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Front and back cover.
 The ANZAC Commemorative Medallion, also known as the Gallipoli Medallion, was instituted in 1967 for issue to Australian and New Zealand members of the armed forces (including the Army Nursing Services) and the Merchant Navy who participated in the Gallipoli campaign in 1915, or their families. It depicts Private John Simpson Kirkpatrick and his donkey carrying a wounded soldier, an iconic image of the ANZAC experience at Gallipoli. This is positioned above a wreath of Australian gum leaves. The reverse of the medallion has a map of Australia and New Zealand with the Southern Cross, positioned above a wreath of New Zealand fern leaves.

Introduction

Historical Background

The Gallipoli campaign has been called Australia and New Zealand's baptism of fire and declared as one of the most terrible chapters in our collective history. Yet even after 111 years, communities still find meaning in the failed operation, and the Anzacs are still revered for their courage, initiative, and fortitude.

The Sphinx from the Sketches made at Anzac by Sapper H. Moore-Jones, N.Z.E. 1915. Collection of Te Whare Taonga o Waikato Museum & Gallery.



Initially an Anglo-French naval campaign, its aim was to secure oil access, facilitate Russian shipping, and deal a blow to Germany by forcing its ally, the Ottoman Empire, to withdraw from the First World War. The strategy for a land-based attack was developed after the naval attempts to breach Turkish defences in the Dardanelles proved unsuccessful.

A multinational force made an amphibious landing on the Gallipoli peninsula prior to daybreak on 25 April 1915. British troops landed at Cape Helles. The Australian and New Zealand Army Corps (ANZAC) made its landing on a beach at Ari Burnu, later named Anzac Cove, just north of the Gaba Tepe (Kabatepe) headland. After a feint landing at Kumkale on the Asian side of the Dardanelles, French soldiers were moved to the Helles sector on Gallipoli.

Formidable terrain and fierce Turkish resistance dashed hopes of a speedy victory. At Gaba Tepe the Anzacs dug in, clinging to steep ridges and narrow strips of beach after failing to attain their first-day objectives.

The invaders were exposed and vulnerable because the Turkish army possessed the higher ground. It was challenging to land supplies and evacuate the sick and wounded due to ongoing shelling and sniper fire. A restricted diet, unhygienic conditions, and a lack of water caused widespread sickness among the Anzacs. As the campaign continued into the summer, more men were evacuated from illness than from wounds inflicted in battle.

Trench warfare lasted until August, when the Anzacs tried to break out of the beachhead and drive the Turks from the higher ground. Thousands of reinforcements were landed on the peninsula to assist with the August Offensive.

Landing troops at Gaba Tepe,
Gallipoli (Anzac Cove),
25 April 1915.
Archives New Zealand
PC4 1587/1915



Troops of the Australian 6th Brigade in Rest Gully the morning after their arrival shortly before they began to prepare for the Battle of Lone Pine. (Australian War Memorial P00591.004)

An assault at Lone Pine brought Australian soldiers into the fight first. This was one of several diversionary attacks meant to draw attention away from New Zealand, Australian and British troops that were moving into the Sari Bair range to the north. The Turks fiercely defended their complex network of trenches. Using mostly fixed bayonets and bombs, the fighting went on for days. The Battle of Lone Pine was remarkable for its ferocity and its courage. Seven Australians were awarded the Victoria Cross for their actions during this battle, the highest British award for acts of bravery in wartime.

Though at a great cost, of more than 2,000 men killed and wounded, the Australians eventually took the Lone Pine trenches. Turkish casualties were estimated at more than 6,000 men, with over 1,500 of them reported as killed. Lone Pine would remain in Australian hands for the rest of the campaign, albeit under Turkish observation and fire.



While the Lone Pine battle continued, men from the 3rd Australian Light Horse Brigade prepared to charge a position known as the Nek. An artillery barrage was to be followed by waves of dismounted light horsemen attacking the Turkish trenches. Seven minutes before the assault was scheduled to begin, at 4:30 am on 7 August, the naval guns mysteriously ceased to fire. This gave the Turks vital time to man their positions and retrain their guns on the small strip of no-man's-land that divided their trenches from the Australians.

The first two waves of Light Horsemen were slaughtered; attempts to halt the attack before the third wave left the forward trench were unsuccessful, and they met the same fate. With even more disastrous results, a fourth wave of troops left after 30 minutes of argument and confusion over a signal that some in the line had seen.

The 8th and 10th Light Horse Regiments were shattered in less than an hour. More than 370 of the 600 men involved were killed or wounded. 'On no other occasion during the war did Australians have to face fire approaching in volume that which was concentrated on the The Nek,' wrote official historian Charles Bean.

Australian soldiers launched more attacks at Quinn's Post and Pope's Hill. After the initial group of attackers at Quinn's Post were routed, the attack was called off. Following two hours of intense fighting and horrific losses, the troops at Pope's Hill withdrew.

A British force landed farther north at Suvla Bay, creating a new beachhead and extending the Allied line. However, they also suffered heavy casualties and were unable to capitalise on their advantage. On 8 August, New Zealand troops briefly took control of the summit of Chunuk Bair, one of the offensive's main goals. Within 48 hours, however, relieving British troops were forced off the summit by Turkish counterattacks. Corporal Cyril Bassett was awarded a Victoria Cross for most conspicuous bravery and devotion to duty on the Chunuk Bair ridge.

Following the failure of the August Offensive, the campaign came to a standstill once more. Senior British commanders ultimately chose to evacuate. The retreat from Suvla Bay and Anzac Cove in December 1915, and Helles in January 1916, was meticulously organised and carried out. There were very few casualties. The Gallipoli campaign marked a defeat for the Allies. However, its battles contributed to the original Anzacs' legendary military reputation, which we still honour today. The eight-month-long campaign also led to the development of the enduring friendship between Türkiye, Australia, and New Zealand, which is based on mutual understanding and respect for shared experiences.

Gallipoli Campaign Timeline

Divisional Headquarters Staff wade ashore at Anzac Cove on April 25, 1915. (Australian War Memorial G00903)



1914

- 4 August**
Britain declares war on Germany following the German invasion of Belgium.
- 5 August**
Australia and other dominions join Britain in declaring war.
- 27 September**
The Ottoman Empire (Türkiye) closes the Dardanelles, denying Russia access to the Mediterranean via the Black Sea.
- 31 October**
Türkiye enters the war on the German side.
- 1 November**
Britain and France declare war on the Ottoman Empire.
- 3 November**
Allied warships bombard Turkish coastal defences at the entrance to the Dardanelles.

1915

- 3–13 January**
Allies plan a naval expedition to force the Dardanelles and capture Constantinople.
- 19 February**
Allied fleet begins operations by bombarding Turkish forts at the Dardanelles' entrance.
- 18 March**
Allied fleet withdraws after failing to force the Dardanelles and incurring heavy losses.
- 25 April**
Allied landings at Cape Helles, Kumkale and Ari Burnu (later named Anzac Cove).
- 25 April–May**
Heavy fighting continued at Anzac Cove and Cape Helles.
- 24 May**
Truce between Turks and Allies to bury the dead at Anzac Cove.
- 6 August**
Allied August Offensive begins. Diversionary attacks at Lone Pine and Cape Helles.
- 7 August**
Australian attack at the Nek. British forces land at Suvla Bay.
- 8 August**
New Zealand forces capture Chunuk Bair.
- 10 August**
Turkish forces led by Mustafa Kemal recapture Chunuk Bair.
- 29 August**
August Offensive ends in stalemate.
- 18–20 December**
Allied troops successfully evacuated from Anzac Cove and Suvla Bay.

1916

- 8–9 January**
British troops evacuate Cape Helles and Gallipoli campaign ends.



Sapper H. Moore-Jones

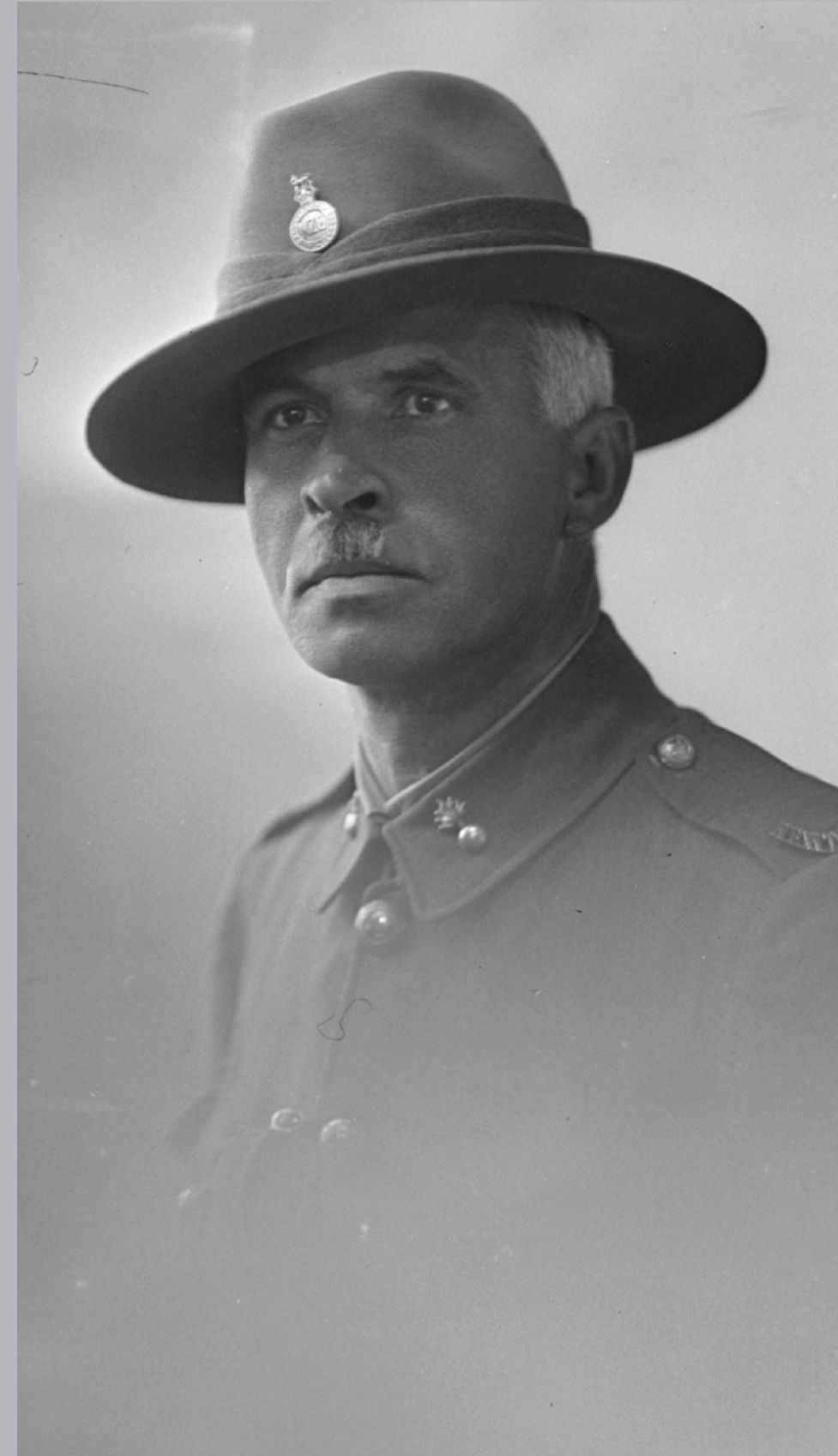
New Zealand Engineers



Private Simpson & his donkey at Anzac
by Horace Millichamp Moore-Jones.
Alexander Turnbull Library, Wellington.
C-057-002.

Horace Millichamp Moore-Jones (1868-1922) was a New Zealand First World War soldier and artist, most well-known for his watercolour painting “The Man with the Donkey”. It was painted in Dunedin in 1917, a long way from the battlefields of Gallipoli. However, much of his work was painted while he was serving on Gallipoli.

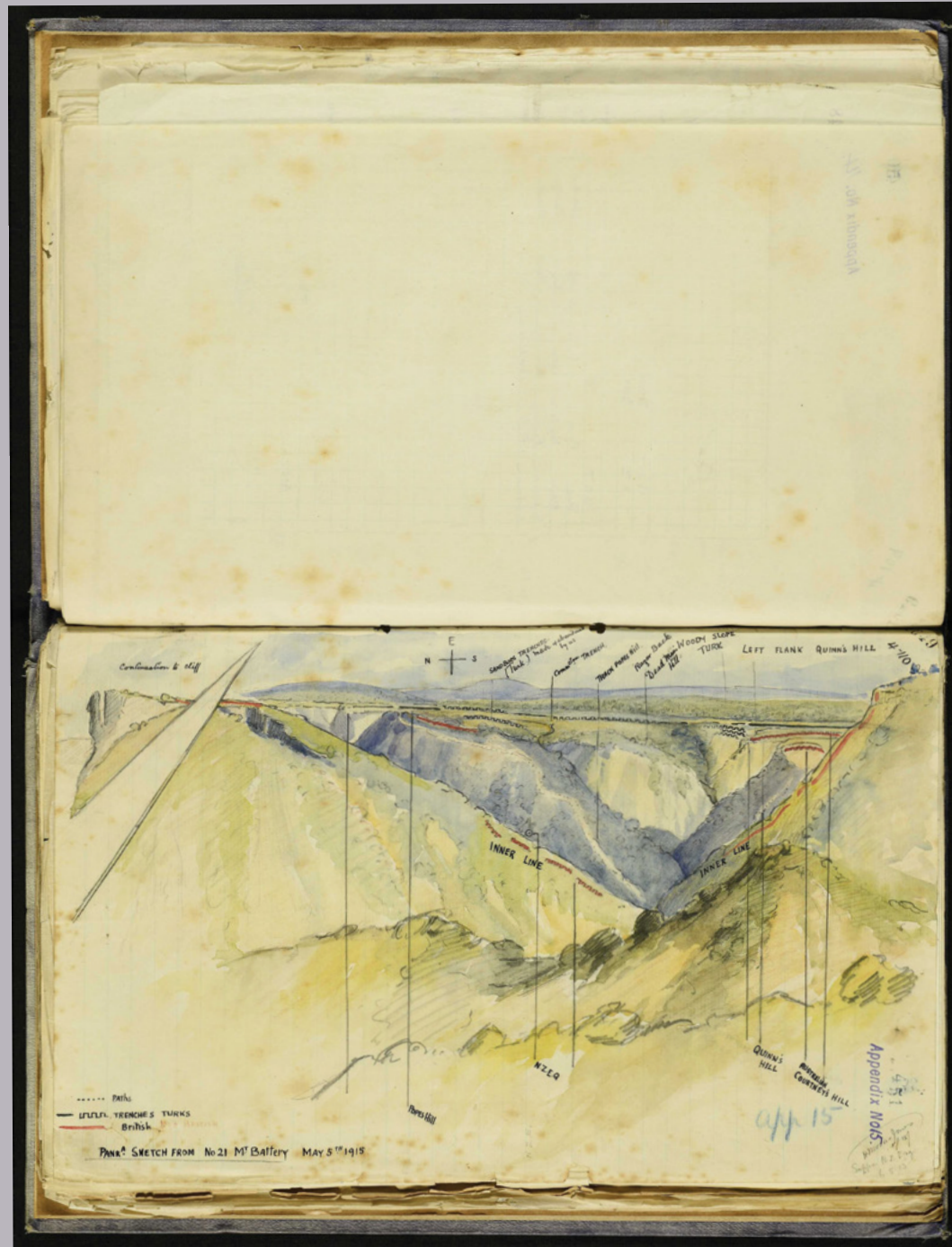
Following several decades painting and teaching art in both New Zealand and Australia, Moore-Jones enlisted in 1914 while in his mid-40s, lying about his age and shaving off his moustache to make himself appear younger than he was. He participated in the landing at Anzac Cove while serving with the 1st Field Company of Engineers, before being attached to Lieutenant General Sir William Birdwood’s ANZAC Printing Section as a field artist.



Above: Self portrait sketch
on a souvenir postcard
which Moore-Jones gave
to a visitor to his exhibition
in New Plymouth.
Alexander Turnbull Library,
Wellington, A-470-005.

Left: Portrait of Sapper Moore-
Jones by photographer
H J Schmidt, 1917. Auckland
Libraries Heritage Collections,
31-J3805.

A battlefield watercolour
by Sapper Moore-Jones,
5 May 1915. New Zealand
Division War Diary.
Archives New Zealand.
R23487408



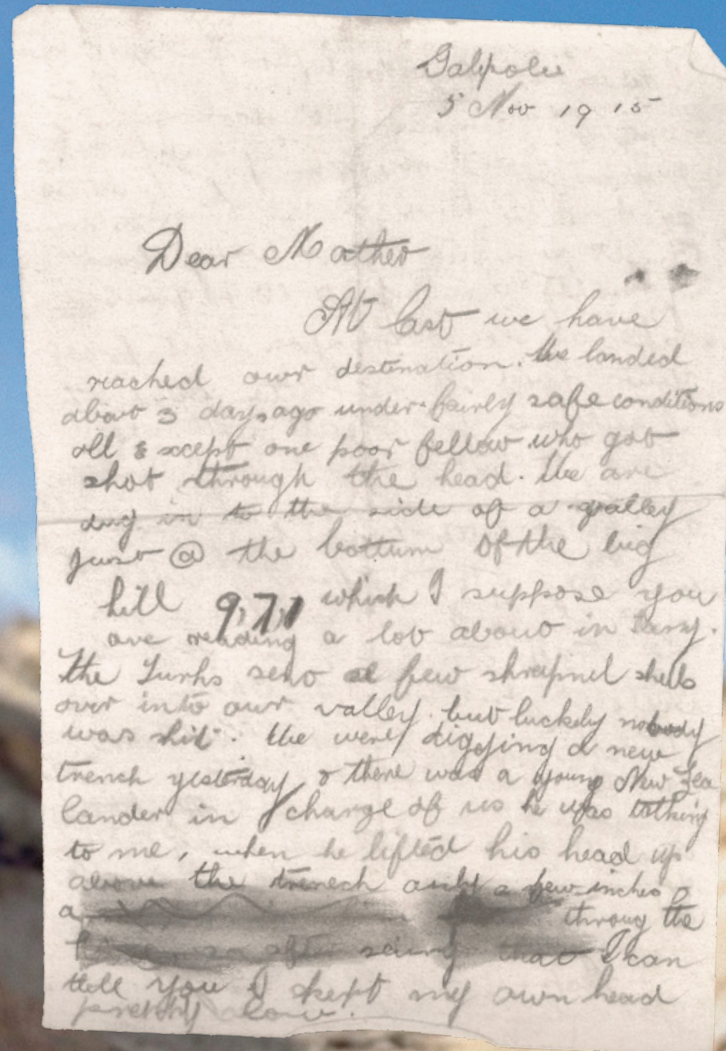
On the battlefields of Gallipoli Sapper Moore-Jones produced a series of pencil sketches and watercolours which depicted the landscape as it was in that moment. While these works are visually striking, they were also strategically important, detailing the battlefield and marking both Allied and Turkish positions. Produced under the harsh conditions of combat, his work proved invaluable for planning operations and defences. In May 1915, he received a shrapnel wound to his hand which inhibited his ability to sketch, though after a brief recovery he returned to the field. Moore-Jones ultimately spent six months at Gallipoli before being invalided back to New Zealand due to illness.

Upon his return to New Zealand, Moore-Jones began to teach art, as well as exhibiting his collection and speaking about his experiences in the Gallipoli campaign. On 3 April 1922, he suffered extensive burns after re-entering a burning hotel building in Hamilton to rescue those still trapped inside. He passed away in Waikato Hospital from his injuries later that day.



Looking up Head Quarter Gully,
Anzac Cove from the pier by
Sapper Horace Millichamp
Moore-Jones. 1915. Australian War
Memorial, RCDIG0000128.

Voices of Gallipoli



Alec Campbell arrived on Gallipoli with the 15th Battalion, AIF, aged 16. He wrote the letter to his mother, Marian.

Alec returned to Gallipoli in 1990 to commemorate the 75th Anniversary of the Gallipoli campaign. He was the last surviving Australian veteran of Gallipoli. He died in 2002.

Above: Alec Campbell, aged 16, before heading to Gallipoli. From *Gallipoli: Our Last Man Standing: The Extraordinary Life of Alec Campbell* by Jonathan King published by John Wiley and Sons Australia 2003

Left: A letter written by Alec Campbell to his mother from Gallipoli. From *Gallipoli: Our Last Man Standing: The Extraordinary Life of Alec Campbell* by Jonathan King published by John Wiley and Sons Australia 2003

**Gallipoli
15 Nov 1915**

Dear Mother

At last we have reached our destination. We landed about 3 days ago under fairly safe conditions all except one poor fellow who got shot through the head. We are dug into the side of a gully at the bottom of the big hill 971 [Chunuk Bair] which I suppose you are reading a lot about in [the paper]. The Turks sent a few shrapnel shells out over our valley but luckily nobody was hit. We were digging a new trench yesterday & there was a young New Zealander in charge of us. He was talking to me, when he lifted his head up above the trench only a few inches [redacted] through the [redacted] after seeing that I can tell you I kept my own head pretty low.

I have not had a letter for quite a long time now old darling, but I know you are writing every week so I will have a bunch of letters to get somewhere. Don't worry about my safety darling as it is quite safe as long as you don't pop your head up over the trench top. I suppose you are all getting on alright but I wish they could arrange a better mail system. We are treated pretty well out here considering the crowds of troops there are here to feed. Tell Angus that I met Frank Walsh's big brother Mat here the one in the red cross, the other one is in England on a holiday. And tell Dad that a lot of fellows say Billy Hinman is in England too, but others say he is dead so you don't know which is right.

Heaps of love old Darling

Your loving son Alec



Trooper Victor James Christophers, Otago Mounted Rifles (Back row, first on the left) was killed at Gallipoli on 31 May 1915 aged 29. He is buried at No. 2 Outpost Cemetery.

He was the first of four brothers to be killed while serving in the First World War.

Christophers family portrait, c. 1904. Victor, Julian, Herbert (back row, left to right) and Reginald (seated at right) all died during the First World War. They are pictured with their parents Anthony and Juliette, and youngest brother Quintin. Image supplied by the Christophers family.

**Letter from Victor, home
23 May 1915**

It is a lovely summer's morning, 8.30 a.m.

I would still be in bed if I were at home... We are just beside the sea and are camped in a picturesque spot, reminding me of Stewart Island. I cannot keep comparing the beauty of our surroundings, the lovely sunsets, the calmness of the sea, with the death-struggle we are engaged in.

If mother were here she might say with a good deal of justification, 'where every prospect pleases and only man is vile.'

Letter from Faith Royds to Victor's mother following his death, in which she shares words from Ernest Stocker, Otago Mounted Rifles, describing Victor's resting place. Faith Royds went on to marry Ernest shortly after his return to NZ in late 1916.

I had letters from Ernest today. This is what he said about Victor: 'Poor dear old Vic, how we all miss him, I can't say what a loss he is to me, he was the only fellow in the section I could speak to freely. Now his body lies at the foot of our little hill... Vic and I never did agree upon souls, but if there is a place for them I guess he's near the top of the class with a place in the sun.

The waves break along the bay a little way from his feet. The sun climbs over a clear sky above the tree that shades him and sets in front of his biscuit box cross every golden evening and birds fly over and flowers bloom and old Vic takes no notice.

But also the rifles crack and the big guns roar and the bombs thud and he takes as little heed of that.'



Trooper Victor James Christophers, c. 1914. Fletcher Trust Archives, P4083/3.

A group of Turkish soldiers in a deep trench (probably a reserve trench). Australian War Memorial, H13569.

The excerpt below comes from a letter which was recovered from a fallen Turkish soldier on the Gallipoli battlefield. It was written to Hussein Aga by his wife Fatima.

This letter, along with one written to Hussein by his father Faik Aga, were transcribed and published in the Peninsula Press, a regular news sheet which was produced throughout the Gallipoli campaign and distributed to soldiers on the peninsula.

Sen gittiğinden beri hiç huzurum kalmadı. Annen sen gittiğinden beri ağlamaktan vazgeçmedi. Hepimiz kötü bir yoldayız. Eşiniz kendi kendine, "Kocam buradayken bazı imkanlarımız vardı" diyor, ayrıldığınızdan beri hiçbir şey almadık. Lütfen hızlı bir şekilde yazın ve gönderebildiğiniz kadar para gönderin. Bütün arkadaşların ellerini ve ayaklarını öpüyor.

Tanrı sizi korusun ve bizi bu savaşın felaketlerinden ko'. Gelibolu'daki Türk askeri Hüseyin Ağa'nın eşi Fatıma'dan gelen mektubun bir bölümü.

Since your departure I have had no peace. Your mother has not ceased to weep since you left. We are all in a bad way. Your wife says to herself, "While my husband was here we had some means"; since your departure we have received nothing at all.

Please write quickly and send what money you can. All your friends kiss your hands and your feet. May God keep you and save us from the disasters of this war.



Pre-Service Program

Spirit of Place

Gallipoli

This 2005 documentary, written and directed by Turkish filmmaker Tolga Örnek, examines the Gallipoli campaign through the experiences of British, New Zealand, Turkish and Australian soldiers. Narrated by Jeremy Irons and Sam Neill, this wide-ranging film draws on extensive archival research and interviews with international historians to tell the story of the campaign from a transnational perspective.

Gallipoli Experience

A message about the Gallipoli peninsula and the safety and well-being of visitors to the Anzac Commemorative Site. This will include information for visitors attending services at Lone Pine or Chunuk Bair.

When the War is Over

The documentary explores the impact of war on art and culture, particularly focusing on the Gallipoli campaign. It follows Australian actress Rachel Griffiths as she delves into the power of art to understand and heal from war. Rachel follows in the footsteps of director Peter Weir to understand how his 1981 blockbuster "Gallipoli" film unintentionally brought an ailing Anzac legend roaring back to life.

Readings on the Landing

Delivered by speakers representing the New Zealand and Australian Defence Forces.

Anzac. Lemnos. 1915

Many Australians know of Gallipoli. Few know of Lemnos and about this Greek island's critical role in the Dardanelles campaign. For the first time, with rare photo archives and compelling personal accounts, this unique documentary uncovers fascinating new themes at a little-known setting during Australia's first war in its modern history.

Musical Performance

A live musical performance by the Royal Australian Air Force and New Zealand Defence Force Bands

Dawn Services from Home

A compilation of footage from the Dawn Services conducted this morning at several cities in Australia and New Zealand

Dawn Service Announcement

A message to visitors about the protocols during the Dawn Service

Spirit of Place

The imposing landscape of the Gallipoli peninsula is a reminder of the astonishing courage of those from all nations who fought here – it will forever be a place of mourning and reflection which recognises the past and embraces the present. The Turkish people always make us feel welcome here – we now stand together as friends

Spirit of Place Film

A short film to evoke connection with Gallipoli

Readings on the Fighting

Delivered by speakers representing the Australian and New Zealand Defence Forces

Musical Performance

A live musical performance by the New Zealand Defence Force and Royal Australian Air Force Bands

Roll of Honour

In this presentation, portraits of some of the Anzacs who died at Gallipoli are shown on screens, as members of the Australian and New Zealand Defence Forces read their names

Silence



A line of seven New Zealand soldiers standing beneath a red cross flag, Gallipoli, Turkey. Their names are listed as; Hickey, Jackson, Barbour, Brown, Wilson, Eagle, and Austin. Alexander Turnbull Library, Wellington. PA1-o-573-29-4.

Anzac Day Gallipoli

Dawn Service

Anzac Day Gallipoli Dawn Service

Arrival of the Official Party

Spirit of Place

Commences at 5:00 am

Dawn Service

Commences at 5:30 am

Karanga

The Māori Call to Gathering is delivered by women of the New Zealand Defence Force

Playing of the Didgeridoo

The didgeridoo is played by a member of the Australian Defence Force

Welcome and Introduction

Master of Ceremonies
Mitchell Alexander

Catafalque Party is Mounted

Members of Australia's Federation Guard and the New Zealand Defence Force

National Anthems

İSTİKLAL MARŞI

Korkma! Sönmez bu şafaklarda
yüzen al sancak.

Sönmeden yurdumun üstünde
tüten en son ocak.

O benim milletimin yıldızıdır,
parlayacak;

O benimdir, o benim
milletimindir ancak.

Çatma, kurban olayım,
çehreni ey nazlı hilal!

Kahraman ırkıma bir gül;
ne bu şiddet, bu celal?

Sana olmaz dökülen
kanlarımız sonra helal...

Hakkıdır, Hakk'a tapan
milletimin istiklal.

ADVANCE AUSTRALIA FAIR

Australians all let us rejoice,
For we are one and free;
We've golden soil and
wealth for toil,
Our home is girt by sea;
Our land abounds in nature's gifts
Of beauty rich and rare;
In history's page, let every stage
Advance Australia Fair.
In joyful strains then let us sing,
Advance Australia Fair.

GOD DEFEND NEW ZEALAND

E Ihowā Atua,
O ngā iwi mātou rā
Āta whakarangona;
Me aroha noa
Kia hua ko te pai;
Kia tau tō atawhai;
Manaakitia mai
Aotearoa

God of Nations at Thy feet,
In the bonds of love we meet,
Hear our voices, we entreat,
God defend our free land.
Guard Pacific's triple star
From the shafts of strife and war,
Make her praises heard afar,
God defend New Zealand.

Commemorative Address

Delivered by Australia's official
representative

Quotation by Mustafa Kemal Atatürk 1934

First president of the Republic
of Türkiye. Spoken by a Turkish
Army Officer

Musical Performance

A live musical performance by
Royal Australian Air Force and
New Zealand Defence Force bands

'Dido's Lament'

Leading Aircraftman
Barbara Graham with the
Royal Australian Air Force
and New Zealand Defence
Force Bands

Commemorative Address

Delivered by New Zealand's
official representative

Prayer of Commemoration

Delivered by New Zealand Defence
Force Chaplain Rich Lander

Official Wreath Laying

Official representatives to
lay wreaths

The Ode of Remembrance in Te Reo Māori

E kore rātou e kaumātuatia Pēnei
i a tātou kua mahue nei E kore hoki
rātou e ngoikore Ahakoa pēhea i
ngā āhuatanga o te wā I te hekenga
atu o te rā Tae noa ki te aranga mai
i te ata Ka maumahara tonu tātou
ki a rātou

All:

Ka maumahara tonu
tātou ki a rātou.

English

They shall grow not old, as we
that are left grow old: Age shall
not weary them, nor the years
condemn. At the going down of
the sun and in the morning,
We will remember them.

Response:

We will remember them.

All:

Lest we forget.

Last Post

One Minute of Silence

Reveille

The Final Blessing

Delivered by Australian Defence
Force Chaplain

Catafalque Party Dismounts

Pökarekare Ana

Performed by Leading Aircraftman
Barbara Graham with the
Royal Australian Air Force
and New Zealand Defence
Force Bands

Conclusion of Service

All members of the public are
invited to the Australian National
Service held at Lone Pine at
10:00 am or the New Zealand
National Service held at Chunuk
Bair at 11:30 am. Due to the
distance between each site, you
will only have time to attend one
of these services.

The Australian National Service Lone Pine

Music for the Commemorative Service Provided by the Royal Australian Air Force Band

Squadron Leader John Buckley
Music Director

Lone Pine Service

Commences at 10:00 am

Arrival of the Official Party

Accompanied by a
Live Musical Performance

Playing of the Didgeridoo

Didgeridoo is played by
Able Seaman Kieryn Nieves

Welcome and Introduction Master of Ceremonies

Mr Kahlil Fegan DSC AM
Australia's Repatriation
Commissioner

Catafalque Party is Mounted

Members of Australia's
Federation Guard

National Anthems

İSTİKLAL MARŞI

Performed by Ezgi Ertek Babac

ADVANCE AUSTRALIA FAIR

Performed by Corporal
Samantha Morley

Ambassador's Welcome

Her Excellency Ms Sally-Anne
Vincent PSM Ambassador
to the Republic of Türkiye

Commemorative Address

Representative of the Australian
Defence Force

Musical Performance

Meet Me In The Middle Of The Air
performed by Corporal Samantha
Morley and Ezgi Ertek Babac

Turkish Historical Reflection

Delivered by Turkish Historian
Kenan Çelik MA OAM

Australian Historical Reflection

Delivered by Australian Historian
Dr John Moremon

Reading

Australian Army Veteran

Prayer of Remembrance

Principal Chaplain Jason Wright
Director General Chaplaincy
Royal Australian Navy

Official Wreath Laying

Ode of Remembrance

They shall grow not old,
as we that are left grow old:

Age shall not weary them,
nor the years condemn.

At the going down of the sun
and in the morning,

We will remember them.

Response: We will remember them.

All: Lest we forget.

The Last Post

One Minute of Silence

Rouse

The Final Blessing

Closing Prayer and Commitment

Catafalque Party Dismounts

Public Wreath Laying

Members of the public are
invited to lay floral wreaths

Departure of the Official Party

Lone Pine Service

Concludes at 11:00 am

The New Zealand National Service

Chunuk Bair

Commences at 11:30 am

The New Zealand Memorial to the Missing

Official Representatives arrive
at the New Zealand Memorial
to the Missing

A mōteatea (lament) is sung to
connect with the world of our
ancestors by the New Zealand
Defence Force Māori Cultural
Element. A karanga calls the official
representatives to the New Zealand
Memorial at Chunuk Bair.

The Atatürk Memorial

The representative of the
New Zealand Government places a
wreath at the Atatürk Memorial.

The New Zealand Memorial at Chunuk Bair

Official Representatives arrive

Catafalque Guard Mounts

Introduction

Master of Ceremonies
Mitchell Alexander

National Anthems

İSTİKLAL MARŞI

Performed by Ezgi Ertek Babac

GOD DEFEND NEW ZEALAND

Performed by Leading Aircraftman
Barbara Graham

Welcome

His Excellency Mr Greg Lewis,
New Zealand Ambassador to the
Republic of Türkiye

Commemorative Address

The representative of the
New Zealand Government

Whakaaria Mai

Performed by the New Zealand
Defence Force Māori Cultural
Element and Leading Aircraftman
Barbara Graham

Reflection

Rear Admiral Mathew Williams
MNZM, Vice Chief of Defence Force

Reading

Corporal Ariana Blackwood,
New Zealand Army Soldier
of the Year

Poppies and Pōhutukawa

Performed by Leading Aircraftman
Barbara Graham

Prayer of Remembrance

Chaplain Rich Lander

The Wreath Laying

The Commemoration

The Ode is recited by LTCOL
Conner Yardley, the NZDF
Contingent Commander, and
WO Shane Dixon, the NZDF
Contingent Warrant Officer

The Last Post

Silence

Rouse

Catafalque Guard Dismounts

Please be seated

Closing Prayer and Commitment

Chaplain Rich Lander

Pō Atarau

Performed by the New Zealand
Defence Force Māori Cultural
Element and Leading Aircraftman
Barbara Graham

Official Representatives depart

Customs, Traditions and Protocols

Karanga

The karanga is a ritual call, carried out by wāhine Māori (Māori women) to open the spiritual portal and connect to our collective ancestors. The main purpose of the karanga is to pay tribute to the deceased, to acknowledge and remember the ultimate sacrifice they made, those who did not return home and now lie in foreign lands. The kaikaranga (caller) also conveys important information about the guests present, the purpose of the occasion and thanks the hosts and the custodians who now care for our fallen servicemen. Today, the kaikaranga is a servicewoman from the New Zealand Defence Force.

Playing of the Didgeridoo

The didgeridoo is played here today to acknowledge and pay respect to Aboriginal and Torres Strait Islander men and women who have contributed to the defence of Australia in times of peace and war.

Catafalque Party

Historically, a catafalque was a support for a coffin, but it has come to represent a remembrance stone or a tomb. A catafalque party was originally appointed to guard a coffin from theft or desecration. Now it performs a ceremonial role, honouring the dead.

Flag Protocols

Flags are important symbols of all nations, and of those who have fought and died for those nations, and as such should be treated with respect at all times. They should not be subjected to indignity or displayed in a position or size inferior to any other flag.

They should always be flown aloft and free and should not be allowed to fall or lie upon the ground. Please note that ‘flag draping’ (i.e. wearing the flag as a cape or cloak), allowing the flag to touch the ground, or defacing the flag by writing on it, may be considered disrespectful acts and are discouraged at this service.

The flag protocol for Anzac Day ceremonies at Gallipoli is to fly the Turkish flag on the right and the Australian and New Zealand flags to its left. In Türkiye, as a symbol of mourning and respect, the Turkish flag is usually fully lowered rather than lowered to half-mast.

When a flag is raised or lowered, or when it is carried past in a parade or review, all present should face the flag, remove headwear and refrain from talking. Service personnel in uniform are to salute.

Last Post

The Last Post is a bugle call which signals the end of the day. It became incorporated into funeral and memorial services as a final farewell and symbolises that the duty of the dead is over and they can rest in peace.

Visitors should stand, remove headwear and refrain from talking during the playing of the Last Post. Service personnel in uniform are to salute.

National Anthems

Visitors should stand facing the flags, remove headwear and refrain from talking during the playing of all national anthems. Service personnel in uniform are to salute.

Ode of Remembrance

Many ceremonies of remembrance include a recitation of the Ode. It is the fourth stanza of ‘For the Fallen’, a poem written by Laurence Binyon (1869–1943) in 1914. It can also include the third stanza. The Ode has been recited in ceremonies since 1919.

Visitors should stand, remove headwear and refrain from talking during the reciting of the Ode.

One Minute of Silence

The practice of observing one minute of silence originated soon after the First World War and provides an opportunity for quiet reflection on the sacrifice of those who served and lost their lives.

Visitors should stand, remove headwear and refrain from talking during the period of silence.

Reveille

In dawn services, the Last Post is followed by the Reveille. Historically, the Reveille woke the soldiers at dawn, and the name of the ceremony is mentioned in 16th-century books of war. Until a hundred years ago, the Reveille was performed on drum and fife; today a solo bugle or trumpet is used.

Çanakkale Wars Gallipoli Historical Site Directorate

Çanakkale Wars Gallipoli Historical Site Directorate (the Directorate) has been established by the Turkish Government to manage the administration and long-term planning for the entire Gallipoli peninsula, which has a long and rich history. The aim is to establish the area as an open-air museum and to protect its emotional, historical and cultural values, along with its nature using a universal perspective, a sense of responsibility to future generations and cooperation with all involved.

They are responsible for 50 Turkish martyrs' cemeteries, 29 Turkish memorials and epigraphic monuments, 6 fortresses, 14 bastions, 32 archaeological sites and 36 underwater wrecks. Many of the current developments across the peninsula have been at the initiative of the Directorate, including marking of Turkish cemeteries, enhancing access to the battlefield, improving roads and infrastructure and restoration of major monuments and fortresses.

Australia and New Zealand appreciate the support from the President and staff of the Directorate as well as other Turkish agencies in the delivery of the Anzac commemorative program at Gallipoli.



Commonwealth War Graves Commission

*Plugge's Plateau Cemetery,
Gallipoli.*

War cemeteries and memorials in Türkiye are managed and maintained by the Commonwealth War Graves Commission (CWGC). Founded by Royal Charter in 1917, the CWGC works on behalf of the Australian, Canadian, Indian, New Zealand, South African and the United Kingdom governments to commemorate the 1.7 million men and women from the Commonwealth who lost their lives in the two world wars. The CWGC cares for the graves and memorials of these men and women at 23,000 locations in more than 150 countries and territories.

The majority of the CWGC's commitment in Türkiye is found on the Gallipoli peninsula. Almost 36,000 Commonwealth servicemen are buried or commemorated on Gallipoli, including nearly 25,000 members of British regiments, over 7,200 of Australian units, more than 2,300 of New Zealand forces, and over 1,500 from the Indian Army.

During the Gallipoli campaign, the dead were buried under battlefield conditions, their resting places marked by temporary wooden crosses. Following the Allied evacuation, Commonwealth forces were unable to revisit the peninsula until after the Armistice of 1918. It was only then that the task of recovering, burying and marking the graves of the dead could be completed and the task of constructing the permanent cemeteries and memorials begun.

A total of 31 were built, containing the remains of 19,000 servicemen, of whom only 6,000 were identified. A further 2,500 who were believed to be buried among them are commemorated in the cemeteries by special memorials. The remainder of those buried in unknown graves, or whose remains were never found, make up the 27,000 named on six memorials to the missing on Gallipoli.

Local conditions required the CWGC to adapt its template for cemetery construction. Pedestal grave markers were favoured over headstones due to the risk of earthquake, and a more discreet Cross of Sacrifice, embedded into the walls of some cemeteries, was chosen in what was a predominantly Muslim country.

The high proportion of unidentified casualties gives the cemeteries on Gallipoli a unique character. Their burial places are marked on cemetery plans, but their graves are not marked on the ground, meaning that many cemeteries have wide expanses of open space dotted with just a few grave markers.

The CWGC's cemeteries and memorials are physical reminders of a painful past, but they are also places that have the power to educate and bring people together in common remembrance. We encourage you to take a moment to visit and honour those at rest within these war cemeteries.

For more information on CWGC war cemeteries and memorials visit: www.cwgc.org



*Turk Entrenched Positions from the
Sketches made at Anzac by Sapper
H. Moore-Jones, N.Z.E. 1915.
Collection of Te Whare Taonga o
Waikato Museum & Gallery.*





Australian Government
Department of Veterans' Affairs

