



Bibliography of Flag-Related Articles, Books, Papers, and Theses for 2016–2017¹

Kenneth W. Reynolds

Alm, Erika, and Lena Martinsson. “The Rainbow Flag as Friction: Transnational, Imagined Communities of Belonging among Pakistani LGBTQ Activists.” *Culture Unbound: Journal of Current Cultural Research* 8, no. 3 (2016): 218–39. The abstract reads:

This article analyzes the frictions the rainbow flag creates between transnational, national and translocal discourses and materialities. It focuses on the ambivalent role that the transnational “rainbow” space plays for community building for LGBTQ activists in Pakistan. The rainbow flag can function as a way to mobilize an imagined transnational community of belonging, enabling people to politicize their experiences of discrimination as a demand of recognition directed at the state. But it can also enable homonationalism and transnational middle class formations that exclude groups of people, for example illiterates and people perceived of as traditional, such as Khwaja Siras. The article is based on auto-ethnographic reflections on encounters with activists in Pakistan, and critically discusses the problem of feeling “too comfortable”, as white, Western, middle-class researchers, exploring “imperial narratives” dominating the feminist and LGBTQ activist transnational imagined community of belonging. It argues for the importance of recognizing the transnational space as a space in its own right, with different positions, communities and conflicts stretching around the globe.

Annabell, Taylor. “Nationhood by Design? The Discursive Construction of ‘New’ New Zealand in the Flag Consideration Project.” Master of Communication Studies thesis, Auckland University of Technology, 2016. The abstract reads:

In 2015/2016 the Flag Consideration Project provided an opportunity for New Zealanders to change the national flag, and while the change of flag did not come into effect, the texts distributed by the Flag Consideration Panel are worthy of examination because they provide insight into the contemporary conceptualisation of New Zealand's national identity. The purpose of the research was to examine the construction of national identity in Aotearoa–New Zealand in two texts distributed by the Flag Consideration Panel before the binding referenda.

Beasley, A. W. *Flags of the Commonwealth*. Wellington, New Zealand: Winter Productions, 2016. The summary reads:

In its flags it is possible to trace much of the history of the British Commonwealth. Heraldry, of which flags are an important part, has been identified as “the shorthand of history” and we need to know something of history if we are to understand the world in which we live. In this concise and interesting book Wyn Beasley explains the flags and coats-of-arms of all the countries of the Commonwealth—from their beginnings as colonies to the present day. He has long been a member of the Heraldry Society of New Zealand and a contributor to its journal. He also designed the flag of the Royal Australasian College of Surgeons, of which he is a former vice-president. It is, in a sense, the story of the Commonwealth as told through its bright and meaningful flags.

Becker, Julia C., David A. Butz, and Chris G. Sibley, et al. “What Do National Flags Stand For? An Exploration of Associations Across 11 Countries.” *Journal of Cross-Cultural Psychology* 48, no. 3 (2017): 335–52. The abstract reads:

We examined the concepts and emotions people associate with their national flag, and how these associations are related to nationalism and patriotism across 11 countries. Factor analyses indicated that the structures of associations differed across countries in ways that reflect their idiosyncratic historical developments. Positive emotions and egalitarian concepts were associated with national flags across countries. However, notable differences between countries were found due to historical politics. In societies known for being peaceful and open-minded (e.g., Canada, Scotland), egalitarianism was separable from honor-related concepts and associated with the flag; in countries that were currently involved in struggles for independence (e.g., Scotland) and countries with an imperial past (the United Kingdom), the flag was strongly associated with power-related concepts; in countries with a negative past (e.g., Germany), the primary association was sports; in

countries with disruption due to separatist or extremist movements (e.g., Northern Ireland, Turkey), associations referring to aggression were not fully rejected; in collectivist societies (India, Singapore), obedience was linked to positive associations and strongly associated with the flag. In addition, the more strongly individuals endorsed nationalism and patriotism, the more they associated positive emotions and egalitarian concepts with their flag. Implications of these findings are discussed.

Betts, Vicki. "Flags and Flag Presentation Speeches, 1860–1865." University of Texas at Tyler, *Special Topics: Civil War Newspapers*, Paper 3 (2016).

(No abstract available.)

Bolla, Linda. "An Early Blue Star Service Flag at the Erie Maritime Museum." *Pennsylvania History: A Journal of Mid-Atlantic Studies* 84, no. 4 (Autumn 2017): 519–24. The abstract reads:

Blue Star Service Flags note the military service of a family member. They began during World War I. One early such flag hung in the Erie home of USS *Wolverine* sailor William H. Stine. Stine, the flag, and their history is discussed as a way for the Homefront to quietly, proudly, and publicly, note the service of a loved one."

Callahan, Shannon P., and Alison Ledgerwood. "On the Psychological Function of Flags and Logos: Group Identity Symbols Increase Perceived Entitativity." *Journal of Personality and Social Psychology* 110, no. 4 (2016): 528–50. The beginning of the abstract reads:

Group identity symbols such as flags and logos have been widely used across time and cultures, yet researchers know very little about the psychological functions that such symbols can serve. The present research tested the hypotheses that (a) simply having a symbol leads collections of individuals to seem more like real, unified groups, (b) this increased psychological realness leads groups to seem more threatening and effective to others, and (c) group members therefore strategically emphasize symbols when they want their group to appear unified and intimidating.

Christoffel, Paul. "'We are not changing it': A Reassessment of the History of the Flag." *The Journal of New Zealand Studies* 24 (2017): n.p. The abstract reads:

According to conventional historical accounts, the New Zealand Ensign Act 1901 changed the national flag from the Union Jack to the current

flag. This article shows that the 1901 Act did not change the national flag; it merely reconfirmed that the New England ensign was “the recognised flag of the colony”. During 1900 the public became confused when an apparent rival national flag emerged thanks to a bureaucratic bungle. The 1901 Act abolished the rival flag, which was highly unpopular due to its unsightly white disc.

Cullen, Emily. “Summoning Her Children to Which Flag? Why Was the Green Harp Flag Not Flown above the GPO during the 1916 Rising?” *History Ireland* 24, no. 6 (November–December 2016): 32–34. The first paragraph reads:

The delivery of the Irish flag and a copy of the Proclamation of the Irish Republic to all primary schools in the country this year was a potent reminder of the link between the 1916 Rising and the Tricolour. The very words of the Proclamation, in which Ireland “summons her children to her flag,” underline this connection. What is less widely known, however, is that the acknowledged flag of nationalist Ireland at the time of the Rising, and throughout the preceding century, was the Green Harp flag—a golden harp on a green background. While two flags flew over the GPO during Easter Week—the Tricolour at the corner of Henry Street and the “Irish Republic” flag at the corner of Prince’s Street—it is significant that the harp device was absent from both. It is especially notable that the latter, which displayed the words “Irish Republic” in white and gold lettering against a green background, did not include the harp, though a degree of confusion about this persists to this day. By spelling out the goal of the Rising, this flag also helped to “decode” the meaning of the Tricolour for those who might have expected to see a Green Harp flag in its stead.

Dancause, Renée, Stefan Michalski, and Jan Vuori. “Renewing the Past: Pressure Mounting a Large and Severely Fragmented Silk Flag.” *Journal of the American Institute for Conservation* 56, no. 1 (2017): 59–74. The abstract reads:

A large silk flag from the War of 1812, owned by the City of Toronto and held at the historic museum site of Fort York, was treated at the Canadian Conservation Institute (CCI) from 2011 to 2012. Several challenges were posed by the powdering condition of the silk, the extreme degree to which the flag was fragmented, and its large dimensions. In addition, the flag had previously been stitched between net and taped into a rudimentary pressure mount. Re-treatment was indicated for both physical and esthetic reasons. Image analysis was used to digitally separate the old restoration fabrics from the flag. This provided a much clearer picture of the flag’s

true condition before treatment. The previous restorations were reversed and the flag was encapsulated in net and pressure mounted using contemporary conservation grade materials and techniques. The rigid support consisted of an aluminum honeycomb panel covered with cotton flannel, needle-punched polyester, cotton display fabric, and custom-dyed cotton compensation fabric. A UV-filtering acrylic was selected for the glazing due to its anti-static, abrasion-resistant, and anti-reflection properties. Temperature and relative humidity sensors were incorporated into the mount, enabling continuous monitoring of the microenvironment within.

Dar, Farooq Ahmad. "Making of Pakistan's Flag: Politics and Controversies." *FWU Journal of Social Sciences* 10, no. 2 (Winter 2016): 124–31. The abstract reads:

In the modern times national flag is one of the basic requirements for a nation state. It symbolizes the state and is consider a matter of honor, respect and pride for the entire nation. Pakistan's national flag, comprised of green and white with a crescent and star, was designed by Amiruddin Kidwai, approved by the Muslim League leadership and finally adopted by the Constituent Assembly of the country. Jinnah showed personal interest in making of the flag. He wanted to make it reflect the feelings of the people of Pakistan and thus annoyed Mountbatten by not accepting his design. There are some controversies regarding the flag including the debate that whether the crescent is in right direction or not, but ever since the birth of Pakistan, there is a national consensus about this flag and not even a slight modification has been made in it.

Dousdebés, Pedro Julio. *Flags and Emblems of Colombia*, translated by Michael F. Hammer. Danvers, Mass.: Flag Heritage Foundation, 2016. The preface begins:

This work, the fifth publication in our Translation and Monograph Series, was originally written in Spanish by Brigadier General Pedro Julio Dousdebés Escallón (1883–1954). Dousdebés, a career army officer, published the work in the August 1937 issue of the *Boletín de Historia y Antigüedades* [Bulletin of History and Antiquities], the journal of the Academia Colombiana de Historia [Colombian Academy of History] in Bogotá. The Academy had been publishing the *Boletín* since 1902 and is still publishing it today. As can be seen from Dousdebés' footnotes, the *Boletín* often published material on the historical flags and emblems of Colombia, and his work was an attempted synthesis of what was known at the time.

Dumitrescu, Delia and Sebastian Adrian Popa. "Showing their True Colors? How EU Flag Display Affects Perceptions of Party Elites' European Attachment." *American Behavioral Scientist* 60, no. 14 (December 2016): 1698–1718. The abstract reads:

Evidence suggests that incidental national flag exposure activates nationalistic feelings and that incidental exposure to the EU flag can affect citizen attachments to Europe. However, we know little about what inferences citizens make based on the EU flag when they see it displayed by parties in an electoral context. To test the expectations that this display affects citizens evaluations of party elites' EU attachment, we conducted a large-scale experiment embedded in a Swedish survey in which respondents were exposed to communications from one of the two main Swedish parties, containing or not containing the image of the flag. We find that simple visual display does little to move perceptions. However, if the citizens *perceive* that a particular party displayed the flag, then they are more likely to evaluate its party elites as more attached to Europe.

El-Zein, Diala. "The Power of the Flag in Place Branding." Master's thesis, Brunel University London, 2016. The abstract reads:

The origin of flags lies in the fundamental human need to communicate. Flags were used in order to communicate and indicate the presence of a specific country, city, organization, group of people, or even to declare the beginning of war, or the end of it. Humans seek comfort in the company of others who share the same beliefs or in other words belong to the same flag (Johnson Barker and Carpenter, 2009). This dissertation will investigate the correlation between a well-designed flag and the success of its place branding. A well-designed flag will result in people feeling a sense of belonging and association with the flag; it acts as a brand image people can associate with. In addition, the success of a certain place branding also heavily depends on a well-designed brand image that people associate and feel a sense of pride with. Thus, a successful well-designed flag would strengthen place branding, aid recognition and improve brand association.

Embleton, G. A., Philip R. N. Katcher, and Richard Scollins. *Flags of the Civil War*. New York, N.Y.: Chartwell Books, 2016. The back cover reads:

The regimental, battery, or company set of colors was more than simply a unit designation, it was the very symbol of the regiment—it was its heart. Fiercely defended in action, where they flew in the center of the line, they

drew relentless enemy fire upon their bearer. Allowing the colors to be captured was the ultimate disgrace and extreme sacrifices were made to both save and capture them. Flags of the Civil War provides an unrivaled wealth of information on the Confederate, Union, State, and Volunteer flags which were borne into battle. At Bull Run, Shiloh, Antietam, and Gettysburg, these proud banners provided an inspiration, rallying point, and focus for some of the bloodiest and most heroic fighting of the war.

Esses, Victoria M., and Joshua D. Wright. "Support for the Confederate Battle Flag in the Southern United States: Racism or Southern Pride?" *Journal of Social and Political Psychology* 5, no. 1 (2017): 224–43. The abstract reads:

Supporters of the Confederate battle flag often argue that their support is driven by pride in the South, not negative racial attitudes. Opponents of the Confederate battle flag often argue that the flag represents racism, and that support for the flag is an expression of racism and an attempt to maintain oppression of Blacks in the Southern United States. We evaluate these two competing views in explaining attitudes toward the Confederate battle flag in the Southern United States through a survey of 526 Southerners. In the aggregate, our latent variable model suggests that White support for the flag is driven by Southern pride, political conservatism, and blatant negative racial attitudes toward Blacks. Using cluster-analysis we were able to distinguish four distinct sub-groups of White Southerners: Cosmopolitans, New Southerners, Traditionalists, and Supremacists. The greatest support for the Confederate battle flag is seen among Traditionalists and Supremacists; however, Traditionalists do not display blatant negative racial attitudes toward Blacks, while Supremacists do. Traditionalists make up the majority of Confederate battle flag supporters in our sample, weakening the claim that supporters of the flag are generally being driven by negative racial attitudes toward Blacks.

Ferguson, Neil, and Donna Halliday. "When Peace is not Enough: The Flag Protests, the Politics of Identity and Belonging in East Belfast." *Irish Political Studies* 31, no. 4 (2016): 525–40. The abstract reads:

The flag protests that occurred during the tail of 2012 and early 2013 gained international media attention. Much of the media attention focused on the involvement of young people and sought to seek answers to how young people who had grown up in more peaceful times could be involved in violence that belonged in Northern Ireland's past. Research being conducted by the authors during the course of the flag protests on

young people's experiences of living in post-conflict Belfast enabled the researchers to gain insight and clarity on the flag protests, why they had occurred and underlying factors that fuelled the riots and violence that followed, giving a snapshot of the strength of feeling and overall mood of the Protestant community at that time. Using an interpretative phenomenological analysis approach, 2 focus groups with 14 young people aged between 15 and 24 ($M = 17$ years) were conducted followed by more in-depth semi-structured interviews with 6 young people from the focus groups and a further 6 interviews with youth and community workers from the East Belfast area.

Forni, Silvia, and Doran H. Ross. *Art, Honor, and Ridicule: Fante Asafo Flags from Southern Ghana*. Toronto: Royal Ontario Museum, 2017.

(No abstract available.)

Gallois, Matthieu. "The Aboriginal Flag." Ph.D. Dissertation, University of Sydney, April 2017. The abstract reads:

Is the Aboriginal Flag art? And, if it is, to what end does that claim serve? "Art" is not a helpful noun, and certainly a risky one on which to base an argument. Yet, to fail to read the Aboriginal Flag as art—or, more precisely, to fail to read it as Indigenous activist art—is to fail to understand the Aboriginal Flag, and more broadly the role of culture in Indigenous activism, post European settlement. The Aboriginal Flag's Indigenous and Western art epistemologies are instrumental in shaping its form and semantics. As Aboriginal art, the flag represents a continuum with traditional Aboriginal themes and aesthetic values. In a Western context, it is read as a flag, and it exists as a mass-produced object. In all its guises the Aboriginal Flag has melded itself into many aspects of popular imagination and become one of Australia's significant symbols. The contested history of the Aboriginal Flag—evident in the passion it evokes on both sides of Australia's cultural divide—demonstrates that both white and black Australians understand the Aboriginal Flag to be a powerful political symbol. The Aboriginal Flag is therefore two things simultaneously: a work of art and an activist symbol. As a successful pairing, this alliance is rare because each entity or discipline has different values and agendas: activism seeks to bring about social change, art-making is concerned with the subject of art. To confuse matters further, as a work of social and political art the Aboriginal Flag achieves something very rare: it brings about social change. Understood in this way, the Aboriginal Flag has three conceptualising

foundations: art, activism and social change. In its totality, the Aboriginal Flag represents evidence of a particular type of art—of which it is exemplary—that remains largely unrecognised as an artistic genre. In light of these factors, it is necessary to define the Aboriginal Flag as distinct from other social and political contemporary works of art that have emerged in recent decades. These art-based interpretations of the Aboriginal Flag constitute the architecture or, more precisely, the armature of this thesis. They give form and structure to the flag's histories and meanings that in their totality form a cohesive reading of the Aboriginal Flag that is whole and distinctly Indigenous.

Gallois, Matthieu. "The 'Aboriginal Flag' as Art." *Australian Aboriginal Studies* 2 (2016): 46–60. The abstract reads:

Is the Aboriginal flag art? And, if it is, what end does that argument serve? Art is not a helpful noun; certainly it is a risky one on which to base an argument. Yet, to fail to read the Aboriginal flag as art or, more precisely, to fail to read it as Indigenous activist art, is to fail to understand the Aboriginal flag and, more broadly, the role of culture in Indigenous activism post colonisation. This reading of the flag, through my research, appeared in every direction, far on the horizon, until I spoke to Indigenous historian Victoria Grieves. Grieves helped me recognise the value and intent of this argument from an Indigenous perspective. The Aboriginal flag is art. The Aboriginal flag's Indigenous and Western art epistemologies are instrumental in shaping its form and semantics. As Aboriginal art, the flag represents a continuum with traditional Aboriginal themes and aesthetic values. In a Western context it is read as a flag and it exists as a mass-produced object. In all its guises the Aboriginal flag has melded itself into many aspects of popular imagination and become one of Australia's significant symbols.

Groom, Nick. *The Union Jack: The Story of the British Flag*. Revised edition. London: Atlantic Books, 2017 (2006). The summary from the 2006 edition reads:

Known the world over as a symbol of the United Kingdom, the Union Jack is an intricate construction based on the crosses of St. George, St. Andrew and St. Patrick. Used by everyone from the royalty to the military, pop stars and fashion icons, the Union Jack has a long and fascinating history steeped in heraldic and dynastic symbolism. From the development of the Royal Standard as English kings laid claim to the throne of France and Ireland, to the seventh-century battles over the precise balance of the English and

Scottish elements of the first Union Jack, today's well-known flags are a product of the complex interactions of politics, history and circumstance.

Gross, Kimberly and Nathan P. Kalmoe. "Cueing Patriotism, Prejudice, and Partisanship in the Age of Obama: Experimental Tests of U.S. Flag Imagery Effects in Presidential Elections." *Political Psychology* 37, no. 6 (December 2016): 883–99. The abstract reads:

The American flag is a powerful symbol that campaigns seek to harness for electoral gain. But the flag's benefit may be more elusive than they appear. We begin by presenting content analysis of the flag's prevalence in 2012 U.S. presidential campaign ads, which suggests both candidates saw flags as advantageous. Then, in two experiments set during the 2012 campaign and a later study with prospective 2016 candidates, we find flag exposure provides modest but consistent benefits for Republican candidates among voters high in symbolism patriotism, racial prejudice, and Republican identification. These effects arise regardless of which candidate appears with the flag. Taken together, our results speak to the power and limitations of the American flag in electioneering. Beyond practical implications for campaigns, these studies emphasize the heterogeneity of citizens' reactions to visual political symbols and highlight potent links between symbolic attitudes and a nation's flag.

Guth, James L., and Brent F. Nelsen. "Religion and the Creation of European Identity: The Message of the Flags." *The Review of Faith & International Affairs* 14, no. 1 (2016): 80–88. The first paragraph reads:

From the very beginning, proponents of European integration knew that ordinary citizens would be crucial to achieving their ultimate objective: a new supranational identity, undergirding a united continental polity. National leaders might develop a deep mutual sense of community through interaction in European institutions and try to foster a "European" identity among their publics, but if citizens did not feel that same sense of community, unity would not be possible. Economic, social, and political integration would proceed just as far as growth of a common identity allowed.

Hatch, Heather. "Signaling Pirate Identity." In *Pieces of Eight: More Archaeology of Piracy*, edited by Charles R. Ewen and Russell K. Skowronek, chapter 9. Gainesville: University Press of Florida, 2016. The abstract reads:

Material culture can be a marker of identity—sometimes explicitly so, as in the case of flags. Pirates and other mariners used flags to communicate at sea, usually to mark their allegiances. Living beyond the law, pirates knew that they faced death if apprehended. Imagery emblematic of death and violence used on pirate flags signified that they accepted, and even embraced, their fate and their status as societal outsiders. Archaeological finds associated with pirates, as well as historical references describing their behavior, convey other ways these outlaw mariners used material culture to express this liminality. Pirates possessed and displayed high status items such as fancy clothing and fine ceramics, goods typically associated with the higher classes, to flaunt their independence from the rules of mundane society. Examining these aspects of material culture provides insight into the lives of pirates, and to their construction of the identity they wanted to portray to the social world they rejected.

Heimer, Željko. *Vexillology as a Social Science*, edited by Edward B. Kaye. Danvers, Mass.: Flag Heritage Foundation, 2017. The summary reads:

Practitioners of vexillology have long worked to apply modern historical techniques and research methods to professionalize this study, once approached mainly through narrative and anecdotal methods. Vexillology is a useful auxiliary to history, political science, sociology, semiology, and design—but is it a social science of his own rather than a mere adjunct to more traditional fields? Many years of scholarly debate have not settled this question. In this excerpt from his PhD thesis at the University of Zagreb in Croatia, made available for the first time in English by the Flag Heritage Foundation, Dr. Željko Heimer reviews the arguments and evidence and offers a reasoned conclusion in support of vexillology as a social science.

Hicks, Jeremy. “Appropriating the presence of history: raising the Victory Banner over the Reichstag.” *Screen* 57, no. 3 (1 September 2016): 362–70. The excerpt reads:

The extreme high-angle photograph of a Red Army soldier, supported by a comrade as he hoists the Soviet flag from the roof of the Reichstag over the smouldering ruins of Berlin, is a widely recognized iconic image of the end of World War II in Europe. Its filmic counterpart, black-and-white footage of the assault on the Reichstag, starts with many shots of an artillery barrage, taken from behind the guns, edited together with images of explosions. This is followed by an infantry assault on the building by a group of six soldiers holding a (presumably) red banner, who run past

a static camera into the foreground towards the recognizable façade and steps of the Reichstag. A cut takes us closer to the building, showing the group of flag-bearers running up the steps, past the . . .

Higgins, Roisín. “‘The Irish Republic was proclaimed by Poster’: The Politics of Commemorating the Easter Rising.” In *Remembering 1916: The Easter Rising, the Somme and the Politics of Memory in Ireland*, edited by Richard S. Grayson and Fearghal McGarry, 43–62. Cambridge, U.K.: Cambridge University Press, 2016.

(No abstract available.)

Hochman, Erin R. “The Search for Symbols: The Debates about the German Flag and the Austrian Anthem.” In *Imagining a Greater Germany: Republican Nationalism and the Idea of Anschluss*, 48–87 Ithaca, N.Y.: Cornell University Press, 2016. The abstract reads:

This chapter addresses the clash over state symbols that emerged alongside the intensive debates about the new form of government. It highlights the importance of *grossdeutsch* nationalism in republican attempts to defend democracy and its symbolic manifestations. In the Weimar Republic, the decision by the National Assembly to replace the black-white-red imperial standard with a black-red-gold tricolor was hotly contested by those on the political right. For Austrians, the debate over state symbols focused on the national anthem. This chapter, however, moves beyond simply viewing these debates as symptoms of political fragmentation in the two countries. Through an investigation of letters and petitions sent by individuals and associations to the governments, it explores how contemporaries began self-consciously to practice what they saw as the rights and responsibilities of citizens living in democratic republics.

Hopkins, Johnny. “Flag of Convenience? The Union Jack as a Contested Symbol of Englishness in Popular Music or a Convenient Marketing Device?” In *Mad Dogs and Englishness: Popular Music and English Identities*, edited by Lee Brooks, Mark Donnelly, and Richard Mills. New York: Bloomsbury Publishing USA, 2017.

(No abstract available.)

Jaskulowski, Krzysztof. “The Magic of the National Flag.” *Ethnic and Racial Studies* 39, no. 4 (2016): 557–73. The abstract reads:

This paper aims to explore the question of the cult of the national flag from a few selected angles. I focus in particular on the magical dimension of the national flag. My argument is that the central position of the flag in nationalism has much to do with a magical mode of thinking. However, this type of thinking cannot simply be regarded as the legacy of so-called primitive or pre-industrial societies. On the contrary, I will argue that national flags are modern phenomena. The magic of the flag causes some people to behave as if the flag constituted an integral part of the nation. Damage of the flag is feared as desacralization, which may have direct consequences for the nation and threatens its existence. The magic of the flag is based on the confusion of two ontological domains: symbolic-metaphorical and metonymical-causal.

Jha, Sadan. *Reverence, Resistance and Politics of Seeing the Indian National Flag*. Cambridge, U.K.: Cambridge University Press, 2016. The summary reads:

This book studies the politics that make the tricolour flag possibly the most revered of symbols, icons and markers associated with nation and nationalist in twentieth-century India. The emphasis on the flag as a visual symbol aims to question certain dominant assumptions about visuality. Anchored on Mahatma Gandhi's "believing eye", this study reveals specificities of visual experience in the South Asian milieu. The account begins with a survey of the pre-colonial period, focuses on colonial lives of the flag, and then moves ahead to explain the contemporary dynamics of seeing the flag in India. The Flag Satyagraha of Jubblepore and Nagpur in 1922–23, the adoption of the Congress Flag in 1931, the resolution of the future flag in the Constituent Assembly of India in 1947, the history of the colour saffron, and the codes governing the flag, as well as legal cases, are all explored in depth in this book.

Jobbins, Siôn T. *The Red Dragon: The Story of the Welsh Flag*. Talybont, Ceredigion: Y Lofa, 2016. The summary reads:

The Welsh Red Dragon is the most striking and memorable of all national flags. But where did it come from? Celtic mythology? The Roman legions? Was it flown at the Battle of Bosworth and on the Mimosa ship that sailed to Patagonia? And why did it take until 1959 for its to be officially recognised? Read the full story in this fascinating book—and learn some Welsh history as well!

Johansson, Anna, Pia Laskar, and Diana Mulinari. "Decolonising the Rainbow Flag." *Culture Unbound: Journal of Current Cultural Research* 8, no. 3 (2016): 193–216. The abstract reads:

The aim of this article is to explore the location and the meaning given to the rainbow flag in places outside the hegemonic centre. Through three case studies in the global North and South, held together by a multi-ethnographic approach, as well as a certain theoretical tension between the rainbow flag as a boundary object and/or a floating signifier, we seek to study where the flag belongs, to whom it belongs, with particular focus on how. The three case studies, which are situated in a city in the Global South (Buenos Aires), in a conflict war zone in the Middle East (the West Bank) and in a racialised neighbourhood in the Global North (Sweden), share despite their diversity a peripheral location to hegemonic forms of knowledge production regimes. Central to our analysis is how the rainbow flag is given a multitude of original and radical different meanings that may challenge the colonial/Eurocentric notions which up to a certain extent are embedded in the rainbow flag.

Keller, Jürg. *Le long chemin vers le Drapeau suisse*. Thun: Verein Schweizer Armeemuseum, 2016.

(No abstract available.)

Krempper, Michel. *Rot un wiss: histoire politique du drapeau alsacien*. Fouesnant: Yoran, 2016. The summary reads:

Une histoire du Drapeau de l'Alsace, don't les tons rouge et blanc ont accompagné l'histoire depuis le Moyen Age. Emblématiques de la ville impériale de Strasbourg, ces deux couleurs symbolisent la révolte du Bundschuh au XVI^e siècle et se retrouvent dans les armoiries des communes du Pays de Bade, de Suisse et d'Autriche.

Le Bas, Thomas. "It Takes a Whole Country to Raise a Flag." Master's thesis, Massey University, 2016. The abstract reads:

New Zealand is one of the world's longest standing democracies. Building on this democratic history, the New Zealand Flag Consideration Process has offered the country an opportunity to engage in a unique democratic exercise—voting on a possible new flag. This thesis identifies this situation as a unique opportunity to apply a design research methodology to investigate the research question: how can a democratic design process

be facilitated, as explored through the New Zealand Flag Consideration Process? Subsequently, this brings into question how the New Zealand Government implemented the Flag Consideration Process as a democratic approach to the design process. Through this line of enquiry, observations and analyses of the Flag Consideration Process point to a disregard for principles of deliberative democracy (a form of democracy in which deliberation is central to decision-making) and design process. The theoretical framework of this research suggests that these processes have similarities and mirror each other in intent, offering a basis in which to explore this research question. The established scope of this project sites this research at the intersection of design process, democracy, and vexillology (the study of flags). While design follows a segmented and iterative process, the principles of deliberative democracy, such as dialogue and inclusion, suggest a means of facilitating this national flag design process democratically. The main methodological approach used in this project was applied design research that was informed by the examination of the principles and models offered by design process, deliberative democracy, and vexillology. Two design components explored the application of this theoretical framework: Flagpost (2015), an online platform designed to enable voting, discussion, and tagging of flag design submissions, and Red Peak of New Zealand (2015), a website that enables the submission and sharing of creative visualisations and responses to the Red Park flag design. This research project is concluded by a reflection on how these models and principles worked in practice with the Flag Consideration Process as well as this project's own investigations. The outcomes from this reflection are subsequently embodied in the final applied design component—Flagpost 2020.

Lees-Marshment, Jennifer, Danny Osborne, and Clifton van der Linden. "National Identity and the Flag Change Referendum: Examining the Latent Profiles Underlying New Zealanders' Flag Change Support." *New Zealand Sociology* 31, no. 7 (2016): n.p. The abstract reads:

The flag change referenda concluded with New Zealanders voting to retain their traditional flag. Within this context, we assess variability in flag change support across different "types" (i.e., latent profiles) of New Zealanders. Participants ("N" – 220, 318) indicated their support for eight core aspects of New Zealand's socio-political landscape: Maori rights, immigration, internationalism, economic equality, the Commonwealth, nationalism, sport and secularism. Latent profile analyses identified six

unique response patterns underlying support for these issues: “Global Egalitarians, Domestic Egalitarians, Religious, Moderates, Secularists and National Secularists. Domestic and Global Egalitarians” expressed socially and economically progressive views directed towards home and abroad (respectively), whereas the remaining profiles reported relatively conservative issue positions. That said, only “Moderates” supported (albeit reservedly) changing the flag. Results demonstrate the diversity of New Zealanders’ socio-political views and uncover previously-unknown dynamics behind attitudes toward the flag change.

Lodh, Avishiktra and Ranjan Parekh. “Computer Aided Identification of Flags using Color Features.” *International Journal of Computer Applications* 149, no. 11 (September 2016): 1–7. The abstract reads:

The current work proposes a methodology for recognition of flags of the countries of the world from their digital images. Statistical features extracted from the color channels are combined together to generate the feature vector for discrimination between the flags. Since colors and their layouts can be quite similar between various flags, identifying them reliably can be challenging if the number of images increases. The proposed approach partitions the images into non-overlapping cells and generates a vector for each cell. The features are subsequently fed to a K-NN classifier for class discrimination. A dataset involving 400 flag images is used to test performance of the system.

Machida, Satoshi. “The National Flag and Citizens’ Views toward their Country in Japan.” *Electronic Journal of Contemporary Japanese Studies* 16, no. 2 (2016): n.p. The abstract reads:

Previous studies have shown that exposure to national flags significantly affects citizens’ feelings and political opinions. While the impacts of national flags have been carefully examined in some countries, no systematic effort has been made on this matter in the context of Japan. The present research addresses the gap in the literature. By conducting an on-line survey experiment utilising the image of the Japanese flag (*Hinomaru*), this study examines how the national flag affects patriotism/nationalism in Japan. Statistical analyses relying on the survey data in Japan indicate that *Hinomaru* significantly erodes one measure of patriotism among younger respondents. However, the analyses fail to detect a significant impact of *Hinomaru* on the respondents in other measures of patriotism and nationalism. By dissecting the relationship between the national flag

and citizens, this study reveals the highly contested status of *Hinomaru*, thus advancing our understanding of current debates over Japan.

Mandell, Hinda, and Kelly Norris Martin. "Honor in the Face of Shame: The Semiotics of the American Flag at Political-sex-Scandal Press Conferences." *Journal of Visual Literacy* 35, no. 3 (2016): 147–66. The abstract reads:

Political sex scandals occurred in rapid succession from 2004 to 2011 in the U.S. The press conferences that followed received significant interest from the national press and public. Interestingly, a general pattern occurred where politicians who resigned at the press conference displayed an American flag and wore a lapel pin, while those who remained in office did not. After conducting a semiotic analysis of eight popular-press images, we argue that the absence of the American flag indicates a separation of personal scandal from the office, and the presence of the flag indicates that personal transgression has public consequences as embodied by the politician's resignation. Furthermore, the politician's desire for control over his public representation may inversely impact his concern for social presence and media richness in the U.S. Removal of the visual presence (lower media richness) will also have an impact on the visual literacy or the holistic nature of the event's visual language. After all, an audience's understanding of that event is largely accomplished through available visuals, such as the American flag.

Marshall, Tim. *A Flag Worth Dying For: The Power and Politics of National Symbols*. New York: Simon & Schuster, Inc., 2016.

From the renewed sense of nationalism in China, to troubled identities in Europe and the USA, to the terrifying rise of Islamic State, the world is a confusing place right now and we need to understand the symbols, old and new, that people are rallying round. For thousands of years flags have represented our hopes and dreams. We wave them. Burn them. March under their colors. And still, in the twenty-first century, we die for them. Flags fly at the UN, on Arab streets, from front porches in Texas. They represent the politics of high power as well as the politics of the mob.

Mathok, Dhieu. "National Identity Reconfiguration in South Sudan: Strengths and Weaknesses." In *State Building and National Identity: Reconstruction in the Horn of Africa*, edited by Redie Bereketeab, 187–209. Basingstoke, U.K.: Palgrave Macmillan, 2017. The abstract reads:

Chapter 10 examines national identity reconfiguration in South Sudan. It analyses the weakness and strength of national identity formation in the newborn country, and interrogates mechanisms of national identity reconfiguration following the split and associated with nation building in a pluralist society. It highlights those elements that strengthen national identity following a bloody independence struggle. It critically examines the role of factors such as language, religion, history, national consciousness, symbols and culture in the construction of post-secession national identity.

McDearis, Kathryn Elise. "ISIS Rhetoric: A War of Online Videos." Master of Arts thesis, James Madison University, August 2016. The abstract reads:

In an attempt to combat ISIS recruitment videos, the United States Department of State (USDS) developed the *Think Again, Turn Away* social media campaign featuring videos attempting to persuade viewers to resist the message of ISIS. In the article "U.S. government: A war of online video propaganda," authors William Allendorfer and Susan Herring (2015) analyze the textual rhetoric of the ISIS video series *Flames of War* in comparison to eight *Think Again, Turn Away* videos. To add to Allendorfer and Herring's (2015) textual analysis, this study uses the framework of scholar David Blakesley's (2004) four elements of film rhetoric (*language, ideology, interpretation, and identification*) to complete a visual analysis of the ISIS video "No Respite" and the *Think Again, Turn Away* video, "#WhyTheyLeftDaesh." From this visual analysis, I argue that ISIS attempts to make their organization seem larger than it is, the USDS lacks a dichotomy in message, and ISIS seems to utilize images relatable to the target audience. Ultimately, this study found that ISIS propaganda tends to have a stronger impact than the USDS. This study is limited because the audience impact and reception cannot be fully measured.

McGiverin, Rolland. Cunningham Memorial Library, Indiana State University. Digital collection of vexillological bibliographies (accessed at <http://scholars.indstate.edu/handle/10484/11948>). These include:

World Flags. Bibliography of publications that talk about flags of numerous nations (2017).

Flags of South America (2016)

Flags of Oceania (2016)

Flags of North America (2017)

Flags of Europe (2016)

Flags of Asia (2017)

Flags of Africa (2016)

Naguib, Nefissa. "The Flag and the Street: An Ethnographic Study of Egypt's Tentative Moments in 2011." In *Contested Memories and the Demands of the Past: History Cultures in the Modern Muslim World*, edited by Catharina Raudvere, 9–23. Basingstoke, U.K.: Palgrave Macmillan, 2017. The abstract reads:

Several years after the Egyptian popular uprisings in 2011 the pieces of democracy have still not fallen into place. This chapter discusses the relationship among the flag, the revolution and the felt relevance of the past to the present.

Ogorzalek, Thomas, Spencer Piston, and Logan Strother. "Pride or Prejudice? Racial Prejudice, Southern Heritage, and White Support for the Confederate Battle Flag." *Du Bois Review: Social Science Research on Race* (2017): 1–29. The abstract reads:

Debates about the meaning of Southern symbols such as the Confederate battle emblem are sweeping the nation. These debates typically revolve around the question of whether such symbols represent "heritage or hatred": racially innocuous Southern pride or White prejudice against Blacks. In order to assess these competing claims, we first examine the historical reintroduction of the Confederate flag in the Deep South in the 1950s and 1960s; next, we analyze three survey datasets, including one nationally representative dataset and two probability samples of White Georgians and White South Carolinians, in order to build and assess a stronger theoretical account of the racial motivations underlying such symbols than currently exists. While our findings yield strong support for the hypothesis that prejudice against Blacks bolsters White support for Southern symbols, support for the Southern heritage hypothesis is decidedly mixed. Despite widespread denials that Southern symbols reflect racism, racial prejudice is strongly associated with support for such symbols.

Petrov, Arseny. "'Yermak's Banner' from the Kremlin Armoury Collection: Legend and Facts." *Quaestio Rossica* 4, no. 1 (2016): 157–69. The abstract reads:

The historical comprehension of the journey to Siberia that resulted in its conquest and annexation by Russia almost immediately started with the sacralization of Yermak as its protagonist. Thus, it was natural for "contact relics" to appear, i.e. items that had belonged to the legendary conqueror.

Among them was Yermak's armour and banners: these were invested with a certain holy power that gave them a sacral character. This is certainly the case with regards to the banner in the Kremlin Armoury in Moscow that depicts Archangel Michael's appearance before Joshua. It was sent, along with other banners, from Tobolsk in the early 19th century and was until recently attributed to Yermak without any doubt. This article provides proof that the banner was created a century later than originally supposed, in the late 17th century. This can be demonstrated by the artistic character of the banner, the decorative elements along the edges borrowed from book illustrations, and the details in the depictions of figures and the landscape. The banner is unlikely to have been taken to Tobolsk after its creation in Moscow, although data exists about the production of banners in several Siberian cities (Krasnoyarsk, Yeniseysk, Tobolsk) in the late 17th century. It is known that S. U. Remezov, a famous chronicler and cartographer, made seven banners destined for Tobolsk in 1697. Based on these facts, the author puts forth the hypothesis that the banner in question, as well as a number of others kept in the Kremlin Armoury, were made by Remezov himself. The author proposes that the banner was dated to the times of Yermak much later, when its real point of origin had been forgotten.

Reyes, Michael C. "‘Nous l’avons gardée en nous, la tranche blanche’: Rethinking the Time of the Haitian Flag in Jean F. Brierre’s *Le Drapeau de demain* (1931)." *Journal of Haitian Studies* 23, no. 1 (Spring 2017): 35–58. The first paragraph reads:

Since the 1980s, historians studying the Haitian flag have written a relatively thorough, if not altogether complete, account of its development. Much is known of the circumstances that preceded Dessaline's creation of the blue and red bicolor in February 1803 and the significance that can or cannot be legitimately surmised from this gesture. The core narrative claiming that Dessalines created the Haitian red and blue bicolor at the Archaie Conference on May 18, 1803, by theatrically tearing out the white strip from the French tricolor has limited historical support among contemporary historians. Despite this, the "foundational fiction" of the Haitian flag continues to form the basis of popular, literary, and even academic recounting, just as it continues to serve as the basis of commemorative ceremonies produced by the Haitian state. The question, then, is why? What is at stake in this particular account of the flag's history? What values does it aim to instill in the citizens for whom it is the emblem? And,

importantly for this paper, what are the potential limitations of drawing upon this particular fictive past when imaging alternative futures for Haiti?

Richard, Bernard. *Petite histoire du drapeau français*. Paris: CNRS éditions, 2017. The cover description reads:

Cet ouvrage richement illustré renouvelle une theme que l'on croyait rebattu, celui du Drapeau français. Une histoire au long cours, de la peinture à la chanson patriotique ou parodique, des rituels militaires aux manifestations politiques, du Moyen Âge pétri de legends et de miracles au "roman national" de la Troisième République. Bernard Richard analyse également l'actuel "rebond" du tricolore, depuis la floraison du Made in France jusqu'au pavoisement spontané qui suivit les attentats de 2015 . . . Il fait revivre les cérémonies militaires d'hommage et les attaques "sacrileges" de pacifistes ou d'antimilitaristes envers l'emblème national : ferveur ou detestation ! Incertitudes et controverses entourent les origines du tricolore et de ses composantes. Le drapeau tricolore, dont la bande blanche centrale est parfois frappée d'un ornement (bonnet phrygien, francisque, croix de Lorraine, devise, RF . . .), est entrée en concurrence au cours du XIXe siècle avec des rivaux : le drapeau blanc, le drapeau rouge, voire noir. L'histoire buissonnière d'un emblème capital.

Sánchez, Diego Armando Badillo. "Francisco Pizarro's Banner of Arms: An Analytical Work Contributing to Latin America's History." Master in Archaeological Materials Science thesis, University of Évora, Portugal, 2016. The short abstract reads:

During the last two centuries the authenticity of Francisco Pizarro's Banner of Arms preserved by the National Museum of Colombia has been under discussion. The Banner collected in 1825 by General Sucre, has been catalogued as an unique object part of the history in the reunion of two societies, the Old and the New World. By first time a multi-analytical research is done to the Banner. Chromatographic, spectroscopic and microscopic techniques are combined with radiocarbon dating to characterize the different material components of the object and clarified its age and provenance. The analytic results with the historical documentation, allow to postulate that the Banner comes from an European manufacture, around the 16th century, arriving to America's lands possibly by Pizarro's expedition. Nevertheless, the Banner does not represent to Pizarro. In contrast, by the Banner manufacture, elements (weaved degummed silk, natural dyes (brazil wood, cochineal, indigotin and luteolin base) and

silver gilded threads) and the coat of arms present on it, it is possible to postulate that the Banner represents the Royal Banner of the America's Conquest under the Crown of the King of Spain Charles V to symbolize his Realm in the New World.

Schulze, Stephanie Marie. "The Woman's Relief Corps: 'Missionaries of the Flag'." Master of Arts thesis, Indiana University, August 2016. Excerpt from the introduction:

Why do we fly the flag over schools every day? Why do students say the Pledge of Allegiance every morning at school? Why is it so important to be good citizens? These questions might not be asked today if it were not for the Woman's Relief Corps. The WRC left behind an undeniable legacy—patriotic education. Who can say if the daily rituals that occur in school classrooms across the country would happen if it were not for this organization?

Skartsis, Labros S. *Origin and Evolution of the Greek Flag*. Athens: Bookstars, 2017. The introduction reads:

During Greece's long history, the country has naturally experienced an evolution of its cultural characteristics, but there appears to be a sense of continuity of elements that are connected to "Greekness". In a way that is rather unusual, the nation has appeared to be able to maintain key cultural elements during long periods of foreign occupation, and even influence occupying powers themselves. Those involved in the design of a national flag during Greece's 1821 struggle for independence, should have faced the task of selecting symbols that represented this continuity, while at the same time, excluding certain elements for political or historical reasons. Whether the result was successful or not, remains an open argument, largely depending on viewpoints, theories and, last but not least, beliefs about what truly constitutes "Greekness".

Tertitskiy, Fyodor. "Star and Stripes: History of the North Korean Flag and its Place in State Ideology." *Journal of Contemporary Korean Studies* 3, no. 1 (2016): 265–84. The abstract reads:

This article deals with the national flag of North Korea. The author explains in detail the history behind the creation of the North Korean flag, debunking the official DPRK version that claims Kim Il-sung as responsible for its creation. Existing evidence shows that the flag was in actuality designed

in the Soviet Union instead. The author then proceeds to describe how this flag was established as the DPRK's state flag in 1948 and why this decision became a cause for some unrest and even open opposition among the contemporary North Korean political elite. Furthermore, the article describes the process of distortion of the flag's history in North Korea. From the late 1950s, any notions that North Korea may have had for a different flag were systematically erased from DPRK books and monuments, and the creation of the flag [was] retroactively attributed to Kim Il-sung. Finally, the author presents his findings on the place of the flag in DPRK ideology. Following the dramatic increase in the intensity of the personality cult in 1967, rhetoric about loyalty to the country was to a large extent substituted with rhetoric about loyalty to the Leader, and thus the ideological role of the flag—as the symbol of the state—was reduced, giving way to symbols representing the Kim dynasty.

Wright, Glenn. *Controversy, Compromise and Celebration: The History of Canada's National Flag / Controverses, compromise et célébrations: l'histoire du drapeau national du Canada*. Ottawa: The Historical Society of Ottawa / La Société historique d'Ottawa, 2017.

(Booklet; no summary available.)

Yakoub, Joachim Ben. "Coloring Outside the Lines of the Nation: An Iconological Analysis of the Tunisian Revolution." *Middle East—Topics & Arguments* 8 (2017): 31–44. The article begins:

The Tunisian revolution not only liberated the country of its tenacious autocratic ruler, it also impacted, in a profound way, the imagination of prevailing political subjectivities. After Ben Ali fled the country, unsettled post-colonial tensions over the delineation of these changing subjectivities re-emerged, coloring outside the lines of the nation. The present paper analyzes this contentious process of becoming through an iconological analysis of the entangled dynamics of re-imagination that the national flag underwent during the Tunisian revolution, starting from the liberation phase in December 2010, through the constitutional phase and the promulgation of the new constitution in 2014, until the inauguration of the National Flag Square in March 2017. The present iconological analysis is not only paradoxically witness to the very limitation of the power of icons to engender dignified relationalities within a given nation, but is also witness to the slow closure of the revolutionary space and the gradual blockage of revolutionary processes of subject formation. This blockage was

productive for the precarious restoration of national unit and state prestige necessary for the completion of the new constitution, but less for the demands for liberty, social justice and dignity so central to the revolution.

Znamierowski, Alfred. *The World Encyclopedia of Flags: The Definitive Guide to International Flags, Banners, Standards and Ensigns, with over 1400 illustrations*. London: Lorenz Books, 2016. The summary reads:

An exhaustive and up-to-date summary of world flags, from the smallest states to the largest countries.

End Notes

1. This bibliography does not include material published by NAVA or other vexillological associations falling under the umbrella of FIAV (unless it is a republication or translation). It is intended to bring to the reader's attention English- and French-language vexillological or vexillologically-related work available outside of the ranks of FIAV which might otherwise escape notice. Although numerous online collections have been consulted, this bibliography is not necessarily comprehensive.