



# Indonesia Calling

Joris Ivens in Australia

*A doco about a doco,  
made under clandestine conditions,  
in interesting times.*

## PRODUCTION COMPANY

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Early Works Pty Ltd  
27 Ethel Street, EAST BRUNSWICK, VICTORIA 3057, AUSTRALIA  
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**W: <http://indonesiacalling.earlyworks.com.au>**

## WORLD SALES

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Early Works Pty Ltd  
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W: [www.earlyworks.com.au](http://www.earlyworks.com.au)

## PRODUCTION NOTES

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Writer & Director	John Hughes
Editor, Graphics & Design	Uri Mizrahi
Composer & Music	Brett Aplin
Producers	John Hughes & Andrea Foxworthy
Production Company	Early Works Pty Ltd

Format:	Digital Betacam
Ratio:	16:9 (4:3 Safe Area)
Picture:	Colour and Black & White
Sound:	Stereo (L,R)
Duration:	90 minutes
Subtitles:	English

## SYNOPSIS – One Paragraph

Two weeks after the bombing of Hiroshima and Nagasaki, Indonesian Independence leaders proclaimed “Indonesia Merdeka!” - The end to Dutch colonial rule over the Netherlands East Indies and the beginning of the Republic of Indonesia. Internationally renowned Dutch filmmaker Joris Ivens, here in Australia as Film Commissioner for the Netherlands East Indies government in exile, resigned his position in protest against Dutch policy, and in collaboration with Indonesian activists, Chinese, Indian and Australian trade unionists, and local artists and filmmakers, made *Indonesia Calling* a film documenting the crucial role of Australian trade union support in the establishment of the new Indonesian Republic. *Indonesia Calling: Joris Ivens in Australia* recalls the birth of Indonesia, and the impact of a small film, made at a moment of crisis, on Australia’s relations with its northern neighbor and it’s legacy for Australian documentary film culture.





## SYNOPSIS – One Page

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Soon after the end of the Pacific War, internationally renowned Dutch filmmaker Joris Ivens made a film in Australia supporting Indonesian independence. His *Indonesia Calling* documents Australian, Indonesian, Indian and Chinese trade unions defending the newly proclaimed Republic of Indonesia. *Indonesia Calling: Joris Ivens in Australia* explores the historical context of Australia's early relationship to its northern neighbour, and the impact of this small film on emerging Australian documentary film culture.

Joris Ivens came to Australia early in 1945 as the Netherlands East Indies Film Commissioner. The Netherlands East Indies - now Indonesia - was occupied by the Japanese during the war. A Republic of Indonesia was proclaimed by independence leaders Sukarno and Hatta on August 17, 1945, two days after the Japanese surrender. When the Dutch moved to reoccupy their former colony, Indonesians in Australia under their command went on strike, and Australian, Indian and Chinese workers supported them. Western governments, including Australia, at first supported their wartime allies, despite commitments to a new post-colonial world. Joris Ivens also 'walked off'. He resigned from his post as Film Commissioner, in protest against his government's actions, and, with a diverse team of creative collaborators, began to make what became the independent documentary *Indonesia Calling*.

The film helped to create a fertile ground for later independent filmmaking. It also provoked a covert response from the state, suspicious, authoritarian and disciplinary. An independent film made with limited resources but with passion and commitment, *Indonesia Calling* not only enunciated a new possibility in Australia's dialogue with Indonesia, but also announced a new mode of collaboration in an emerging Australian documentary practice.



## BACKGROUND

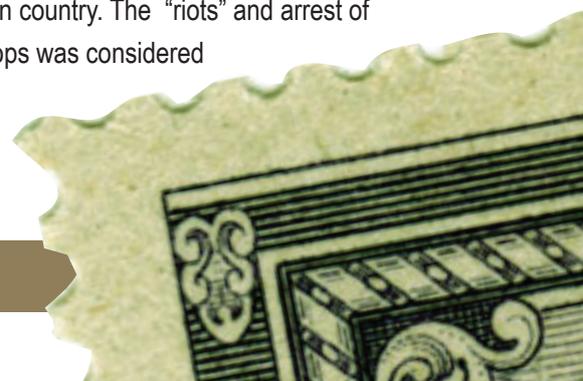
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### ***John Hughes' new project on Joris Ivens in Australia revisits the making of "Indonesia Calling" (Joris Ivens, 22 minutes, 1946, Australia).***

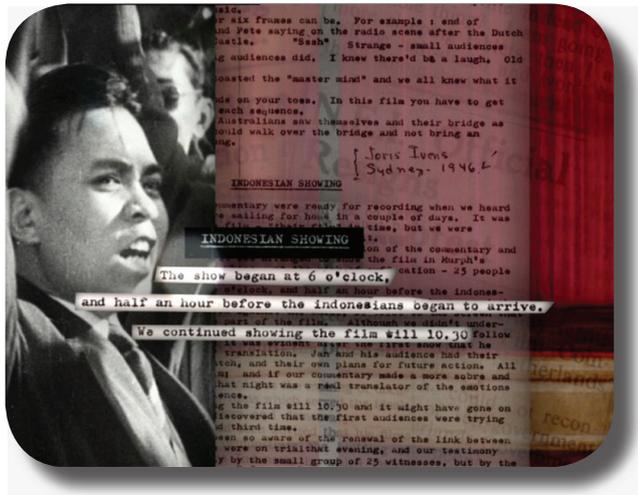
- Joris Ivens' film *Indonesia Calling* is a crucial - and little known – moment of Australian cultural history. Our documentary film history is vital in the continuing development of Australian film culture and gets far too little attention.
- *Indonesia Calling: Joris Ivens in Australia* is an inspiring story about the value of a small film in a moment of transforming historical change. *Indonesia Calling* was a work of art with a progressive social purpose. Not just for entertainment, not 'factual entertainment' or 'specialist factual', *Indonesia Calling: Joris Ivens in Australia* is a documentary about documentary.
- *Indonesia Calling: Joris Ivens in Australia* explores Australia's engagement with our region, through an exploration of a little known dimension of Australia's early relations with Indonesia; many people are not aware that Australia's support for the Indonesian Republic at its origins was crucial to Indonesian independence (1945-9). Australia was instrumental in having the conflict between the Dutch and the Indonesians referred to the UN. Australian troops in Indonesia were the first ever UN peacekeepers.
- *Indonesia Calling* supported the Republican forces, who were constantly told by Dutch propaganda in Indonesia that they were isolated and could never govern themselves; the film showed that they had substantial support here in Australia.
- *Indonesia Calling* was an unexpected and inspirational expression of support to Indonesians under siege in Java. One man who saw the film as a young teenager in Garut in West Java in 1947, linguist Rabin Hardjadibrata, who appears in the film, remembers seeing *Indonesia Calling* on a couple of occasions:

They showed it preceding *Gone With The Wind*... it was indeed a surprise to see that here is a country well known for being 'white Australia', and yet they are supporting us! And of course a second time I went to make sure whether it was the same thing that I saw, and it was, of course. We always have a soft heart for the Australians because of that, of the support for Indonesian independence.

- A negotiated settlement brokered by a United Nations 'Good Officers Committee' - a committee to which Australia's participation was nominated by the Indonesians - delivered a United States of Indonesia under the leadership of Sukarno which was handed sovereignty by the Dutch in late 1949. This became the Republic of Indonesia in 1956.
- There was significant public support for the Indonesians in Australia, demonstrated by the trade union support but also by demonstrations around the country. In Melbourne a public rally at the Savoy Theatre, and demonstrations around St Paul's Cathedral in Flinders' street on September 1945, mark the first time that Australians, Indonesians and Indians demonstrated together for independence of an Asian country. The "riots" and arrest of over a 100 Indonesian and Indian seamen in Melbourne by armed Dutch troops was considered at the time an affront to Australian civil liberties.



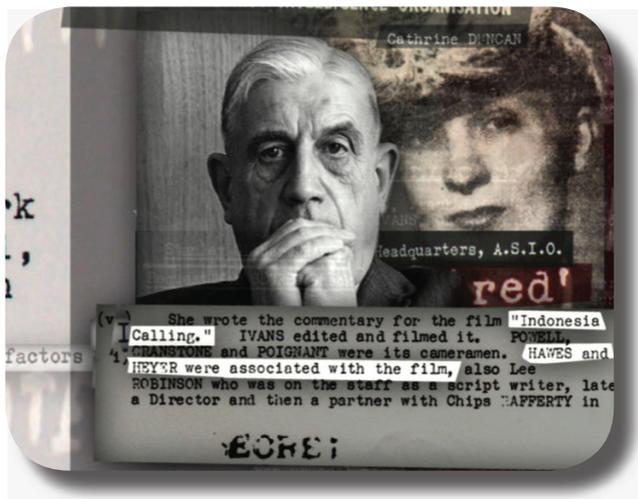
- This project continues the commitment to Australian film history research of John Hughes' previous independent feature documentary *The Archive Project* (2006), which screened on ABC TV in January 2007, and was recognised with a number of awards<sup>1</sup> (see Creative Team). *The Archive Project* told the story of the Melbourne based Realist film movement during these early post war years.



- The films of Joris Ivens have been difficult to get hold of for many years, but recently (November 2008) there have been new box sets of his selected works released, and major retrospectives in Amsterdam and Paris.

- Australian filmmakers who worked with Joris Ivens on *Indonesia Calling* included *Catherine Duncan* and *Eddie Allison*. Catherine Duncan was the first woman to write and direct documentary in Australia; she made a series of films for the newly established Australian National Film Board in 1946-7. Eddie Allison made *Coal Dust* with the Miner's Federation in 1946, and went on to maintain Quality Films, a distribution company that provided world cinema, particularly Eastern European cinema and documentary to theatres, educational institutions and film societies.

For additional background see '*Indonesia Calling Joris Ivens and Australia*', John Hughes, published in EFJ's *IVENS Magazine*: 13 December 2007. Available at <http://www.earlyworks.com.au/the-stacks/post/indonesia-calling-joris-ivens-and-australia>



1 NSW Premier's History Prize (audio-visual) 2007, Critics Circle, 'Best Feature Documentary' 2006, Australian Teachers of Media Award (best tertiary resource) 2006, the inaugural 'Joan Long Award for achievement, Australian film history', Australasian Film and History Conference, 2006



## BACKGROUND on Joris Ivens and Indonesia Calling

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Cottle, Drew and Keys, Angela, 'From Colonial Film Commissioner to Political Pariah: Joris Ivens and the Making of *Indonesia Calling*', *Senses of Cinema* online: [www.sensesofcinema.com/contents/06/41/ivens-indonesia-calling](http://www.sensesofcinema.com/contents/06/41/ivens-indonesia-calling)

Cutts, Graham. 'Indonesia Calling and Joris Ivens' in Albert Moran and Tom O'Regan (eds.) *An Australian Film Reader*, Sydney, 1985

Schoots, Hans, *Living Dangerously: A Biography of Joris Ivens*, Amsterdam, 2000

## BACKGROUND on Catherine Duncan

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'In Memoriam: Catherine Duncan 1915-2006', *EFJI Newsmagazine* 12: December, 2006

Williams, Deane, Catherine Duncan, 'As Others See Us' *Screening the Past*, 2004

## BACKGROUND on Australia and the Indonesian Revolution

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Frank C Bennett, *The Return of the Exiles: Australia's Repatriation of the Indonesians, 1945-7*, Monash Asia Institute, 2003

Margaret George, *Australia and the Indonesian Revolution*, M.U.P., 1980

Jan Lingard, *Refugees and Rebels: Indonesian Exiles in Wartime Australia*, Australian Scholarly Publishing, 2008

Rupert Lockwood, *Black Armada*, Australasian Book Society, 1975

## INTERVIEWEES (in order of their appearance)

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### Graeme Cutts

A Melbourne based Film Historian, Graeme Cutts produced the first scholarly account of the context and making of Ivens' *Indonesia Calling*. Graeme has also published major original work on the important Australian auteur, Georgio Mangiameli. Graeme had the foresight in the early 1970s to interview on video Ken Coldicutt, a pioneer of Australian independent film culture. The interview made a crucial contribution to *The Archive Project* (2006), John Hughes' previous feature documentary, in which Graeme Cutts also appeared.

### Andre Stufkens

Andre Stufkens is Director of The European Foundation Joris Ivens (EFJI), an institute based in Ivens' home town, Nijmegen in The Netherlands, which maintains and promotes the archive of Joris Ivens' life and work (see: [www.iven.nl](http://www.iven.nl)). In *Indonesia Calling: Joris Ivens in Australia*, Stufkens gives us an insight to Joris' early life, the impact of his filmmaking and leads the viewer on a visual tour of the Joris Ivens archive. André Stufkens' recently published book *Joris Ivens Wereldcineast* (2008) is included with the recently released Dutch box set of Ivens selected films.

### Susan Geldhoff

Susan Geldhoff is an artist and student of the University of Nijmegen. She has developed a web-based project with the EFJI on 'city photography' from the 19th century until the present day (see [www.eyelandthecity.nl](http://www.eyelandthecity.nl)). In *Indonesia Calling: Joris Ivens in Australia*, Geldhoff tells us about the interest in photography and images carried down through the generations in Joris Ivens' family, from his grandfather and father to Joris himself.

### Joesoef Isak

Joesoef Isak was born in Petojo, Jakarta, July 15 1928. He is an Indonesian publisher, translator, and intellectual. He was a strong advocate of free speech during President Suharto's authoritarian New Order administration, and imprisoned from 1967-1977 without trial or charge in Indonesia, suffering years of intimidation for his work in publishing important literary works.

Educated in the Dutch colonial system, Isak did not speak Indonesian as a young man, but later became one of the language's most important proponents. In 2005, Isak was the inaugural recipient of the Australian PEN Keneally Award for his work. In *Indonesia Calling: Joris Ivens in Australia*, Isak talks of his experience growing up during the both the Dutch and Japanese occupation of Indonesia.

### Charlotte Maramis

Charlotte Maramis was born in Waverly, near Sydney. She was not quite a teenager when World War II broke out and at 16 met Anton Maramis, a future husband and Indonesian freedom fighter who played a key role in fighting for the rights of the Indonesian seamen in Australia. Charlotte and Anton returned to Indonesia in 1949, where she became a journalist and worked for many years as a columnist with the *Indonesian Observer*. Charlotte is the author of *Life's Way* (2007) and *Echoes* (2006), which chronicle her experience of the early years of Indonesia's independence. Charlotte is currently the patron of the Australia Indonesia Association.

In *Indonesia Calling: Joris Ivens in Australia*, Maramis explains the motivation for Sukarno's dual strategy of pursuing Indonesian self determination whilst acting as Indonesian Head of State during the Japanese Occupation. She also reflects on the various interpretations of Sukarno as an historical figure in Indonesia's history.





## John Daniell

John Daniell was a cameraman who worked in the Netherland Indies Government Information Service (NIGIS) Film and Photo Unit, under his father, Australian film and radio entrepreneur Frederick Daniell. John Daniell's professional life has been dedicated to Australian cinema. He spent many years as a producer in film and television and was Director, Project Development, at the Australian Film Commission 1975-82, and a former Executive Director of the Australian Screen Producers Association. In *Indonesia Calling: Joris Ivens in Australia*, Daniell explains how his father first became involved in the NIGIS film unit and his own experience of Joris Ivens.

## Maggie Keane

Maggie Keane is the daughter of Catherine Duncan, who worked with Joris Ivens and Marion Michelle and scripted the commentary for *Indonesia Calling*. Maggie Keane has worked in Australian theatre and now resides in Paris at Catherine Duncan's former home, where she was interviewed for this film. She is currently working on a number of publishing projects related to the work of Catherine and Marion Michelle. In *Indonesia Calling: Joris Ivens in Australia*, Keane talks about her mother and how she came to work with Joris Ivens at the NIGIS Film & Photo Unit.

## Jan Lingard

Jan Lingard is the author of *Refugees and Rebels: Indonesian Exiles in Wartime Australia* (2008). She is currently Honorary Associate in the Department of Indonesian Studies at the University of Sydney, and has a long career teaching Indonesian at the Australian National University and the University of Sydney. In *Indonesia Calling: Joris Ivens in Australia*, Lingard tells the story of the Indonesian political prisoners detained by the Dutch and, after the Japanese invasion of Indonesia, later transported to Australia and interned in a prison camp in Cowra, NSW. She also highlights the significance of *Indonesia Calling* screening Internationally, in an environment where the media was decidedly pro-Dutch, and in Indonesia itself, where it had a tremendous impact on the morale of the republicans.

## Professor Joe Isaac

Professor Joe Isaac is a Professorial Fellow in the Department of Management and Marketing at Monash University. He was Deputy President of the Australian Conciliation and Arbitration Commission from 1974 to 1987. His interest in labour market issues goes back to the 1950s. In 2002 he was invited by the ILO to advise on suitable research projects to be supported by the ILO in Indonesia and has continued his interest in this region, with further ILO consultancies for both Indonesia and Timor Leste. He has previously published research on trade unions in Indonesia.

As a young man who had grown up in the Netherlands East Indies, and with expertise in economic relations between the Netherlands East Indies and Australia, he participated in the first Australian Department of Foreign Affairs delegation to Indonesia, led by Macmahon Ball, in early 1946.

In *Indonesia Calling: Joris Ivens in Australia*, Professor Isaac tells how the discovery of arms, amongst goods being loaded aboard an Indonesian bound Dutch ship in Brisbane in 1945, led to a black ban against loading and servicing Dutch ships by waterside workers in Australia. Professor Isaac describes the significance of this industrial action in terms of Australian foreign policy at the time.

## Arthur Gar Lock Chang

Arthur Gar Lock Chang is a well known Chinese Community leader and activist who journeyed to Australia on the SS Changte in 1935. There he collaborated with his mentor and activist Fred Wong in the establishment of the Chinese Youth League in 1939. Arthur was a welfare officer of the Chinese Seamen's Union and a member of the Chinese Youth League, he also helped striking Indonesian seamen find food and accommodation within Sydney's Chinese community. Today Arthur lives in NSW and is a member of the Management Committee of Chinese Australian Historical Society. In *Indonesia Calling: Joris Ivens in Australia*, Lock Chang talks about his involvement in a re-enactment of a speech for the original film *Indonesia Calling* and about his mentor Fred Wong's financial contribution to the film.

## Rabin Hardjadibrata

Rabin Hardjadibrata is a linguist and a teacher of Indonesian at Monash University, School of Languages, Cultures and Linguistics. As a child Rabin Hardjadibrata, spent several years at Dutch schools before the Japanese occupation of Indonesia. He trained as a secondary and tertiary teacher in English. Since 1973 he has undertaken research on the Sundanese language and in 2003 he published a Sundanese-English dictionary. In 2007 he was awarded a "Rancagé" Literary Award for his contribution in preserving and expanding the use of Sundanese vernacular.

In *Indonesia Calling: Joris Ivens in Australia*, Hardjadibrata relates his excitement at seeing *Indonesia Calling* as a young teenager at a screening in West Java in 1947.





## CREATIVE TEAM

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### John Hughes

Producer, Writer, Director

John Hughes, writer, director and producer of documentary and drama for film, television and on-line has been recognised for recent work with a number of industry awards: NSW Premier's History Prize (audio-visual) 2007, Critics Circle, 'Best Feature Documentary' 2006, Australian Teachers of Media Award (best tertiary resource) 2006, the inaugural 'Joan Long Award for achievement, Australian film history', Australasian Film and History Conference, 2006. Also in 2006 Hughes was awarded the 'Stanley Hawes Award for lifelong commitment to Australian documentary'. An on-line work made in collaboration with ABC On-line for Film Australia, 'Moving History' presents a curated history of 60 years of Film Australia and can be accessed at: [www.abc.net.au/aplacetothink/#watch/](http://www.abc.net.au/aplacetothink/#watch/) Works for film and television include *An Unstoppable Force: Betty Churcher with John Olsen*, Film Australia/ ABC TV Arts, 2008, *Hidden Treasures Series One & Two* (with Betty Churcher), 25 x 5 minutes, Film Australia/ ABC TV Arts, 2005-7, *The Archive Project*, 98 minutes, 2006, *The Art of War* (with Betty Churcher) 4 x half hours, Film Australia/SBS 2005, *Howard's History*, 5 minutes, 2004 and *Howard's Blemish* 5 minutes, 2004, *River of Dreams* 52 mins, 2001, *After Mabo* 84 mins, 1997, 'What I Have Written' cinema feature, Competition Berlin 1996, *One Way Street* 54 mins, 1992. He was Commissioning Editor, Documentary, SBS Independent (1998-2001), Jury member on the 'Silver Wolf' jury at IDFA (International Documentary Festival Amsterdam 2001) and international Jury member on 'Pacific Meridian' 2nd Vladivostock International Film Festival, Russia, September 2004. *Indonesia Calling: Joris Ivens in Australia*, completes a trilogy of works on Australian documentary film culture and the Cold War (see *Film-Work*, and *The Archive Project*).

### Andrea Foxworthy

Producer, Line Producer

Andrea has previously worked with the *Indonesia Calling: Joris Ivens in Australia* production team, as a line producer on *An Unstoppable Force: Betty Churcher with John Olsen* (2008) Film Australia/ ABC TV Arts, and on Early Works' recent Australian art history series *Hidden Treasures Series II* (2008), for Film Australia/ABC TV. Her previous production roles include Production Manager with Arcimedia Productions on *PNG: The Rules Of The Game* (2007), SBS/ITVS and the independently distributed documentary *Constructing Fear* (2007). In 2005 and 2006 Andrea worked as Post-Production Co-ordinator on the AWGIE award winning Australian children's animation series *Dogstar* (BBC and 9 Network) for Media World Pictures.



## Uri Mizrahi

### Editor, Graphics & Design

Uri Mizrahi is one of Melbourne's most sought after and highly regarded film editors, whose work includes feature dramas, television series and documentaries. His work on some of Melbourne's best-known documentaries has garnered him numerous nominations and awards including the Best Editing AFI Award for *Rainbow Bird and Monster Man* (Dennis K Smith, 2002) and the AFI Award For Best Visual Design with John Hughes for *After Mabo* (1998). Uri's work with Daryl Dellora and Sue Maslin (*Kooris and Cops*), Steve Thomas (*Dead Man's Houses, The Seagrass Story*), Dennis K Smith (*Troubled Minds*), Terry Carlyon (*Singer: A Dangerous Mind*), Andrew Wiseman (*After the Deluge, The Buchenwald Ball*), and Kate Hampel and Melanie Coombs (*Long Shadows*) is well known. Renowned for his compassionate approach to story telling and his screen design work, Uri Mizrahi and John Hughes have collaborated on films now for over fifteen years, including feature drama *What I Have Written* (1996) Nominated for Best Film Category in Berlin Film Festival, *One Way Street*, the *Art of War* and *Hidden Treasures* art series, *River of Dreams, After Mabo* and *The Archive Project*.

## Brett Aplin

### Composer & Music

Brett Aplin is an AFI award winning screen composer, known for his diversity and natural ability to craft scores that seamlessly enhance the narrative of film. A classically trained pianist, Brett won the 2000 Pete Carpenter Fellowship (BMI Foundation, NYC) and traveled to Los Angeles to work with Emmy and Grammy award-winning television composer Mike Post, where he composed music for *Law and Order: Special Victims Unit*. He has since focused on working with some of Australia's leading documentary filmmakers, including scoring the award winning *Ten Pound Poms, Rare Chicken Rescue, The Shadow of Mary Poppins* and *The Floating Brothel*. Most recently Brett has scored the feature length drama-documentary *Secrets of the Forbidden City* for the BBC and History Channel, and the 2-part drama-documentary series *Rogue Nation* for the ABC. Brett has twice been nominated for an APRA - Australian Guild of Screen Composers award for Best Music for a Documentary for *The Floating Brothel* (2007) and *Secrets of the Forbidden City* (2008), and was awarded an AFI for his work on *Rare Chicken Rescue* last year.

# CREDITS

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## Writer Director

John Hughes

## Editor, Graphics & Design

Uri Mizrahi

## Music

Brett Aplin

## Producers

John Hughes & Andrea Foxworthy

## Camera

Kim Batterham, Rafal Dabrowski, Etienne Carton de Grammont,  
John Hughes, Negri (Lexi) Kartun, Kathryn Milliss, David Muir,  
Uri Mizrahi, Kostas Rologas, Steve Thomas, Peter Zakharov.

## Editing Assistant

Kostas Rologas

## Track Lay

Peter Palankay

## Sound Mix

Doron Kipen, Music and Effects, Melbourne

## Colourist

Sal Kennedy, Complete Post, Melbourne

## Post Production Facility

Blue Rose - U&A Editing, Melbourne

## Legals

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Michael Frankel, Michael Frankel & Co Solicitors

## Production Accountant

Alan Dredge

## Production Insurance

Tony Gibbs, HW Wood

## Archival Research

Wolter Braamhorst (Netherlands)  
Negri (Lexi) Kartun (Indonesia)



### Production Assistant

Matthew Dean Stephenson

### Transcripts

Julie Burleigh, SmartDocs

### Translation

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Linda van de Sande, Richard Tanter, Madelin Wilkins

Inge Laino, Danielle Brunon  
BCL Communications, Paris

### Post Production Script

Anne Marie Allan

### With Thanks to

Karin Altmann (AFC), Philippa Campey, Drew Cottle, Mick Counihan, Paddy Crumlin (MUA), Graeme Cutts,  
Arthur Gar Lock Chang, Bev Dalgairns (Film Australia Library), John Daniell, Siobhan Dee (NFSA),  
Amanda Duthie (ABC TV Arts), Mitzi Goldman, Pat Fiske, Heather Goodall, Susan Geldhoff (EFJI), Robert Hamilton,  
David Hanan, Rabin Hardjadibrata, Ratih Hardjono, Megan Harding (ABC TV Arts), Gerda Jansen-Hendriks,  
Graeme Isaac, Joeseof Isak, Professor Joe Isaac, Michael Keane, Heidi Kennessey (AFTRS),  
Amanda McCormack (NFSA), Kathryn Khwaja (Film Australia Library) Curtis Levy, Jan Lingard, Lucy Maclaren,  
Charlotte Maramis, Anna Nolan (Film Australia Library), Roslyn Poignant, Zoe Reynolds (MUA), Sandas Rivaii (Sinematek  
Indonesia), Melinda Robertson (Film Australia Library), Ruth Saunders (AFTRS), Chris & Kerri Schwarze (Complete Post),  
Graham Shirley (NFSA) Carole Sklan, Andre Stufkens (EFJI), Richard Tanter, Steve Thomas, Steve Warne (Film Victoria),  
Madelin Wilkins, Deane Williams

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Commissioning Editors ABC TV Arts  
Amanda Duthie, Megan Harding

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Marceline Loridan-Ivens (Capi Films)

Cas Oorthuys photographs  
Courtesy of Netherlands Photo Museum

Cowra Visitor Centre Display (with Roslyn Oades)  
Courtesy of Cowra Shire Council  
& The Shirley Spectra Australia Pty Ltd

Eddie Allison interviewed by Graham Shirley  
Courtesy AFTRS



Hiroshima Footage from the Dunlop Collection  
Courtesy of the National Film and Sound Archive of Australia

Marion Michelle film interview  
(Andre Stufkens, Mireille Koositra) © EFJI 1997

“Danger Zone”  
Performed by Ray Charles  
Courtesy of The Ray Charles Foundation  
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#### Archival Sources

Art Gallery of NSW  
Australian Film, Television and Radio School  
Australian War Memorial  
Axel Poignant Archives  
Di Trask, Di Baker Collection  
Eric van 't Groenewout Collection  
European Foundation Joris Ivens  
Flying Carpet Films  
Frederick Daniell Collection (NFSA)  
Hans Schoots Collection (NFSA)  
KITLV Royal Netherlands Institute of  
Southeast Asian & Caribbean Studies, Leiden  
Marion Michelle Collection (EFJI)  
Maritime Union of Australia  
National Archives of Australia  
National Film and Sound Archive, Australia  
National Library of Australia  
The Netherlands Institute of Sound & Vision  
Netherlands Photo Museum  
Noel Butlin Archives, ANU  
Performing Arts Museum Collection, Melbourne  
Screen Australia, Film Australia Collection  
Sinematek Indonesia  
Stanley Hawes Collection (NFSA)  
State Library of Victoria Pictures Collection  
The University of Melbourne, Archives  
University of Louiseville (Special Collections)



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