

AUSTRALIA-THE NETHERLANDS > 400 YEARS

BOEMERANG



**1616: DIRK HARTOG
MAKES LANDFALL ON THE
WEST COAST OF AUSTRALIA**

**OVER 300,000
AUSTRALIANS HAVE
DUTCH ROOTS**

**RACING THROUGH THE OUTBACK
ON SOLAR ENERGY**

**PETER FITZSIMONS
OBSESSED WITH THE DRAMA
OF THE *BATAVIA***

**AUSTRALIA:
FLOORTJE DESSING'S
FIRST LOVE**

**AUSTRALIAN COAST SPRINKLED
WITH DUTCH PLACE NAMES**

The Western Australian island on which Dirk Hartog landed is named after him





*Julie Bishop,
Australian Minister
for Foreign Affairs
Bert Koenders,
Dutch Minister of
Foreign Affairs*

THE NETHERLANDS AND AUSTRALIA **BOUND BY HISTORY, VALUES AND ENTERPRISE**

The year 2016 is special in the long relationship between the Netherlands and Australia. Four hundred years ago, the Dutch mariner, Dirk Hartog, commanding his ship the *Eendracht*, made landfall on an island off the Western Australian coast. He then famously nailed a pewter plate to a post before sailing further north.

Dirk Hartog became one of the very first Europeans to walk on Australian shores. Yet within just 30 years, Dutch navigators, like Abel Tasman, had mapped nearly two-thirds of the entire continent. These early journeys marked the beginning of engagement between the world's oldest living culture, that of Aboriginal Australians, and the new seafaring merchants of Europe.

Our shared history is given greater meaning by a heritage of common values. The Netherlands was an early pioneer of democracy and liberalism on the European continent.

These same principles shaped the life of a young Australian nation in the early twentieth century.

Both our nations continue to champion democracy, freedom and the rule of law. Whether fighting side by side in military operations or pursuing justice for the victims of the downing of flight MH17, we are willing to stand up for what we believe.

Hundreds of thousands of Australians have Dutch heritage. Our commercial links have helped build both nations. Today our

relationship is buoyed by Dutch expertise in logistics, horticulture and water management and Australian leadership in education, tourism and mining.

While Australia and the Netherlands celebrate one of the Dutchmen who literally put Australia on the map, it is our shared values and common interests that will ensure our relationship endures. Dirk Hartog's pewter plate may today be a fragile relic, but the friendship between our two countries has never been stronger or brighter.

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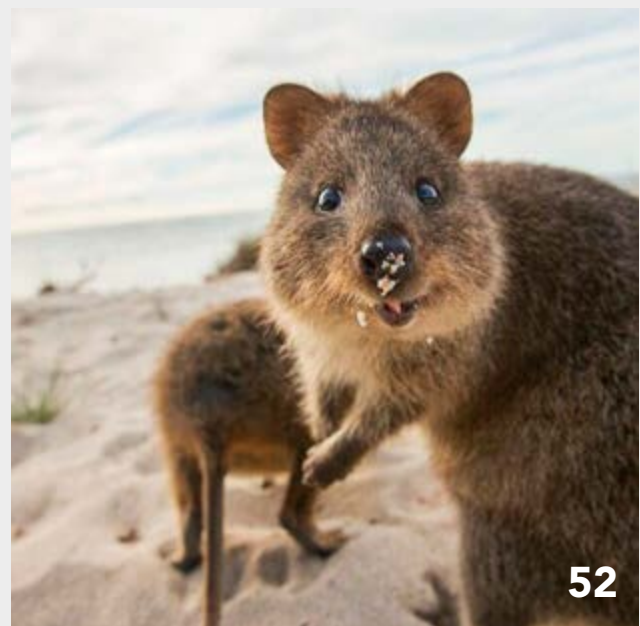
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DIVING INTO THE PAST DOWN UNDER

by Martijn Manders / Linn Borghuis

In 1616, Dirk Hartog, the first European to set foot on Western Australia, chose a new route to Batavia (present-day Jakarta). It was much faster and eliminated many risks, such as being attacked by pirates along the coast of Africa and contracting tropical diseases and scurvy. From then on, ships sailed directly eastward after rounding the Cape of Good Hope and then, somewhere between the 35th and 40th parallel, headed north. But exactly when were they supposed to change course? The new route was a huge gamble, for there weren't any accurate charts or identifiable landmarks.

Not infrequently, a ship would end up on the west coast of Australia, which was dotted with treacherous reefs and low-lying islands that were imperceptible at night. Four ships owned by the Dutch East India Company (VOC) went down in these waters: the *Batavia* (1629), the *Vergulde Draeck* (1656), the *Zuytdorp* (1711) and the *Zeewyk* (1727). Nowadays, these shipwrecks are the source of exciting tales and relics from the past, but at the time they must have been horrific tragedies. Archaeological research on items salvaged from the wrecks has given us new insights into life on board and how the ships were built.





Anchor from the wreck of the Batavia



ARMAMENTS

From the wreck of the *Batavia* (1629): various sorts of **bullets**, a **gunpowder scoop** and a **cartridge box** for carrying the bag of powder for a cannon shot. The VOC ships were heavily armed because the route to Asia was **fraught with danger**. Moreover, the VOC was prone to using force against its **business competitors**.

PASTIMES

All sorts of mostly **personal things** from the wreck of the *Batavia* (1629). The large object is an ink pot. This was used for the ship's logbook and the personal journals of the people on board. The **thimble** was an aide in mending clothes. Buckles for clothing and shoes, **knife handles**, a pair of scissors, a clay pipe and **two large fishhooks**. All of these objects give us a glimpse into the pastimes aboard a ship during the long crossing.



KNOTS PER HOUR

Astrolabe from the wreck of the *Batavia* (1629). This instrument was used to calculate the **degree of latitude** with the help of the horizon and the stars. But in order to know precisely where you were, you also had to determine the **longitude**. That was impossible at sea. Pendulum clocks do not work on rolling ships, so speed and time had to be determined by a log (a plank tied to a line knotted at regular intervals) and an hourglass. This is why the speed of a ship was expressed **in knots**.





SMOKES

Clay pipes have been found on wrecks of VOC ships. These come from the *Vergulde Draeck* (1656). They were often packed in small barrels or baskets, in lots of 144. The pipes have the characteristic small bowls indicative of an early date. **Tobacco** was still **scarce** at the time. The stems were very long; smokers would **constantly break off** the end of a pipe's stem in order to improve the flavour and the passage of smoke. When a pipe became too short, it was thrown away.



CHEERS

From the wreck of the *Zeewyk* (1727): an intact **Bartmann jug** from Rhineland in Germany; notice the bearded man on the neck of the jug. Of particular interest is the **glass onion bottle**, so named because of its wide-bottomed, onion-like shape, which was used to store wine for important guests on board. The **hand-cut wineglasses** probably shattered to pieces when the ship went down. Such glasses were not used by the sailors, but by the ship's officers and wealthy passengers travelling to Batavia to settle there.



LUXURY ITEMS

Elephants' tusks recovered from the wreck of the *Vergulde Draeck* (1656). These tell us some more about the extensive trade that the VOC conducted, not only between Asia and the Netherlands, but also between the different VOC trading posts in Asia itself, the **inter-Asian trade**. The VOC transported the tusks as merchandise from the Cape of Good Hope to Asia. The company did the same with ivory from Sri Lanka and India.

The pictured objects are from the collection of the Australian Netherlands Committee on Old Dutch Shipwrecks (ANCODS). They are on view in the Western Australian Museum in Fremantle and in Geraldton.

BETTER THAN SHAKESPEARE

by Saskia Legein



Replica of the Batavia

Peter FitzSimons was amazed when he dug into the history of the *Batavia* – a story of love, hate, good, evil, sex, murder and triumph that eventually became his magnum opus.

When did you first learn about the story of the Batavia and what made you decide to write a book about it?

Peter FitzSimons: 'In 1999, a replica of the *Batavia* was shown in the harbour of Sydney. I was having lunch there with my publisher and he said: "Why don't you write about that ship?" I went to the library of the *Sydney Morning Herald*, where I was a journalist at the time, and researched the story. I was immediately blown away and became obsessed with it. I went home and wrote about 50,000 words. And then I stopped. I realised this was going to be the best story that I would ever tell, but I was not good enough a writer yet. So I put it away and wrote other books, about one a year.

Ten years later I knew the time had come to tell the *Batavia* story. It took me 18 months to finish the book.'

Did Australians know about this story?

'There's a saying in Western Australia: "Let's not tell anyone east of Kalgoorlie." The *Batavia* story is not known on the east coast of Australia. When we grew up we learned that Captain Cook discovered Australia. To me, it was a complete revelation when I went to the National Archives in The Hague and saw a map, dated around 1635, showing the entire west coast in detail. It was stunning. The Dutch had put the continent on the map, some 150 years before James Cook landed on eastern Australia.'



Peter FitzSimons

How did you manage to decipher the Dutch archives in The Hague and Amsterdam?

'I didn't understand any of the written sources, but a lot of Dutch academics were kind enough to help me with this story. I always wanted to write it like a novel, so I adapted the dialogues to what they had discovered was common everyday speech in that era. Five researchers helped me to collect all the facts. I travelled to The Hague myself to do my own research as well. I was very impressed when they showed me the original journal of the *Batavia* and left me alone to study it. I said to the seasoned archivist: "Thank you for trusting me with this journal. I know it is extremely precious." He turned to me and said: "Son, we have had a lot of shipwrecks." I understand what he meant, the Dutch have an extraordinary history of exploration, but I can't help feeling there should have been at least four people in the room to watch me and two of them should have been armed!'

You said on occasion that you think the true tale of the Batavia is the greatest story in Australian history, maybe even in world history. Why is that?

'I often speak at gatherings for privileged people. "Here we are", I start my speech, "with fine wines, food, our wives and security men to make us feel safe. We're all very decent. But what if we were on a small island with no food, no water and some brutes have killed your spouse and five of your children? They will kill you too, unless you give them your oldest daughter. What would you do? How decent would we be?" When you read books like Charles Dickens' *Great Expectations*, the hardships are very moving but there's always a little voice in the back of your mind that says it didn't happen. This story did happen. When you fly over the Houtman Abrolhos Islands, you can still see the imprint that the shipwrecked *Batavia* left on the reef. It's like a scar on the world that can't be washed away. This is not just another shipwreck, it's a timeless story that speaks to humanity. It's about love, hate, good, evil, sex, murder, triumph, redemption and history.'

Better than Shakespeare?

'Exactly, it's better than Shakespeare! I think they should make it into a film. I always imagine Lucretia Jans, the

beauty of the story whose life was spared by mutineer Jeronimus Cornelisz in order for her to service his sexual needs, as an old woman of 85 who lives quietly in Amsterdam and someday decides to tell this extraordinary story. I would love to have Cate Blanchett play Lucretia.'



Cover of the book
Batavia



*Francisco Pelsaert's
logbook, with his
signature*

Best-selling author Peter FitzSimons wrote the book *Batavia* (2012), about a heavily laden Dutch East India Company cargo ship that on 4 June 1629 struck a coral reef near the Houtman Abrolhos Islands, about 45 miles from the present town of Geraldton. Most of those on board – about 250 men, women and children – rowed to a number of small uninhabited islands. While Commander Francisco Pelsaert set off for Java to get help, Jeronimus Cornelisz, a merchant who had already attempted mutiny, realised that he would face imprisonment when Pelsaert returned. Under the pretext of not having enough supplies for all of them to survive, he secretly recruited 40 crew members and proposed that they save themselves and a few of the prettiest women and mercilessly slaughter the rest.

Although it sank in 1629, it was not until 1963 that the *Batavia* was located by fishermen and divers. Between 1972 and 1976, the Australian Department of Maritime Archaeology conducted a series of underwater excavations. Artefacts recovered from these excavations, including the stern of the ship, are now on display in the Western Australian Museum in Fremantle and in Geraldton.



Over

300,000

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Have Dutch

Roots

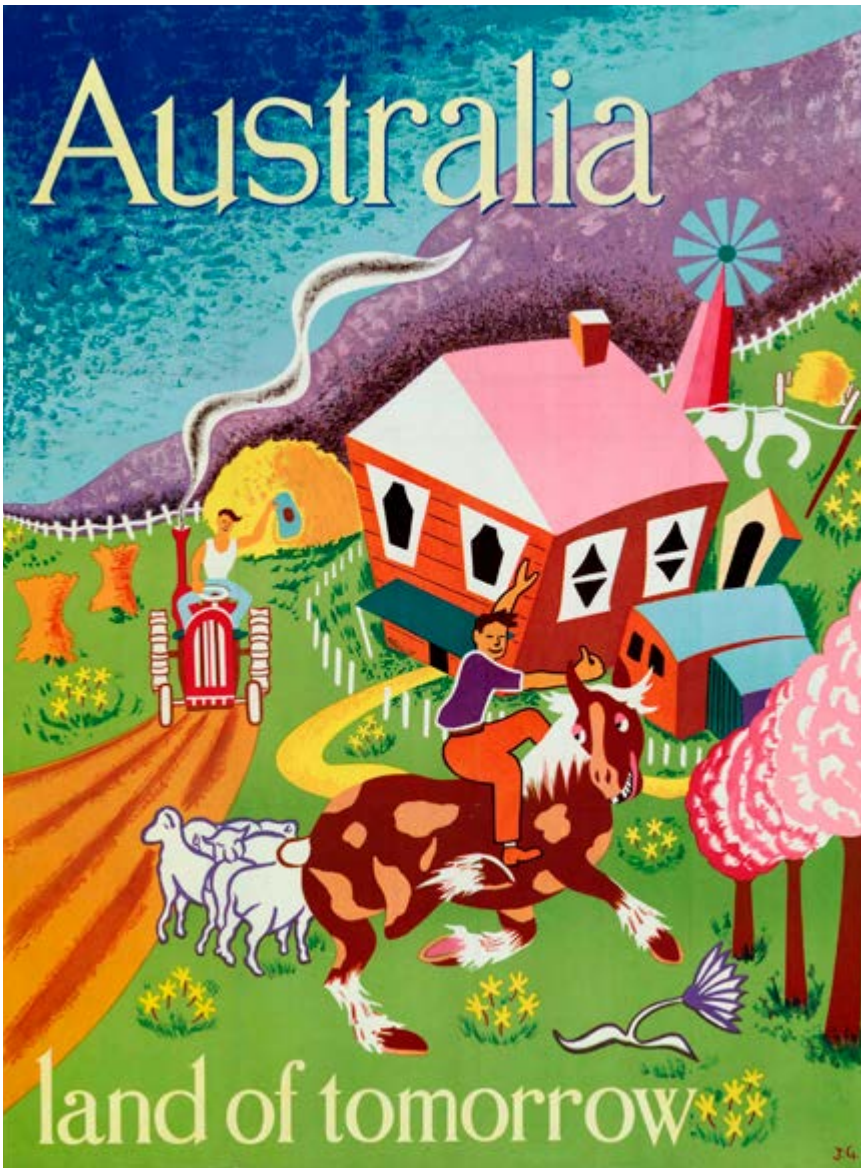


*The Verdonck family from Valkenswaard
(18 in all) leave with the boat for
Australia, 11 March 1955*



Although most Australians with Dutch roots have never been in the Netherlands, you find them regularly Down Under. Thanks to the migration policies of the Australian and Dutch governments after the Second World War, many Dutch people ended up on the other side of the world.

by Frank Buchner / Nonja Peters



Poster hung in reception rooms and dining halls of migrant centres

New Year's Day 1950

Prime Minister Willem Drees announced on Dutch radio: 'Some of our citizens should dare to seek their future in bigger regions than our own country, like they did centuries ago.' This was at the time of the post-war reconstruction of the Netherlands and the Dutch economy was still trying to recover. An atmosphere of frugality and recovery prevailed, but there was a sense of optimism and innovation as well.

Creating more employment opportunities and strengthening international competitiveness were the cornerstones of Dutch economic policy. This was a period of strong governmental control in the Netherlands, which was also reflected in the country's agricultural policy. With the winter famine of 1944-1945 still a vivid memory, Minister Sicco Mansholt unfolded plans for major and ambitious land reallocation. Under the motto 'We'll never go hungry again', half of the Netherlands was ploughed under. Small plots of

land were combined to increase food production, and many small farms disappeared as a result.

A new future far from home

Shortly after the war, the population grew rapidly due to the baby boom and Dutchmen returning from the Netherlands East Indies. During the war, housing construction had practically come to a halt, and many homes were damaged or destroyed. Furthermore, because of the modernisation of the agricultural sector, it seemed there would be a great shortage of farming

The Dutch migrants blended so well in the Australian community, they gained the reputation of being invisible

jobs. Reason enough for the Dutch government to stimulate people, especially farmers, to emigrate to distant countries like Canada, South Africa, the United States of America, New Zealand and Australia.

The Australian government had already signed an agreement in 1939 with the *Stichting Landverhuizing Nederland* (Netherlands Emigration Foundation), but before a considerable number of Dutch immigrants could move to Australia, the Second World War broke out. After the war, Australia's need for more workers remained undiminished. Like the Netherlands, Australia had to modernise in order to develop, but needed people to do so. This led to the Dutch government signing the Netherlands Australia Migration Agreement in 1951. Apart from farmers, skilled and unskilled workers from other occupational groups could also emigrate to Australia under favourable conditions.

During information and publicity evenings and in books, films and pamphlets, Australia was advertised as a land where the economy was booming and jobs were up for grabs. Many Dutch emigrants would actually have preferred to stay a bit closer to home. But the United States of America had a quota, a maximum of around 3,000 Dutch people per year. So, emigration to Australia took off. The absolute peak was in 1952, when as much as 16,000 Dutch people sought their fortunes in the southern hemisphere.

Ideal immigrants

Like the Dutch government, the Australian government pursued a deliberate migration policy. They

Bridging the Distance

For many years, Kyra Lomas (24, graduate architect) and Rochelle van den Berg (26, general remedial educationalist) only had a vague awareness of each other's existence. In their choice of profession, they do not seem alike at all, but their common passion for cooking seems to be inherited from their great-grandmother, Maria Catharina van Zanten-Op Den Buijs. She worked as a cook in a nunnery in Brabant. Her son, Kyra's grandfather, emigrated to Australia in 1959. For more information on distant relatives, please see: www.bridgingthedistance.com.au



Kyra (on the left) and Rochelle during Queen's Day in the Netherlands

hand-picked their newcomers, however; until the end of the 1960s, the rule was that more than 51 percent of the total number of immigrants had to be white. Moreover, health, education, work experience, age and other factors also played a role during the selection process. Those of the Dutch who met these conditions were seen as the ideal immigrants. As Alec Downer, the Australian Minister for Immigration put it in 1959: 'Holland is one of the few countries in Europe with people to export of a type that can quickly merge with the Australian community.'

The Australian policy of selective and fast integration was supported by the Dutch government, for it was not the intention that the Dutch emigrants would move back. The Dutch emigrants themselves also seemed driven to adapt to Australian society as quickly as possible. Although many of them barely spoke a word of English when they left the Netherlands, they learned it as soon they could in Australia. Many of these Dutch migrant families only spoke Dutch at home. Ninety percent of the second generation even

spoke English amongst themselves. For most of those in the third generation, the Netherlands was not only literally far away, but also figuratively.

In between two worlds

The Dutch migrants blended so well in the Australian community that they soon gained the reputation of being invisible. They quickly adopted the English language, often married non-Dutch people and spread throughout the continent. Yet some members of the first generation did not feel as much at home in Australia as they appeared to be. To outsiders, they seemed completely adapted to their new homeland, but within their homes, they held on to their own language and culture. After a few years in Australia, as much as a third of the Dutch migrants returned to the Netherlands. Starting in the 1970s, the Australian government changed its immigration policy, replacing its one-sided focus on assimilation with a greater awareness of the needs of immigrants. The experiences of Dutch migrants in the years since then are, as a result, very different.

Performing on the Other Side of the World

Overcrowded halls in Australia sway along to the sounds of the internationally famous Dutch star André Rieu. Meanwhile, the Australian singer Mirusia, who works a lot with Rieu, is getting more popular in the Netherlands by the day.

by Mariëlle Hageman

'Australian artists culturally enrich the Netherlands, and Dutch artists do the same for Australia,' says Australian orchestra conductor and violist Simon Murphy. He himself came to the Netherlands in 1995 to study. Now he conducts the New Dutch Academy, The Hague's renowned Baroque orchestra. Last January, the New Dutch Academy opened the Dirk Hartog Year during the Sydney Festival under his guidance. Gradually, more and more Australian artists are moving to the Netherlands.

In Australia, artists descended from Dutch immigrants have been creating a stir for decades: musician Beeb Birtles (Gerard Bertelkamp) of the Little River Band, for instance, as well as actress and comedian Queenie van de Zandt, or actress Inge Hornstra – known for her role on the popular TV series *McLeod's Daughters*. Over the past couple of years, however, many artists from the Netherlands have also been performing on the other side of the world. Huge Australia and tiny Netherlands: opposites seem to attract on the cultural level too.

Melting pot of styles

What is it that attracts Australians to cultural life in the Netherlands? According to the Australian composer Kate Moore, it is the great diversity of Dutch society that makes innovation possible. 'People from all over the world come and go here,' she says. 'There are many platforms for discussion and innovative ideas. That makes it a

lively and interesting place.' Moore has Dutch relatives and came to study in The Hague because she saw fascinating things happening in the Dutch music world. Her compositions are currently performed across the world.

Australian Remi Wörtmeyer has been dancing for the National Ballet in Amsterdam since 2010 and is now a soloist. According to Wörtmeyer, the Dutch National Ballet is one of the best companies in the world because 'the Netherlands is a small country in the heart of Europe that is dependent on international talent'. The result is a melting pot of styles and capacities. This leads to innovative

People come to the Netherlands from all over the world because the Dutch are open to discussion and innovative ideas

co-creations, something Wörtmeyer's partner Malcolm Rock – also an Australian – has proven. Rock is the founder of a new Dutch company, ODD Continent. ODD stands for opera, dance, drama – three disciplines that come together in ambitious productions. The first, *Homebody*, for which Wörtmeyer provided the choreography, has filled halls throughout the Netherlands.

Bums on seats

Dutch cellist Teije Hylkema, who has been living in Australia since 2012, misses the Dutch innovativeness at times. Hylkema is solo cellist for the Australian Opera and Ballet Orchestra at the iconic Sydney Opera House. The programmes are somewhat on the conservative side. 'In the Netherlands, many companies depend on government subsidies,' says Hylkema. 'Here, art institutions are expected to earn their money from the market. So it is a matter of bums on seats, which does not always work with experimental programmes.' Nonetheless, performances are always sold out, and people are enthusiastic. With around 250 concerts a year, the cellist's work is

The Dutch art sector could learn a thing or two from the Australian commercial way of thinking

very demanding. On the other hand, the conditions are better than in the Netherlands, and salaries are higher. All in all, Hylkema prefers the Australian sponsorship model to dependency on government funding. 'I lost my job in the Netherlands because the government decided to shut down the Radio Chamber Philharmonic.'

Dutch dancer and choreographer Anouk van Dijk also believes the Dutch could learn a thing or two from the Australian commercial way of thinking. Since 2012, she is the artistic and general director of the modern dance company Chunky Move in Melbourne. Australia – both its people and its places – is a source of inspiration to her, although the huge distances do bother her sometimes. The big cities lie thousands of kilometres away from each other, which can make working with other artists difficult.

Reserved appreciation versus loud-voiced enthusiasm

In the flow of creative exchange, it is usually musicians and dancers who make the big step from the Netherlands to Australia and vice versa. That makes sense, according to singer Mirusia Louwerse. 'Music transcends the language barrier,' she says. Mirusia might be the most famous Australian artist in the Netherlands. The soprano from Brisbane, whose parents are Dutch, made her breakthrough in 2007 when she was contracted to perform with the immensely popular – also in Australia – Dutch violinist and orchestra leader André Rieu. In the meantime she has booked a great deal of success with her solo performances. On her concert tours she sees a clear distinction between audiences in the Netherlands and in Australia. The Dutch, for instance, will not travel far for a concert – half an hour at max – while Australians sometimes spend hours on the road to get there. The applause is different too. 'The Australian audience is a bit more reserved,' she says. 'The Dutch are more comfortable about voicing their enthusiasm loud and clear after a song.' But in essence, it's the same: 'Each time, the audience and I create a memory of a musical evening we spend together. That works on both sides of the world.'



Australian soprano Mirusia Louwerse

Cobra Meets Aboriginal Art

Did you know that Cobra artists like Karel Appel and Corneille indirectly influenced the development of contemporary Aboriginal art? How an art movement from Copenhagen, Brussels and Amsterdam reached the remote desert regions of Australia.

by Georges Petitjean

Cobra was an innovative art movement that simultaneously took place in the cities of Copenhagen (Co), Brussels (Br) and Amsterdam (A) between 1948 and 1951. The Cobra artists – Karel Appel, Constant, Corneille, Asger Jorn and others – turned their backs on Western culture. They were against academic rules, wanting to make art that sprang from the imagination spontaneously instead. Besides being inspired by children's drawings and the creative expressions of the people with intellectual disabilities, they were fascinated by so-called primitive art forms. When describing the Cobra feeling, Constant said, 'A painting is not a structure of colours and lines but an animal, a night, a scream, a human being – or all of that combined.'

The lure of Cobra

The idea of resistance and liberation, so characteristic of Cobra, also appealed to other artists, sometimes only many years later and far removed from Europe. One example is the artists' collective Roar – its very name emblematic of resistance – that formed in Melbourne in the 1980s. Like the Cobra artists, the members of Roar reacted against the established order, which in their case was the conservatism of Australian society. Roar members Wayne Eager, David Larwill and Peter Ferguson travelled in 1981 to Europe, where they visited many museums, exhibitions and galleries. They were attracted by the Cobra conviction that art could be a means of spontaneous expression without involving the intellect. After returning home, the Roar artists integrated Cobra influences in their work in various ways. For instance, David Larwill's use of colour and some of his mythical creatures are reminiscent of the work of the Cobra artist Asger Jorn.

New horizons

At the same time, the Roar movement became more interested in Aboriginal art. A source of inspiration for Cobra artists was their own folk art and the cultures around Europe. For Roar artists, it was only natural to look for inspiration to Aboriginal art from the remote regions of Australia. Roar artists opened their studios for exhibitions of contemporary Aboriginal art. They journeyed frequently to Central Australia, where they visited Aboriginal communities and artists. Some stayed for an indefinite period of time. These contacts between Aboriginal artists and members of the Roar movement were not without their effect on the work of Roar artists. David Larwill, for instance, directly refers to paintings from Central Australia in his *Catching up*

'A painting is not a structure composed of colours and lines but an animal, a night, a scream, a human being – or all of that combined'

with old Mick and Ronnie (visiting the Papunya Tula Shop) from 1997. Images borrowed from the famous Aboriginal artists Ronnie Tjampitjinpa and Mick Namarari Tjapaltjarri float in a landscape populated by strange and colourful creatures. Other characteristics from Aboriginal art that the Roar artists experimented with are the use of acrylic paint and bird's-eye view in landscape painting.



Visitors at the AAMU Museum of Contemporary Aboriginal Art

Catching up with old Mick and Ronnie (visiting the Papunya Tula Shop) (1997), David Larwill. Acrylics on canvas



Art that teaches

The Roar movement's interest in Aboriginal art also opened up new perspectives for Aboriginal artists themselves. Traditionally, Aboriginals make art in order to pass on ancient knowledge and social systems to the next generation. The subject matter is often the land and creation myths related to that. Traditional art forms such as body painting and sand painting are made for ceremonial purposes. To ensure that traditional knowledge is passed on as precisely as possible, there is little room for individual creativity and innovation in Aboriginal art.

But that is changing. Stories that used to be recorded only for the Aboriginal community are now on view for a wider audience. The strict stipulations that have bound Aboriginal artists from time immemorial have

made way for individual interpretations of themes and stories. The increased freedom and spontaneity in contemporary Aboriginal art is the direct result of influences from Cobra and Roar.

Moving away from tradition?

Roar artists Wayne Eager and Marina Strocchi advised and guided Aboriginal artists and acted as their representatives on the art market. Through Roar members, Aboriginal artists also became acquainted with other materials, techniques and approaches to art.

The influence of Cobra and Roar can especially be seen in the work of female Aboriginal artists who are combining authentic motifs with a broader colour palette and figurative elements. Just as in traditional



Ogen, Blauw, Rood
(Eyes, Blue, Red) (1948),
Karel Appel. Gouache
on paper

works, knowledge of the land can be seen in their paintings, but they convey that knowledge in a more intimate and less heroic manner than do male artists. Male artists often remain closer to the traditional motifs used in sand paintings and body painting. They also paint with a more controlled brushstroke and a limited number of colours. Female painters are freer in the use of colour, paint and visual sign language.

As a part of ceremonies, rituals and religion in Aboriginal society, art is still bound by strict rules. But the biggest merit of the impact of the Cobra-influenced Roar artists is a looser interpretation of those rules.



Untitled (1988), Wayne Eager. Oils on Masonite

Unique in Europe

The AAMU is a museum for contemporary original Aboriginal art in Utrecht, the only museum in Europe entirely dedicated to Australian Aboriginal art. The heart of the AAMU's collection is formed by works acquired during the 1990s. The museum also has a number of important Dutch collections of Aboriginal art on long-term loan. These are from the Groninger Museum, the former Gerardus van der Leeuw Anthropological Museum at Groningen University, the former Nijmeegs Volkenkundig Museum (Nijmegen) and the Wereldmuseum Rotterdam. AAMU, Oudegracht 176, Utrecht. Open Tues-Fri, 10-5; Sat-Sun, 11-5

DIRK HARTOG'S DETOUR

In October 1616, the Dutch VOC skipper Dirk Hartog and his crew were the first Europeans to reach the western coast of Australia. Rumours of a mysterious Southern Land, *Terra Australis*, had been circulating for a while already, but Hartog was the first to truly put Australia on the map.

by Mariëlle Hageman

In 1615, Dirk Hartog entered the service of the Dutch East India Company, or VOC. The Company, founded in 1602, had been granted a monopoly on trade between the Dutch Republic and the whole of Asia, and had very quickly set up an extensive trading network. Dirk Hartog was entrusted to the *Eendracht* (Concord), a fairly large and modern ship that had been built that same year. On 23 January 1616, the *Eendracht* departed from the Dutch island of Texel as part of a VOC convoy of six ships headed for Java, manned by two hundred crew members and carrying ten chests of money to purchase Asian spices and precious commodities.

The Roaring Forties

Off the coast of West Africa a heavy storm struck, separating the *Eendracht* from its convoy. Dirk Hartog reached the Cape of Good Hope on 5 August and stayed there for three weeks. He then decided to set off for Java, using a recently discovered and faster route. Normally, the VOC ships sailed northward from the Cape to Madagascar and Mauritius before heading eastwards to Java. But in 1611, another Dutch skipper – Hendrik Brouwer – had discovered that by setting sail directly east out of the Cape of Good Hope, ships could use the 'Roaring Forties', strong westerly winds found between the 35th and 40th southern parallel, before making a sharp turn northwards into the Sunda Strait to the west of Java. This shortened the journey by months and spared the crew considerable hardship from heat, scurvy and general depredation. So much faster was this route that in August 1616, seven

months after Hartog's departure, the VOC mandated it for all Company ships. Not knowing this at the time, Dirk Hartog decided to take this different route of his own accord. Hartog sailed the *Eendracht* some seven thousand kilometres to the east. But without the means to determine longitude on the open sea, he missed his northward turn and sailed further east than planned.

Land of Eendracht

After two months at sea, a couple of small islands were spotted and behind them an expansive stretch of land – the Australian coast. On 25 October 1616, the *Eendracht* dropped anchor at the westernmost island. Hartog and his crew went ashore and explored the island, finding no inhabitants. The land had underbrush, sand dunes and steep, rocky cliffs. After two days Hartog sailed on, but not without leaving behind a memorial to his arrival: a pewter dish, hammered flat, nailed to a post in a rock crevice atop a cliff. Scratched onto the plate with a sharp nail was a record of the *Eendracht's* arrival on 25 October 1616 and its departure for Bantam (in current Indonesia) on 27 October. The names of important crew members were also inscribed on the plate: Hartog himself (written as *Dirck Hatichs van Amsterdam*), the ship's senior merchant, Gillis Miebais from Luik, junior merchant Jan Steijns and first officer Pieter Dookes. Dirk Hartog was the first European to leave proof of his presence in Australia, and his inscription is the oldest written text in Australia. The *Eendracht* sailed northwards and accurately mapped the Australian coastline from 26 to around 22 degrees southern latitude, where the

After the Eendracht reached Australia, more Dutch ships arrived. At least four shipwrecked on the treacherous reefs off the west coast





Dutch Ships in the Roadstead of Texel (1671), Ludolf Bakhuysen

North West Cape bends eastward. Hartog named his discovery after his ship; henceforth the previously elusive 'Southern Land' was known as Land of Eendracht (Land of Concord).

Dirk Hartog's legacy

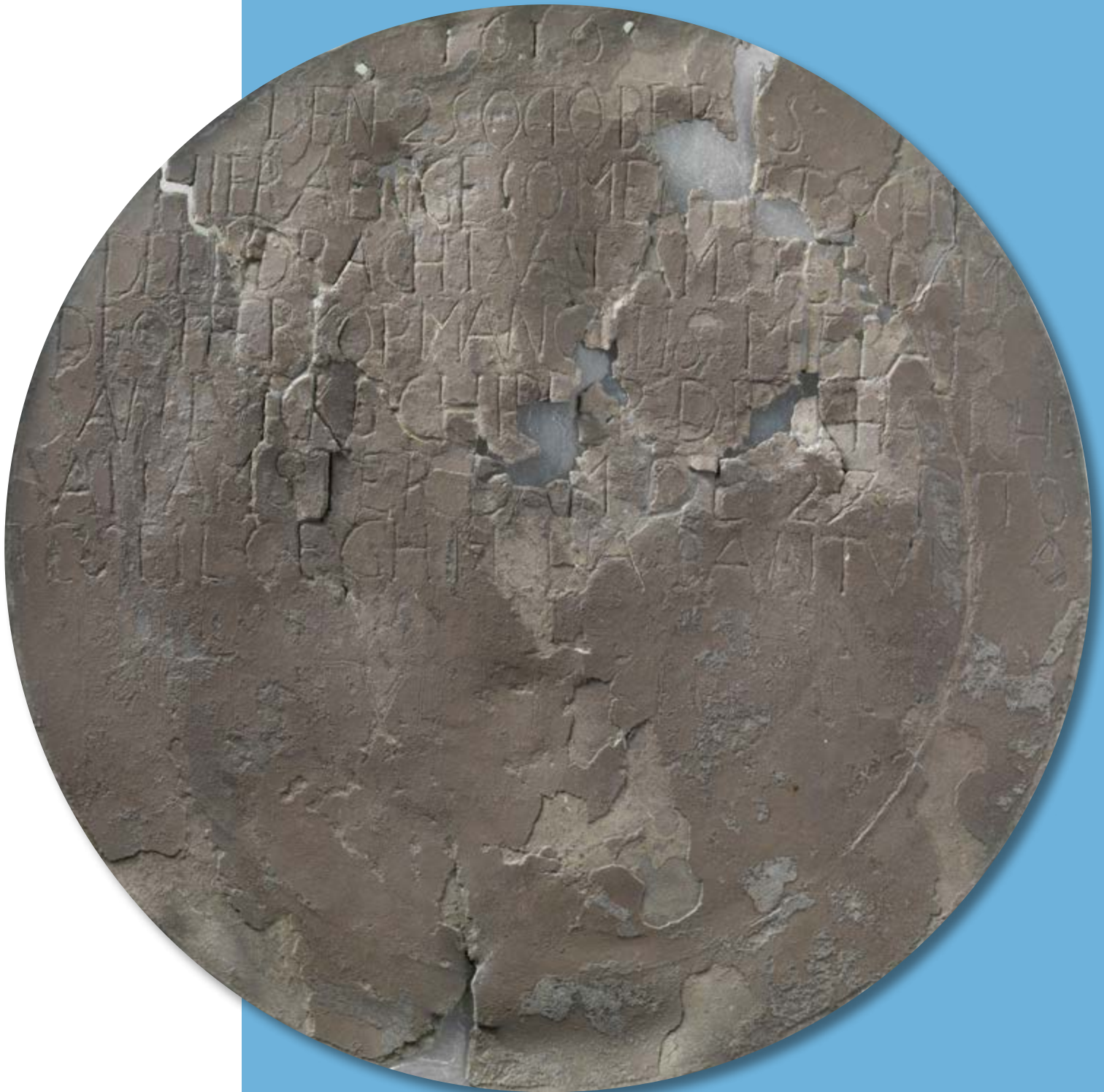
Only months later did the *Eendracht* finally arrive in Bantam. On 17 December 1617, the ship headed back to the Netherlands with its merchandise, landing in Zeeland on 16 October 1618. The governors of the VOC were not amused by the *Eendracht's* lengthy detour, and Hartog consequently never worked for the VOC again, returning instead to the Baltic and the Mediterranean aboard the *Geluckige Leeuw* (Lucky Lion). Hartog died in 1621, falling just short of 41 years of age. He was buried in the Nieuwe Kerk in his hometown of Amsterdam.

In early 1697, some 80 years after the voyage of the *Eendracht*, the *Geelvinck* (Yellow Finch), a ship from Amsterdam headed up by Willem de Vlamingh, arrived off the west coast of Australia. Chief Officer Michiel Bloem discovered a rotten post and, lying in the sand

nearby, the pewter plate Hartog had left behind. De Vlamingh copied the text onto a new plate and, having added the details of his own journey, nailed it to a new pole in the same rocky crevice. Taking Hartog's original plate with him, he presented it to the VOC gover-

A navigational error led Dirk Hartog to Australia instead of Indonesia

nors in Batavia, by then the Company's headquarters in Asia. Surprised by the good condition of the now historic plate, the VOC sent it back to Amsterdam. The spot where Hartog left his plate, Cape Inscription, is now home to a lighthouse with a plaque. Two poles have been erected as a reminder of the plates left by Hartog and De Vlamingh. Since 2009, the National Park on the island has a programme called 'Return to 1616', hoping to restore the ecology of the island to the original state in which Dirk Hartog had found it.



TIN PLATES

Dirk Hartog was the first European to leave proof of his presence in Australia. On shore, nailed to a wooden post, he left behind a flattened pewter plate engraved with the name of his ship and other information regarding his journey.

Eighty years later, Dutch skipper Willem de Vlamingh found the plate. He copied the text onto a new tin plate and nailed it to a new post at the same spot. De Vlamingh took Dirk Hartog's plate with him. It is now displayed at the Rijksmuseum in Amsterdam. De Vlamingh's copy was later rediscovered by a nineteenth century French expedition, and is on exhibit in the Western Australian Maritime Museum in Fremantle.

Descendants of the Dutch East India Company?

Who are the descendants of the castaways and sailors who manned the VOC ships? Photographer Geert Snoeijer set out to find them, and he was joined in Australia by Dutch-Australian historian Nonja Peters.

by Geert Snoeijer (photography) / Nonja Peters (text)

In the Netherlands, the incursion of the Dutch East India Company (VOC) into the Indian Ocean region in the late sixteenth century is associated with vast riches. Dutch trading communities sprang up all over Asia, alongside those of the Chinese, the Javanese, Tamils, Gujaratis, Armenians and others. Adapting quickly, the Dutch learned the commercial *lingua franca* of the area and mastered the rules of the local market. They entered into relationships with local women and raised families. The many trading posts were soon peppered with their offspring. However, the story is quite different for the Aboriginal groups along the Western Australian coast who claim Dutchness via cohabitation with survivors of VOC shipwrecks. Some Dutch sailors and castaways presumably also found a way to live the rest of their lives amongst local indigenous Australians.

The Orphans of the VOC is a photographic venture to gain a well-defined understanding of the far-reaching impact that this period of Dutch exploration has had on the lives of indigenous peoples in Western Australia, Indonesia and Southern Africa. What exactly is it that connects the descendants of the VOC with their real or imagined ancestors, and why does recognition of this ancient umbilical cord continue to play such a central role in their lives today?

Shipwreck Survivors

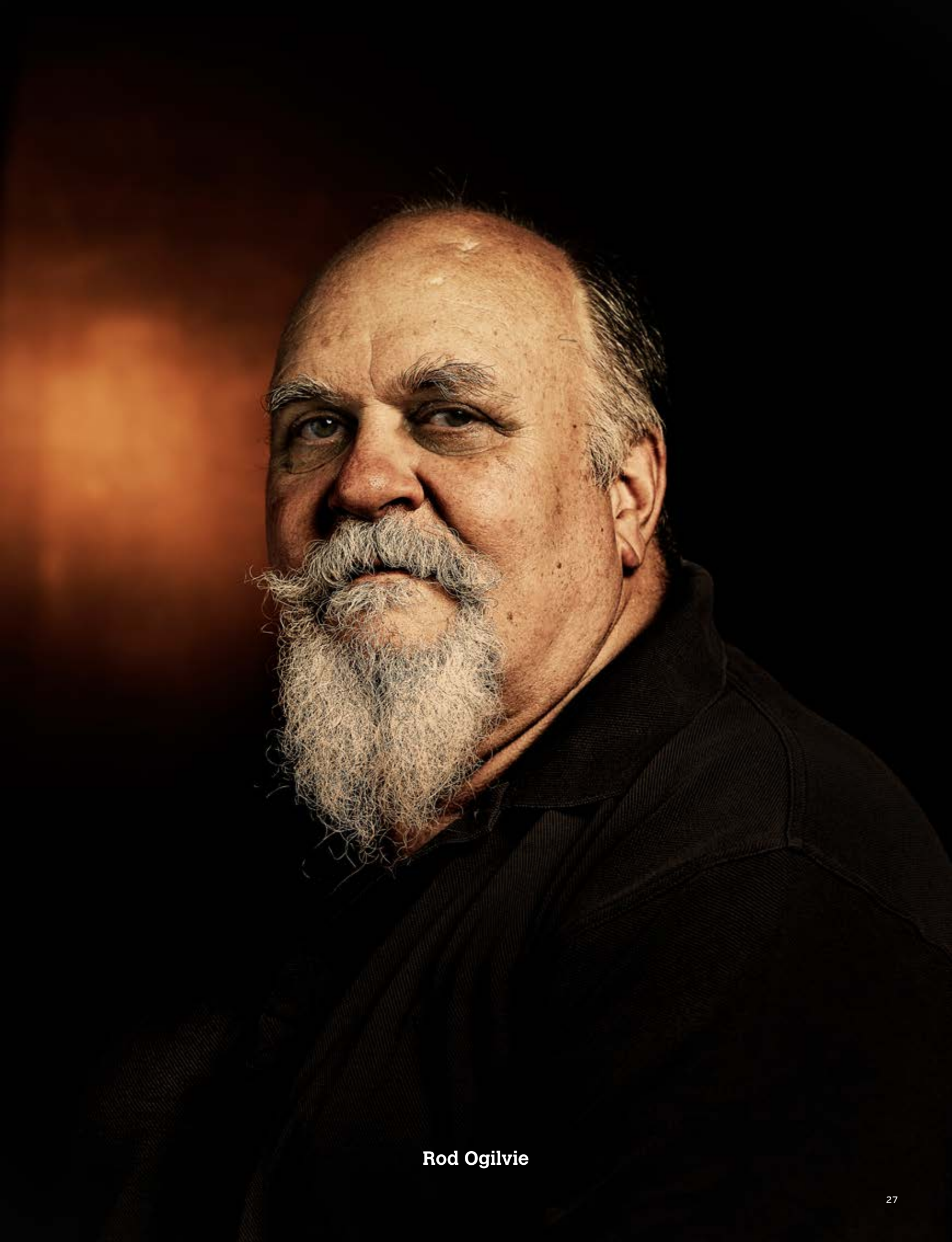
The first VOC ship to make landfall in Western Australia was that of skipper Dirk Hartog, the *Eendracht*, in 1616. Others were less fortunate. Famous VOC wrecks include the *Batavia* (1629), the *Vergulde Draeck* (1656), the *Zuytdorp* (1711) and the *Zeewyk* (1727). Perhaps we may still find the wrecks of the *Zeelt* (1672), the *Ridderschap van Holland* (1694), the *Fortuyn* (1724) and the *Aagtekerke* (1726). It is estimated that around two hundred survivors from these VOC shipwrecks were left on the coast of Western Australia.

Aboriginal folklore has it that the survivors lived with and fathered children with the local Aboriginal

Aboriginal folklore has it that survivors of Dutch shipwrecks lived with and fathered children with the local Aboriginal people

people. Accounts compelling enough to fire the imagination but not to establish as fact link the fate of those marooned when the *Vergulde Draeck* sank near Lancelin to the Noongar (Yuat, Wadjuk and Belardang) people. The Yamaji sub-groups, the Nanda, Malgana and Wadjarri peoples, would be connected to survivors of the *Zuytdorp*. It might be possible that those from the *Batavia*, the *Saerdam* and the *Goede Hoop* also lived the last years of their lives amongst Aboriginal people. This is supported by the Nanda oral history.

The individuals depicted in the following portraits by Geert Snoeijer are all related, albeit distantly in some instances. They all live in and around the Western Australian towns of Geraldton and Kalbarri. The portraits are on view from 14 to 21 October 2016 in the harbour of Fremantle and from 17 October 2016 to 15 January 2017 in the Western Australian Museum in Geraldton. In the Netherlands they are on view in the Westfries Museum in Hoorn from 17 December 2016 to 12 March 2017.



Rod Ogilvie



Bethany Mallard



Gregory Mallard



Peidence Lawson



Jacko Whitby



Cathy Kickett

Heritage from Different Points of View

The inscribed plate left by skipper Dirk Hartog at Australia's westernmost cape in 1616 conjures up certain meanings. The 2006 Australian National Heritage List urges us to recognise the plate as the very first 'monument' of European landfall on Australia and how this contributed to building 'the modern scientific outlook'. Leaving pewter plates as landmarks appears to be a special Dutch practice and holds an alternative meaning for the imperialist phase of Dutch and global history. Thus there are many different meanings attributed to Dirk Hartog Island.

Cape Inscription on Dirk Hartog Island is included in the 2.2 million hectare Shark Bay World Heritage Listing (WHL) (1991) for the natural values of the area only. The WHL nomination and decision were urgently made, in an attempt to limit human impacts on delicate ecosystems, such as recreational boating on the inner coast of Dirk Hartog Island threatening local wildlife.

Australian heritage professionals have worked since 1975 to develop reliable methods for assessing the significance of heritage places and objects. The original 1979 Australia ICOMOS (International Council on Monuments and Sites) *Burra Charter* method added social and scientific values to the parent *Venice Charter's* (ICOMOS 1964) historic and aesthetic values. From the 1999 edition, spiritual significance was also included in the *Burra Charter*, in part to recognise Indigenous Australian associations with places. At about the same time, community workshops were run to test adaptation of the *Burra Charter* approach to objects like Dirk Hartog's plate. The results were *Significance: a guide to assessing the significance of cultural heritage objects and collections* (2001) and then *Significance 2.0: a guide to assessing the significance of collections* (2009). A trend in all of this work is the increasing valorisation of community views.

The *Burra Charter* and *Significance* guidelines tell us that we should survey the fullest range of values ascribed to an object, site, practice or event and balance competing interests – both in statements of significance and in site management. Given that the urgent environmental conservation concern apparent at the time of the World Heritage Listing of Shark Bay has been managed, it is time to survey the diverse community views brought to Dirk Hartog's Plate and Island. Assuming that international views would form part of this survey it is exciting to think that this place may be thought of as a 'cultural route' with both local and global aspects.

Veronica Bullock is the director of *Significance International*, an Australian organisation specialised in heritage management



Straight through



The Bridgestone World Solar Challenge, a six-day race from north to south across the continent of Australia covering over three thousand kilometres in vehicles powered only by the sun, is the ultimate challenge for innovative cars. Every other year, teams from around the world compete for the honours. The Dutch are surprisingly successful.

by Linda Lak

'Nine times out of ten it all goes fine, but it's always a tense moment when you pass a raging road train while you're sitting ten centimetres off the floor in your solar-powered car,' says Tim van Leeuwen, a driver for Nuna8, the solar-powered car made by Delft University of Technology (TU Delft) that won the World Solar Challenge in 2015. 'One strong gust of wind and you're blown off the road.' Temperatures inside the car, which can reach up to about 40 degrees Celsius, are yet another challenge in this race across the Australian outback.

The route – from Darwin in the north to Adelaide in the south – is perfect for the race. It's an endless stretch of straight road with barely any traffic, and there's

almost always sun. This makes the race the ultimate testing ground for the teams and their futuristic cars. 'It is a unique experience for the contestants because it is in the outback, so you have to take care of everything yourself,' Van Leeuwen continues, 'but the local people are very hospitable and the atmosphere is very relaxed.'

*For solar-powered cars,
road trains can be dangerous.
One strong gust of wind and
you're blown off the road*

the Outback



The idea of a World Solar Challenge came to Danish-born Australian adventurer Hans Tholstrup in 1982 and the first race took place in 1987. To counter the increasing problems associated with energy, he devised a competition which would stimulate the development of solar-powered vehicles. The South Australian Motor Sport Board has organised the World Solar Challenge every other year since 1999. Teams from all over the world come to compete. The contestants design and build their own solar-powered cars and the resulting innovations slowly but surely find their way into industry.

The Dutch do surprisingly well in the race. Six-time victors TU Delft are by far the most frequent winners. The team from the University of Twente has also seen success. Since their first race in 2005, they have stayed consistently in the top ten. The team from Eindhoven won the first two editions of the Cruiser Category, where comfort, safety and the number of extra passengers that fit in the vehicle are determining factors.

What lies behind this success? According to Van Leeuwen it is down to the Dutch mentality of 'getting

the most out of everything' and to their inventiveness: "No" is not an option for us, which means we develop new materials and unique concepts for cars. We are also fortunate that in the Netherlands these kinds of extracurricular activities are supported by universities and the government.' All of which can get you places – like on the ultimate adventure through one of the most deserted places on earth with only the sun to power you along.

The solar-powered cars need to meet a number of technical requirements and are not permitted to surpass a maximum speed of 130 km/h during the race. The race car drivers don't need any experience, just a driver's licence. Often the cars operate on cruise control. An accompanying vehicle driving in front of the solar-powered car monitors the weather conditions and the car's power consumption in order to determine the optimum speed.

From a Cuppa to a Cold Drip

Jo McCambridge had a hard time drinking Dutch filtered coffee, so in good Australian fashion she started her own espresso bar in Rotterdam. A big success.

by Linda Lak

When she first came to the Netherlands in 1992, Australian Jo McCambridge was surprised by the lack of coffee culture: 'In Sydney, you knew exactly where to go for the best espresso or the tastiest cappuccino with a homemade piece of cake. Going out for a coffee has become a real cultural thing there, but here I couldn't find a coffee bar which compares to that.' And Australians are very picky about the quality

Coffee prepared with cold water dates back to the time of the Dutch East India Company

of their daily pick-me-up, as they so lovingly refer to their cup of takeaway coffee. Standards in Australia's local cafés are so high, even coffee giant Starbucks has struggled to compete. In 2008, the chain had to close down 61 of its 84 branches in Australia.

Big coffee drinkers

Jo did not like Dutch filter coffee, so in 2001 she decided to open her own coffee bar in Rotterdam. It was the first one in the city. From an espresso to a flat white: each kind of brew is prepared with the utmost care. The goal is to give the Dutch a genuinely good coffee experience. Jo has enjoyed great success: in 2014, her coffee was chosen as the best in the Netherlands.

Jo's Urban Espresso Bar is now an established name in Rotterdam, but it was tough at the beginning. Not because of a lack of demand: the Dutch slurp their way through an average of 2.4 cups of coffee a day, making them by far the world's biggest coffee drinkers.



However, the Dutch prefer to drink their coffee around their own kitchen tables, as the motto of Holland's greatest coffee producer attests: 'You feel at home wherever you drink Douwe Egberts.'

Getting the people of Rotterdam to come to the coffee bar therefore required some persuasion or, rather, really good coffee and a relaxed atmosphere.



Jo believes these were the secrets to her success. In 2016, the many thriving small coffee bars in Dutch cities are proving her right. They might traditionally prefer dunking biscuits in their cuppa at home, but for really good coffee, even the Dutch will go out of doors.

Outdoor coffee culture might be new to the Netherlands, but producing and trading coffee have been embedded in Dutch culture for centuries. You can smell it; when you drive into Utrecht, the aroma of the Douwe Egberts factory hangs in the air. You can see



**Standards in Australia's
local cafés are so high,
even coffee giant Starbucks
has struggled to compete**

it; the former factory of the Van Nelle coffee company in Rotterdam is both an icon and a UNESCO World Heritage site. And above all, you can taste it; the Netherlands is home to a number of big coffee brands with global sales.

Meanwhile, in Australia a new trend has sprung up: Dutch coffee, better known as 'cold drip', a method which until recently had been forgotten in the Netherlands. In this method, dating back to the time of the Dutch East India Company, the coffee is made with cold water and filtered for far longer, so that the fragrances and flavours of the beans are optimally preserved. It's a remarkable and refreshing addition to the vibrant coffee culture in Australia, where temperatures can get very hot. Although it does lack that familiar, homey Dutch aroma.





AN UNQUENCHABLE SPIRIT OF ADVENTURE

**TWO ADVENTURERS, TWO DIFFERENT CENTURIES,
ONE DESTINATION: FLOORTJE DESSING AND ABEL TASMAN
IN THE THRALL OF THE CONTINENT DOWN UNDER**

Kalbarri National Park, Western Australia

THE FIRST DISTANT LAND THAT PROFESSIONAL ADVENTURER AND DUTCH TV PERSONALITY **FLOORTJE DESSING FELLED IN LOVE WITH WAS AUSTRALIA. SHE HAS BEEN TRAVELLING AROUND THE WORLD FOR 20 YEARS NOW, BUT STILL, WHEN SHE GETS OFF THE PLANE IN DOWN UNDER, A FEELING OF PURE HAPPINESS OVERWHELMS HER. FIVE QUESTIONS FOR A MODERN EXPLORER.**

by Saskia Legein



What is it about Australia that appeals to the globetrotters amongst us?

'Australia is synonymous for adventure. I've always thought that, even as a child. For the post-war generation, it was America that had the magical sound of freedom and adventure, but for my generation, it's Australia. I am still in love with the country. I celebrated this past New Year's Eve in Hobart on Tasmania and I couldn't help but feeling ecstatic all over again!'

What was your first experience of Australia?

'I did an internship in Australia in 1992. Back then I also had an Australian boyfriend. He was from a typical family of emigrants who had sailed from the Netherlands after the war on a one-way journey to Australia with a thousand guilders in their pockets. His grandmother lived in Adelaide. She spoke Old Dutch and ate potatoes with gravy. She never really became integrated in Australia. After that first acquaintance with Australia, though, I was sold. A few years later, I bluffed my way into working for a travel programme about Australia, saying I had experience in television. I had no idea what the job would entail, but I knew I just had to go back. Eventually, I did production work on location for the Dutch TV series *Veronica Goes Down Under*.'

Do you feel an affinity with explorers like Dirk Hartog and Abel Tasman?

'Yes, what guts they had – fascinating! In those days there was no guarantee you would even come back. It was not uncommon for more than half of the crew to die along the way and the people on all of those remote islands were often hostile as well. And yet, I envy them. The unspoilt, pristine world they discovered does not exist anymore. They saw peoples and heard languages that have long ago disappeared. A world where everything is still possible; I can only dream of that.'

Did you ever get so lost that you ended up in a place that is not on the map?

'That's almost impossible with the GPS devices we have now. Once, when I was sailing on the southern Atlantic Ocean for five days towards Saint Helena Island – a tiny island between two continents outside all the shipping routes – I did feel something of that great, infinite nothingness. That might have been a little bit similar to what Dirk Hartog must have gone through.'

Where should aspiring adventurers go to in Australia?

'Western Australia! The nature there is beautiful, a bit more rugged than on the east coast and it's a great surfing spot. Sometimes Australians seem rather conservative from a Dutch point of view, for instance in regard to their immigration policy or pollution. But, their love of nature and the way they take care of their natural parks is admirable. And you simply have to experience the Australian spirit of freedom.'

ABEL TASMAN WAS A DUTCH EXPLORER WHO SAILED AROUND AUSTRALIA ON BEHALF OF THE DUTCH EAST INDIA COMPANY (VOC) IN 1642 AND 1644. WAS THE MYSTERIOUS 'TERRA AUSTRALIS', OR SOUTHERN LAND, A PART OF NEW GUINEA, OR NOT?

by Ron Guleij / Jacqueline Reeuwijk

Abel Tasman sailed on 14 August 1642 from Batavia, now known as Jakarta, in Indonesia, the VOC's headquarters in Asia. Anthony van Diemen, the Governor-General of the VOC, gave the orders. An exploratory trip like this was dangerous. One out of three sailors serving the VOC never returned home. Some simply remained in the East, but many died at sea from illnesses and hostile attacks by other ships, and also because of navigational errors.

Sailing by the stars

Back then, ships had hardly any instruments for charting their course. To navigate, the sailors looked up at the stars, the moon and the sun. Using measuring devices, they calculated the angle between the horizon and a heavenly body. They also had parchment charts of coastlines, rivers and islands with their longitudes and latitudes. With the help of these tools,

One out of three sailors serving on ships of the Dutch East India Company never returned home

the sailors determined the position of their ship at sea. A calculation error could have huge consequences. Dirk Hartog's ship landed on the west coast of Australia because of this, while other less fortunate ships were smashed to smithereens.

Abel Tasman and his crew had a safe journey, however. They arrived in Tasmania, the southernmost island state of the Commonwealth of Australia, more than three months after their departure from Batavia, and Abel Tasman noted: 'This is the first land we have discovered in the Pacific Ocean, and it is unknown to

Tasman made a journal of his first trip to Australia which included detailed drawings, not only of the coastline but also of the inhabitants of archipelagos in the Pacific Ocean. The journal contains the oldest known portrayals of the Maori people.



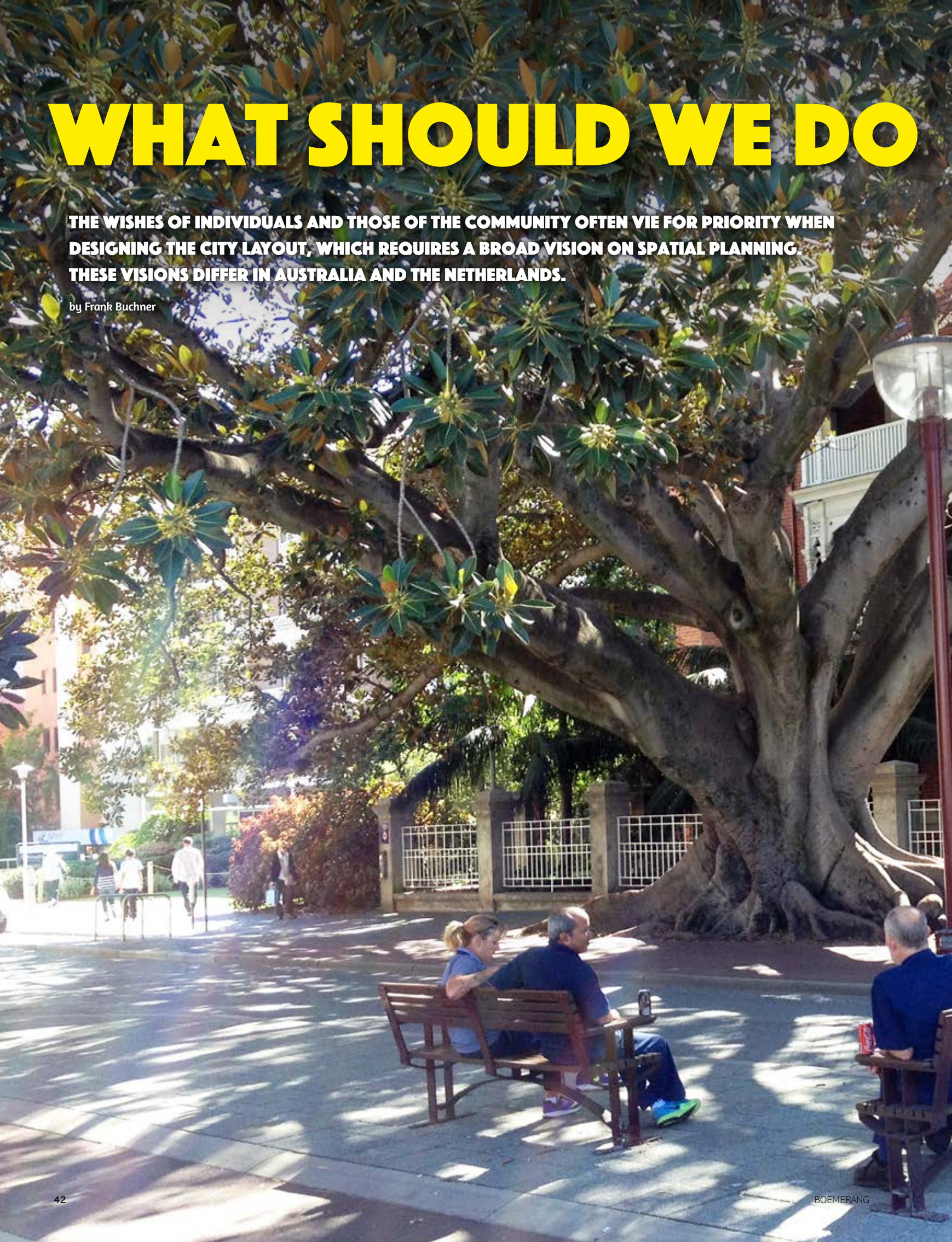
all European peoples. That is why we have named it Anthony van Diemen's Land.' After having planted a flag on 3 December 1642, Tasman sailed back to Batavia by way of the islands presently known as New Zealand, Fiji and New Guinea. He arrived in Batavia on 15 June 1643.

In early 1644, the VOC sent Abel Tasman out on an exploratory expedition once again. After his first trip, the VOC knew it was possible to sail around Australia. But did it form a whole with New Guinea or not? And what was this place they had christened Anthony van Diemen's Land attached to? These were questions that remained unanswered even after Tasman's second trip. The VOC concluded that there was not much to gain from the Southern Land, so for the time being they dropped any plans for new expeditions.

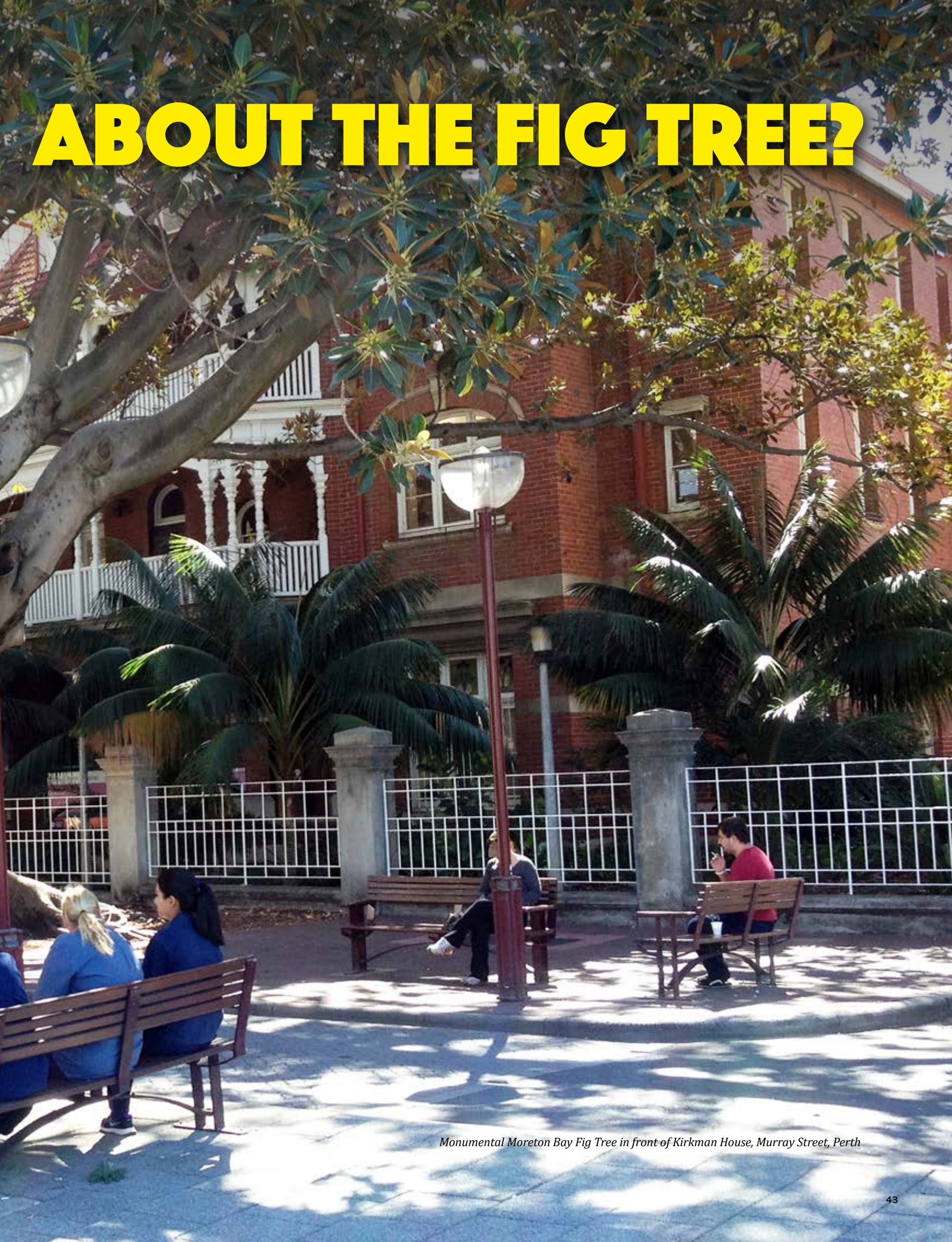
WHAT SHOULD WE DO

THE WISHES OF INDIVIDUALS AND THOSE OF THE COMMUNITY OFTEN VIE FOR PRIORITY WHEN DESIGNING THE CITY LAYOUT, WHICH REQUIRES A BROAD VISION ON SPATIAL PLANNING. THESE VISIONS DIFFER IN AUSTRALIA AND THE NETHERLANDS.

by Frank Buchner



ABOUT THE FIG TREE?



Monumental Moreton Bay Fig Tree in front of Kirkman House, Murray Street, Perth

Royal Perth Hospital

The Royal Perth Hospital is one of the oldest and most important academic hospitals in Western Australia. The building dating back the earliest, called the Colonial Hospital, opened its doors in 1855, about 25 years after Perth was founded. In the following century and a half, Perth developed into a modern metropolis and the hospital itself grew into a conglomerate of buildings from different eras.

When the brand-new Fiona Stanley Hospital was built elsewhere in Perth in 2013, the intention was to close the doors of the Royal Perth Hospital – reason enough for the Department of Health to hand over the management of the oldest, monumental buildings in the complex to the National Trust. Doing so is not unusual; this heritage organisation manages many buildings in Australia. The National Trust renovates these buildings and sometimes looks for appropriate new uses for them.

Those plans have changed in the meanwhile: the Royal Perth Hospital will continue to exist in a stripped-down version as the main trauma centre. Most likely the centre will eventually move over to the newest part of the complex. As a result, the oldest buildings can be given a new purpose. Coming up with a separate plan for

each of the buildings is not enough for such a large complex, however; a new vision for the buildings is required, one that takes the surrounding area into account.

Different countries, different habits

In the Netherlands, the care of historical buildings has been part of a greater design ever since the Dutch passed their first law on heritage preservation in 1961. There, the redevelopment of an area such as the Royal Perth Hospital would not focus on the preservation of the separate historical buildings but on the correlation between the various components of the whole – and on a greater scale, what the complex could mean for the further development of the city.

The Dutch have their reasons for dealing with heritage and space differently. Living with seventeen million people on a small patch of land is no easy task, but consequently, the Dutch are greatly experienced in spatial planning. In Australia, there are relatively few old buildings in comparison with the Netherlands. And when they do exist, they are cherished. The idea of dismantling a wing added to the earlier-mentioned Colonial Hospital in 1906 would not receive broad support in Australia. In the Netherlands, such an intervention would not be so unthinkable.

Murray Street with view on Saint Mary's Cathedral. Colonial Hospital to the left. Circa 1900

**IN THE NETHERLANDS,
DISMANTLING A WING
ADDED IN 1906 WOULD
NOT BE UNTHINKABLE**

On the other hand, the Netherlands could learn a lot from Australia when it comes to explicitly linking the preservation of historical buildings with an intangible sense of heritage. The Australian Department of the Environment developed the Australian Historic Themes Framework especially for this purpose. This tool helps to identify, measure, interpret and manage heritage sites. One of the first questions the National Trust asked itself in the planning for the repurposed Royal Perth Hospital was: What historic themes apply to the hospital area? For example, the Moreton Bay Fig tree in Murray Street in front of the complex's administration building that was planted in 1896 not only has value as a landmark. The spiritual meaning that this spot had, and continues to have, for the Aboriginal population should also not be forgotten when the area undergoes development.

An integral approach

For the city of Perth, the exchange of knowledge between Australia and the Netherlands has yielded a new, comprehensive vision. Thanks to the Urban Design Framework, the discussion goes beyond the question of whether certain parts of the complex should be restored or not. The dialogue now is also about making pedestrian walkways straight across the hospital terrain, so that it

no longer forms a barrier in the city. And about the new office/hotel currently being constructed directly across from the hospital. That has huge potential because many of those office workers and hotel guests will want to drink a cup of coffee or eat a sandwich nearby, which could be possible in the old buildings of the hospital if they are given a new allocation. In this way, the heritage of the Royal Perth Hospital could contribute to the modern dynamics of the city.

How can we assure that the historical buildings we preserve are also really used? By seeing them as part of their surroundings rather than separately. This is the starting point for the Urban Heritage Strategies course organised by the Netherlands Cultural Heritage Agency in cooperation with the Institute for Housing and Development Studies at Erasmus University in Rotterdam. Three Australian employees of the National Trust in Western Australia attended the course in 2014, taking the Royal Perth Hospital as their case study.



WHERE DO I FIT IN?

Historian Nonja Peters moved from Tilburg to Fremantle with her parents when she was just a little girl.

Her personal experience motivated her to become an authority on migration.

by Koosje Spitz

As a young girl of five, you left Tilburg in the Netherlands with your parents to move to Western Australia. What was your first impression?

'What I remember most is the long trip. The Italian food that was served on board tasted strange to us. We were so hungry! When we arrived in Fremantle, we were given a Mills & Wares biscuit. I can still see my father on the dock, holding a doll in his hand. He had left for Australia before us to find work. I had to leave all my toys behind in the Netherlands because we were barely allowed any luggage. That doll was everything to me.'

Many postwar migrants describe their first years in Australia as particularly difficult and isolated. Was that the case for you too?

'The beginning was the hardest; everything was different from what I was used to. A year after our arrival we moved to Toodyay, where my parents ran

their own fish and chips café. Then we moved to Northam where my father started a bicycle business. Making friends was tough. The Australian kids didn't want to play with me, and their mothers didn't want anything to do with migrant children either. I missed my grandmother, my uncles and aunts, and my little dog. I was the oldest at home and had to continually reinvent the wheel. I went to a new school and the language was new to me too. Obviously, I had to learn English, even though my mother didn't. All these new experiences caused a lot of tension between me and my parents. I was surely not the only one who struggled with this. Children of migrants were often considered inferior. I was struggling with questions like: "Who am I?" and "Where do I fit in?"'

You started your research on migrant communities much later in life. How did that come about?

'I had always wanted to study, but my family did not allow it. Getting a degree was only meant for boys. Despite my eagerness to learn, I went straight to work after high school, got married and had children. When my husband contracted multiple sclerosis, I knew I had to be the breadwinner. That's when I decided to study. My own experiences as a child were an important motive for researching the history of postwar migration.'

Do you see any traces of their Dutch heritage in the second and third generations of immigrants?

'The Dutch mingled relatively well in Australian society. However, discrimination remained a big problem, so many developed a public and a private personality. At home they were Dutch, but for the outside world, they tried to hide their Dutchness as much as possible. That's where the term "the invisible Dutch" comes from. Typical Dutch habits you will

A group photo (Nonja wearing glasses) on the boat to Australia



Nonja with her father upon arrival in Fremantle



find in the later generations are that they still eat things like *appelstroop* [apple syrup] and *poffertjes* [small, fluffy pancakes], and retain the Dutch working ethos. Children of Dutch migrants are great entrepreneurs, a trait which has been passed on to them by their parents and grandparents, who had to survive and build up new lives for themselves with the bare minimum. I recognise this in my own sons as well. The first migrants were known as being hard workers who weren't big spenders. In difficult times, they knew how to hold out longer than anyone else. But I'm not sure if that is really something positive or not.'

You received a Centenary Medal in Australia and a Royal Decoration in the Netherlands for your work. What makes your research so different?

'I focus on the experiences of the migrants. I can easily put their personal stories into words because I can identify with the migrant community. I don't just write the facts down, I describe their emotions. That was new, especially in the museum world where the focus is on facts. The migrants felt they were finally being heard with my work. There is a need for a complete story like that, which also explains why the exhibition *A New Australia: Postwar Migration to WA* at the Western Australian Museum in Perth was such a success. It ran for 14 years.'

Migration is currently a much discussed topic that is causing quite a lot of tension in society. What is your view on this?

'A good integration policy is essential. It demands the commitment and involvement of both parties; you can't enforce it. For new migrants, learning the language is crucial. Language helps you understand the other culture. When you learn the language, you understand the country and the authorities better. However, migrants should have the opportunity to maintain their own language and culture too. Migration has an impact on more than one generation. My mother didn't learn English, and I didn't actually study the Dutch language until I was an adult. So during my youth, we couldn't understand each other and therefore we couldn't speak lovingly to each other.'



Nonja Peters



Indonesian sailors demonstrating in the streets of Sydney in support of Indonesian independence, October 1945

Indonesia Calling

Australia and the Netherlands both have strong ties with Indonesia, as a neighbour and as a former colony.

The Indonesian fight for independence (1945-1949) put a severe strain on their bilateral relations.

Of all people, it would be a famous Dutch filmmaker who played a key role in this: Joris Ivens.

by Esther Zwinkels

Joris Ivens (1898-1989) was a Dutch filmmaker with a worldwide reputation, famous for his documentaries about China, the Soviet Union and Spain under Franco's dictatorship. Despite his leftist sympathies, the Dutch colonial government commissioned Ivens to make a film about the liberation of the Dutch East Indies from the Japanese occupying forces. Australia became his base of operations.

Colonial Film Service

Although Australia was not occupied during the Second World War, Japanese attacks had done major damage to a number of Australian cities. Australian soldiers served in Allied campaigns against Japan

throughout all of Asia. A considerable number of them ended up in Japanese prisoner of war camps, with many spending the remainder of the war in camps in the Dutch East Indies.

Meanwhile, the Dutch East Indies government fled to Australia, where it made preparations in exile for its return to the colony in various ways. For instance, the Netherlands Indies Government Film Unit approached director Joris Ivens about making a film on the Allies' victory over Japan. The Japanese had surrendered in August 1945 and it seemed like an easy job to go to Indonesia and shoot scenes of the capitulation. While Ivens was in Australia, however, another new development captured his attention.



Australian harbour workers on strike in Sydney in support of Indonesian independence, October 1945

Harbour strikes

Some 10,000 Indonesians were in Australia during the war. They were colonial officials and soldiers from the colonial army who had fled from the Japanese occupiers. There were also several hundred Indonesian nationalists who before the war had been banned to Dutch New Guinea by the Dutch East Indies colonial government for political reasons. Before the Japanese attack on Dutch New Guinea they had been brought over to Australia out of precaution and put in internment camps there.

After the Republic of Indonesia was proclaimed in August 1945 directly after the Japanese capitulation, the Indonesians in Australia asked the Australian and international communities to support their independence. The Netherlands, however, refused to recognise the Republic of Indonesia and wanted to re-establish its colonial authority. The Dutch East Indies' government in exile provisioned ships in the Australian harbours with military supplies to send to the colony.

Starting in September, the Indonesian community managed to enlist international support in taking a stand in various harbours. They convinced Australian, Indonesian and Indian sailors as well as harbour workers and unions not to provision or man Dutch ships so as to prevent them from leaving the harbours with war supplies that could be used against the fight for independence in Indonesia. The strike ultimately lasted for nine months, and then continued with interruptions until 1949. A total of more than 550 ships were held up in Australian harbours.

Indonesia Calling

Joris Ivens, not agreeing with those opposed to Indonesian independence, sided with the Indonesians. In November 1945 he quit the Colonial Film Service

and filmed the strikes in Sydney with his small international crew. He then combined this footage with rehearsed scenes to make a 22 minute black-and-white film with the title *Indonesia Calling*. It was a protest film that threw the spotlights on the campaigns

Despite urgent requests from the Netherlands, the Australian government saw no reason to ban the film

that Indonesians were conducting on the wharfs and over the radio. The mutiny on the steamship *Patras* played a big part in it. The ship, headed for Indonesia with Dutch weapons and supplies on board, had managed to steer clear of the boycott and leave the harbour. However, Indian crew members who supported the Indonesian fight for independence then stopped the engine and forced the ship to sail back to

Indonesian community during Australia Day in Melbourne, 2015





*Joris Ivens
(second from left)*

Sydney's harbour. This film about 'ships that don't put out to sea' was shown at Indonesian open-air cinemas in 1946 and was extremely popular with the local population.

Despite urgent requests from the Netherlands, the Australian government saw no reason to ban the film in Australia. In doing so, the Australian government took a clear standpoint, openly abandoning their former ally in the fight against Japan in its attempt to regain colonial power. Diplomatic relations between Australia and Netherlands were further put to the test when the Dutch government intervened militarily in Indonesia.

Aftermath

For Joris Ivens, the film only enhanced his reputation as an activist filmmaker. This, however, had negative consequences for his ties with his motherland. The Dutch government declared him *persona non grata*. It was not until the 1980s that the government 'rehabilitated' Ivens, with the then-minister of Welfare, Health and Culture, Elco Brinkman, declaring that history had proven Ivens more right than his adversaries.

After the transfer of sovereignty in 1949, diplomatic relations between Australia and the Netherlands greatly improved. The massive emigration of over 120,000 Dutch people to Australia in the 1950s, spurred by fervent promotion from both governments, contributed to this. Although the Netherlands was no longer a coloniser, its relation with Indonesia remained sensitive for a long time. For Australia, the intensive contacts it had maintained with Indonesians in the 1940s contributed to its becoming more closely involved with political developments in Asia and the Pacific, and in Indonesia in particular.

In 2015, an exhibition on Australian support for the Indonesian fight for independence was made in celebration of the 70th anniversary of Indonesia's independence. It was shown at the Australian National Maritime Museum in Sydney and the Museum Benteng Vredeburg in Yogyakarta, Indonesia, under the title *Black Armada/Armada Hitam*. During the exhibition, *Indonesia Calling* played non-stop.

The Try Line as Altar

'Australia is the place where everyone would like to go, but no one ever reaches,' the last line of a poem I once read comparing the world to a woman's body. Every continent was a limb and the final praise was left to Australia. The desirable Down Under remains unattainable, and therefore it is the eternal goal.

In the same way that the poet moulds the globe into a female form, I would like to show the world to be a game of rugby. Or better yet, perhaps rugby should be

*Whether you're Dutch or
Australian, one thing is certain:
someone who'll regularly press
their cheek to another's buttocks
is ready to fight for them*

seen as a religion. With its clubhouse as the church, the playing field as a confession booth, the try line as an altar, the team's war cries as a prayer and the shouted songs in the 'third half' as hymns. Those who wish to join as fresh converts must undergo the initiation rites and will be responsible for collecting the balls and washing the team's kit in the first year. The rookie as a neophyte, and the captain and coach as the pastor and pope: there is a clear hierarchy here that does not undermine mutual respect but actually encourages it.

There has always been something mystical about rugby. It's easy to spot another rugby player: sometimes because of his cauliflower ears, or because of her shoulders. Rugby players speak a universal language. Usually you need but a word to rise to higher pleasures: 'Position?'

You touch each other, you smell each other and you stick your head through each other's legs. Classical values such as solidarity and empathy are highly valued. Whether you're Dutch or Australian, one thing is certain: someone who'll regularly press their cheek to another's buttocks is ready to fight for them.

A lazy or negligent throw can leave your teammate facing a 'hospital pass'. Take one for the team. That's why you dive for that ankle and why you ruck through the walls. That's why you follow the rules – because 14 others will have to fall back 10 meters if you give away a penalty.

To be the very best is what every rugby player wants, but will never achieve. The game simply requires too many different qualities in a player: the fastest player cannot be in the front row, a kamikaze flanker cannot be a composed fly-half. It is all about recognising the differences, knowing you need the others precisely because of their otherness...

If only rugby was a religion.

Simone van Saarloos is a Dutch philosopher and columnist, and a lover of rugby



on the Map

by Ron Guleij / Jacqueline Reeuwijk



Kaart van 't Zuydland (Map of the Southern Land), attributed to Victor Victorsz, 1697



In 1616, Dirk Hartog and his ship the *Eendracht* (Concord) dropped anchor at an island off the west coast of Australia, which at that time was still unknown territory for the Dutch. Hartog and his crew explored the island and christened it Dirk Hartogeiland (Dirk Hartog Island). Then the *Eendracht* continued its voyage along the west coast, mapping the Australian coastline as accurately as possible. Hartog named this new world after his ship: Eendrachtsland, or Land van de Eendracht (Land of Concord).

Map of the Land of Eendracht

Information based on Dirk Hartog's discoveries was used by one of the greatest map makers of the VOC period – Hessel Gerritsz – to make one of the oldest maps of Australia. Gerritsz was the first cartographer to draw the contours of the Australian coast, thereby literally putting Australia on the map. His *Caert van 't Landt van d'Eendracht* (Map of the Land of the Eendracht) from 1627 shows the details of the Australian west coast known at that moment. You can see an outline of Cape Leeuwin, Dirk Hartogeiland, the Houtmansriffen and an island named after a VOC ship, the *Tortelduif* (Turtle Dove). All of these names refer to expeditions made by the VOC, thanks to which Hessel Gerritsz had enough information to draw the coast of Australia on a map.

The last great VOC expedition to the Southern Land, led by Willem de Vlamingh, took place from May 1696 to March 1697. One of its outcomes was a new map of the west coast of Australia. When the expedition arrived in Batavia, Victor Victorsz, the son of an artist from Amsterdam, made a first draft of the map based on notes he had taken while on board.

Terra incognita filled in

When De Vlamingh arrived back in Amsterdam, his client, VOC director Nicolaas Witsen, was initially extremely disappointed with the results of the expedition: all he got for his pains was Dirk Hartog's pewter plate, a couple of seashells, some samples of wood and a rough draft of a map. In other words, no riches had been discovered in the far-off land. Witsen blamed De Vlamingh for these poor results, but later ate his words. The expedition may not have yielded the desired treasure, but it was very successful in terms of cartography. Thanks to De Vlamingh's precise observations, it was possible to make a very detailed map of the west coast of the Southern Land.

Eendracht
eykeningen
engesteld,

I. d' Edels landt, beseylt in Iulio, A^o. 1619.

Laegh duynich
t Landt van de Eeuw
beseylt A^o 1622, in Maert

se.

rael der
den.

Fr. Houtmans
beseylt in Iulio, A^o. 1642.

Fr. Verelsteyn



On the Map of the Southern Land, page 53: Rottnest Island

On 29 December 1696 an island was sighted. When the sailors set foot on land, they encountered *bosch-rotten* everywhere. The ship's log of the *Nijptangh*, a smaller vessel in Willem de Vlamingh's expedition, describes these creatures as 'a kind of *Rotten* [rat] as big as a mean cat'. In reality they were quokkas, which were still completely unknown in Europe. The Dutch named the newly discovered island Rottennest Eijland, or Rottnest Island, and that is what it is called to this day.

VOC exhibition

As of February 2017, the Dutch National Archives in The Hague will be presenting an exhibition of original historical documents, maps, ship's logs and personal letters from the time of the VOC expeditions.

Quokkas on Rottnest Island



Duytsche mylen



Dedicated to Lady Justice

While the Dutch often emigrate to Australia for its nature and laid-back atmosphere, many Australians make the Netherlands their home for a completely different reason: the law.

by William Underwood / Koosje Spitz



Walk into any international legal institution in The Hague today and you will hear countless Australian voices. Australians work alongside their Dutch colleagues as judges, prosecutors, analysts, researchers and administrators. In 2015 prominent Australian advocate James Crawford took office as a judge at the International Court of Justice, the second Australian to sit on the Court since former Foreign Minister Sir Percy Spender held office there from 1958 to 1967. But the links between Australia and the Netherlands in the development of international law reach back even further.

Pioneers in international law

The early seventeenth century saw the beginnings not just of Dutch exploration of Australia, but also of Dutch leadership in the development of modern international law. Some three years after the first Dutch explorers landed in Australia in 1606, the Dutch jurist Hugo Grotius penned his seminal work, *Mare Liberum* (The Freedom of the Seas). In it he argued that the seas were international territory, free for all to use and trade upon. That principle

lent support to the Dutch East India Company's ventures, including Dirk Hartog's 1616 voyage to the coast of Western Australia. As two democratic coastal trading nations, both countries have remained strong advocates of the principles espoused by Grotius to this day.

International law today is inseparably connected with geopolitical dynamics. At the end of the Second World War, Australia played a significant role in the creation of a permanent court for settling disputes between states – the International Court of Justice, which is now housed in the Peace Palace in The Hague. To ensure its effectiveness, Australia argued in favour of a strong court, whose decisions would be binding and its jurisdiction compulsory. Australia won the point on binding decisions but lost the point on jurisdiction.

Crime and punishment

Some 50 years after the establishment of the International Court of Justice, the Netherlands agreed to host a criminal tribunal to



In The Hague, the international city of peace and justice, you hear countless Australian voices

prosecute those responsible for international crimes in the former country of Yugoslavia. An Australian became the tribunal's first deputy prosecutor and brought with him a number of other lawyers and investigators, some of whom continue to work there to this day. An Australian judge drafted the first version of the tribunal's procedural rules. Thanks to their work and dedication, the tribunal has made a significant contribution to the development and enforcement of international criminal law. Notably, the tribunal was the first to indict a sitting head of state and to convict an individual accused of sexual slavery.

After the effectiveness of ad hoc international criminal tribunals had begun to become apparent, the international community decided it was time to establish a permanent international criminal court. In 1998, some 160 countries met in Rome to decide upon the prospective International Criminal Court's jurisdiction. Unlike the International Court of Justice, this court does not arbitrate between states but instead brings to trial individuals

accused of genocide, crimes against humanity and war crimes. The Netherlands and Australia played a leading role in arguing successfully in favour of a robust court with autonomy from the UN Security Council and independent investigative powers. Australia and the Netherlands have continued to work together to support the International Criminal Court.

Two of a kind

Australia and the Netherlands share a lot more than just heritage. Both firmly believe in the same fundamental values: human rights, democracy and the rule of law. As Michelle Jarvis, Deputy to the Prosecutor of the International Criminal Tribunal for the former Yugoslavia puts it, 'Australians like to work internationally. But it requires a strong passion and belief in international law and related issues to decide to move literally to the other side of the world and to conquer the Dutch weather.'



Dutch Marine Corps veteran

Lou Westende and Royal Australian

Navy Logistics Officer Kate Miller

share more than a military background.

A talk about what drove them to sign up.

by Anna Lamberts

MILITARY CLICK





*Dutch KNIL recruits
on training in
Australia at Camp
Darley, Victoria, 1945*

As a young man during the Second World War, Lou Westende (now 90 years old) lived with his parents in Baarle-Nassau, a small town in the southern part of the Netherlands occupied by the Germans. In October 1944, the soldiers of the Free Polish Army came to liberate the area. Says Lou: 'Those troops knew they did not have a free country to return to after the war, as Poland had already been annexed by Russia. Seeing them nevertheless fight until the bitter end for their own country and ours inspired me to join the military.' At the age of 19 he signed up for the Dutch Marine Corps. 'There was a wonderful poster that said you could learn 52 trades in the Marines,' Lou recalls with a grin. His first official mission was in 1945 with the Dutch Marine Brigade, *de mariniersbrigade*, that had been recently formed to liberate the Dutch East Indies from the Japanese.

Although there was no military tradition in her family, Kate Miller (now 40) joined the Australian military when she was 18. She had wanted to study environmental science after finishing high school, but her mother had other ideas. 'She thought it was time for me to earn my own living and join the military,' says Kate. 'It's interesting to hear Lou's motivation for enlisting. He and I entered the military in totally different times. Lou signed up for nationalistic reasons during a time of conflict on a tremendous scale. Australia today is a privileged country, where we always have the protection of being far away from the rest of the world.'

Building up after the war

After the Second World War, the Dutch government encouraged its citizens to emigrate to other countries in order to relieve the economic stress and shortage

of housing in the Netherlands. Lou Westende was one of the hundreds of thousands of migrants who chose to start a new life in Australia. When he returned from his tour of duty in the Dutch East Indies in 1948, he immediately applied for emigration. In 1951 he arrived on the *SS Groote Beer* in the port of Fremantle in Western Australia. 'While I was in the Dutch East Indies,' says Lou, 'I read a lot of Australian newspapers and was attracted by the impressive number of ads for jobs.' The post-war Australian economy was booming and many Dutch immigrants could easily find work. Lou found a job as a sales clerk and quickly adapted to the Australian way of life. He developed his sales skills, eventually starting his own business in office furniture. He became a successful businessman and later on pursued a political career. In 1992 he was elected as a member of the Australian Capital Territory Legislative Assembly.

Kate's grandparents were also part of the wave of Dutch emigrants who went to Australia after the war. 'My great-grandfather was in fact a Dutch sculptor. He carved the wooden balustrade in Rotterdam's city hall. It still can be seen, as the building wasn't destroyed during the bombing of Rotterdam in 1940.' From her grandparents, Kate learned first-hand about the war and its effects on Europe. 'My grandfather was interned in a German prison camp. Fortunately, he escaped and made his way south, to Breda. That's where he met my grandmother, my *oma*.' The young couple got married and moved to Australia in 1953. Kate's grandmother soon got involved in community activities. She taught textiles and fashion at high schools and helped other immigrant women and families settle in Australia. 'My *oma* is amazing; she was awarded

the Medal of the Order of Australia for her services to the creative arts and the community of Canberra,' mentions Kate proudly. Her grandmother influenced her thinking about the role of the military: 'The military connection I feel with the Netherlands is through my grandmother's experiences and knowledge. My oma saw the devastation of the Second World War and told me about the bombing and land mines, and how the war affected the Dutch population. She helped inform my opinion on the role of people in the military.'

Peace and solidarity

Lou is one of the initiators of the Royal Netherlands and East Indies Forces Memorial at the Defence Complex in Canberra. This monument commemorates Dutch forces who operated from Australia as part of the Allied opposition to Japan in the Second World War. ANZAC (Australian and New Zealand Army Corps) Day illustrates the importance of commemoration in Australia. Lou stresses, 'People have to be made aware of how connected we are as a people, across all borders.' For Kate, Anzac Day is strongly related to her Dutch heritage and grandparents. 'When I think about Anzac Day, it's the lessons I learned from my grandmother that probably mean the most. It's the value she places on peace, connection and re-building that is really important.'

The bond between the Netherlands and Australia is still strong today. 'I think the alliance is actually stronger now than it was during World War II,' says Kate, 'because of the great number of Dutch immigrants that have come to Australia. The connection between the two countries is much broader than only military.'



Lou Westende in 1948

FRIENDS AND ALLIES

Australia and the Netherlands share a long history of military cooperation. The two countries were close allies in the Second World War, due to Australia's strategic position in the Pacific War and the shared Japanese threat to the Dutch East Indies. A few days after Singapore fell to the Japanese Army on 15 February 1942, the Dutch started to evacuate their military personnel and civil servants from Indonesia. Within 14 days, some 7,000 to 8,000 people were evacuated. On 3 March 1942, when Dutch evacuees on boats fleeing the harbour of Broome thought they were safe, Japanese fighter aircrafts attacked them. Approximately 80 people were killed. Shortly after the bombing of Broome, a joint Dutch-Australian squadron was formed in Canberra. Dutch troops were sent from the Netherlands to Australia, where they were trained to assist the Allies in the war effort against Japan.

The ongoing friendship between Australia and the Netherlands recently resulted in a shared commitment to the International Security Assistance Force (ISAF) in Afghanistan. Both countries want to improve governance and security there as a means of providing better living conditions for the Afghan people. In the aftermath of the MH17 crash in Ukraine on 17 July 2014, the governments of Australia and the Netherlands cooperated closely in the Joint Investigation Team set up by the Dutch Ministry of Justice as part of a criminal investigation.



A young Kate Miller with her oma

DON'T FUSS, JUST DO IT

With their shared sense of humour and enterprise, the Dutch and Australians make great business partners. Over the course of 400 years, their commercial dealings forged strong economic ties.

by Linda Lak

At the beginning of the twentieth century, the first Dutch people to try their luck Down Under were mostly farmers. They were attracted by the agricultural possibilities and the less strict rules and regulations in Australia. After the Second World War, Australia welcomed large numbers of immigrants and even had an active recruitment policy to attract more Dutch tradespeople. Australian employers were very appreciative of workers from the Netherlands back then. The Dutch were known to be ambitious and hard workers. They did not mind working overtime, since that increased their nest egg. Moreover, the Dutch were known as 'invisible immigrants' because of their ability to adapt; they did not cause any trouble.

A nose for business

That the Dutch were also enterprising can be seen by the large number of companies with Dutch origins that are in Australia today. The story of Austal Ships

is an interesting case in point. This is the company of John Rothwell, born Jan Robbes in the Dutch town of Loenen, who emigrated from the Netherlands to Australia with his family at a young age. As the founder of the world's largest aluminium shipbuilder, Rothwell currently plays a key role in the development of Australia's shipbuilding industry. In 2004 he was decorated Officer of the Order of Australia for his services to the industry.

Meanwhile, various Dutch multinationals have set up operations in Australia, including the ING Group, Fortis, Rabobank, AEGON, Shell, Unilever, Delta Lloyd, Philips and Akzo Nobel. More and more midsized companies are also establishing branches in Australia.

After the United States, Great Britain and Japan, the Netherlands is the fourth biggest investor in Australia. The Australian Department of Foreign Affairs and

Skyline of Melbourne from Yarra River



Trade estimated the Dutch investment at 38.4 billion Australian dollars in 2014. The Netherlands also does substantial exporting to Australia, for approximately 4.4 billion Australian dollars.

Humour and business ethics

Why are the Dutch so successful at doing business with Australians? Historian Nonja Peters points to a shared spirit of enterprise. Arnold Stroobach, Honorary Consul of Western Australia, confirms this: 'Australians have the same business ethics as the Dutch: work hard, be frugal and able to look after yourself. The enterprising and industrious ways of the Dutch are appreciated here: Don't fuss around, just go ahead and do it.' As honorary consul since 2009, Stroobach promotes Dutch interests in Western Australia and is a businessman himself. Humour is also an important reason for the good business relations, he says: 'Sarcastic and cynical jokes go down well in both countries.'

Blunt but innovative

There are differences too, of course. 'Australians feel that the Dutch can sometimes be rather blunt and direct,' says Stroobach, 'Australians are sensitive to criticism, so any critical comments have to be couched in diplomatic terms.' From the other side, as a Dutch entrepreneur working abroad you also run into differences in business practices. For example, companies in Australia consider the process of making a transaction more important than companies in the Netherlands do. 'Because of the emphasis on procedures, you have to spend more attention, time and money on

preparatory work and contractual matters here. You also have higher operating costs because of taxes and social and health insurance premiums for your personnel. On the other hand, you have a higher turnover. In short, if you know the rules and mores in Australia, you can do good business here.'

Successful Dutch companies in Australia distinguish themselves by hard work, quality products and good marketing, asserts Stroobach. The Dutch often seem to have an edge on positioning their products, probably because they are used to heavy competition.

Sarcastic and cynical jokes go down well in both countries

Yet the most important factor of the Dutch business success in Australia is the tremendous expertise that these companies bring with them. Innovations in the areas of water management, petroleum and gas, milk production, agriculture and horticulture, shipping, sustainable energy and data technology come from the Netherlands. To mention just one example, the geo-mapping technologies of Dutch multinational Fugro were recently used in the search for the MH370 in the Indian Ocean. Stroobach: 'Dutch companies have the reputation of sharing their knowledge and leaving a country better off after they go.'



Best of Both Worlds

The Dutch like the 'no worries' attitude of laidback Australians, while Australians value the creativity and pragmatic attitude of the Dutch. Typical Dutch products do well Down Under, and vice versa.

by Anna Lamberts



Holy beer

The Haarlem-based Jopen Bier brewers crafted an exclusive, limited edition beer for the Dirk Hartog Year in the Jopenkerk, a former church in Haarlem. Plunging back into history, the Jopen Bier brewers recovered a seventeenth century recipe for Luyks beer, which was often provisioned on VOC ships. It was a high-quality brew that could be stored at length – perfectly suited for long voyages on which boredom could otherwise become intolerable.



Fashion on display

Dutch design duo Viktor&Rolf is being showcased at the National Gallery of Victoria this year. They are the first Dutch fashion designers to show their work in the museum. Some 35 pieces of wearable art are being displayed for the public.

Peddalling Aussies

A Dutch person cycles on average 900 kilometres per year, and no less than 84 percent of the Dutch have a bicycle. The Royal Dutch Gazelle has been making bicycles for the Dutch market since 1892. Paul van Bellen, owner of Gazelle Bicycles Australia, brought the Dutch Gazelles to Australia in 2008. Van Bellen, the grandson of a Dutch bicycle designer, emigrated to Australia when he was a young boy.



Dutch Design must-haves



Dutch Design does well in Australia. The Australian edition of Elle magazine released a special 'Go Dutch' spread because the editors are – in their own words – 'obsessed with all things Dutch'. Therefore, it isn't so crazy that the interior design brand HK Living made the cross-over to Australia in 2012 and soon were selling their products in 40 stores.



Fast as lightning

Speedo, founded in 1914 in Sydney by a Scottish immigrant, is the most famous swimwear brand in the world. The brand's renown especially comes from their manufacture of swimsuits and swim shorts for competition swimmers. Even the Dutch Olympic swimmers wear Speedos. The boomerang in the logo refers to the brand's Australian roots.



Savoury sandwich spread

Few Dutch people are familiar with this sandwich spread, but most Australians grew up with it – Vegemite. Not to be confused with Marmite. Invented by a chemist in 1922, it is made from a yeast extract released during the brewing of beer and added spices. Available in the Netherlands in more and more stores.



Beach boys & girls

It is no secret that Australians like to stand on a surfboard. Although the waves in the Netherlands are nowhere near as heavenly as they are in Australia, the sport is becoming increasingly popular in this northern country. Martine Geijssels is one of the Netherlands' best female surfers and was European Champion in 2008. Dutch surfers like to use surfboards from the Australian brand Quiksilver.



Who needs a pub?

Australian design meets Dutch beer. Successful designer Marc Newson created THE SUB, a draught beer dispenser for the home, by combining the technology of a Krups kitchen appliance with Heineken beer. Tap your perfectly chilled beer at home during a barbie.

Heritage That Belongs to All of Us

Boemerang has been realised by the Shared Cultural Heritage Programme of the Dutch government with the support of the Australian Embassy in the Netherlands in celebration of Dirk Hartog's landing on the west coast of Australia in 1616.



Divers searching for the sunken VOC ship Fortuyn (1724) near Christmas Island and the Cocos Keeling Islands

Maintaining relations with other countries has always been important for the Netherlands. We call the material and immaterial traces that this has left throughout the centuries 'shared cultural heritage'. They are important for understanding our history and how it influences the present. This is why the Netherlands works with other countries on increasing knowledge about shared cultural heritage and making it more generally known. For instance, archives of the Dutch East India Company have been digitalised, countries are working together on finding new functions for built heritage and we are collaborating on underwater archaeology.

If you would like to know more about the Shared Cultural Heritage Programme, check out the websites of the Cultural Heritage Agency of the Netherlands, DutchCulture, and the National Archives of the Netherlands. For more information about Dirk Hartog Year, see DirkHartog2016.nl

**SHARED
CULTURAL
HERITAGE**

Colophon

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DIRK HARTOG
1616 - 2016

Marking our history,
celebrating our future.



SYDNEY

ROTTERDAMSE EMIGRATIE
VERPAKKINGS ONDERNEMING

DE
100 000 ste
EMIGRANTE

ZEVENBERGEN
NAAR
AUSTRALIE



Cultural Heritage Agency
Ministry of Education, Culture and Science



Ministry of Foreign Affairs

na
nationaal archief

DutchCulture

centre for international
cooperation



Australian Embassy
Netherlands

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*Met oog voor
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