

PROCEEDINGS
of the
26th
INTERNATIONAL
CONGRESS of
VEXILLOLOGY
SYDNEY,
AUSTRALIA
31 AUGUST –
4 SEPTEMBER 2015



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26th INTERNATIONAL CONGRESS OF VEXILLOLOGY

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COVER

Three formal flags of ICV 26, being the International Federation of Vexillological Associations (FIAV), Flag Society of Australia (Flags Australia), and 26th International Congress of Vexillology.

ICV 26 participants at the base of the Observatory Hill Flagstaff, Sydney, on 1 September 2015.

26th INTERNATIONAL CONGRESS

OF VEXILLOLOGY

SYDNEY • 31 AUGUST - 4 SEPTEMBER 2015



WELCOME TO THE
26th
International Congress
of Vexillology

Sydney • 31 August - 4 September 2015

CONGRESS
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JOHN VAUGHAN
ALI VINALL

ICV 26 is held under the auspices of Fédération Internationale des associations vexilologiques (FIAV - The International Federation of Vexillology)

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The Proceedings are available at

<http://www.flagsaustralia.com.au/Proceedings.html>

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MESSAGE OF WELCOME FROM THE LORD MAYOR OF SYDNEY

On behalf of the City of Sydney, I'm pleased to officially welcome delegates of the 26th International Congress of Vexillology to Sydney in September 2015.

Sydney is renowned for its natural beauty and for the many pursuits available to visitors and residents alike. Its magnificent harbour and coastal setting, cultural life, plentiful shopping, restaurants, cafés, fresh food and friendly hospitality make Sydney a memorable destination. Sydney is equipped with facilities and services needed to ensure the most successful and enjoyable conferences and holidays.

Sydney is also increasingly acknowledged as a city leading the way in environmental initiatives and sustainability. The City of Sydney is Australia's first carbon-neutral council and our vision for the future, Sustainable Sydney 2030, sets out an ambitious program that will ensure we remain one of the world's top destinations.

As well as being the host city for the Olympic and Paralympic Games in 2000, Sydney has hosted numerous major events in recent years, including the Rugby World Cup in 2003, the APEC Summit in 2007, World Youth Day in 2008, World Congress on Paediatric Critical Care in 2011 and the International Congress of Dietetics 2012.

I hope that you have a wonderful stay in our beautiful harbour city and that you enjoy the Congress.

Yours sincerely,

Clover Moore, Lord Mayor of Sydney



The City of Sydney's coat of arms can be found throughout Sydney Town Hall in stone, glass, mosaic, and wood. This coat of arms, granted by England's College of Arms in 1908, uses symbolism to identify some of the aspects of the city's history. The crown and anchor are traditional symbols for a city and a port. The central shield bears a three-masted ship in reference to the discovery of the sea-port of Sydney, the coats of arms of founding fathers important to Sydney, Viscount Sydney, Captain Cook and Sir Thomas Hughes, Sydney's first Lord Mayor.

The supporters standing on either side of the shield acknowledge the Aboriginal people of Sydney and a European sailor. The motto "I take, but I surrender" was meant to imply that the early settlers came to New South Wales and took the land, but in doing so, also gave it back. Today the concept of the arms is regarded as ambiguous, so the City of Sydney uses a simpler (corporate) version of the coat of arms, which is shown in the top right corner of the Lord Mayor's Welcoming Letter.

The City of Sydney flag is a banner of the arms of the city and was approved for use by England's College of Arms in 1937. The flag is rarely flown, as the general public were not permitted to use the flag until 2011.

WELCOME FROM FLAGS AUSTRALIA



On behalf of Flags Australia I would like to offer you a warm welcome to Sydney for the 26th International Congress of Vexillology (ICV 26). Many of you have come a long way and at significant personal expense, and for many Australians the hosting of the ICV 26 in Sydney is a unique opportunity to participate in such an international flag conference. Many of you responded to the suggestion that you build a holiday around the ICV and this is reflected by a high number of companions attending, for whom we have three great companion tours.

The Organising Committee for ICV26 has been working hard for six years to ensure the successful delivery of this event. For our venue we secured a modern multi-media auditorium in the centre of the city, thanks to the generous sponsorship of Telstra Corporation Ltd. We also say thank you for other significant cash sponsorships that have allowed us to keep the registration fee low and event and excursion charges below cost. Ahead is a busy week of flags and socialising.

Whilst the program of 33 lectures is the core reason for the ICV, we have organised several excursions and events that will showcase Sydney and Canberra, from a sunset harbour cruise, to an outdoor flag display, finishing with the closing dinner that will demonstrate Australia's reputation for high quality food and wine.

We look forward to sharing with you, our friends in flags, our mutual passion and we are certain that your visit to great city will provide pleasant memorable experiences and that you will enjoy catching up with other vexillologists.

Ralph Bartlett FF

President, Flags Australia



VENUE

Telstra Theatre, at 400 George Street, Sydney, was a 290-seat auditorium equipped with the full range of audio-visual equipment, including a giant LCD screen



WELCOME TO COUNTRY

Delivered by Tony Burton

We welcome you to our country, a big land and a big island and we hope as a people with big hearts, and big enough to share with you what country really means. We know that the Wandjina are watching and have a special message from those from whom we have this land to make this meeting possible.

Among the flags on the podium and sharing official honour with and after the Australian national flag are two others representing the original people of this land and the Indigenes of islands that are also part of Australia.

The Aboriginal flag was created in 1971 as part of an Aboriginal renaissance and recognised officially in 1995 as representing an important part, indeed the First part, the oldest part of our patrimony, for the red band represents the earth of Uluru and all around it to the margins of the seas, all truly occupied by the many peoples for thousands of years and including here on Sydney Cove and right here in George and King Streets where the original freshwater stream still flows under our feet here in Warrang, place of the Eora people, and the places of the Cadigal and Cammeraygal, and to the west and south, the Dharug and the Dharawal.

We mourn and regret what has happened to their forebears and recognize their children and descendants as part of ourselves and that we have part with them, and may enjoy citizenship fully shared equally at every level under the same sun that gives life to all the people it nurtures.

The Melanesian people of the Torres Strait also have their flag adopted in 1992. As land is for the peoples of the continent, so the sea is the highway of their being in the blue and green of their tropical homeland, celebrated in ceremonial dance symbolised by the headdress on the flag.

We invite you to share this appreciation of our land for we all stand on holy ground. We acknowledge the spirits and symbols of all who have gone before and invoke their patience as we might have when we first knew them.

Welcome to Australia.

Welcome to Warrang.



A flag to represent and identify Australian Aboriginal people did not exist until 12 July 1971 when a flag designed by Mr Harold Thomas was first flown in Adelaide. The red stripe represents the land and the black symbolises the Aboriginal people. The yellow circle represents the Sun, the giver of life. Copyright of the Aboriginal Flag is owned by Mr Harold Thomas.



A flag was adopted in May 1992 to represent the Torres Strait Islanders. The design is attributed to Mr Bernard Namok and copyright is owned by the Torres Strait Island Coordinating Council. The green stripes represent the land, the blue stripe represents the sea and the black symbolises the people. The central device is a Dhari, a dancer's headdress with a 5-pointed star to symbolise the five island groups in Torres Strait.

ICV 26 CONGRESS FLAGS



FLAG and EMBLEM of the 26th INTERNATIONAL CONGRESS of VEXILLOLOGY

The flag of the 26th ICV combines the splendour of medieval heraldry and layers of symbolism in a device counter-changed over a tricoloured field.

Designed by Tony Burton and artwork by Ralph Kelly, the flag is the result of long discussions at Flags Australia meetings in Sydney and calls for suggestions from members in 2010. The ICV 26 Flag was first shown publicly at the Washington Flag Congress (ICV 24) in August 2011.

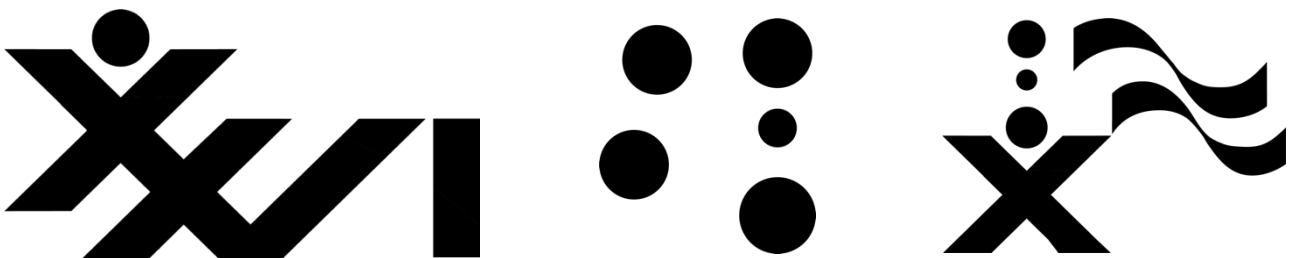
The colours are Blue PMS 288, Yellow PMS 7406 and Red PMS 200.

THE FIELD

Blue and gold are the colours of both FIAV and of the host city, Sydney. Blue, white and red are the colours of the Australian National flag. Red and gold are the warm primary colours of the Aboriginal flag, representing land and life, the association with and acknowledgment of Australia's First People underscored by the circular segment at the hoist representing Uluru, the massive monolith at the centre of the continent.

THE DEVICES

The primary symbol is the sequence number of the Sydney Congress - 26 in Roman numerals, the leading X (with the dot) suggesting a figure flourishing a flag in one hand and the other pointing to the sky, where five dots - four white, one blue - evoke the Aboriginal Dreamtime, and a version of the Southern Cross. At another level the vertical line of three dots relates to the triband as mast to a flag, inviting reflection on the meaning and future of flags. In that context the golden curve, representing the Sydney landmarks of the Harbour Bridge and the sails of the Opera House also represents a "Yellow Brick Road" not only to the Flag Wizards of Oz but to greater understanding and human harmony – one of the goals of vexillology and these biennial meetings.



The Southern Cross is a symbol not only of Australia, but also of the South Pacific. The stars are shown as circles rather than with points so as not to emulate the stars on the Australian Flag literally. The use of circles rising from the X-man is suggestive of thought bubbles. The ICV 26 lectures and contacts will encourage participants to think about flags beyond their personal research focus. The circles also suggest dot paintings, one of the unique styles of Aboriginal art, particularly in Central Australia.

The two waving ribbons suggest a triband flag, inviting reflection on the meaning and future of flags. This flag also represents the idea that this is the flag for a meeting of vexillologists.



During the Congress Week, in the lecture auditorium and at the closing banquet, a suite of seven flags were displayed, being:

Near speakers: FIAV, FSA—Flags Australia, and ICV 26;

and on the right: Australian National, New South Wales State, Aboriginal, Torres Strait Islander and the City of Sydney Council.

During the Congress' first evening's 'Welcoming' Sydney Harbour Cruise, on the *MV Jerry Bailey*, the Australian Red Ensign, together with specially made ICV 26 and FIAV flags and an ICV 26 Red Ensigns were flown. The FIAV flag served as a jack.



FSA – FLAGS AUSTRALIA

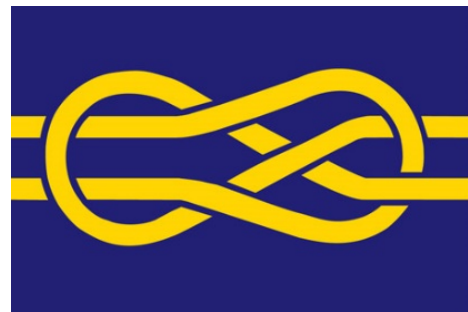


The Flag Society of Australia Inc., is an incorporated association established in August 1983. From 2006 the Society has operated under the Flags Australia business name.

The Society's flag was designed by Tony Burton and it was inaugurated in September 1989, at the Closing banquet of ICV 13 in Melbourne.

The Southern Cross and overlapping stylised kangaroos symbolise Australian vexillology, with the colours derived from the Society's first flag and the FIAV flag.

FIAV FLAG



The International Federation of Vexillological Associations (FIAV) was established during ICV 2 in Zürich, with the FIAV flag inaugurated during the Congress excursion to Rüslikon, south of Zürich, on 3 September 1967.

FIAV's flag is a modified version of a design by Klaes Sierksma, and shows two interlaced gold halyards on a blue field, symbolising international friendships and co-operation of vexillologists.

LECTURE SUMMARIES

MONDAY, 31 AUGUST



THOUGH COWARDS FLINCH: THE HISTORY OF THE RED FLAG AS A SYMBOL OF REVOLT AGAINST REPRESSION

John CARTLEDGE, Flag Institute

The lecture reviews the history of red flags from adoption by the radicals during the first French revolution as their banner of revolt. During the 19th century its use spread throughout Europe with May Day marked by marches and demonstrations at which red flags are prominently displayed. Following the October revolution of 1917, red flags were adopted by the Soviet Union and by Leninist parties in many countries. But red flags have also been (and continue to be) used as the emblems of Social Democratic parties, and allied organisations, in several countries.

FLAGSCAPES – A NATURAL APPROACH TO VEXILLOLOGY



Stan ZAMYATIN, Vexillology Ireland : Brateolaíocht Éirean

This paper attempts to diversify the meaning of flags and takes a natural approach to vexillology. It examines the relationship between man and nature and the connection between flags and landscapes. It explores the relationship between nationalism, nature, art and flags throughout history, and looks at the role played by landscapes in the development of national identities and consequently flags.



A NEW FLAG FOR NEW ZEALAND? – THE CONSIDERATION PROCESS

Malcolm MULHOLLAND, New Zealand Flag Consideration Panel

On 11 March 2014, the Prime Minister of New Zealand announced that it was time to change the national flag. He started a two-year orderly and detailed process to consider the flag issue by forming a Flag Consideration Panel that received over 10,000 design suggestions from the public. The Panel published a short-list of 40 designs for comments, which led to the Panel selecting four designs that would be put to the New Zealand public for a postal vote. The winner of that vote would then be put against the existing national flag to determine if it would become the new national flag, or no change would occur.

The paper discusses in detail the work of the Panel and the project's guiding principles. The public feedback and an analysis of the submitted designs informed the Panel in its decisions. The historical origins of the NZ flag and the earlier flag of the Uniting Tribes of New Zealand are included.



FIJI'S NEW FLAG: A WORK IN PROGRESS?

Ted KAYE, Portland Flag Association and NAVA

During 2015 Fiji undertook a process to identify a new flag design to replace the British-based ensign that was described by the Prime Minister as “out of date and no longer relevant with its colonial symbols”. A public competition was held and a National Flag Committee was appointed to select a suitable design, including Ted Kaye. Consensus was achieved as to what should be the main symbols, but when five finalists were made public, the finalist group was expanded to 24 designs and then a revised 23 designs were presented for public consultation, and the deadline for a decision became further delayed. The paper shows all these proposed new designs.



NOUVELLE-CALEDONIE: APERÇU D'UN AVENIR EN SUSPENSION / NEW CALEDONIA: A PREVIEW OF A FUTURE IN SUSPENSION

Nicolas HUGOT, Société Française de Vexillologie

The evolution of flags and related symbols of local identity and perceptions of sovereignty in New Caledonia from the arrival of European administration to the strengthening of Kanak identity and the process of negotiation and compromise in the national development of an important member of the Pacific community. Proposed designs for a territorial flag are shown, together with various sporting flags.



AUSTRALIA'S FIRST? – THE HISTORY OF THE BOWMAN FLAG RECONSIDERED

Bruce BASKERVILLE and **Stephen SZABO**, Australian Heraldry Society

Drawing on newspaper reports, 19th century pamphlets, artefacts and conservation reports, the authors contest the generally accepted origin and date of the “The Bowman Flag” and examine alternative possibilities. Was the flag made at a date later than 1806? Was it created as a political campaign flag in 1843, or a fraternal lodge flag in the later 1840s, or a military unit flag in the 1860s? Were all the parts of the flag even made at the same time? Claims that the design was the inspiration for the supporters of the Arms of the Commonwealth of Australia are also challenged.



WE DID BUT SEE HER PASSING BY ... THE 1954 ROYAL VISIT AND ITS IMPACT ON AUSTRALIAN AND NEW ZEALAND VEXILLOLOGY

Tony BURTON FF, Flags Australia

The 1954 Royal Visit of Queen Elizabeth II was a signal event in Australia's post-war social and economic transformation. The Visit also had an indelible impact in Australia (and New Zealand) on flag awareness, fixing the flag and political thinking about national symbols for a whole generation. The reverberation of that summer's pageantry continued to influence, even distract, debate about the national flag.



AUSTRALIA'S BOXING KANGAROO FLAG – WHOSE FLAG IS IT?

Ralph G.C. BARTLETT FF, Flags Australia

Over 30 years ago the yacht “Australia II” raised the Boxing Kangaroo Flag on winning the America's Cup in 1983. The flag in its several variations has acquired status as a sporting symbol and popular emblem for Australia, with many claiming rights to use derivative versions. Bond Corporation registered the flag as a trademark and authorised a “legal” version of the flag. Subsequently, the Australian Olympic Committee purchased ownership of the design giving it a renewed life, and more variants emerged.

TUESDAY, 1 SEPTEMBER



VEXILLOLOGY AND SOCIAL MEDIA: A 35-YEAR RETROSPECTIVE FROM SNAIL MAIL TO FACEBOOK

Paul LINDSAY, Flags of the World

Flag research requires obtaining data and information from a variety of sources. How this has been achieved over the years has changed dramatically over the last thirty-five years since my first interest in vexillology. This will lead into a summary of the history and functions of Flags of the World mailing list, website and Facebook group.



AN EARLY 20th CENTURY INDIAN NATIONAL FLAG REMEMBERING THE CONTRIBUTION OF AN IRISH LADY 110 YEARS AGO

Sekhar CHAKRABARTI

The earliest design for a national flag for India was proposed by an Irish woman who had settled in India. The 1909 design was based on an ancient Buddhist ritual object, though all Indians could identify the symbol as part of their traditional beliefs, being auspicious with Hindus, Jains as well as Buddhists.



JAPANESE SERVICE ENSIGNS IN INTERNATIONAL TRADE ACROSS THE PACIFIC

Nozomi KARIYASU, Japanese Vexillological Association (JAVA)

The growing importance of trade agreements and commerce in the Asia-Pacific basin prompts an examination of trade flags and service ensigns adopted and used from 1854, through the Meiji Restoration to the present. The first Customs House was built in 1872, with the Customs Ensign adopted the year before, in October 1871. Following European traditions, several types of service ensigns were adopted in Japan. This lecture reviews the history of Japanese service ensigns used in international trade across the Pacific Ocean until today.



FLAG DISPLAY IN TRADITIONAL CHINESE ARCHITECTURE

FEI Xing, Guangzhou University and NAVA

An overview of flag use and traditional display before European influence, with particular emphasis on the concept of *feng shui* – harmony between place and environment, with historical and cultural values and practical consideration in flag display illustration.



HISTORICAL ERRORS BEHIND THE CREATION OF THE NATIONAL FLAG OF SLOVENIA IN 1848

Aleksander HRIBOVSEK, Heraldica Slovenica

National Archives digitised records have revealed historical sources, especially a 550 year-old imperial document shedding new light on national symbols and insignia either unknown or ignored in 1848 when the current pan-Slavic colours were adopted.



PARDON BANNERS IN BRITTANY

Alain ROULETTE, Breton Society of Vexillology, KVV

A colourful medieval flag tradition survives in Brittany of annual Spring and Summer processions with local religious flags and those of neighbouring villages, the pilgrims praying for forgiveness through the intercession of their patron saint. Vexillologically the custom transcends religious belief as part of Breton cultural patrimony.



EXPRESSIONS OF REGIONAL IDENTITY IN THE NETHERLANDS THROUGH FLAGS

Marcel van WESTERHOVEN, Nederlandse Vereniging voor Vlaggenkunde (NVvV)

In 2014 a representative poll was carried out to measure how well known the flags of the twelve Dutch provinces were with their own inhabitants which found that a clear divide exists between the flags of the northern and southern provinces with percentages of recognition of 80-100% on the one hand and those of the western and eastern provinces with percentages of 20-53% on the other hand. The flags of the northerners and southerners are expressions of a

strong subethnic identity but among the westerners and easterners the knowledge of their own flags was meagre; they can be considered more as administrative flags than as flags of the people.



BELGIUM ROYAL FLAGS SINCE INDEPENDENCE

Michel R. LUPANT, Centre Belgo-Européen d'Études des Drapeaux (CEBED)

A survey of all the personal flags of the Kings of Belgium from 1832 to the present, including erroneous flags, the impact of colour changes since 1921, with the style changes in the Royal Monogram, the King's standard as Commander-in-Chief and other emblems used on the Royal Train, on Palaces, the Royal Yacht, and on special occasions such as royal weddings and funerals.

THURSDAY, 3 SEPTEMBER



IMAGES OF THE LAND DOWN-UNDER REDUX

Scot M. GUENTER LF FF, North American Vexillological Association

A quarter of a century has passed since a survey of American college students' ability to identify ten foreign flags and to gauge what sort of associations the Australian flag in particular provoked. The survey has been revisited and it checks for shifts in the general ability to identify flags, and how Australia is now imagined by American students, reflective of changes in technology and global interconnection. The results suggest future approaches to cross-cultural studies of flag perceptions.



LOOKING TO THE HEAVENS: THE AUSTRALASIAN LEAGUE FLAG OF 1851

Jon ADDISON, Queen Victoria Museum and Art Gallery

Held at QVMAG is the only original example known to exist of one of the most important flags in Australian history – The Australasian Anti-Transportation League Flag of 1851. The flag includes the first known use of the Southern Cross in its 'natural' formation (as in the night sky). It represented the 'Australasian League for the Prevention of Transportation', one of Australia's first local movement for a change in British policy, and possibly influenced later colonial flags that in turn led to the design of Australia's current national flag.



FLAGS OF VAN DIEMEN'S LAND: MURPHY'S FLAG CHARTS

Mark RISBY, Maritime Museum of Tasmania

Recently discovered flag charts designed, drafted and drawn by a convict guard serving in Van Diemen's Land in the 1850's include the only known coloured illustrations of the Van Diemen's Land colonial ensign. This was an unofficial merchant flag from a period of legislative and social development in the island penal colony. Eleven charts have been located and they show the signal flags used in Hobart Town and the flags used by local, Australian and UK shipping companies and the flags of various countries. Drawings of sailing ships and fully rigged masts add to the artistry of the charts.



THE DEAD HAND OF COPYRIGHT: FLAGGING AN ISSUE

Stephen BERRY, Flags Australia

The question of what combinations of symbols and colours most closely reflect an Australian identity is explored in a highly personal way. He describes his design for an alternative Australian flag that combines elements of the current flag and the Aboriginal flag.

Ausflag's design proposals are reviewed together with its requirements that copyright of new designs submitted to Ausflag need to be transferred to it. He argues that copyright of the Aboriginal flag and the issue of derivative designs inhibits the creation of a design for an Australian flag that could provide recognition and inclusiveness of the Aboriginal people.



FLAGGING AUSTRALIA: CLAIMS AND IDENTITY

Tracey MEE LF, Flags Australia

Lieutenant James Cook planted a British flag at Kurnell, Botany Bay, when he first stepped on Australian soil on 29 April 1770, and later, at what became known as Possession Island, he planted another flag and formally declared the whole of the east coast of the continent to be a British possession. Cook's claims failed to recognise the existence of Indigenous sovereignty, and 26 January is now considered by many to be "Invasion Day". In 1988, an Aboriginal warrior, Burnam Burnam raised the Aboriginal flag under the white cliffs of Dover and "took possession of England", a symbolic rebuttal of the British claims to Australia.

The emergence of the Aboriginal flag designed by Harold Thomas in 1971 and the history of the Aboriginal tent embassy in Canberra are told, with an emphasis on how these were linked to the Aboriginal struggle for justice, resistance to colonial rule, and the development of an Indigenous identity. Thomas' creation of the first Aboriginal flag is discussed in detail, suggesting the first flag made may have differed from the current established design.



OLD FLAGS, NEW MEANINGS

Anne M. PLATOFF FF, NAVA and **Steven A. KNOWLTON**, NAVA

When we see flags in use we subconsciously assign meanings to the flag based upon the context in which it is used. For example, the use of a Scottish flag over a government building conveys a message of officialdom, the same flag used by a member of the independence movement sends a political message, and when waved by a fan at a football match it represents support for the team.

One particularly interesting trend is when old flags are given new meanings. There are numerous examples, including the Confederate Battle Flag in the U.S., the Gadsden Flag used by the American "Tea Party" movement, the Imperial Ethiopian flag as used by Rastafarians, the Eureka flag of Australia, and various flags used in the Ukraine conflict, where flags have been "recycled" by groups who not only appropriate the symbol as their own, but also assign additional meanings to the symbol. In some cases, the meanings as intended by the users of the flag vary from the meaning as interpreted by observers of the flag. In this paper, we will present multiple examples of flag re-use, considering the original meaning of the flag and the new meanings that have been assigned to it, and discuss what lessons these old flags with new meanings can teach us about the role of flags as a form of communication.



FLAGS AND THE AUSTRALIAN MILITARY

Ralph KELLY FF, Flags Australia

Flag usage by the Australian military from the settlement of Sydney to the present is reviewed. Much of the public discussion and writings about flags and the Australian military has been limited to uninformed patriotic and political statements about whether the current national flag was "fought under" by the Australian troops in World War I and later conflicts.

Flags adopted by the Victorian Colonial Navy were the basis for the development of the Australian national flag. The historical use of flags in the First and Second World Wars is complex and nuanced, with the Union Jack and Australian red & blue ensigns all present in war zones, but not used in battle. The flag collection of the Australian War Memorial helps to establish the facts and shows the use of flags in connection with recruiting and propaganda and their unofficial use by individual soldiers. Australia has some unique features in the ceremonies for the consecration of Queen's and Regimental Colours.



“ZERO TO HERO” – THE ROLE OF THE NATIONAL FLAG IN NATION BUILDING IN POST-APARTHEID SOUTH AFRICA

Bruce BERRY FF, Southern African Vexillological Association

The current South African Flag was adopted just over 21 years ago when the country was riven by division and on the brink of civil war. Using a selection of articles and illustrations, this paper traces the change in attitude towards the flag, its role in nation building and in creating a new national identity, to it finally evolving into the country’s esteemed national symbol.

FRIDAY, 4 SEPTEMBER



AN OLYMPIAN FLAG EVENT

Colin RANDALL, Flags Australia

A short demonstration with the actual flag of the bid for the Olympic Games then proposed to be held in Sydney, along with the final amended version after the formal designation of Sydney to be the host city for the 2000 Olympic Games.



PROTOCOLS FOR FLAG RAISING AT MEDAL CEREMONIES OF THE BEIJING OLYMPIC GAMES 2008

ZHAO Xinfeng, China Flag Network

China has a long history of flag culture and flag-raising ceremonies occur daily in Tian’anmen Square. The author draws on his experience with flag-raising honour guards to design the ritual and improved technical aspects of flag raising at medal ceremonies at the Beijing Olympic and Paralympic Games in 2008.



ADMIRAL HESSELBERG’S BOOK OF FLAGS – AN INTRODUCTION

Jan Henrik MUNKSGAARD, Nordisk Flagsselskaab

Admiral Hesselberg’s *Book of Flags* is a rare discovery, unpublished and dating from 1803 with 249 hand-drawn flags and pennants from around the world. This is the first presentation of its contents in a vexillological forum. The paper includes illustrations from the book including flags from Denmark and Sweden, Prussia and other German regions, Great Britain and other European countries. There are five flags from the United States with 15 stripes and 15 stars and several flags from North Africa and India. Australia is not mentioned.



MAPPING FLAG USAGE IN MUNICH, GERMANY

Dr Manuela SCHMÖGER, Deutsche Gesellschaft für Flaggenkunde

An eight-month survey and mapping project across different population densities and cultural milieu in Munich has revealed the usage of typical and also surprising types of flags. Inferences are drawn from the statistical data collected, to be transferred to a website including pop-up photographs of sites surveyed.



DISPLAY AND STORAGE OF HISTORIC COLLECTIONS: A HOLISTIC APPROACH

Gwen SPICER, Spicer Art Conservation, LLC

Accessing large flag collections for both display and storage challenge collection managers and conservators alike. The standard method is to focus only on a few individual flags from a collection, fully mounting and framing only this select group.

In the United States, many states have collections of historic flags and range from a small number of (≈ 50 flags) to over 2,000.

Several years ago a successful program provided full archival support to every flag in the 300+ collection of the Maine State Museum in Augusta, Maine. Custom-designed rack units were installed to serve two purposes. The supported flags are kept in lower shelves, while an upper display area enables rotating exhibition of flags. A variation of this program is under way also for the State of New Hampshire's flag collection.



TEN YEARS OF THE DICTIONARY OF VEXILLOLOGY

Major Dr Željko HEIMER LFF, Croatian Heraldic and Vexillological Association

Begun in 2005 as part of the Flags of the World web-site, the *Dictionary of Vexillology* has expanded to over 2,100 main entries, with most having one or more illustrations. The paper provides an overview of comparable dictionaries in English and other languages. The paper exemplifies some issues faced by the editorial team, their decisions and how they were reached. Questions remain as to the further development of the project and vexillological terminology in general.



THE BLACK FLAG AND VIDEO GAME VEXILLOLOGY

Edwin CRUMP, Flags Australia

Flags permeate media and often form part of video games as in the popular 2014 release *Assassin's Creed IV: Black Flag*, where flags are used to locate the player geographically, racially and culturally. The flags are thus part of the "performance" of self in the gaming medium and not without touching on the broader issue of colonialism and minority representation.



FLAGS BY DESIGN: IDENTIFYING FLAGS BY PATTERN AND COLOUR

Mike THOMAS, Flag Institute UK

An examination of existing flag research and information websites, including an analysis of what is available and identifying what are the gaps in their scope. Thomas details a proposal for an on-line alternative that offers cross-category classifications of design elements and offers the possibility of an alternative way of searching location and identification.



FLAGPOST: A PLACE FOR NEW ZEALANDERS TO REIMAGINE THEIR FLAG, TOGETHER

Thomas LE BAS, Designer *Flagpost*

The New Zealand Government's national flag consideration currently under way is outlined, examined and analysed to show how (or whether) design process can facilitate democratic determination of collective identity. It has been observed that the official process itself offers 'illusion of inclusion' public consultation and the selection of flag designs is exclusive to the decisions made by the Flag Consultation Panel.

FlagPost is devised as a web tool to give a space and a platform for the public to have their say and facilitates informed decisions, dialogue and open collaboration on the New Zealand flag design submissions. *FlagPost* offers Kiwis a place to reimagine the New Zealand Flag, on their terms and values, with their own voice.