Reproductions

Reproductions of artworks (in books and journals, as posters, or as postcards) should be accompanied by the following information:

- artist
- title (in italics)
- date
- medium, measurements
- collection in which work is held.

Arthur Streeton, *Motor Lorries, Choisy* (1918, watercolour and gouache with pencil, 37.4 x 55.2 cm) AWM ART03506

## Notes

- For approximate dates, use **c.** (short for “circa”)  
drawn/painted/etc. in London, c. 1918
- When recording artists’ or photographers’ names in captions, do not use titles such as “Sir” or “Dame”; these may be used in accompanying text.
- Captions for photographs and portraits should give the ranks and titles of individuals that were current at the time or incident to which the work relates (eg, the caption to a photograph of Monash at the landing on Gallipoli would describe him as Colonel John Monash, not General Sir John Monash.)
- Works without formal titles are indicated by title appearing within square brackets (eg. [Egyptian figures in a rowing boat]).

## The Memorial and its parts

Australian War Memorial OR Memorial; do not write “War Memorial” or “AWM” (except as a prefix for accession numbers)]

Administration Building	Sculpture Garden
Aircraft Hall	Security Entrance
Anzac Atrium	Stone of Remembrance
Anzac Hall	Theatre
Anzac Hall Function Entrance	Treloar Technology Centre (not to be confused with Conservation and Storage Annexe, Mitchell)
Atrium Desk	
Café	
Captain Reg Saunders Gallery	
Ceremonial Courtyard	
CEW Bean Building	
Charles Bean Research Centre	
Commemorative Area [the courtyard in the Main Building]	
<ul style="list-style-type: none"> <li>• Cloisters</li> <li>• Eternal Flame</li> <li>• Hall of Memory (incl. sculpture <i>The Four Pillars</i>)</li> <li>• Pool of Reflection</li> <li>• Roll of Honour</li> <li>• Tomb of the Unknown Australian Soldier</li> </ul>	
Commemorative Desk	
Commemorative Entrance	
Discovery Zone	
Education Orientation	
Entrance Desk	
Forecourt	
Function Room	
Hall of Valour	
Link Bridge	
Main Entrance (Main Entrance eastern access, Main Entrance western access)	
Main Entrance Foyer	
Parade Ground	
Poppy’s Café	
Schools Entrance	
	<b>GALLERY NAMES</b>
	Anzac Hall Galleries
	Australians in Bomber Command: 1939–1945 (Australians in Bomber Command)
	Australian Peacekeeping: 1947–today (Peacekeeping Gallery)
	The Battle of Milne Bay: 1942 (The Battle of Milne Bay)
	Central Gallery
	Cold War Galleries
	Conflict in the Middle East from 1990 (Middle East Gallery)
	Kandahar Workhorse: Chinooks 2006–2013 (Chinooks in Afghanistan)
	First World War Galleries
	Humanitarian Gallery
	Mezzanine Galleries
	Pre-1914 Galleries
	Second World War Galleries
	Special Exhibition Gallery
	<i>Sydney–Emden</i> Battle: 1914 ( <i>Sydney–Emden</i> Battle)
	Sydney Harbour Under Attack: 1942 (Sydney Harbour Under Attack)
	Temporary Exhibition Gallery
	War in Afghanistan: 2001–2021 (Afghanistan Gallery)

# MILITARY EXPRESSIONS

## Ship names

Names of specific ships and specific classes of ships and vessels are italicised.

*HMAS Perth*

*Oberon* Class submarine

When several successive ships have been given the same name, you can indicate which ship is meant by adding a Roman numeral in brackets after the name of the ship.

*HMAS Sydney* (I)

*HMAS Sydney* (II)

Where you need to refer to a series of ships with the same prefix, write *HMAS Arunta, Bataan,* and *Warramunga,* or *HMA Ships Arunta, Bataan,* and *Warramunga.*

## Aircraft names

The names of aircraft are placed within quotation marks.

"G for George"

## Units and formations

1st Battalion

the 1st Task Force 5th Brigade

the 2/2nd Battalion

the Fifth Air Force

the 7th Division

No. 77 Squadron

the 9th Corps

the 35th Fighter-Bomber Wing

the Eighth Army

3rd General Hospital

the United States Sixth Fleet

3rd Field Ambulance

3rd Battalion, the Royal Australian Regiment (3RAR)

D Company

10 Platoon

1st Field Regiment

1st Topographical Survey Troop

105th Field Battery

1st Royal Australian Naval Bridging Train

4th Railway Pioneer Regiment

In unit titles, "Machine Gun" should follow official usage (without a hyphen)

Use capitals when naming army units.

C Company, A Force, Z Special Unit

## Personnel

(NB: Ranks/positions are capitalised when a name follows, but otherwise appear in lower case: Private Martin Kearns enlisted in Sydney ... Martin Kearns was promoted to lieutenant.”)

### Royal Australian Navy

Chief of the Naval Staff (CNS) (until 1997)

Chief of Navy (CN) (from 1997)

Admiral of the Fleet (AF)

Admiral (ADML)

Vice Admiral (VADM)

Rear Admiral (RADM)

Commodore (CDRE)

Captain (CAPT)

Commander (CMDR)

Lieutenant Commander (LCDR)

Chaplain (CHAP)

Lieutenant (LEUT)

Sub Lieutenant (SBLT)

Acting Sub Lieutenant (ASLT)

Midshipman (MIDN)

Warrant Officer of the Navy (WO-N)  
(from 1993)

Warrant Officer (WO)

Chief Petty Officer (CPO)

Petty Officer (PO)

Leading Seaman (LS)

Able Seaman (AB)

Seaman (SMN)

Ordinary Seaman (ORD) (until 1974)

Recruit (RCT)

Apprentice (APP) (until 1993)

### Women's Royal Australian Navy (1941-1985)

Superintendent (until 1971 then Captain)

Chief Officer (until 1979 then Commander)

First Officer (until 1979 then Lieutenant  
Commander)

Second Officer (until 1979 then Lieutenant)

Third Officer (until 1979 then Sub  
Lieutenant)

WRAN Officer Cadet (until 1981 then  
Midshipman)

Warrant Officer Wran (WOWR) (introduced  
in 1971 until 1991 then Warrant Officer)

Chief Wran (CWR) (until 1991 then Chief  
Petty Officer)

Petty Officer Wran (POWR) (until 1991 then  
Petty Officer)

Leading Wran (LWR) (until 1991 then  
Leading Seaman)

Senior Wran (SWR) (introduced in 1974  
until 1991 then Able Seaman)

Wran (WR) (until 1991 then Seaman)

Recruit Wran (RWR) (until 1991 then  
Recruit)

*NB: While the WRAN was disbanded and  
absorbed into the RAN, WRAN titles continued  
until 1991.*

### Royal Australian Navy Nursing Service (1942-1984)

Matron-in-Chief (until 1980 then  
Commodore)

Principal Matron (until 1980 then Captain)

Matron (until 1980 then Commander)

Superintending Sister (until 1980 then  
Lieutenant Commander)

Senior Sister (until 1980 then Lieutenant)

Sister (until 1980 then Sub Lieutenant)



## **Australian Army**

Chief of the General Staff (CGS) (until 1997)

Chief of Army (CA) (from 1997)

Field Marshal (FM)

General (GEN)

Lieutenant General (LTGEN)

Major General (MAJGEN)

Brigadier (BRIG)

Brigadier General (pre-1920)

Colonel (COL)

Lieutenant Colonel (LTCOL)

Major (MAJ)

Captain (CAPT)

Lieutenant (LT)

Second Lieutenant (2LT)

Officer Cadet (OCDT)

Staff Cadet (SCDT)

Regimental Sergeant Major of the Army  
(RSM-A) (from 1993)

Warrant Officer Class 1 (WO1)

Warrant Officer Class 2 (WO2)

Staff Sergeant (SSGT)  
(currently being phased out)

Sergeant (SGT)

Corporal (CPL)

Bombardier (BDR)

Lance Corporal (LCPL)

Lance Bombardier (LBDR)

Private (PTE)

Craftsman (CFN)

Gunner (GNR)

Musician (MUS)

Patrolman

Sapper (SPR)

Signalman (SIG)

Trooper (TPR)

Recruit (REC/PTE(R))

Apprentice (APP) (until 1995)

## **Royal Australian Air Force**

Chief of the Air Staff (CAS) (until 1997)

Chief of the Air Force (CAF) (from 1997)

Marshal of the Royal Australian Air Force  
(MRAAF)

Air Chief Marshal (ACM)

Air Vice-Marshal (AVM)

Air Commodore (AIRCDRE)

Group Captain (GPCAPT)

Wing Commander (WGCDR)

Squadron Leader (SQNLDR)

Flight Lieutenant (FLTLT)

Flying Officer (FLGOFF)

Pilot Officer (PLTOFF)

Officer Cadet (OFFCDT)

Warrant Officer of the Air Force (WOFF-  
AF) (from 1993)

Warrant Officer (WOFF)

Flight Sergeant (FSGT)

Sergeant (SGT)

Corporal (CPL)

Leading Aircraftman (LAC)

Aircraftman (AC)

Aircraftman Recruit (AC/R)

Apprentice (APP) (unit 1993)

## **Women's Auxiliary Australian Air Force (1941-1947) / Women's Royal Australian Air Force (1950-1977)**

Group Officer (until 1977 when absorbed into the RAAF, then Group Captain)

Wing Officer (until 1977 when absorbed into the RAAF, then Wing Commander)

Squadron Officer (until 1977 when absorbed into the RAAF, then Squadron Leader)

Flight Officer (until 1977 when absorbed into the RAAF, then Flight Lieutenant)

Section Officer (until 1977 when absorbed into the RAAF, then Flying Officer)

Warrant Officer (WOFF)

Flight Sergeant (FSGT)

Sergeant (SGT)

Corporal (CPL)

Leading Aircraftwoman (LACW)

Aircraftwoman (ACW)

Aircraftwoman Recruit (ACW/R)

Apprentice

*NB: While the WRAAF disbanded and absorbed into the RAAF, the titles of Aircraftwoman Recruit (ACW/R), Aircraftwoman (ACW) and Leading Aircraftwoman (LACW) continue and sit alongside equivalent male ranks.*

## **Royal Australian Air Force Nursing Service (1940-46, 1948-1977)**

Matron-in-Chief (until 1977 when absorbed into the RAAF, then Group Captain)

Principal Matron (until 1977 when absorbed into the RAAF, then Wing Commander)

Matron (until 1977 when absorbed into the RAAF, then Squadron Leader)

Senior Sister (until 1977 when absorbed into the RAAF, then Flight Lieutenant)

Sister (until 1977 when absorbed into the RAAF, then Flying Officer)

## Honorifics: Titles, Awards, and Honours

Honorifics follow the surname without commas (eg. Harry Murray VC CMG DSO and Bar DCM) and should generally appear in the following order:

- Orders
- Decorations
- Medals
- Civil distinctions
- University degrees and diplomas
- Membership of associations and societies
- Membership of Parliament.

### The Australian order of precedence of honours and awards

VC	Victoria Cross [for Australia]
GC	George Cross
CV	Cross of Valour
KG	Knight of the Garter
KT	Knight of the Thistle
GCB	Knight Grand Cross or Dame Grand Cross of the Order of the Bath
AK/AD	Knight/Dame of the Order of Australia
GCMG	Knight Grand Cross or Dame Grand Cross of the Order of Saint Michael and Saint George
GCVO	Knight Grand Cross or Dame Grand Cross of the Royal Victorian Order
GBE	Knight Grand Cross or Dame Grand Cross of the Order of the British Empire
AC	Companion of the Order of Australia
CH	Companion of Honour
KCB/DCB	Knight/Dame Commander of the Order of the Bath
KCMG/DCMG	Knight/Dame Commander of the Order of Saint Michael and Saint George
KCVO/DCVO	Knight/Dame Commander of the Order of the Royal Victorian Order
KBE/DBE	Knight/Dame Commander of the Order of the British Empire Knight Bachelor

AO	Officer of the Order of Australia
CB	Companion of the Order of the Bath
CMG	Companion of the Order of the Saint Michael and Saint George
CVO	Commander of the Royal Victorian Order
CBE	Commander of the Order of the British Empire
SG	Star of Gallantry
SC	Star of Courage
DSO	Companion of the Distinguished Service Order
DSC	Distinguished Service Cross (Australia)
AM	Member of the Order of Australia
LVO	Lieutenant of the Royal Victorian Order
OBE	Officer of the Order of the British Empire
ISO	Companion of the Imperial Service Order
MVO	Member of the Royal Victorian Order
MBE	Member of the Order of the British Empire
CSC	Conspicuous Service Cross
NSC	Nursing Service Cross
RRC	Royal Red Cross (1st Class)
DSC	Distinguished Service Cross (UK)
MC	Military Cross
DFC	Distinguished Flying Cross
AFC	Air Force Cross
ARRC	Royal Red Cross (2nd Class)
MG	Medal for Gallantry
BM	Bravery Medal
DSM	Distinguished Service Medal
PSM	Public Service Medal
APM	Australian Police Medal
AFSM	Australian Fire Service Medal
ASM	Ambulance Service Medal
ESM	Emergency Services Medal
OAM	Medal of the Order of Australia
	Order of St John (there are nine grades in this order)
DCM	Distinguished Conduct Medal

CGM	Conspicuous Gallantry Medal
GM	George Medal
CSM	Conspicuous Service Medal
AAM	Australian Antarctic Medal
QPC	Queen's Police Medal for Gallantry
QFSM	Queen's Fire Service Medal for Gallantry
DSM	Distinguished Service Medal
MM	Military Medal
DFM	Distinguished Flying Medal
AFM	Air Force Medal
QGM	Queen's Gallantry Medal
RVM	Royal Victorian Medal
BEM	British Empire Medal
QPM	Queen's Police Medal for Distinguished Service
QFSM	Queen's Fire Service Medal for Distinguished Service
–	Commendation for Gallantry
–	Commendation for Brave Conduct
–	Queen's Commendation for Brave Conduct
–	Commendation for Distinguished Service
–	War Medals/Campaign Medals/ Australian Active Service Medal (in order of qualifying service)
–	Australian Service Medal 1945–1975/ Australian Service medal/Rhodesia Medal (in order of qualifying service)
–	Police Overseas Service Medal
–	Humanitarian Overseas Service Medal
–	Civilian Service Medal 1939–1945
–	Polar Medal
–	Imperial Service Medal
–	Coronation, Jubilee, Remembrance, and Commemorative Medals (in order of date of receipt)
–	Defence Force Service Medal
RFD	Reserve Force Decoration
–	Reserve Force Medal
–	Defence Long Service Medal
–	National Medal

- Australian Cadet Force Service Medal
- Champion Shots Medal
- Long Service Medals

## Wars and overseas deployments in which Australia has been involved

Name	Variant	Dates of Australian involvement
Frontier Wars	frontier violence, frontier conflict	c. 1788–
New Zealand		1860
Sudan		1885
South African War	Boer War	1899–1902
China	Boxer Rebellion	1900–1901
First World War	The Great War	1914–1918
Second World War		1939–1945
Occupation of Japan	British Commonwealth Occupation Force (BCOF)	1946–1952
Peacekeeping		1947–present
Korean War		1950–1953
Malayan Emergency		1950–1960
Vietnam War		1962–1975
Indonesian Confrontation		1963–1966
Gulf War		1990–1991
Afghanistan		2001–2021
Iraq War		2003–2013

## Australian peacekeeping operations, 1947–present

Theatre	Name of operation	Abbr.	Dates of Australian involvement
Indonesia	UN Consular Commission		1947
Indonesia	UN Committee of Good Offices	UNGOC	1947–49
Indonesia	UN Commission for Indonesia	UNCI	1949–51
Korea	UN Commission on Korea	UNCOK	1950
Kashmir	UN Military Observer Group in India and Pakistan	UNMOGIP	1950–85
Korea	UN Commission for the Unification and Rehabilitation of Korea	UNCURK	1951
Korea	UN Command Military Armistice Commission	UNMAC	1953–present
Middle East	UN Truce Supervision Organization	UNTSO	1956–present
Congo	UN Operation in the Congo	ONUC	1960–61
West New Guinea	UN Temporary Executive Authority	UNTEA	1962–63
Yemen	UN Yemen Observation Mission	UNYOM	1963
Cyprus	UN Peacekeeping Force in Cyprus	UNFICYP	1964–2017
India/Pakistan	UN India–Pakistan Observation Mission	UNIPOM	1965–66
Israel/Syria	UN Disengagement Observer Force	UNDOF	1974
Sinai	UN Emergency Force II	UNEF II	1976–79
Lebanon	UN Interim Force in Lebanon	UNIFIL	1978
Zimbabwe	Commonwealth Monitoring Force	CMF	1979–80
Sinai	Multinational Force and Observers	MFO	1982–86, 1993–present
Uganda	Commonwealth Military Training Team – Uganda	CMTTU	1982–84
Iran/Iraq	UN Iran–Iraq Military Observer Group	UNIIMOG	1988–90
Thailand/Cambodia	UN Border Relief Operation	UNBRO	1989–93
Namibia	UN Transition Assistance Group	UNTAG	1989–90
Afghanistan, Pakistan	UN Mine Clearance Training Team	UNMCTT	1989–93
Persian Gulf, Gulf of Oman, Red Sea	Maritime Interception Force	MIF	1990–2001 (not continuous)
Kurdistan (Iraq)	Operation Habitat	Habitat	1991
Iraq	UN Special Commission	UNSCOM	1991–99
Western Sahara	UN Mission for the Referendum in Western Sahara	MINURSO	1991–94
Cambodia	UN Advance Mission in Cambodia	UNAMIC	1991–92
Cambodia	UN Transitional Authority in Cambodia	UNTAC	1992–93
Somalia	UN Operation in Somalia	UNOSOM I	1992–93
Somalia	Unified Task Force	UNITAF	1992–93
former Yugoslavia	UN Protection Force	UNPROFOR	1992–96
Somalia	UN Operation in Somalia II	UNOSOM II	1993–95
Cambodia	Cambodian Mine Action Centre	CMAC	1994–98
Rwanda	UN Assistance Mission for Rwanda	UNAMIR	1994–95
Mozambique	UN Operation in Mozambique	ONUMOZ	1994
Bougainville	South Pacific Peace-Keeping Force	SPPKF	1994



<b>Theatre</b>	<b>Name of operation</b>	<b>Abbr.</b>	<b>Dates of Australian involvement</b>
Haiti	Multinational Force	MNF	1994–95
Mozambique	UN Accelerated Demining Program	ADP	1994–2002
Guatemala	UN Verification Mission in Guatemala	MINUGUA	1997
former Yugoslavia	Stabilisation Force	SFOR	1997–2004
Bougainville	Truce Monitoring Group	TMG	1997–98
Bougainville	Peace Monitoring Group	PMG	1998–2003
Kosovo	UN Kosovo Force	KFOR	1999–2004
East Timor	UN Mission in East Timor	UNAMET	1999
East Timor	International Force East Timor	INTERFET	1999–2000
East Timor	UN Transitional Administration in East Timor	UNTAET	2000–02
Solomon Islands	International Peace Monitoring Team	IPMT	2000–02
Ethiopia/ Eritrea	UN Mission in Ethiopia and Eritrea	UNMEE	2001–05
Sierra Leone	International Military Advisory and Training Team	IMATT	2001–03
East Timor	UN Mission of Support in East Timor	UNMISSET	2002–05
Iraq	UN Monitoring, Verification and Inspection Commission for Iraq	UNMOVIC	2002–03
Afghanistan	UN Assistance Mission in Afghanistan	UNAMA	2003–present
Solomon Islands	Regional Assistance Mission to Solomon Islands	RAMSI	2003–2017
Sudan	UN Mission in the Sudan	UNMIS	2005–11
Timor-Leste	UN Office in Timor-Leste	UNOTIL	2005–06
Timor-Leste	International Stabilisation Force	ISF	2006–13
Timor-Leste	UN Integrated Mission in Timor-Leste	UNMIT	2006–13
Iraq	UN Assistance Mission for Iraq	UNAMI	2008–13
Sudan	United Nations African Union Mission in Darfur	UNAMID	2008–11
South Sudan	UN Mission in South Sudan	UNMISS	2011–present

## Australian humanitarian and disaster relief missions

Year	Disaster (Operation name)	Disaster date	Australian deployment dates	Approx. total no.	Australian military contribution
1918	Fiji, Tonga, Samoa Spanish influenza	1918-19	24 Nov 1918-16 Feb 1919	519	Medical team (Army, RAN), transport supplies (RAN)
1937	New Guinea Vulcan volcano	29-30 May 1937	30 May-10 Jun 1937	141	Transport supplies (RAN), medical support (Army)
1951	PNG Mt Lamington volcano	21 Jan 1951	23 Jan-18 Apr 1951	29	Transport supplies (RAAF)
1960	New Hebrides cyclone	29 Dec 1959	8 Jan-12 Feb 1960	100	Transport supplies (RAAF), engineer support (Army)
1961	Indonesia Tanimbar cyclone	15 Dec 1960	11 Apr 1961	5	Transport supplies (RAAF)
1961	Indonesia Java flood	Mid-Jan 1961	as above		as above
1961	Indonesia Flores earthquake	16-18 Mar 1961	as above		as above
1963	Indonesia Mt Agung volcano	17 Mar 1963	9 Apr-20 Sep 1963	155	Transport supplies (RAN, RAAF)
1964	PNG flood	Feb 1964	6-8 Feb 1964	5	Transport supplies (RAAF)
1967	Malaysia flood (Op Bad Water)	Jan 1967	6-20 Jan 1967	15	Transport supplies (RAAF), reconnaissance (Army)
1968	Indonesia flood	Apr 1968	29 Apr 1968	5	Transport supplies (RAAF)
1969	PNG influenza epidemic (Op Enza)	Oct 1969	Oct-Nov 1969	102	Transport supplies (RAAF), medical team (Army)
1970	PNG Madang earthquake	1 Nov 1970	2-5 Nov 1970	32	Transport supplies (RAN, RAAF)
1971	Malaysia flood	Jan 1971	19-24 Jan 1971	41	Transport bridging (Army)
1972	PNG Cyclone Hannah	11 May 1972	12-28 May 1972	39	Transport supplies (RAN, RAAF)
1972	PNG famine	Jun - Oct 1972	4 Sep 1972-12 Jan 1973	160	Transport supplies (RAAF), movement control (Army)
1975	Thailand flood	Jan 1975	Jan 1975	10	Transport supplies (RAAF)
1975	PNG Bougainville tsunami	21 Jul 1975	22 Jul 1975	3	Transport supplies (RAAF)
1976	Bali earthquake	14 Jul 1976	16-21 Jul 1976	250	Medical team, reconstruction teams (RAN)
1977	Solomon Islands Guadalcanal earthquake	21 Apr 1977	24 Apr-7 May 1977	23	Transport equipment (RAAF)
1978	Thailand flood	Aug 1978	8-13 Oct 1978	13	Transport supplies (RAAF)
1979	Fiji Cyclone Meli	27 Mar 1979	3-9 Apr 1979	41	Transport supplies (RAAF)

Year	Disaster (Operation name)	Disaster date	Australian deployment dates	Approx. total no.	Australian military contribution
1980	Fiji Cyclone Wally	4 Apr 1980	11-12 Apr 1980	13	Transport supplies (RAAF)
1980	PNG famine	Dec 1980	26 Nov-12 Dec 1980	10	Transport supplies and PNGDF personnel (RAAF)
1982	Tonga Cyclone Isaac	3 Mar 1982	4-21 Mar 1982	186	Transport supplies (RAAF), reconstruction (Army), medical evacuations (Army)
1982	Solomon Islands Cyclone Bernie	1 Apr 1982	6-14 Apr 1982	61	Transport supplies (RAAF), communications support (RAAF)
1983	Fiji Cyclone Oscar	1 Mar 1983	5-9 Mar 1983	24	Transport supplies (RAAF)
1983	PNG Lae flood	Sep 1983	28 Sep-7 Oct 1983	71	Transport supplies (RAAF), engineer support (Army)
1985	Fiji-Vanuatu Cyclones Eric & Nigel	17-20 Jan 1985	21 Jan-22 Feb 1985	71	Transport supplies (Army, RAAF), engineer support (Army)
1986	Solomon Islands Cyclone Namu	19 May 1986	19 May-4 Jun 1986	589	Transport supplies (RAN, RAAF), engineer support (Army), communications support (RAAF)
1987	Vanuatu Cyclone Uma	7 Feb 1987	9 Feb - 28 Apr 1987	309	Transport supplies (RAAF, RAN), engineer support (Army)
1987	PNG Morobe earthquake	9 Feb 1987	16 Feb 1987	8	Transport supplies (RAAF)
1988	Vanuatu Cyclone Anne	11 Jan 1988	12 Jan-24 Feb 1988	41	Transport supplies (RAN, RAAF)
1988	Vanuatu Cyclone Bola	28 Feb 1988	5-30 Mar 1988	29	Transport supplies (RAN, RAAF)
1989	New Caledonia dengue fever	Mar 1989	29 Mar-5 May 1989	12	Transport crop-dusting aircraft (RAAF)
1989	PNG Cyclone Aivu	1 Apr 1989	6 Apr 1989	8	Transport supplies (RAAF)
1990	Samoa Cyclone Ofa	2 Feb 1990	6-26 Feb 1990	52	Transport supplies (Army, RAAF), clearance diving team (RAN)
1990	PNG earthquake	7 Jun 1990	16-20 Jun 1990	7	Transport supplies (RAAF)
1990	Tuvalu drought	Jul 1990	21-22 Jul 1990	6	Transport equipment (RAAF)
1991	Philippines Mt Pinatubo volcano	15 Jun 1991	5-12 Sep 1991	346	Transport of supplies, reconstruction, medical team (RAN)
1991	Cambodia flood	Aug 1991	5-14 Sep 1991	13	Transport supplies (RAAF)
1991	Samoa Cyclone Val	7 Dec 1991	11-18 Dec 1991	50	Transport supplies (Army, RAAF)
1992	Vanuatu Cyclone Betsy (Op Aspen)	7 Jan 1992	12-29 Jan 1992	32	Transport supplies (Army, RAAF), medical support (Army)

Year	Disaster (Operation name)	Disaster date	Australian deployment dates	Approx. total no.	Australian military contribution
1992	Indonesia Flores earthquake	12 Dec 1992	15-16 Dec 1992	10	Transport supplies (RAAF)
1993	Fiji Cyclone Kina	2 Jan 1993	5-21 Jan 1993	25	Transport supplies (Army, RAAF)
1993	Solomon Islands Cyclone Nina	1 Jan 1993	8-12 Jan 1993	6	Transport supplies (RAAF)
1993	Vanuatu Cyclone Prema	30 Mar 1993	2-3 Apr 1993	12	Transport supplies (RAAF)
1993	PNG Cyclone Adel	15 May 1993	16 May 1993	7	Transport PNG medical team and supplies (RAAF)
1993	PNG Madang earthquake	13 Oct 1993	17-24 Oct 1993	7	Transport supplies (RAAF)
1994	PNG Gulf Province flood	May 1994	20-25 May 1994	4	Transport supplies (RAAF)
1994	PNG Rabaul volcano (Op Carmine)	19 Sep 1994	21-28 Oct 1994	20	Transport supplies (RAAF)
1997	PNG drought (Op Sierra/Ples Drai)	Oct 1997	8 Oct 1997-30 Apr 1998	651	Transport supplies (RAN, Army, RAAF)
1998	Indonesia drought (Op Castanet/Ausindo Jaya)	1997	8 Apr-16 Jul 1998	200	Transport supplies (Army, RAAF), medical and engineering support (Army, RAN)
1998	Vanuatu Cyclones Yali and Zuman	21 Mar - 2 Apr 1998	23 Apr 1998	48	Transport supplies (RAN)
1998	PNG tsunami (Op Shaddock)	17 Jul 1998	18 Jul-1 Aug 1998	208	Transport supplies, medical team (Army, RAAF)
2000	Vietnam flood	Jul-Nov 2000	9 Oct 2000	5	Transport supplies (RAAF)
2001	Vanuatu Lopevi volcano	8 Jun 2001	10-11 Jun 2001	240	Transport supplies (RAN)
2002	Tonga Cyclone Waka	30 Dec 2001	5 Jan 2002	5	Transport supplies (RAAF)
2003	Solomon Islands Cyclone Zoe	28 Dec 2002	1-2 Jan 2003	6	Reconnaissance (RAAF)
2003	Solomon Islands Cyclone Gina	5 Jun 2003	3-5 Dec 2003	13	Transport supplies (RAN)
2003	Iran Bam earthquake (Op Iran Assist)	26 Dec 2003	28 Dec 2003-3 Jan 2004	10	Transport supplies (RAAF)
2004	Niue Cyclone Heta (Op Niue Assist)	5 Jan 2004	9-23 Jan 2004	27	Transport supplies (RAAF), medical team (Army)
2004	Vanuatu Cyclone Ivy (Op Vanuatu Assist)	26 Feb 2004	1 Mar 2004	10	Transport supplies (RAAF)
2004	South Asia tsunami (Op Sumatra Assist I)	26 Dec 2004	27 Dec 2004-31 Mar 2005	1,300	Transport supplies, medical teams, engineering support, (Army, RAN, RAAF)

Year	Disaster (Operation name)	Disaster date	Australian deployment dates	Approx. total no.	Australian military contribution
2004	South Asia tsunami (Op Thai Assist, Op Cawdor)	26 Dec 2004	28 Dec 2004–28 Feb 2006	320	Disaster Victim Identification (AFP), linguistic support (ADF)
2005	Indonesia Nias earthquake (Op Sumatra Assist II)	28 Mar 2005	30 Mar–30 Apr 2005	300	Transport supplies, medical teams (RAN, RAAF)
2005	Pakistan earthquake (Op Pakistan Assist)	8 Oct 2005	2 Nov 2005–9 Apr 2006	164	Transport supplies, medical teams (Army, RAAF)
2007	Solomon Islands earthquake and tsunami (Op Solomon Assist)	2 Apr 2007	4–23 Apr 2007		Transport supplies, medical team (RAAF)
2007	PNG Cyclone Guba (Op PNG Assist)	16 Nov 2007	22 Nov–12 Dec 2007		Transport supplies (Army, RAN, RAAF)
2008	Burma Cyclone Nargis (Op Nargis Assist).	2 May 2008	13–25 May 2008		Transport supplies (RAAF)
2008	PNG flood	Apr 2008	7 May 2008		Transport supplies (RAAF)
2008	PNG flood (Op PNG Assist II)	Dec 2008	13–24 Dec 2008		Transport supplies (RAAF)
2009	Samoa earthquake and tsunami (Op Samoa Assist)	29 Sep 2009	1 Oct–8 Dec 2009		Transport supplies (RAN, RAAF), medical support (RAAF), disaster victim identification (AFP)
2009	Indonesia Padang earthquake and tsunami (Op Padang Assist)	30 Sep 2009	2 Oct–2 Nov 2009		Transport supplies (RAAF, RAN), medical team, engineering support (Army, RAN)
2010	Haiti earthquake (Op Haiti Assist)	12 Jan 2010	27 Jan–19 Mar 2010		Air traffic controllers (RAAF)
2010	Fiji Cyclone Tomas (Op Fiji Assist)	15–17 Mar 2010	17–19 Mar 2010		Transport supplies (RAAF)
2010	Pakistan flood (Op Pakistan Assist II)	Jul 2010	13 Aug–29 Oct 2010		Transport supplies (RAAF), medical team (Army, RAN, RAAF)
2011	Northern Japan tsunami (Op Pacific Assist)	11 Mar 2011	13–26 Mar 2011		Transport supplies (RAAF)
2011	Christchurch earthquake (Op Christchurch Assist)	22 Feb 2011	Feb–18 Mar 2011		Transport supplies (RAAF)
2012	Samoa Cyclone Evan (Op Evan Assist)	9 Dec 2012	19–20 Dec 2012		Transport supplies (RAAF)
2013	Philippines Typhoon Haiyan (Op Philippines Assist)	9 Nov 2013	13 Nov–20 Dec 2013		Transport supplies and personnel (RAAF, RAN), recovery support team (Army)

**Current ADF Deployments (updated April 2024)**

<b>Theatre</b>	<b>Operation name</b>	<b>Dates</b>
Persian Gulf	Manitou	1 July 2014–present
Gulf States	Accordian	1 July 2014–present
Northern Iraq and Syria	Okra	31 August 2014–present
South Sudan	Aslan	23 September 2011–present
Israel and Southern Lebanon	Paladin	1956–present
Australian territorial waters	Resolute	17 July 2006 –present
Egypt	Mazurka	1981–1986; 1993–present
Korea	Argos	2018–present
Israel	Beech	October 2023–present
United Kingdom	Kudu	2023–present
Pacific	Solania	2024
Red Sea	Hydranth	2024

## NEUTRAL LANGUAGE

While the need to avoid sexist and racist language is well understood, the principle also applies to all areas where discrimination is recognised as likely to occur, including:

- gender identity
- nationality, citizenship
- race, ethnic origin
- sexual preference
- age
- disability
- religion
- marital status.

While it is necessary to write in a neutral and inclusive way, original material should not be altered. It is often not possible to change the terms used or sentiments expressed, nor should the practice of deleting offensive material be followed. The best approach is to make clear that such material does not express your own or the Memorial's viewpoint.

### Gender

It is important not to leave women out when they were there:

servicemen and servicewomen, (not servicemen and women)

The problem can also be resolved by using a gender-neutral term:

service personnel

### Race, ethnic origin

Under a policy established by Charles Bean and John Treloar, the Memorial has always avoided the use of derogatory terms for the enemy (Hun, Jap, etc.). Instead, use the proper term for the race or ethnic group in question.

German

Japanese

New Guineans or Papuans

Or use terms like

locals

local inhabitants or people

Terms which should be avoided are not only those which may be seen as derogatory, but also those which may be seen as patronising, such as *natives*.

## Indigenous Australians

There is no single Aboriginal or Torres Strait Islander identity, but rather a wide range of nations, cultures and languages across Australia. Given this diversity, there are no definitively “correct” forms of expression. Respectful language use depends on what different communities find appropriate, and will change over time.

It is important to consult with traditional owners, local elders, community and content experts where possible, particularly when writing about sensitive matters such as cultures and history.

Respectful language involves:

- The use of specific terms, such as the name of a community, before using broader terms (e.g. when known, refer to an individual’s Country/Nation with the consent of that person: “Michael Bell is a proud Ngunnawal/Gomeri man”)
- Plurals when speaking about collectives (i.e. peoples, nations, cultures, languages)

Avoid discriminatory language including:

- Shorthand terms (such as “Aborigines”, “Islanders” or acronyms such as “ATSI”)
- Using terms such as “myth”, “legend”, or “folklore” when referring to the beliefs of Indigenous Australians
- Terms such as “half-caste” or other references to percentages of indigeneity
- Possessive terms (such as “our Aboriginal peoples”)

Acceptable expressions include:

- Aboriginal and Torres Strait Islander peoples
- Aboriginal Australians (if you are sure that Torres Strait Islanders are not included)
- Torres Strait Islanders
- Indigenous Australians
- First Nations peoples
- First Australians

Capitalise Indigenous when it refers to the original inhabitants of Australia (e.g., Indigenous Australians; Indigenous communities).



## The Frontier Wars

“The Frontier Wars” refer to the violent conflicts between the First Australians and European settlers during the colonisation of Australia. The first conflict took place several months after the landing of the First Fleet in January 1788, and the last frontier conflicts occurred in the early 20th century, with some occurring as late as 1934.

While instances of broader frontier violence and the impact of colonisation included numerous massacres and acts of criminality that have been documented but are not directly related to organised campaigns of resistance, these incidents can be distinguished from events acknowledged as related to organised campaigns of warfare and warlike resistance, including:

- **Black War** occurred in Tasmania from 1824 to 1831, resulting in the near-destruction of all Aboriginal people in Tasmania. Many view the Black War as an act of genocide.
- **Bathurst War** occurred in the 1820s when settlers who crossed the Blue Mountains encountered resistance from Wiradjuri warriors, who killed or wounded stock-keepers and stock and were subjected to retaliatory killings.

In the general instructions sent to Governor Darling, Earl Bathurst wrote: “In reference to the discussions, which have recently taken place in the Colony respecting the manner, in which the Native Inhabitants are to be treated when making hostile incursions for the purpose of Plunder, you will understand it to be your duty, when such disturbances cannot be prevented or allayed by less vigorous measures, to oppose force by force, and to repel such Aggressions in the same manner, as if they proceeded from subjects of any accredited State.”

Similar wars occurred around Sydney and Parramatta from 1788 to 1817, and during the **Hawkesbury and Nepean Wars** from 1790-1816.

- Conflict in Victoria included the 1838 **Battle of Broken River**, which marked the beginning of 15 years of continued warfare. From 1840, the **Eumerella Wars** took place in south-west Victoria.
- Queensland represents the single bloodiest colonial frontier in Australia. The 1843 **Battle of One Tree Hill** was one of the largest pitched battles fought in the Australian Frontier Wars, with warfare continuing in the region well into the 1850s. In the 1880s, the **Kalkadoon Wars** took place in Western Queensland between the Kalkadoon people and settlers. Queensland frontier warfare is famous for the involvement of the Native Police Force.
- Both pitched battles and guerrilla warfare occurred in Western Australia. Examples included the 1834 **Battle of Pinjarra**. Periods of extended warfare occurred in both southern Western Australia and the Kimberley. Guerrilla warfare at Wardandi continued for years from 1841, while continuous fighting occurred at Lennard River between 1894 and 1897.

## LGBTIQ inclusive language

LGBTIQ (Lesbian, Gay, Bisexual, Trans and gender diverse, Intersex, Queer and questioning) terminology is diverse and constantly evolving – if you make a mistake, apologise and move on.

Don't assume a person is heterosexual.

Gender, sex, and sexuality are all separate concepts.

## Asian naming conventions

Naming conventions differ throughout Asia and can cause confusion for those used to the western convention. Please note that the guide below is not exhaustive – in all cases, the person’s preference is the most important thing to consider.

- JAPAN**                      Order: Family name, given name. Eg. Kondo Marie.  
Second reference: Family name. Eg. Kondo.
- CHINA**                      Order: Family name, given name. Eg. Xi Jinping.  
Second reference: Family name. Eg. Xi.
- SOUTH KOREA, NORTH KOREA**  
Order: Family name, given name. Eg. Moon Jae-in; Kim Jong-un.  
Second reference: Family name. Eg. Moon; Kim.
- INDIA**                      Order: Depends on region. In northern India, it is typical to follow the western convention of given name, family name. Eg. Narendra Modi.  
Second reference: Family name. Eg. Modi.
- PAKISTAN**                Order: Given name, family name (or father’s name). Eg. Imran Khan.  
Second reference: Family name. Eg. Khan.
- MALAYSIA**              Order: Given name, father’s name. Eg. Mahathir Mohamad.  
Second reference: Given name. Eg. Mahathir.
- THAILAND**              Order: Given name, family name. Eg. Thaksin Shinawatra.  
Second reference: Given name. Eg. Thaksin.
- INDONESIA**              Order: Given name/names, sometimes (but not always) followed by a family name. Eg. Prabowo Subianto Djojohadikusumo.  
Second reference: Given name. Eg. Prabowo.  
Note: Many Indonesians have only one name. Eg. Suharto. Nicknames are also commonly used. Eg. President Joko Widodo (both given names) to Jokowi.
- MYANMAR**              Order: There is no such thing as first names and surnames – names should always be used in their full form. Eg. Aung San Suu Kyi.  
Second reference: Aung San Suu Kyi.
- VIETNAM**              Order: Family name, two-part given name. Eg. Nyuyen Phu Trong.  
Second reference: Second part of given name. Eg. Trong.  
Note: Some names cannot be split in this way because they have a special meaning and should always be written in full. Eg. Ho Chi Minh means “Bringer of Light”.
- PHILIPPINES**          Order: Given name, family name. Eg. Rodrigo Duterte.  
Second reference: Family name. Eg. Duterte.  
Note: Many Filipinos also use their mother’s maiden name as a “middle name”, which can be represented by an initial or spelled out in full.
- CAMBODIA**              Order: Family name, given name. Eg. Hun Sen.  
Second reference: Full name. Eg. Hun Sen.
- LAOS**                      Order: Given name, family name. Eg. Bounnhang Vorachith.  
Second reference: Given name. Eg. Bounnhang.

# GOLDEN RULES FOR SOCIAL MEDIA AND ONLINE PUBLISHING

## Quality over quantity

Keep your blog to 300–800 words, maybe 1,000, but only if it is really good material. Write about subjects that your audience care about and will find interesting.

Language, written style, and tone need to be right for the audience. Memorial blogs are primarily aimed at an informed yet broad audience who are willing to spend a little time reading about a subject that they are interested in.

The most popular Memorial blogs tend to be written in a magazine style, presenting the subject narratively and focused on a broad audience.

Historical accuracy is vital, however complex technical and historical detail is often best linked to rather than included in the body of the blog article.

If you have any doubts, please talk to one of the DEX team for advice on the best approach.

Every blog should include at least one image or photograph. Content that contains an image is significantly more likely to be viewed and shared. Always credit the photographer and always provide a caption that adds context to the picture.

Before publishing all blog articles must be edited.

## Links

A blog is not always the best medium for complex messages or fine details.

Consider adding links to additional online information, articles, records and resources.

## Be responsible for what you write

Make sure the information you publish is correct. Cite sources where appropriate. Do not make comments or engage in activities on behalf of the Memorial unless you are authorised to do so.

- Avoid expressing personal opinion. Particularly if it could be perceived as controversial
- Be courteous and polite
- Be sensitive to and respect diversity
- Do not post obscene, defamatory, threatening, harassing, discriminatory or hateful content
- Avoid statements that advocate or criticise government or political parties' policies
- To avoid conflicts of interest, do not endorse or criticise third-party providers, partners, products or services.

## **Consider your audience and the aims of the Memorial**

The Memorial's mission is to *assist Australian's to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society.*

Before publishing ask yourself a few simple questions:

- Does this post achieve its communications aim and/or Memorial's broader mission?
- Will my content interest the target audience?
- If I were a reader, would I read, share, like, re-tweet, comment?
- Is it fresh news or am I just saying the same old thing over and over again to the same people?
- Have I made it easy for the reader to access more information about the subject?

Social media is generally a less formal and more relaxed method of communicating.

The language used should be in keeping with the culture of the channel and the audience.

## **Use pictures and video**

Content that contains an image is significantly more likely to be viewed, liked, shared and re-tweeted.

A good quality image should accompany all content.

## **Respect copyright and fair use**

Always get permission to use words, images or other materials that you do not own.

Provide image credits when appropriate.

## **Protect confidentiality**

Only share publicly available information. Don't disclose official information. Don't share others' private details. Don't disclose details of private conversations unless you have obtained explicit consent from the relevant parties.

## Spelling guide

38th parallel

450-ton

### A

Aboriginal and Torres Strait Islander peoples [most inclusive form]

Aboriginal people(s)

adviser

aeroplane

Afghan [person] Afghani [unit of currency]

*Afrika Korps*

aide-de-camp

air force

air raid

air strike

air vice-marshall

air war

airbase

aircraft carrier

air-crash [adj.]

aircrew

airfield

air power

airstrip

allied [all references apart from Second World War]

Allied [upper-case only in Second World War reference]

al Qaeda

American [adj., but US is preferred unless awkward]

Americans [people]

Anzac Cove

Anzacs

anti-aircraft

anti-aircraft-fire

anti-submarine

anti-tank

anti-tank wire-guided missile

artwork

Asia-Pacific

attorney-general

audio-tapes

Australian government

Australian Imperial Force [follow with (AIF) if you wish to write AIF in subsequent references]

Australian Light Horse

### B

bail out

bandolier

barbed wire [noun] barbed-wire [adj.]

battle cruiser

battlefield

battle front

battleground

battleship

beachhead

the Blitz

blockhouse

blue-water [adj.]  
Boer War  
bomb aimer  
bombload  
booby trap  
break out [verb] breakout [noun]  
Bren gunner  
British Commonwealth Occupation Force (BCOF)  
British army  
British empire  
build-up [noun]  
Burma-Thailand Railway

## C

cabinet-maker  
call sign  
call up [verb] call-up [noun]  
candle-power  
ceasefire  
Chief of Staff [singular] Chiefs of Staff [plural]  
citizen-soldier  
classroom  
coastwatcher  
Cocos-Keeling Islands  
code-breaker  
code-named  
colour patch  
commander-in-chief [capitalise both "C"s if used as title with name]  
communist [BUT Communist Party]  
cordon-and-search operations  
countermeasure  
counter-attack  
counter-fire

counter-offensive  
court martial [noun] courts martial [pl.]  
court-martial [verb & adj.]  
Cowra Breakout  
crewed up  
cross-belt  
crossroads

## D

Dambusters  
D-Day  
deck-landing  
defence works  
deminers  
depth charge  
despatch  
détente  
diorama  
digger  
dive-bomber  
dive-bombing  
downgrade  
dug-out  
dust-off

## E

Eastern Front  
eyewitness

## F

fascism/fascist [general use]  
Fascism/Fascist [referring to Fascist Party]  
Far East  
far-flying  
far-sighted  
Federation [but pre-Federation]  
fiancé [male], fiancée [female]

field gun  
fighter bomber  
fire-lanes  
firepower  
first AIF  
first-class [adj.]  
firsthand [adj.] [BUT at first hand]  
First World War [do not abbreviate to "FWW" and do not use "World War I"]  
flame-thrower  
float-plane  
flying boat  
flying-days  
focusing  
forward air controller  
four-drawer  
front line [noun] front-line [adj.]

## G

"G for George", Avro Lancaster B1  
(the) Gallipoli boat  
on Gallipoli [NOT at Gallipoli]  
Gestapo  
governor-general  
Grant tank  
greatcoat  
ground attack [adj.]  
ground crew  
guardhouse  
guerrilla  
gunboat  
gun crew  
gunfire  
gunship  
gunshot

## H

home front [noun] home-front [adj.]

## I

Indigenous [capitalised when used to refer to the original inhabitants of Australia]  
inshore  
inbuilt  
Indo-China  
inspector general  
INTERFET  
inter-service  
inter-war  
Iron Curtain  
island-hopping

## J

jeep  
Japanese-issue [adj.]

## K

Kokoda Trail [not Track]  
kamikaze  
*kenpeitai*  
Korean War

## L

labour [common noun] Labor [Australian political party]  
lance corporal  
landmine  
large-scale [adj.]  
(the) Last Post, Last Post Ceremony  
Lewis gun  
Liberty ship  
lifeboat  
life-raft  
light bomber [noun & adj.]

light horsemen  
light machine-gun  
logbook long-range [adj.] long-term [adj.]  
Lone Pine diorama  
long term [noun] long-term [adj.]  
Luftwaffe

## M

machine-gun  
man-of-war  
matériel [military equipment, supplies, etc.]  
meantime [meanwhile]  
mean time [measure of time]  
medevac [short form of "medical evacuation"]  
medium-range [adj.]  
Mention in Despatches  
merchant navy  
mid- [use a hyphen]  
mid-week  
Middle East  
midship  
midshipman  
midway [but the battle is Midway]  
MiG-15  
Militia  
Möhne dam  
mortar-fire  
Mosquito(s) [the aircraft but not the insect, whose plural is -oes]  
multinational

## N

National Service  
national serviceman  
née

next of kin [noun] next-of-kin [adj.]  
night fighter [noun & adj.]  
no man's land  
no one  
North Africa  
north-east  
north-west

## O

Oberon Class  
ocean-going  
offensive [BUT Spring Offensive, August Offensive]  
officer-in-charge  
officers' mess  
offshore  
Oflag  
on shore

## P

Pacific Islander  
Pacific war (war in the Pacific)  
pack howitzer  
pallbearer  
Panzer  
Passchendaele  
Pathfinder Force  
peace enforcement  
peacekeeper  
peacekeeping  
peacetime  
Pearl Harbor [it's in the United States, so the American spelling is mandatory]  
pillbox  
plaque  
policy-maker



policy-making

postcard

postgraduate

postwar

Pozières [NB: the grave over the first “e”]

pre-Federation

pre-war

printmaker

prisoner(s) of war [noun] prisoner-of-war [adj.] [NB: don’t use POW for either form]

program

## Q

quick-firing

## R

RE8

reorganised

rear-gunner

rifle bolt

rifle-fire

rifle-shot

“rising sun” flag/badge

## S

sailor [not “seaman” except for “merchant seaman” or in “Able Seaman”]

SE5a

Sea Fury [pl. Sea Furys]

searchlight

second-in-command

Second World War [NB do not abbreviate to “SWW” and do not use “World War II”]

self-determination

self-government

self-portrait

self-rule

serviceman

servicewoman

service personnel

Shellal mosaic

shell-fire

shell-shock

Shinto

ship of war

sideshow

six-foot

sketchbook

sound-ranging

south-east

south-east Asia

south-west

South-West Pacific Area (SWPA)

Sparrow Force

SS [Nazi secret police]

Stalag

Stokes mortar

stretcher-bearer

strongpoint

sub-branch

sub-collection

sub-lieutenant

sub-machine gun

sub-series

subdivide

subheading

subtitle

supply base

## T

tail gunner  
take off [verb] take-off [noun]  
Tallil Airbase  
tank attack  
Tarin Kot  
textbooks  
Timor-Leste  
tons [imperial] tonnes [metric]  
torpedo boat  
torpedo bomber [noun & adj.]  
track-building  
tree limbs  
treetops  
trench-mortar  
troopship  
two-up  
typesetting

## U

U-boat  
under way [NB two words]  
undersecretary  
United States [though "US" can usually be preferred]  
US marines [or soldiers, sailors], but United States Marine Corps

## V

V2  
VE Day [Victory in Europe]  
VP Day [Victory in the Pacific]  
vice admiral  
vice-president  
Viet Cong

## W

war diaries  
warlike  
"war on terror"  
wartime  
Wehrmacht  
well-presented (adj.)  
Western Desert  
Western Front  
wing-tip  
wreathlaying

## Z

Z Special Unit



# PHOTOGRAPHY AND VIDEOGRAPHY GUIDE

Version 1.0



September 2024

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# Australian War Memorial Interim Brand Style Guide

The goal of this style guide is to ensure that the Memorial's brand is applied consistently and cohesively, and that each of its functions has a distinct identity wherever they appear.

# Australian War Memorial logo

## Minimum Size

The Australian War Memorial logo in its entire form (including the accompanying text) should not be reproduced smaller than 18 mm in width.

Where the building icon is only used it should be reproduced at a minimum size of 10mm.

## Clear Space

When the logo is placed against another logo, element or the edge of the page, it requires a clear space around the logo. This space should be 25% of the width of the logo.

### Logo Minimum Size



18mm wide

### Icon Minimum Size



10mm wide

### Clear Space

50mm



25% of width is 12.5mm

12.5mm clear space  
(25% of total width)





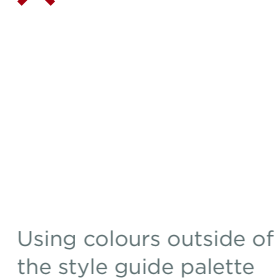
## Placement and Use

- Preference for logo to be centred, with flexibility to position on the right/left where appropriate.
- Logo can be scaled, but not distorted, skewed or cropped.

### Please Avoid



Stretching the logo



Using colours outside of the style guide palette



Harsh treatments or effects



Rotation



Changing the scale/spacing of the building and text



Cropping

## Colour Ways

- Use the brand palette to make the most appropriate logo colour choice (pages 12 and 13).
- If it is not possible to reproduce the logo in the brand colour palette, or alongside third-party logos, preference is for the logo to appear in black.
- Colour contrast of text used must pass the colour contrast checker at: [accessibleweb.com/color-contrast-checker/](https://accessibleweb.com/color-contrast-checker/)

## Configuration

- The words “AUSTRALIAN WAR MEMORIAL” always appear in a consistent size and position relative to the building.
- The words are broken over two lines with the line length of the second line measuring the same as the width of the building.
- The space between the building and the word “AUSTRALIAN” is the same as the space between the words “AUSTRALIAN” and “WAR MEMORIAL”.

### Primary Colour Palette



### Colour Preference Alongside Third-party Logos



## Functions Colour Ways

- Refer to the functions colour palette (page 14) when designing for individual functions within the Australian War Memorial: Shrine, Archive, and Museum.

### Shrine



### Museum



### Archive



## Advertising Positioning

### Print Assets

- Advertising – logo must always be placed on third-party advertising.
- Logos are only required on external signage, internal way finding signs do not require logo use.

### Digital Assets

- The asset size, file type (ie: static, GIF, video, etc), and advertising placement will determine if a logo is required. Generally:
  - It is appropriate for a logo to be used within all digital assets on third-party marketing sites.
  - Logos are not needed on owned digital channels (ie: social media), as the channel brands the content.

### Third-party and Co-branding Use

- Memorial logo should be on the left and the other logo on the right. A thin line should separate the logos (black, white, or the dominant colour in the asset should be used).
- Unless there is financial consideration (ie: sponsorships), the Memorial logo should not be stacked alongside third-party logos.

#### Logo Lockup

Colour: Black  
 Space between:  
 25% Australian War Memorial Logo  
 Width  
 Dividing stroke width: 0.5mm

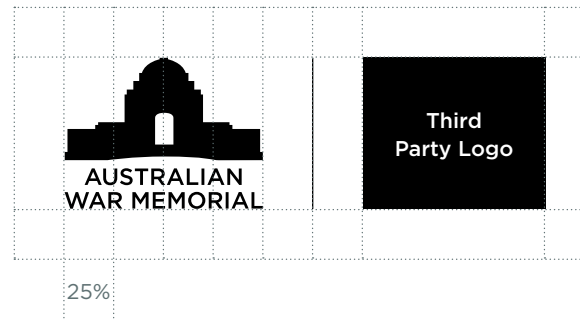


#### Reversed Logo Lockup

Colour: White  
 Space between:  
 25% Australian War Memorial Logo  
 Width  
 Dividing stroke width: 0.5mm



#### Clear Space



## Modification

Rules for when the logo can be modified (i.e. removing 'Australian War Memorial' from beneath the building silhouette):

- Where the asset is small or the design requires flexibility, the words 'Australian War Memorial' may be separated from the building or removed entirely. This must be done in consultation with the Australian War Memorial.
- Adjusted logo for use in narrow / long assets:
  - Where the space allocated for the logo is long and narrow we may use an inline version.
  - This is not a preferred version and is only used for specific applications.
  - Current applications are on the website banner and some merchandising products and shop branding.

### Icon Only

Only be used when logo is required smaller than its minimum size (10mm wide).



### Inline Logo

Space between the icon and wordmark is the same as the height of the wordmark (x).



AUSTRALIAN WAR MEMORIAL



AUSTRALIAN WAR MEMORIAL x

x

### Alternative Stacked Logo

Space between the icon and wordmark is the same as the height of the wordmark (x).



AUSTRALIAN WAR MEMORIAL



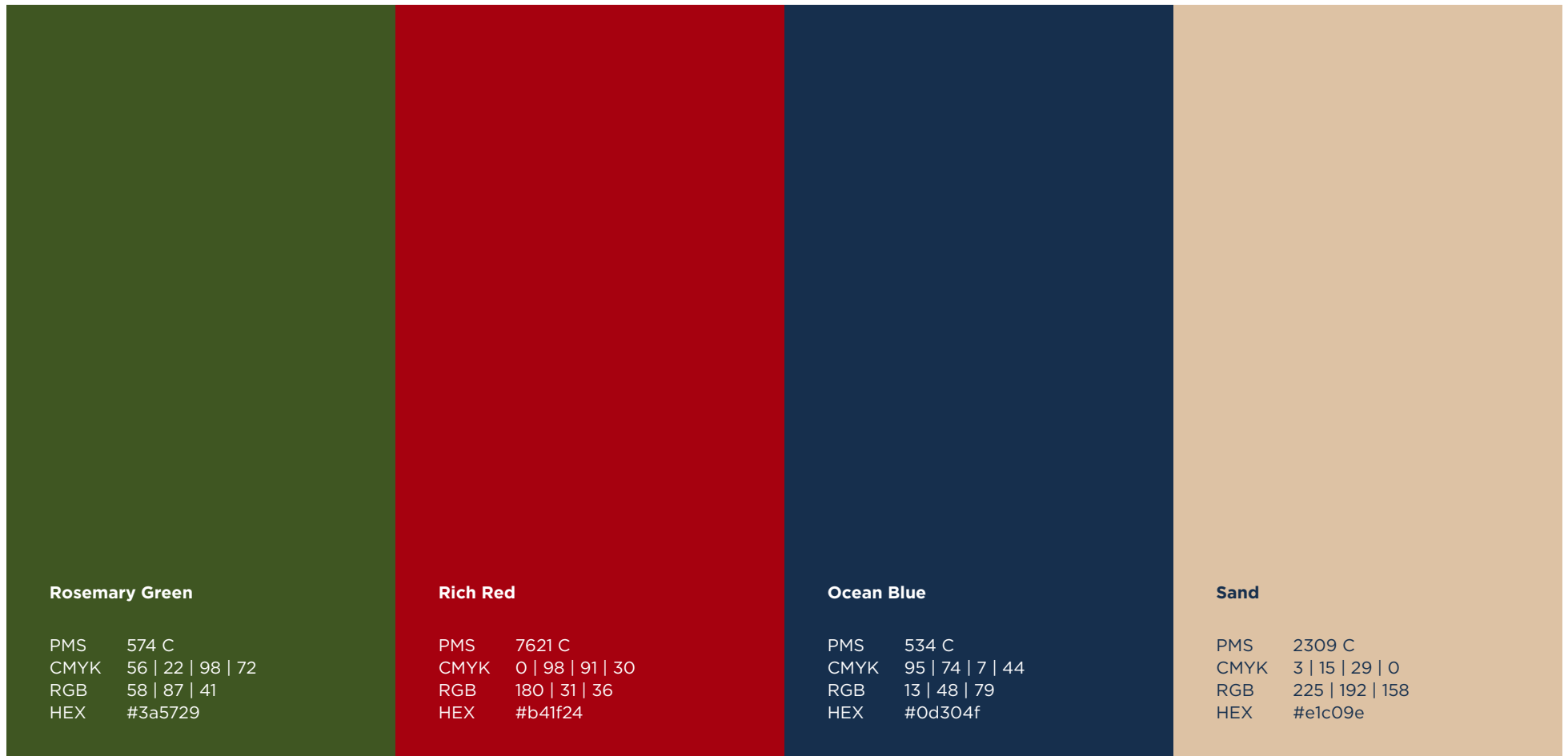
x

x

AUSTRALIAN WAR MEMORIAL

# Brand Colours

## Primary Colour Palette



## Secondary Colour Palette

<p><b>Beige</b></p> <p>PMS 7527 C                      CMYK 3   4   14   8                      RGB 235   229   217                      HEX #ebe5d9</p>	<p><b>Light Grey</b></p> <p>PMS 7543 C                      CMYK 25   12   11   0                      RGB 187   203   211                      HEX #bbcbb3</p>	<p><b>Steel Grey</b></p> <p>PMS 444 C                      CMYK 45   16   25   50                      RGB 91   114   116                      HEX #5b7274</p>	<p><b>Rust</b></p> <p>PMS 174 C                      CMYK 8   86   100   36                      RGB 158   52   13                      HEX #9e3421</p>	<p><b>White</b></p> <p>CMYK 0, 0, 0, 0                      RGB 255, 255, 255                      Hex #ffffff</p>
--	---	--	---	--



## Function Colours

Each function of the Australian War Memorial—Shrine, Museum, and Archive—features its own unique colour palette:

- **Shrine:** The colours are quiet, calming, and subdued.
- **Museum:** The colours are vibrant, energetic, and visually striking.
- **Archive:** The colours are earthy, nostalgic, and formal.

While each function maintains a distinct look and feel, their colour schemes are cohesive and complementary, creating a unified brand identity.

### Shrine

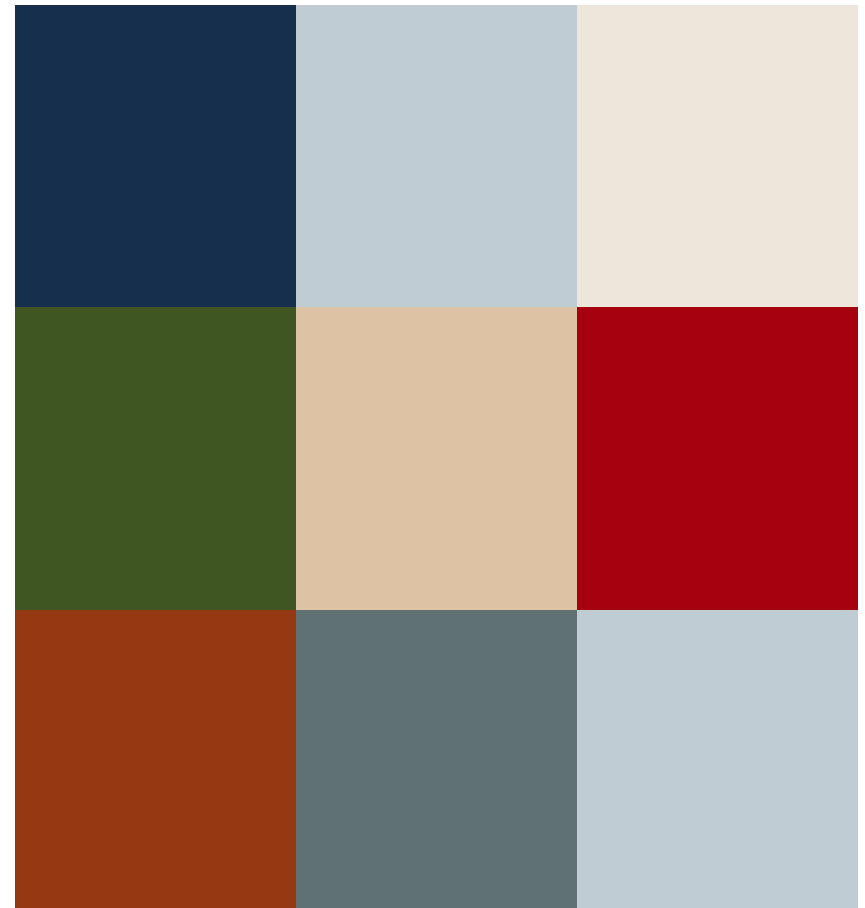
- Navy
- Light Grey
- Beige

### Museum

- Rosemary Green
- Sand
- Rich Red

### Archive

- Rust
- Steel Grey
- Light Grey



## Accessibility

The colour palette thoughtfully integrates bright and neutral shades.

When combining text and colour, follow this guide for high contrasting, accessible colour combinations.

The AAA and AA ratings shown apply to small text. To check the colour contrast of text at medium and small sizes, go to:

[accessibleweb.com/color-contrast-checker/](https://accessibleweb.com/color-contrast-checker/)

### Primary Colour Palette

<b>Rosemary Green</b>	AAA White text  AA Beige text  AA Sand text
<b>Rich Red</b>	AA White text  AA Beige text
<b>Ocean Blue</b>	AAA White text  AAA Beige text  AAA Sand text
<b>Sand</b>	AAA Ocean Blue  AA Rust

### Secondary Colour Palette

<b>Beige</b>	AAA Ocean Blue  AA Rich Red  AA Rosemary Green
<b>Light Grey</b>	AAA Ocean Blue
<b>Steel Grey</b>	AA White text
<b>Rust</b>	AAA White text  AA Beige text

# Tone, Voice, and Language

As per the Australian Government Style Guide, the Australian War Memorial uses plain language and a standard tone to express ideas and quickly engage its audience. Standard tone creates some distance, but not too much familiarity with readers.

To help highlight and differentiate our functions (Shrine, Museum and Archive), writing style, tone, and voice is adapted to engage users and ensure content meets their needs.

## The Memorial Voice is:

### Shrine

- Respectful – We genuinely care and are empathetic to diverse experiences and situations.
- Emotive – We share diverse stories of the Australian experience of war, conflicts, humanitarian operations, and the homefront.
- Commemorative – We offer a place for reflection, commemoration and understanding.

### Museum

- Conversational – We aim to create an engaging digital experience that intrigues and attracts people to visit the Australian War Memorial.
- Positive, active voice.
- Promotional – We drive information that promotes our visitor experience (exhibitions, public programs, shop, events) and encourages relationship building with the Memorial (community engagement, memberships, sponsorships and donations).

### Archive

- Educational – We advance the public's understanding of military and social history, share the National Collection and assist with research.
- Concise, clear and easy to understand.
- Knowledgeable and matter-of-fact - We are confident and informative.
- Informative – We lead our audience to explore our extensive archive of records and resources, online or in our Research Centre.

When it comes to video content, the tone of voice is critical for developing scripts, interview content and event footage captured.

# Fonts and Typography

## Primary Font and Logo

The Memorial uses Gotham as its primary font and accompanies the building shape in the logo.

Gotham should be used as the primary font on marketing assets, digital screens, publications, commercial products, and corporate documents. Where there are additional style or content hierarchy considerations, other styles of Gotham can be used.

Licences for the Gotham font family can be purchased at:  
[myfonts.com/collections/gotham-font-hoefler-and-co](https://myfonts.com/collections/gotham-font-hoefler-and-co)

## HTML fonts

In all digital communications, such as the website and electronic direct mail, Poppins should be used in headings and large CTAs, and Montserrat to be used in all other text.

# Gotham

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNPOQRSTUVWXYZ

0123456789

### Book

abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNPOQRSTUVWXYZ  
0123456789

### Medium

abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNPOQRSTUVWXYZ  
0123456789

### Book Italic

*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMNPOQRSTUVWXYZ*  
*0123456789*

### Bold

**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNPOQRSTUVWXYZ**  
**0123456789**

# Writing Style

## Dates, Times and Numbers

### Dates Appear as follows:

- 11 November 1975
- July 1962
- winter 1983
- early 1920s
- mid-century
- eighteenth century

For times, include a full stop when minutes are involved. For the sake of clarity, try to use midnight or midday rather than 12 o'clock.  
e.g. 9 am – 5 pm 2 pm – 3.30 pm

### Numbers

- In narrative text, use words for numbers from one to ten and numerals for 11 and above.
- The Memorial prefers not to use superscript numbers 7<sup>th</sup>, not 7<sup>th</sup>.
- Commas are used to separate groups of three digits.

### Italics

Italics are used for the titles of:

- exhibitions
- paintings, sculptures and other artistic works
- books
- plays
- newspapers, magazines and journals
- films and videos
- radio and television programs
- songs, albums, and other musical works
- names of ships

# Photography and Videography

Photography and videography plays a major role in how the Australian War Memorial highlights and differentiates between its three content pillars. As such, it is critical that photography and videography styles are adjusted and suited to the function it is intended to represent (Shrine, Museum and Archive).



## Shrine

Photography/videography captured in the Australian War Memorial's Commemorative Area or during a Last Post Ceremony should connect to audiences by:

- **Capturing the ceremony's heartfelt moments**, from solemn reflections to comforting embraces, visitor interactions conveying connection or emotion.
- **Capturing moments of tribute and remembrance** in a manner that honours the solemnity of the visitor experience (poppy placements/wreath laying/catafalque party, etc.)
- Creatively highlight Memorial architecture.
- **Demonstrating authenticity through candid moments**. Imagery should feel natural and not staged; with preference for candid/in-situ images.
- **Relatable and inclusive** - We promote all kinds of diversity as much as possible.
- **Framing** should be used to direct the viewers' eye to the main subject or focal point of the image. Framing should be interesting and balanced.



## Museum

The Australian War Memorial's museum is a place where visitors of all ages and demographics can learn and engage with our stories and collections. Style should **stimulate interest**, share **diverse stories**, and create an **audience-first approach** to museum experiences including, engagement activities, events, behind-the-scenes access, and exhibitions and storytelling.



## Engagement

Photography/videography of visitors, staff, or talent, engaging with the exhibitions, displays and public programs. Style should show visitor engagement with the collection and showcase the breadth of the visitor experience.

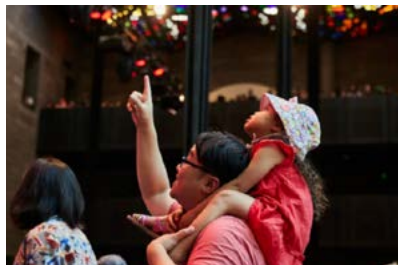
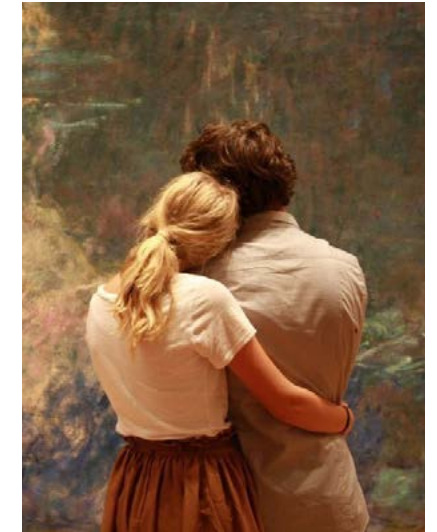
- **Photographs should feel natural** and not staged.
- **Show emotional engagement.** Encourage facial expressions of awe, wonder, or interest.
- **Take a “fly on the wall” approach.** People should never be looking directly at the camera.
- **Make the photograph uniquely Australian War Memorial.** Ideally, there would be an element to the image that only the Memorial could provide e.g. the objects, the scene or staff.
- **Relatable and inclusive** - We promote all kinds of diversity as much as possible.
- Talent should be engaging with the Australian War Memorial as much as possible.



## Exhibitions and Story Telling

The Memorial has many touring and major exhibitions, which each have unique brands, audiences, and stories. Photos and videos capturing these displays should:

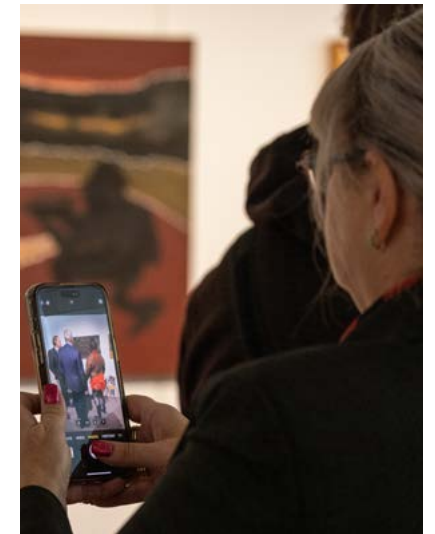
- **Reflect the tone and branding** of the specific exhibition being promoted.
- **Show visitor engagement.** Encourage facial expressions of awe, wonder, or interest.
- **Encourage engagement** such as touching screens or looking through glass cases.
- **Showcase unique Australian War Memorial collection** on display.



## Behind-the-scenes

Behind-the-scenes photography/videography provides a rare glimpse into the inner workings of the Australian War Memorial.

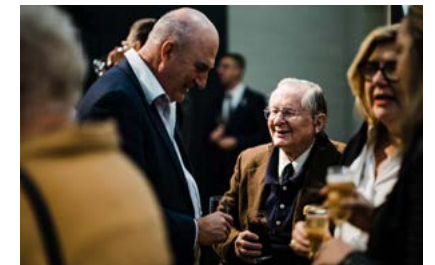
- **Photographs should feel natural** and not staged.
- **Take a “fly on the wall” approach.** People should never be looking directly at the camera.
- **Make the photograph uniquely Australian War Memorial.** Ideally, there would be an element to the image that only the Memorial could provide e.g. the objects, the scene or staff.
- Showcase glimpses into a day at the Memorial e.g. gallery maintenance, collection conservation processes, revealing significant acquisitions, gallery/exhibition design. These glimpses should engage audiences with Australian War Memorial and its collection.
- Ensure there is always a connection to the Australian War Memorial function being highlighted.



## Events

Our event photography/videography showcases ceremonies, performances and functions at the Australian War Memorial. These photographs have a wide range of uses such as marketing, documentation and communications. We encourage the photographer to use their intuition and capture as many fleeting moments as possible. Below are some guidelines for what we prefer.

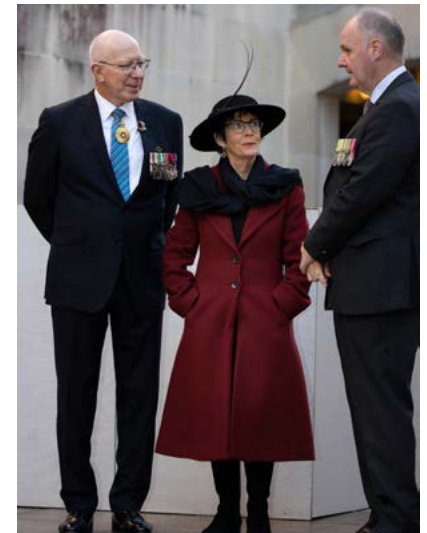
- **Focus on interaction, emotion and engagement.** Short depth of field can help.
- **Showcase large crowds and diverse audiences in attendance.**
- **Feature unique Australian War Memorial spaces and building architecture.**
- **Try to avoid large gaps in the crowd or empty seating.**
- Should feature competition entrants and portraits of winners with awards.
- Groups shots and posed photography are generally not used for marketing however they are essential for documentation and communications.
- Portrait shots at events should focus on capturing candid moments, interactions and natural expressions.



## VIP Events

The Memorial is host to a number of events attended by VIP guests throughout the year. Photographers are required to follow ceremonial protocol, as advised by event staff. Photography/videography of these VIP events should be non-invasive, respectful, and highlight the purpose of the VIPs attendance. Photographers and videographers are encouraged to use their discretion to capture important VIP moments. Below are some guidelines for the Memorial's preference.

- Rigid and overly staged or theatrical photos are to be avoided.
- If some posed shots are required, capture relaxed and natural expressions in situ.
- Focus on capturing VIPs in natural settings and candid moments.
- Capture interactions, emotions and engagement.
- Feature unique Memorial spaces and elements specific to the VIP event.



## Portraits

Showcasing staff and volunteers at the Australian War Memorial, or veterans, collection donors, or artists who have a relationship with the Memorial.

- **Should feel intimate.** It's like an introduction to someone you haven't met.
- **Set the scene.** Place the subject within their environment (in the office, lab, museum, exhibition).
- **Encourage engagement.** Place the subject with an object or something of interest to them or the Museum. They can be looking at the camera or looking at the object.
- **Their facial expression should be natural.** A relaxed smile is usually preferred.
- Use a short depth of field when shooting close-ups.
- Ensure subjects are photographed under adequate lighting.



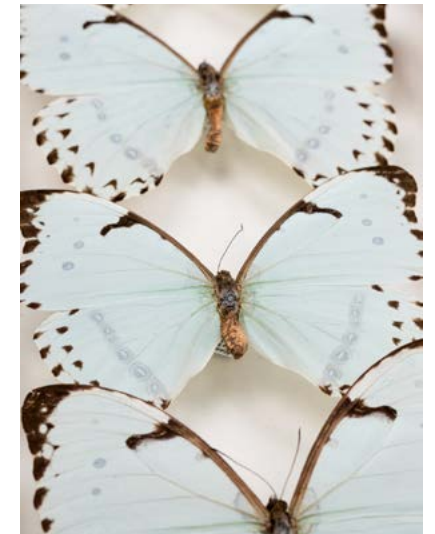
## Archive

The National Collection is one of the most important means by which the Memorial presents the stories of Australians who served in war, conflicts, and peacekeeping operations.

Photographs and videos of the collection items have a wide range of uses such as marketing, documentation and communications. Below are guidelines for how we prefer to capture collection objects for use in **marketing and engagement materials**; to **spark intrigue and connect our viewers to the item's story**.

### Collection Objects

- Preference is for objects to **appear in-situ rather than a studio environment**.
- In-situ: photographed with a short depth of field.
- Studio shot: photographed before white, grey or black backdrops and professionally lit. A soft shadow cast by the object is preferred as it shows grounding and realism.
- Detail shots should feature an interesting crop, or angle when possible.





## Photography Style 'Dont's'

In order to deliver a consistent photo style, follow these general guidelines.

### \*Black and White Treatments:

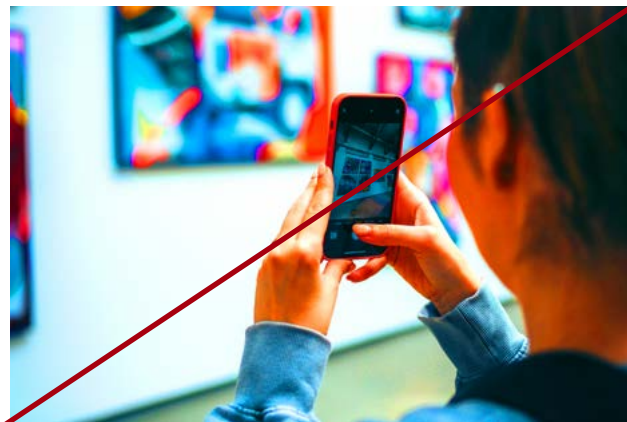
- Black and white colour treatments cannot be applied to images from the National Collection, including the Roll of Honour, without permission from the Australian War Memorial.
- Black and White treatment can be applied to marketing imagery



Do not use black and white\*



Do not use overly staged or cliché stock photography



Do not overly saturated colour or filter effects



Do not use busy, complicated images

# Developing Video Content

## Filming Style

The Australian War Memorial produces a range of videos for different purposes, although the look and feel of visuals should be recognisable to the Memorial. The primary filming style for the Memorial should be similar to a cinematic documentary, focusing on authenticity whilst engaging audiences.

The following elements should be considered when filming:

- Technical requirements – filmed in 4K, 60fps, RAW/Log.
  - Shutter speed should be adjusted to remove any light flicker in the Museum.
  - Aperture should be low for close-up shots and interviews, and higher for wide shots and action where needed.
  - Lighting – natural lighting is preferred, but should be enhanced through environmentally appropriate coloured lighting when needed.
  - Audio – speaking should be captured clearly, using well-hidden lavalier microphones. For promotional videos or larger groups a boom microphone should be used.
  - Music – preference for neutral/reflective music which encapsulates the Australian War Memorial tone and video subject.
  - Interviews – subjects can be shot sitting when subjects are reflecting on the past, or, if able, standing when subjects are considering the present or future.
  - Framing – When framing your shots, consider the subject matter to enhance the visual storytelling.
- Close-Up Shots: Perfect for highlighting intricate details and museum artifacts.
  - Wide Shots: Ideal for capturing the ambiance and setting the scene at Australian War Memorial events and exhibitions.
  - Medium Shots: Preferred for interviews, focusing from the waist up to maintain a personal yet polished perspective.
- Overlay footage should include movement that is slow to moderately paced. This can be created either through movement of the subject or of the camera.
  - Green screen and studio – The Memorial has a studio fitted with a green screen which may be appropriate to use for educational and archival outputs.

## Video Editing

The following elements should be considered when editing videos:

- Overlay – can be edited to play in half speed where appropriate.
- Colour grading – preference for natural or warm tones to reflect and enhance the tone.
- Initial shot of video should provide viewers with strong context for the content and be visually engaging. Ideally this should be a short, 2-3 second clip of overlay with spoken audio underneath or text overlaid.
- Underlay music could be used instead of an ‘initial hook’ in longer form videos.

## Stylistic References

Below are some examples of the style of video that the Memorial prefers:

### Anzac Day Video

Instagram:

[www.instagram.com/reel/C6LP7W8By00/](https://www.instagram.com/reel/C6LP7W8By00/)

Facebook reel:

[www.facebook.com/reel/419254714376664](https://www.facebook.com/reel/419254714376664)

YouTube:

[www.youtube.com/watch?v=uhya3NmWOJ8](https://www.youtube.com/watch?v=uhya3NmWOJ8)

### Cold War Gallery Opening

Instagram:

[www.instagram.com/reel/C8q-TZy177z/](https://www.instagram.com/reel/C8q-TZy177z/)

YouTube:

[www.youtube.com/watch?v=Flc9nK0iKno](https://www.youtube.com/watch?v=Flc9nK0iKno)

## Introduction Screens

Introduction screens only used on educational or event based long form videos.

- A consistent text approach should be used for a cohesive brand - please refer to examples in this guide.
- Colour contrast must be taken into consideration:
  - Lights colours, such as Sand, Light Grey, Beige or white should be used on dark toned images and backgrounds.
  - Dark colours, such as Ocean Blue, Rust, Rich Red and Rosemary Green should be used on light tones images and backgrounds.
- Refer to examples for alignment.
- Minimum 4-seconds read time.
- Maximum 7-seconds read time.

### Logo Placement

The Australian War Memorial logo should be placed in the corner of the screen, within the text "safe zone" - refer to page 45.



## Font Usage

### Style 1

Gotham Medium CAPS is our Heading 1 typeface.

Gotham Medium CAPS is our Subheading typeface. Size should be approximately 30% of Heading 1.

Always opt for a high contrasting colour and position text over negative space for legibility.

#### Heading 1

Gotham Medium  
Case: Uppercase  
Justified: Centre

# HEADING 1

#### Subheading 1

Gotham Medium  
Case: Uppercase  
Justified: Centre  
Size: 30% Heading 1

## SUBHEADING 1

Heading 1

# JOSEPHINE

Subheading 1

## MEMORIAL STORIES

Heading 1

# MCMURPHY



## Font Usage

### Style 2

Gotham Medium CAPS is our Heading 2 typeface.

Gotham Medium CAPS is our Subheading 2 typeface. Size should be approximately 45% of Heading 2.

Gotham Book/Regular is our Subheading 3 typeface. Size should be approximately 45% of Heading 2.

Always opt for a high contrasting colour and position text over negative space for legibility.

### Logo Placement

The Australian War Memorial logo should be placed prominently, centred below the text, within the text "safe zone" - refer to page 45.

#### Subheading 2

Gotham Medium  
Case: Uppercase  
Kerning: Metrics +40  
Justified: Centre

SUBHEADING 2

#### Heading 2

Gotham Medium  
Case: Uppercase  
Justified: Centre

HEADING 2

#### Subheading 3

Gotham Book/Regular  
Justified: Centre  
Case: Upper and lowercase  
Size: 45% Heading 2

at the Memorial

#### Subheading 2

BEHIND THE SCENES

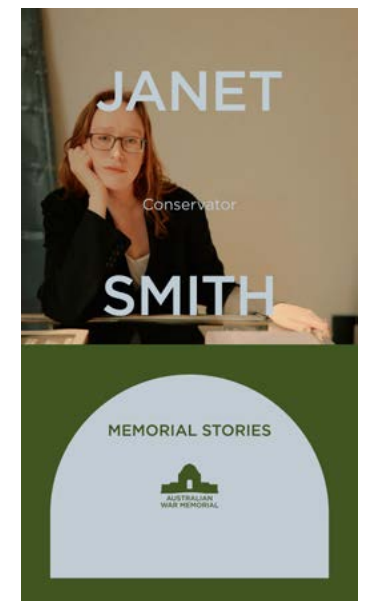
#### Heading 2

PLANNING AN  
EXHIBITION

#### Subheading 3

at the Memorial





## Titling

Individual Names and Title should appear in all CAPS in our brand typeface, Gotham.

- The use of acronyms is preferred for longer titles when necessary.
- Always position text within the lower third of the screen

### Logo Placement

In portrait orientation videos, the Australian War Memorial logo should be placed in the lower corner of the screen, within the text "safe zone" - refer to page 45.

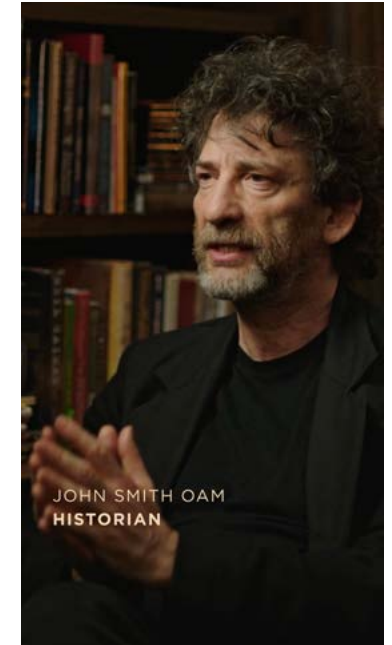
#### Name

Gotham Regular  
Case: Uppercase  
Kerning: Metrics +40  
Justified: Left  
Minimum Size: 30pt

JOHN SMITH  
HISTORIAN

#### Title

Gotham Bold  
Case: Uppercase  
Kerning: Metrics +40  
Justified: Left  
Minimum Size: 30pt





## Supers and Call-out Text

### Copy

When writing supers, keep copy short and concise. Keep in mind the pace at which people read, and leave text on screen long enough for viewers to digest the information.

### Typesetting, Colours and Placement

Supers should be set in Gotham Bold, upper and lowercase, justified left.

White ribbons with black text or black ribbons with white text provide an easy-to-read option.

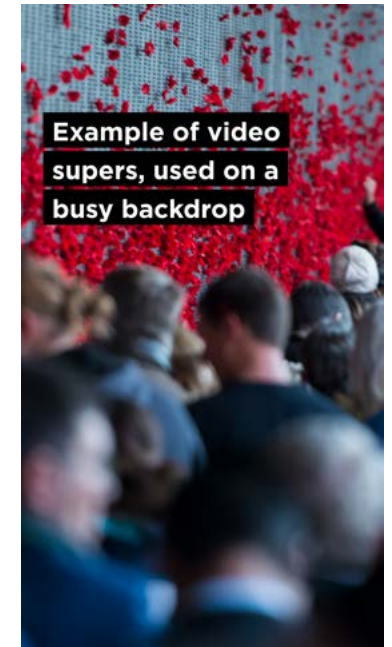
### Safe Zone

Supers and call-out text must always be placed within the text "safe zone" - refer to page 45.

#### Ribbon Supers

Gotham Bold  
Case: Upper and lowercase  
Justified: Left  
Minimum Size: 30pt

**Example of video  
supers, used on a  
busy backdrop**



## Supers and Call-out Text Continued...

When using the “no ribbon” option, make sure your video has enough background contrast to ensure readability. Place supers at least 40px from edges of the screen, outside the caption area, and within the safe areas of various social channels.

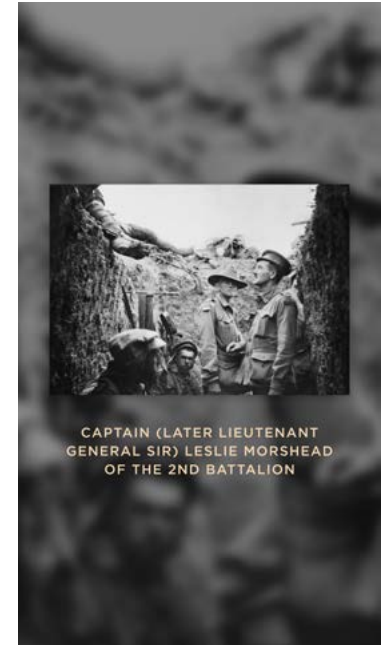
### Safe Zone

Supers and call-out text must always be placed within the text “safe zone” - refer to page 45.

#### “No ribbon” Supers

Gotham Medium  
 Case: Uppercase  
 Kerning: Metrics +80  
 Justified: Centre  
 Minimum Size: 30pt

**CAPTAIN (LATER LIEUTENANT  
 GENERAL SIR) LESLIE MORSEHEAD  
 OF THE 2ND BATTALION**



## Captions

Since closed captions are automatically generated by platforms such as YouTube and Facebook, Australian War Memorial Brand Guidelines apply only to open captions. There are two style options. The first is a black ribbon behind the text, and the second uses a dark gradient background.

Always center the captions at the bottom of the screen. Font size and line breaks of the captions should be adjusted based on the video resolution and screen dimension. Depending on the background footage/image, the transparency of the black ribbon and the gradient background can be adjusted for best contrast and legibility.

Factual information to be checked by subject matter experts. However, caption wording at the discretion of CAM.

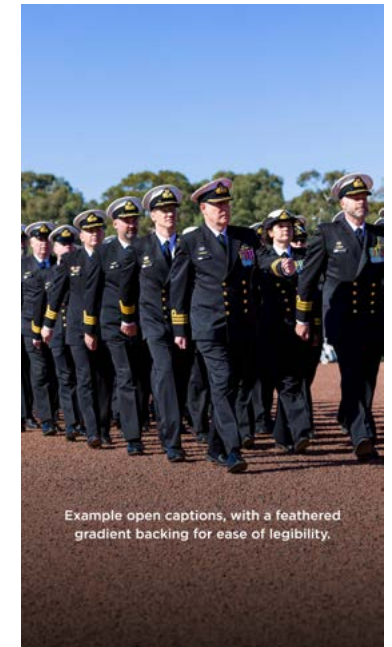
### Safe Zone

Captions must always be placed within the text "safe zone" - refer to page 45.

#### Gradient

Gotham Bold  
Case: Upper and lowercase  
Justified: Centre  
Minimum Size: 36pt

Example open captions, with a feathered gradient backing for ease of legibility.



## Captions Continued...

The black ribbon behind the text will provide the best legibility and should be used when legibility is difficult.

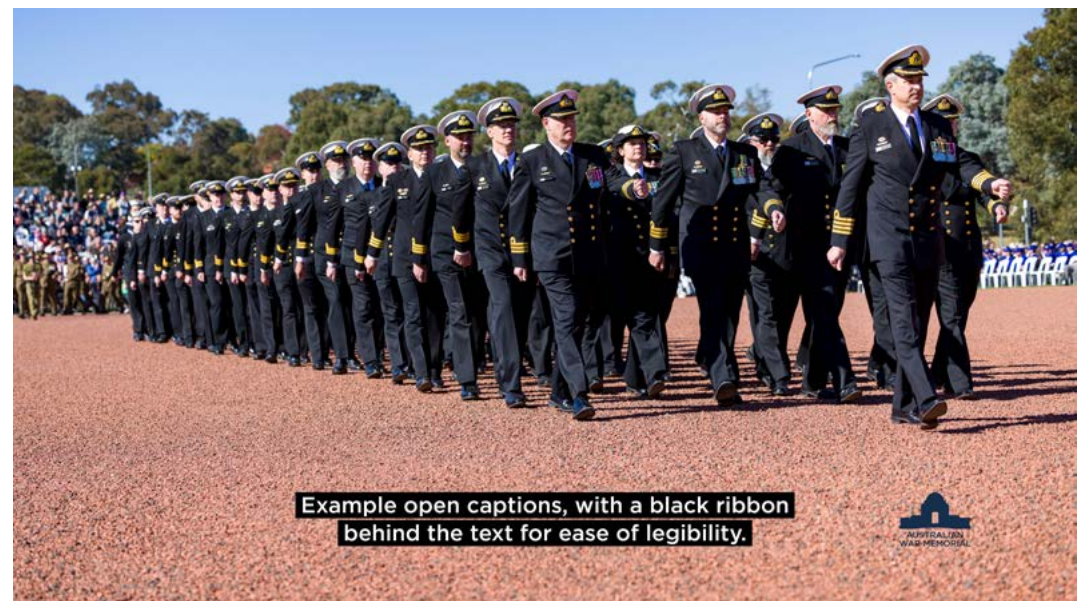
### Safe Zone

Captions must always be placed within the text "safe zone" - refer to page 45.

#### Black ribbon captions

Gotham Bold  
Case: Upper and lowercase  
Justified: Centre  
Minimum Size: 36pt

**Example open captions, with a black ribbon behind the text for ease of legibility.**



## Logo End Tags

Logo end tags may appear on a variety of backgrounds, as demonstrated in this style guide. When using the end tag over footage, choose a light colour from the brand palette (pages 12 and 13), such as: Sand, Beige or Light Grey. Add a black layer at 80% opacity and use the 'Multiply' effect to darken footage and increase text visibility.

### Transition and Animation Elements

The logo can fade in subtly on a coloured or image based background, as can the provided call to action and/or URL. Transitions should be natural, enhancing the story rather than distracting from it.

### Logo Placement

The Australian War Memorial logo should be placed within the text "safe zone" - refer to page 45.

#### Call to action

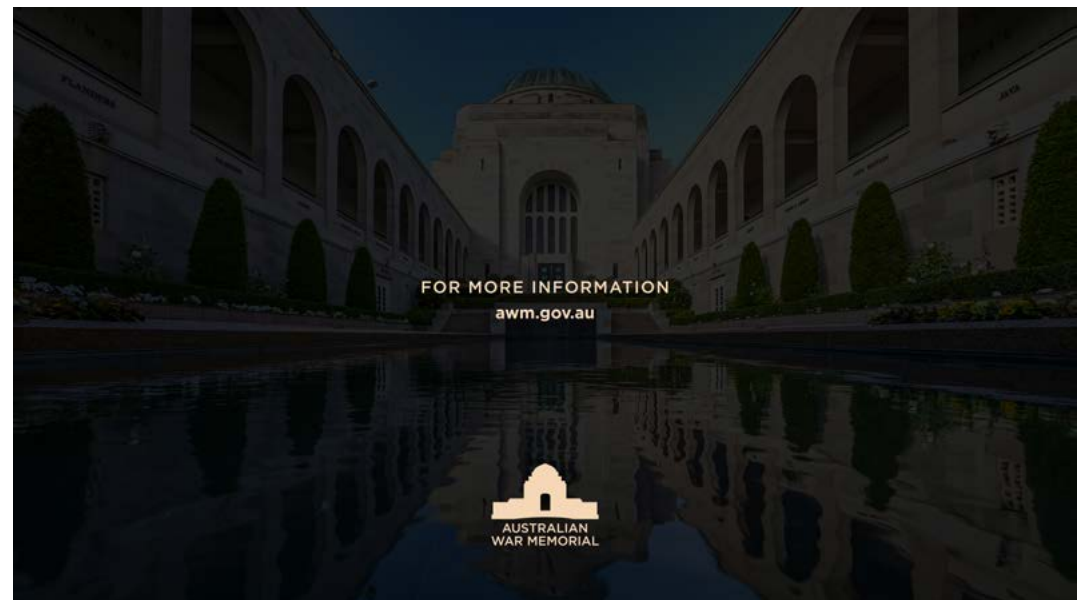
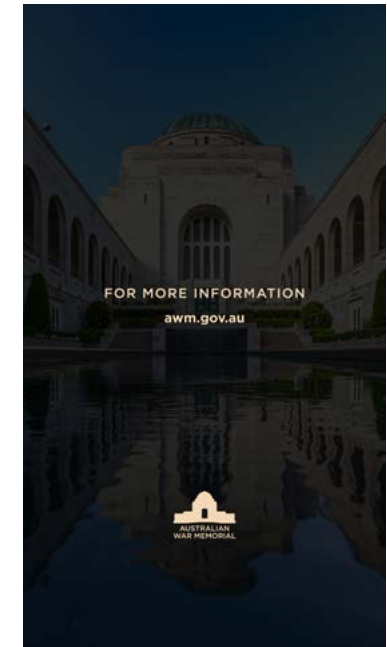
Gotham Medium  
Case: Uppercase  
Justified: Centre  
Minimum Size: 30pt

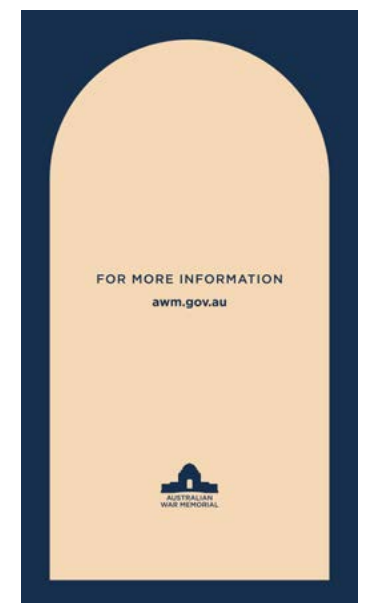
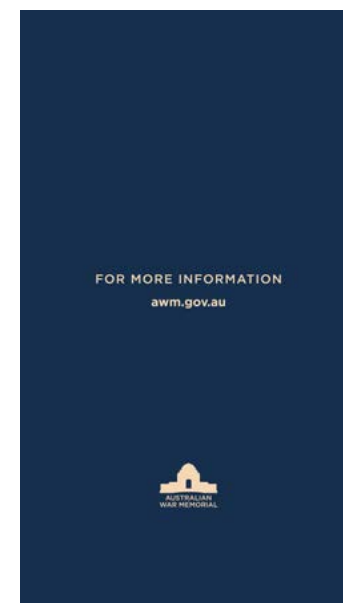
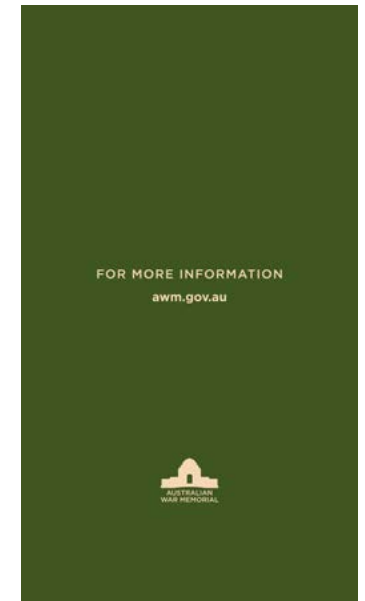
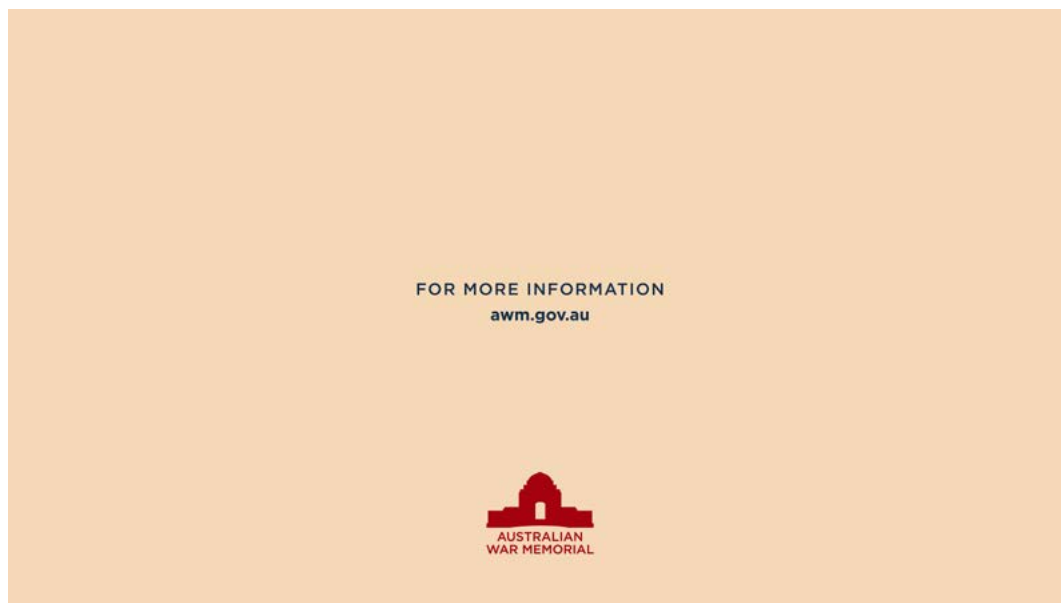
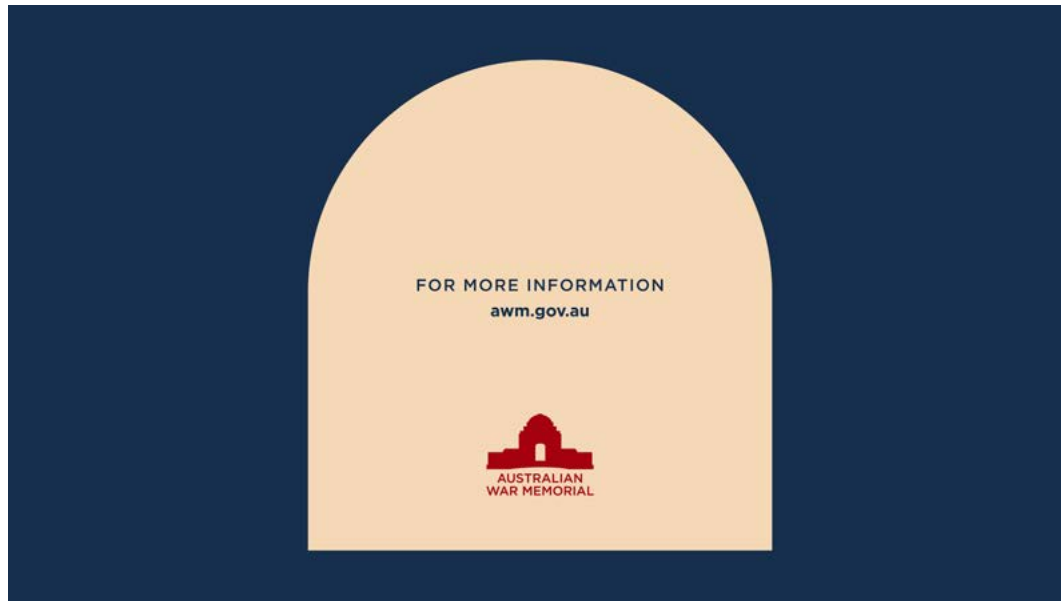
#### URL

Gotham Bold  
Case: Lowercase  
Justified: Centre  
Minimum Size: 30pt

FOR MORE INFORMATION

[awm.gov.au](http://awm.gov.au)





## Australian War Memorial Logo placement

### Portrait

In portrait orientation videos, the Australian War Memorial logo will only appear in introduction screens and end tags.

### Landscape

For Landscape videos, the Australian War Memorial logo should appear in the corner, right side of the screen and remain there throughout.

### Logo Position

The Australian War Memorial logo should always be placed within the text "safe zone" - refer to page 45.

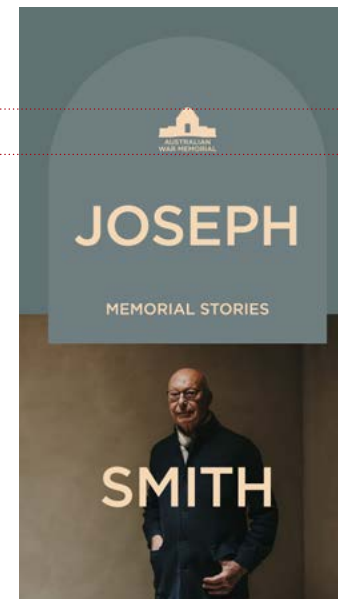
### Landscape



### Logo

Minimum size: 100pt

### Portrait



### Logo

Minimum size: 100pt high  
Alignment: Centre

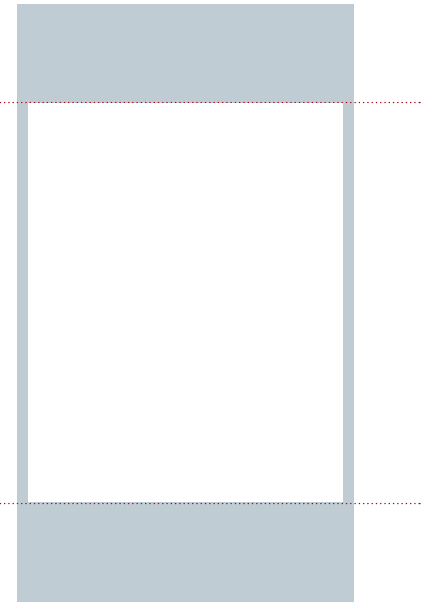
## Title Safe Zones

All text and important action should be kept within the title safe zone to ensure the information is not cropped by the viewers display.

### Portrait

#### Safe Zone

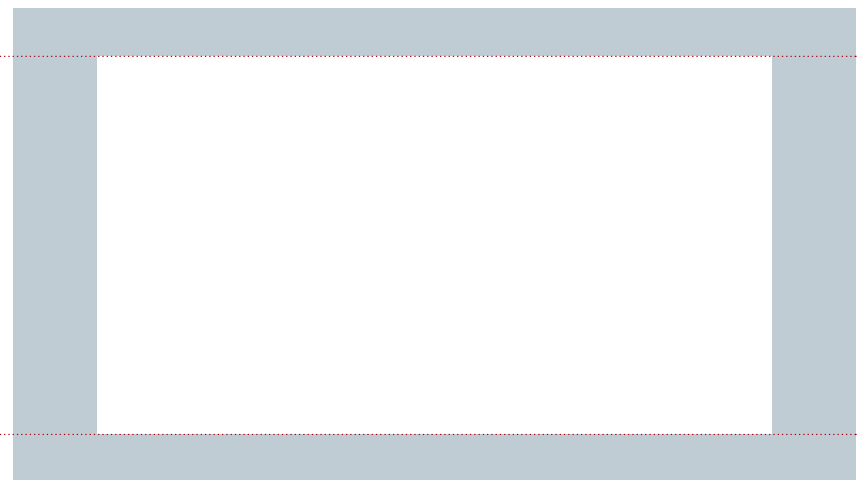
1010px wide  
1280px high



### Landscape

#### Safe Zone

1536px wide  
860px high





## Output Specifications

### YouTube:

- Resolution:
  - Minimum: 720p (1280 x 720)
  - Recommended: 1080p (1920 x 1080)
  - 4K (3840 x 2160) for higher quality
- Aspect Ratio:
  - Standard: 16:9
  - For vertical videos: 9:16
- File Size and Format:
  - Max size: 128GB
- Formats: MP4 (preferred), MOV, AVI, WMV
- Duration:
  - Up to 12 hours per video
  - Optimal length varies by content, but engaging videos are often between 8-15 minutes
- Audio:
  - Stereo AAC at 128kbps+
  - Include captions for accessibility

### YouTube Shorts:

- Resolution:
  - Minimum: 720p (1280 x 720)
  - Recommended: 1080p (1920 x 1080)
- Aspect Ratio:
  - Vertical: 9:16
- File Size and Format:
  - Max size: 2GB
- Formats: MP4
- Duration:
  - Up to 60 seconds
- Audio:
  - Stereo AAC at 128kbps+
  - Use captions for accessibility

### Instagram:

- Resolution:
  - Minimum: 720p (1280 x 720)
- Aspect Ratio:
  - Landscape: 16:9
  - Portrait: 9:16
  - Square: 1:1
- File Size and Format:
  - Max size: 4GB
- Formats: MP4
- Duration:
  - Feed Videos: Up to 60 seconds
  - Stories and Reels: Up to 90 seconds
  - IGTV: 1 to 60 minutes (web), up to 15 minutes (mobile)
- Audio:
  - Stereo AAC at 128kbps+
  - Use captions for accessibility

### Facebook:

- Resolution:
  - Minimum: 720p (1280 x 720)
- Aspect Ratio:
  - Landscape: 16:9
  - Portrait: 9:16
  - Square: 1:1
- File Size and Format:
  - Max size: 4GB
- Formats: MP4 or MOV
- Duration:
  - 1 second to 240 minutes
  - Optimal: 1-2 minutes for feed videos
- Audio:
  - Stereo AAC at 128kbps+
  - Use captions for accessibility

## Thumbnails

### Output Specifications

#### Social Media:

- Use a strong, visually appealing still image from the video as the thumbnail.

#### YouTube:

- Thumbnails should be click-worthy, featuring engaging images and relevant text.



## Videography Style 'Dont's'

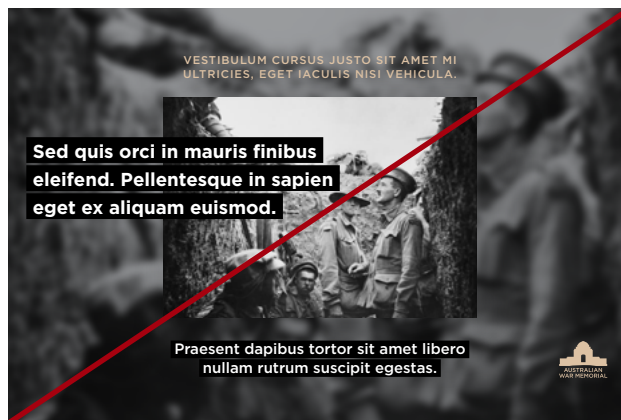
In order to deliver a consistent video style, follow these general guidelines.



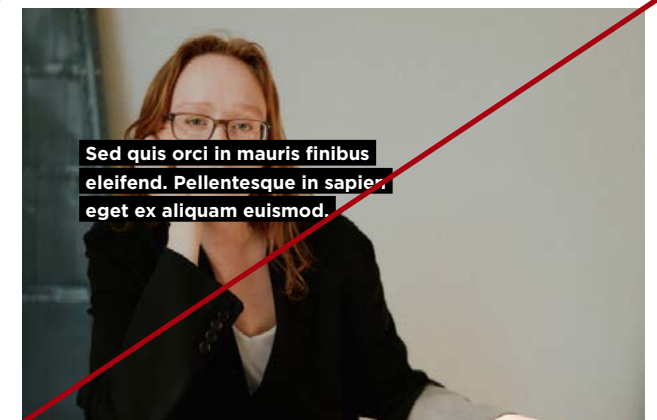
Only use the brand font, Gotham



Avoid stacking captions more than two lines



Never place too many graphics on the same scene



Be mindful of placing graphics over key imagery

# Treatments for Artworks and Photography

**Social Media and Marketing Applications**

## Cropping

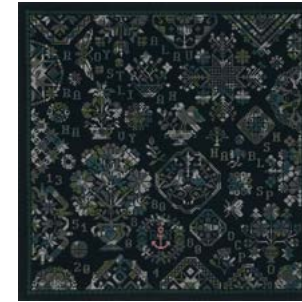
In accordance with the Copyright Act (1968), the Memorial is committed to protecting the integrity of created works. Any third party wishing to crop or artistically adapt photographic or artistic materials from the National Collection must obtain approval from the Memorial before using the adapted work. This requirement also applies to internal Australian War Memorial assets, including those used for the Memorial's social channels and website.

For social media posts, artworks cannot be cropped if the post highlights the artwork itself. If cropping is required, approval must be obtained from the Memorial before posting the altered work.

If the post is not specifically related to the artwork or is being used for PR purposes, cropping is allowed. Artworks can also be cropped or zoomed into if the whole artwork is shown in the same product.



✓ Artworks can be cropped in PR applications



Original artwork



Cropped artwork

Cropping of artwork in any other application will require approval from the Memorial



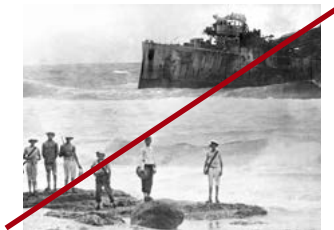
Original photograph



✓ Photographs can be cropped to remove empty space



Original photograph



Cropped photograph

Significant cropping that alters the photograph will require approval from the Memorial

## Adaptation

### Integrity

In the case of integrity, a creator has the right:

- Not to have their work treated in a derogatory way.

This right allows the creator to ensure that their work is not portrayed in a derogatory way that could appear to harm its integrity. Derogatory treatment includes anything that materially alters or distorts the work, specifically in a manner that could cause harm to the creator's honour or reputation.

## Captions and Accessibility

Where possible, the Memorial will add auto-generated captions to video content and imagery will be supported by descriptive captions.

## Text Overlay and Logos

It is the Memorial's preference that text and logos are not placed over social media images or photography.

Where text or logos are being overlaid on imagery, text needs to be kept to a minimum, and logo, font and typography should follow the requirements from these guidelines.

## Filters

Generally, filter use should be minimal, with a preference for colour-graded imagery. Filters should retain the natural hue and tone of the image. Filters containing, strong colours, graphics or animation should be avoided.

# Attributions

The Memorial will attribute the creator of a work for all possible uses, ensure that the creator is not falsely attributed and protect the integrity of the work.

Memorial uses include but are not limited to:

- Exhibitions and displays, including labels, graphic treatments and audio visual;
- Printed collateral including publications, books, marketing collateral and commercial product development;
- Web, social media, marketing and product development; and
- External commercial reproductions

In the case of attribution, the creator of a work has the right to:

- be attributed, or credited, as the creator of that work, and;
- not have their work falsely attributed.

## Attribution for Film and Photography:

### Single creator

“first name last name, accession number”  
e.g. Shaun Gladwell, P09777.002

### Multiple creators

“first name last name; first name last name,  
accession number” e.g. Lyndell Brown; Charles  
Green, ART9330

### Where room allows for a detailed caption, it should be applied as follows:

*Abandoned enemy equipment being gathered  
by men of Delta Company, 6th Battalion,  
The Royal Australian Regiment (GRAR),  
after the battle of Long Tan. 16 August 1966.  
Photographer: Unknown, FOR/66/0672/VN*

## Attribution for Artworks:

Artwork is to be credited in the following  
order, unless directed by a member of the  
Curatorial team.

Artist, Artwork name (italicise), Date made,  
Physical description, measurements, Accession  
number. Example artwork credit:

Nora Heysen, AAMWS (Private Gwynneth  
Patterson), 1944, oil on canvas, 56.2 cm x 41 cm,  
ART22822

Where a section, portion or edit of an image is  
used, this should be indicated as follows:

Shaun Gladwell, P09777.002 [detail]

For attributions in digital applications, the  
accession number should be hyperlinked to  
the relevant collection item.

### Minimum credit for artwork:

title / artist / accession number

## Attribution Placement

In social media, attributions will be in the  
post caption copy. In digital and traditional  
media, placement will be either on the asset,  
appropriately overlaid on the image, or  
used in a supporting caption.



# Content/Trigger Warnings

Audiences increasingly expect content providers to treat distressing, high-impact content with care, and provide appropriate warnings.

The Australian Communication and Media Authority (ACMA), defines distressing high-impact content as:

*Content that carries a high likelihood of causing serious distress among a substantial portion of the audience. This could include graphic depictions of physical or sexual violence, footage of death, dead bodies or severely injured people, or reporting on sensitive issues like suicide, drug use, sexual conduct or traumatic events.*

ACMA recommends best-practice approaches to mitigate potential harm caused by potentially distressing material. These include:

- Using adequate, meaningful warnings prior to the display of content; and
- Referral to public resources<sup>1</sup>.

<sup>1</sup> What audiences want - Audience expectations for content safeguards, Australian Communication and Media Authority, 2022

## Australian War Memorial Use of Content Warnings

Warnings may be required where there is particular concern about publicly available content being publicised or displayed by the Memorial.

### **The following content warning could be adapted for use as appropriate:**

This exhibition/webpage/artwork... contains war related material, including references to suicide, confronting language and images which some people may find challenging and disturbing. The views and statements provided by the artists are theirs alone. Viewer discretion is recommended.

### **Please include the standard cultural warning that Australian War Memorial uses:**

This website contains names, images and voices of deceased Aboriginal and Torres Strait Islander peoples. This website contains war-related material, including images which some people may find confronting and disturbing.

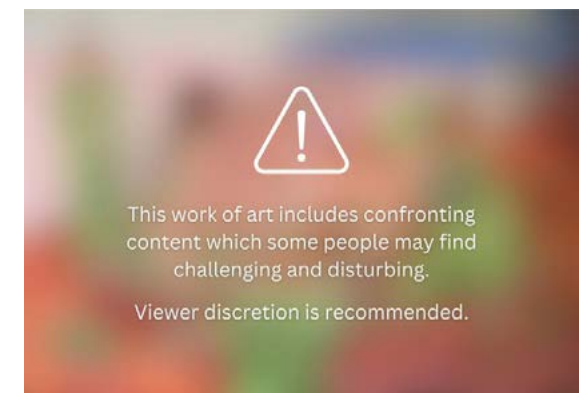
## Website and Social Media

On the website, warning text will be placed at the top of the content page, ensuring viewer discretion.

In social media, warnings are placed in the caption or description of the post. This is especially effective on platforms like Instagram, Twitter, or Facebook, where the caption is prominently displayed.

On platforms like Instagram, you can pin a comment that includes the cultural warning to ensure it's visible at the top of the comment section.

It is recommended to display a trigger warning screen/image before the offending content.



**For more information about our brand,  
feel free to contact the Marketing team.**

Communication and Marketing Team  
[marketing@awm.gov.au](mailto:marketing@awm.gov.au)  
02 6248 4414

