

Coastal Communities & Regional Identities of the Pacific

**The 24th annual conference
of the New Zealand Studies Association
together with the University of Aveiro**

**AVEIRO, PORTUGAL
27–29 JUNE 2018**

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Wednesday 27 June

- 12.00-12.30 **Registration** (Ovos Moles)
12.30-1.00 **Welcome and conference opening** (Santa Joana)
- 1.00-1.50 **Keynote 1** (Santa Joana) – **Dr Malcolm Maclean** (University of Gloucester), “Bats, Balls and Boards: Islands, Beaches and Decolonising Pacific Sport”
Chair: [Associate Professor David Callahan](#) (University of Aveiro)
- 1.55-3.10 **Session 1a** (Moliceiro) – **Indigenous Literature and Poetry**
Chair: [Andreia Sarabando](#) (University of Aveiro)
- [Selina Tusitala Marsh](#) (University of Auckland), “Tokotoko Tales From New Zealand’s First Pasifika Poet Laureate (2017-2019)”
- [Sonja Mausen](#) (University of Aachen), “Water and Country in Recent Indigenous Novels from New Zealand and Australia”
- [Michaela Moura-Koçoğlu](#) (Florida International University), “‘No use bein’ a girl round these parts’: Decolonised Notions of Sexuality, Gender, and Identities in Indigenous Literature”
- Session 1b** (Salinas) – **Women, Water and Isolation in NZ Film**
Chair: [Kirsten Moana Thompson](#) (University of Seattle)
- [Martina Depentor](#) (University of Auckland), “Translating Sea Imagery in New Zealand Film: Jane Campion’s *The Piano* and Niki Caro’s *Whale Rider*”
- [Andrea Wright](#) (Edge Hill University), “Death in Paradise: Beauty, Danger, Isolation and Failure in Christine Jeff’s *Rain* (2002)”
- [Laura Sedgwick](#) (University of Stirling), “Haunted Spaces and the Female Gothic in *Trial Run* (1984), *Mr Wrong* (1984) and *Housebound* (2014)”
- 3.10-3.40 **Tea break and Book launch 1**

- 3.40-4.30 **Session 2a** (Moliceiro) – **Māoritanga**
Chair: [Paola Della Valle](#) (University of Turin)
- [Marama Muru-Lanning](#) (University of Auckland), “Landscapes of Power in Aotearoa–New Zealand”
- [Jackie Tuaupiki](#) (University of Waikato), “The Regeneration of Māori Navigation Knowledge in Aotearoa”
- Session 2b** (Salinas) - **Island Communities: Villages/Towns/Cities**
Chair: [Hermann Mückler](#) (University of Vienna)
- [Hilke Thode-Arora](#) (Five Continents Museum, Munich), “A Tale of Two Villages: Niue’s Capital Alofi and the Construction of ‘Village’ and ‘Town’”
- [Jenny Bryant-Tokalau](#) (University of Otago), “Coastal Cities, Inundation, Land Tenure and Identity: Fiji”
- 4.35-5.25 **Keynote 2** (Santa Joana) – **Associate Professor Anthony Ritchie** (University of Otago), “Purakaunui: A Linking of Music and Place”
Chair: [Dr Michaela Moura-Koçoğlu](#) (Florida International University)
- 5.30-6.30 **AGM** (Santa Joana)
-

Thursday 28 June

- 9.00-9.50 **Session 3a** (Moliceiro) – **Cultural Receptions: Art and Literature**
Chair: [Michaela Moura-Koçoğlu](#) (Florida International University)
- [Andreia Sarabando](#) (University of Aveiro), “Generically Other: *The Carpathians* in Portuguese Translation”
- [Robin Woodward](#) (University of Auckland), “Art as Pilgrimage: Alan Gibbs’ Sculpture Park, ‘The Farm’”
- Session 3b** (Salinas) – **Regional Identities and NZ Institutions**
Chair: [Malcolm Maclean](#) (University of Gloucester)
- [André Brett](#) (University of Wollongong), “The Demise of Provincial Government in New Zealand: Was the 1875-1876 Election a Qualified Victory for Abolitionists?”
- [Adam Claasen](#) (Massey University), “Empire Outpost and Dutiful Son: Wanganui Collegiate School and Keith Logan Caldwell”
- Session 3c** (Santa Joana) – **NZ Culture & Regional Identity**
Chair: [Brian McDonnell](#) (Massey University)
- [Alessandra De Marco](#) (University of Calabria), “Global Brand, Regional Attractions: Which Identity for Northland in the Destination Brand New Zealand ‘Every Day a Different Journey in Northland’ Marketing Campaign?”
- [Hilary Bracefield](#) (Ulster), “Music in Dunedin Before ‘The Dunedin Sound’: A Personal Memoir”
- 9.50-10.10 **Coffee break and Book launch 2**

10.10-11.00 **Session 4a** (Moliceiro) – **Produce to Personality: Food Economy & Culture**

Chair: [Robin Woodward](#) (University of Auckland)

- [Judy Bennett](#) (University of Otago), “‘Put the Lime in the Coconut’: Competing Cook Islands Products Seeking Markets, c.1860-1914”
- [Gail Pittaway](#) (Waikato Institute of Technology), “Aunt Daisy’s Community of the Airwaves: Maud Basham, New Zealand’s First Multi-Media Celebrity, 1933-1963”

Session 4b (Salinas) – **Hollywood Imagines NZ and the Pacific**

Chair: [Alfio Leotta](#) (Victoria University of Wellington)

- [Brian McDonnell](#) (Massey University), “Visiting Our Shores Cinematically: Representations of World War II New Zealand in Hollywood Films of the 1940s and 1950s”
- [Kirsten Moana Thompson](#) (University of Seattle), “Boundary Crossings: Beaches, Waterfalls, Reefs and Other Liminal Spaces in Disney’s *Moana*”

11.05-11.55 **Keynote 3** (Santa Joana) – **Associate Professor Margaret Werry** (University of Minnesota), “Assimulations: Race, Culture, Property and Performance in *Tapu*, 1903”

Chair: [Dr Alessandra De Marco](#) (University of Calabria)

12.00-12.45 **Lunch**

12.45 **Excursion – coach departs**

8.15 **Conference dinner (Cais da Tosca, Cais do Alboi 12)**

Friday 29 June

9.00-9.50 **Session 5a** (Moliceiro) – **Pacific Regionalism**

Chair: [Hilke Thode-Arora](#) (Five Continents Museum, Munich)

- [John F. Wilson](#), “Pacific Regional Identity – Myth or Reality?”
- [Tatiana Tökölyová](#) (University College of International and Public Relations, Prague), “Cultural Regionalism as a Path to Development in a Postcolonial World”

Session 5b (Salinas) – **Film Exchanges**

Chair: [Andrea Wright](#) (Edge Hill University)

- [Alfio Leotta](#) (Victoria University of Wellington), “Reframing Early Australasian Cinema: Trans-Tasman Exchanges During the Silent Film Period”
- [Tiziana Panizza](#) (University of Chile), “Recovering Easter Island’s Film Heritage”

9.50-10.10 **Coffee break**

- 10.10-11.25 **Session 6a** (Moliceiro) – **Visual Culture/ Popular Culture**
Chair: [Alessandra De Marco](#) (University of Calabria)
- [Hermann Mückler](#) (University of Vienna), “New Guinea Tree Houses as Represented in the Popular Medium of Trade Cards”
- [Ian Conrich](#) (University of Vienna), “Superheroes and Superfauna: Re-Imagining New Zealand and the Pacific in the Impossible Worlds of Comic Books”
- [David Callahan](#) (University of Aveiro), “The Intelligibility of Jonah Maiava in the *Tomb Raider* Series”
- Session 6b** (Salinas) – **Climate Change & the Environment**
Chair: [Jenny Bryant-Tokalau](#) (University of Otago)
- [Paola Della Valle](#) (University of Turin), “Climate Change in the Pacific and Environmental Performance Poetry”
- [Ana Cristina Gomes Rocha](#) (University of Vigo), “Paradise Remade and the Obliteration of Native Culture(s): A Translated Hawai’i for Tourists, and the Environmental Impact or a Second Great Mahele”
- [Javier Leyva](#) (University of Guadalajara), “New Zealand Co-operation in Renewable Energies: Island Communities Facing Climate Change in the Pacific”
- 11.30-12.20 **Keynote 4** (Santa Joana) – **Professor Sue Farran** (University of Northumbria), “Is Marine Protection Compatible with the Right to Economic Development in Pacific Island States?”
Chair: [Professor Judy Bennett](#) (University of Otago)
- 12.20-1.20 **Lunch**
- 1.20-3.40 **Screening** (Santa Joana) – ***Tierra Sola*** (*Solitary Land*, 2017, 107ms).
With post-screening discussion between director [Tiziana Panizza](#) and [Ian Conrich](#)
- 3.40-4.00 **Tea break**
- 4.00-4.50 **Keynote 5** (Santa Joana) – **Professor Martin Lodge** (University of Waikato), “Music in the World”
Chair: [Andreia Sarabando](#) (University of Aveiro)
- 5.00** **Close**
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KEYNOTE SPEAKERS

Keynote 1

Bats, Balls and Boards: Islands, Beaches and Decolonising Pacific Sport

Dr Malcolm Maclean (Santa Joana)

Despite its reputation as a site of leisure, pleasure and recreation, we have very little understanding of the place of sport in the Pacific region. Scholarship in the field has been patchy and localised ranging from studies of baseball in US zones of influence, such as Japan, Taiwan and the Philippines, to cricket and rugby in the broadly British sphere of influence in the south and central Pacific. These are often linked to Australia and New Zealand's role as second order imperial powers. The stand-out focus of distinctive scholarly research has centred on surfing, presented as an Hawaiian practice but in evidence in various forms as an indigenous body culture practice across the region. Despite these differences these studies share a common 'universalising' (read imperial) outlook based in a shared North Atlantic perspective of sport as a rational body culture of modernity.

Recent years have seen a change and there is a small but growing body of scholarly research exploring social, cultural and political histories and sociologies of Pacific sport, with some of the very best informed both by subaltern perspectives and the drive to decolonise the academy. This paper draws on recent studies of sporting cultures in the Pacific, including the Pacific Rim, focusing particularly on cricket and surfing to discuss the dynamics between indigenous and colonising peoples in historical and contemporary sport settings. It also unpicks sport as a practice of modernity to begin to open up ways that its practice and its study might be decolonised in a Pacific setting.

Biography

Dr Malcolm MacLean is Reader in the Culture and History of Sport at the University of Gloucestershire. He has a long-standing teaching interest in popular cultural studies and has published widely on sport in imperial and colonial settings focusing on New Zealand and the West Indies, New Zealand sporting contact with South Africa and the philosophy of play. Current projects focus on sport-related political activism and South Africa's return to international sport in the post-apartheid era. He is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Keynote 2

Purakaunui: A Linking of Music and Place

Associate Professor Anthony Ritchie (Santa Joana)

Purakaunui is a small coastal village located a half hour drive from Dunedin. For the last ten years, I have owned a bach in the village, and spent time there working as a composer. My experiences in Purakaunui are a starting point for a discussion around how music can be influenced by our sense of place. I explore how the sounds and images of the environment and its history can help shape music. The village is also part of the greater Dunedin community, and I examine how creative musical practices in Dunedin influence my sense of place.

Dunedin is perceived as being isolated from the main urban centres in New Zealand. I pose the question: does this isolation influence our art? In my own case, for example, does my music have a regional quality that is distinct from the rest of New Zealand? Regional styles can develop, as in the case of the so-called 'Dunedin Sound'. However, this may be more a case of common attitudes and ideas rather than common musical styles.

It could be argued that Dunedin is not isolated because technology ensures that very few places in the world remain so. Indeed, a case has been made by Miles Fairburn that New Zealanders have always been part of a larger world, soaking up influences from far afield. New Zealanders' love of the great 'OE' shows how geographical isolation encourages us to immerse ourselves in the cultures of the world. How does this perspective sit with my observations about Purakaunui, Dunedin and regionalism?

Biography

Anthony Ritchie is currently Associate Professor of Music at the University of Otago. He studied composition at The University of Canterbury, and the Liszt Academy in Hungary, and completed a PhD on the music of Bartok. He was Composer-in-Schools in Christchurch 1987, Mozart Fellow at Otago University in 1988-9, and Composer-in-Residence with the Dunedin Symphony Orchestra 1993-4. His many commissioned works include concertos for violin, viola, and flute, four symphonies, chamber music, and six operas. His work has been performed by renowned ensembles such as The Ulster Orchestra and The Takacs Quartet, and soloists such as Bella Hristova. Since 2005 eleven albums of his music have been released. His Symphony No.4 *Stations* was selected as one of the recordings of the year by MusicWeb International, 2015. In 2016 he was joint winner of The Classical Album of the Year with Ross Harris for *Fjarran: In the Distance*, works for clarinet quintet recorded by The Dalecarlia Quintet. Most recently, his oratorio *Gallipoli to the Somme* has been programmed for performances in London and Oxford, 2018. Anthony has written journal articles and book chapters focusing on New Zealand music.

Keynote 3

Assimulations: Race, Culture, Property and Performance in *Tapu*, 1903

Associate Professor Margaret Werry (Santa Joana)

The appropriation and staging of Māori culture has long been central to New Zealand's efforts to brand itself as a nation. This presentation examines one quite literal, early example of this staging: Alfred Hill and Arthur Adam's failed attempt to inaugurate a 'national theatre' with their 1903 comic opera, *Tapu*, set in the tourist heartland of Rotorua. For its international promoters, the opera was an experiment in grooming Māori performance as an export commodity. But it failed.

Why the failure? I argue that while the opera employed a range of globally marketable performance technologies for figuring race (minstrelsy, playing Indian, stage orientalism, tourist performance, and ethnological show-business), it struggled to align with more hegemonic global racial narratives. Instead, it produced an insistently national-local vision of racial types and inter-racial relations that chafed against the regional and imperial geopolitical frames through which the opera was trafficked. *Tapu* not only satirised the racial claims of the white characters it depicted, but also prompted uncomfortable comparisons between the Māori performers hired to lend authenticity to the show, and the Pākehā and white Australian actors hired to play Māori.

Tapu was, I suggest, an experiment with, rehearsal of, and referendum on the performativity of the national subject, revealing with precision the contours of New Zealand's turn of the century ethno-political conjuncture. In the voluminous reviews, critics invented terms for the forms of racial imposture it staged. 'Assimilation' was one such neologism; suspended somewhere between mimesis/representation (simulation) and incorporation (assimilation), the term points to a slippage between play and policy in the opera's negotiation of ethnic differences, as well as national ones (federation with Australia was a running theme in the libretto). Ultimately, I argue *Tapu* ran up against the problem of how Pākehā nationals-in-the-making might reconcile the culturally appropriative gesture of national becoming with the heritability and corporal inalienability of race.

Biography

Margaret Werry is an Associate Professor at the University of Minnesota and an interdisciplinary scholar who works across the fields of Performance Studies, Theatre, Anthropology, Cultural Studies, and Cultural History. Her first book, *The Tourist State: Performing Leisure, Liberalism, and Race in New Zealand* (University of Minnesota Press, 2011) examined the role of tourism in ethnic politics and liberal state-making. She is currently working on a short book entitled *Theatre & Tourism* (Palgrave Macmillan, 2019), examining the historical and contemporary entanglement of these two industries. Another major project (*The Performing Dead: Public Culture at the Borders of the Human*) concerns the way we treat, trade, and display human remains in museums, and what this can tell us about contested and politicised understandings of human life, death, and rights. Her other scholarly interests include critical and experimental pedagogy, screen cultures, immersive performance, indigenous and intercultural theatre, and performance activism against climate change in the island Pacific. Werry has published on these topics in a range of international journals, including *Public Culture*, *Cultural Studies*, *Theatre Journal*, *Performance Research*, *TPQ*, *Review of Cultural Studies*, *Education and Pedagogy*, *TDR*, and *Essays in Theatre*. Her research has been supported by grants and fellowships from the Wenner Gren Anthropological Foundation, Woodrow Wilson National Fellowship Foundation, American Association of University Women, and the Interweaving Performance Cultures project at the International Research Centre at Freie Universität Berlin.

Keynote 4

Is Marine Protection Compatible with the Right to Economic Development in Pacific Island States?

Professor Sue Farran (Santa Joana)

The international community is keen to engage all states in the global agenda to protect and preserve marine habitat and ocean eco-systems. Building on the strategic goals of the Convention on Biological Diversity, Aichi Target 11 is for 17% of terrestrial and inland water and 10% of coastal and marine areas to be protected by 2020; the UN Sustainable Development Goal 14 is to conserve oceans, seas and marine resources; in 2016 the International Union for the Conservation of Nature advocated for 30% of the world's oceans to be protected, and the Nature Needs Half Movement is advocating 50%. At the same time, it is recognised that indigenous peoples have a right to development and a right to determine their own form and pace of development. For Pacific island people that increasingly means developing a blue-green economy in which terrestrial and marine resources are utilised to advance the wealth and health of island people.

Building on research into the declaration of Marine Protected Areas around non-sovereign island states and the impact of these on the rights and lives of indigenous people more broadly, this paper looks at the initiatives adopted by Pacific islands to create marine protected areas (MPAs) and locally managed marine areas (LMMAs). In particular, this paper considers the motivation behind the creation of MPAs and LMMAs, the stakeholders involved, the management structures adopted and the benefits and/or disadvantages – not only to the environment but also to the lives of Pacific islanders – flowing from categorising marine resources in this way.

Biography

Sue Farran is Professor of Laws at Northumbria University Law School and an Associate of the Centre for Pacific Studies, the University of St Andrews. Her main area of interest is the impact development has on economic, social, cultural and human rights. Much of her research uses Pacific Island case studies to explore wider and more global themes such as the rights of indigenous people to determine their own futures, women's and children's rights and the challenges posed by the different and often conflicting agendas of global players and state sovereignty in the context of small island developing states. Recent research due for publication in 2018 includes, 'Learning from Chagos: Lessons for Pitcairn' in *Fifty Years of the British Indian Ocean Territory: Legal Perspectives*, and 'Regulating the environment for blue-green economy in plural legal states: a view from the Pacific', in the *Journal of Legal Pluralism and Unofficial Law*.

Keynote 5

Music in the World

Professor Martin Lodge (Santa Joana)

It can be argued that music does not so much reflect the community or society from which it arises so much as shape that society. But as music becomes increasingly de-commodified through Internet distribution, seemingly intractable issues have arisen such as the piracy of recordings, distribution of music for negligible financial return through vehicles like iTunes, Soundcloud and Spotify, and the decline of traditional editorial and commercial gatekeepers. Interactivity via the internet and social media has begun to blur distinctions between composer, performer, producer and listener through software engines like automated DJ apps. These developments and the rise of non-geocentric virtual communities via social media are changing the way art is produced and understood. This is especially true of music, the most temporal of the arts.

Building on the radical observations of New Zealand writer Christopher Small (1927-2011), it is suggested that a move back to music-making as a community activity rather than an industrial commodity is changing the contemporary art form. Music's place in the world and in various communities remains vital and formative, but also more fluid and less defined by ethnicity, place and historical accident than previously. Perhaps we have been asking the wrong questions about the meaning and function of music based on misconceived axioms? Some alternative perspectives on musical activity and its respective communities of engagement will be suggested by this paper.

Biography

Martin Lodge is a composer who also writes about music. His most recent work was the three-movement string quartet *Stream* written for and recorded by the Polaris Quartet of Shanghai. Current projects include a commission for the violinists of the New Zealand and Jerusalem string quartets and a viola concerto. As a scholar, Martin has pioneered the field of music historiography in New Zealand and in 2016 commissioned the carving of the comprehensive playing collection of traditional Māori instruments, Te Kohinga Taonga Pūoro, held by the University of Waikato's Conservatorium of music, where he is currently a professor. He is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

CONFERENCE SPEAKERS

‘Put the Lime in the Coconut’: Competing Cook Islands Products Seeking Markets, c.1860-1914

Judy Bennett (Session 4a, Moliceiro)

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In terms of economies of scale in international trade, Pacific Islands generally have been disadvantaged by their relative size and distances to markets when exporting produce for cash earnings. The Cook Islands themselves are scattered across hundreds of miles. While initially involved in trade with outsiders in the provisioning of transient whaling ships to the 1860s, they were increasingly visited by trading schooners from the 1850s seeking a variety of tropical products from pearl shell to coconut oil and fruits. Limes had been introduced and grown before 1857 from Tahiti by missionaries from the London Missionary Society. Limes did well on poorer soils. For some years these islands and often Tahiti exported lime juice along with fruit as well as coconut oil and, by 1875, copra from the coconut. Historians of the Cook Islands either see the lime juice exports as beginning in 1880s (Gilson) or do not mention it at all (such as Crocombe). Citrus specialists of the 1950s from New Zealand who advised on the industry (such as Johnson) do not consider its earlier importance.

My research indicates lime juice features as a substantial export commodity from the early 1860s and, like copra, it tended to be grown near the coast. While copra was the dominant export of most tropical Pacific Islands from the 1870s, lime juice became a major product of the Cooks shipped to New Zealand or sometimes to Sydney. This paper aims to examine the significance of lime juice to the market and the rise and fall of exports and the environmental and social impact of such cash crops on island coastal communities.

Biography

Judith (Judy) Bennett is Professor of Pacific History at the University of Otago. She has extensive experience in the Pacific Islands as her work has involved research in villages and towns beyond the archives' comfortable confines. She wrote *Natives and Exotics: World War Two and Environment in the Southern Pacific* (Honolulu, 2009). Her other major works include her award-winning *Wealth of the Solomons: A History of a Pacific Archipelago, c.1800-1978* (1987) and *Pacific Forest: A History of Resource Control and Contest in Solomon Islands, c.1800-1997* (2009). She was co-producer of the film *Born of Conflict*, and her research for *Mothers' Darlings: Children of Indigenous Women and US Servicemen in South Pacific, World War II* (2016), along with that of her colleagues, Angela Wanhalla and Sau'i'a Louise Mataia, is available to a wide audience on YouTube. She is currently researching the history of coconuts and coconut products in the Pacific.

Music in Dunedin Before ‘The Dunedin Sound’: A Personal Memoir

Hilary Bracefield (Session 3c, Santa Joana)

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Dunedin’s relatively isolated position near the bottom of the South Island of New Zealand has meant that its cultural achievements were rarely recognised beyond Otago’s borders, even though it had benefitted materially from the riches of the goldfields of the 1860s. It became the commercial capital of the country in the early twentieth century, with associated cultural and artistic infrastructure.

But in the period after World War II, its artistic activities operated largely within its own borders. Thus, it was to some amazement in the rest of New Zealand when in the late 1970s the bands of its quietly thriving popular music scene suddenly became known far beyond Dunedin as ‘The Dunedin Sound’, propelled both by recordings on the new Flying Nun label, based in Christchurch, and by the bands travelling successfully beyond Otago and Canterbury.

These bands appeared to outsiders to have come from virtually nowhere, but of course there had always been a rich environment to nurture them. As someone who was there until the 1970s, I have been examining the variety of musical experiences one could encounter in Dunedin after World War II and the changes from the dull 1940s and 1950s wrought by the explosion of rock and roll. While some of these experiences are common to other New Zealand cities, I will argue that Dunedin’s isolation and singular cultural environment allowed certain unique developments which led to The Dunedin Sound, and which continue today.

Biography

Dr Hilary Bracefield was Head of Music at Ulster University. Born in Dunedin and educated at the Universities of Otago, Canterbury and Birmingham, she has retained an interest in New Zealand culture and history, publishing mainly in journals related to NZSA. Other interests include experimental music, American popular music, music in Ireland, and music therapy. She was an editor of the influential publication *Contact: a journal of contemporary music* and contributed 22 articles to the recent *Encyclopedia of Irish Music*. An article based on a paper on the Dominion Song Books given at the NZSA conference in Vienna in 2015 was recently published in *Crescendo*, the journal of the NZ music librarians.

The Demise of Provincial Government in New Zealand: Was the 1875-1876 Election a Qualified Victory for Abolitionists?

André Brett (Session 3b, Salinas)

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The general election of 1875–76 was one of the most significant in New Zealand history, for it elected a parliament that would permit the Abolition of Provinces Act of 1875 to come into force. This act brought to an end New Zealand’s experiment with a quasi-federal provincial system that began in 1853 with six provinces and had grown to ten, though only nine at any one time. Yet this election has been the subject of limited scholarship, and exaggerations or simplifications abound.

Most notable is the often-repeated claim that Auckland and Otago Provinces were solid in their support for provincialists. Some historians have suggested that abolitionists, led by Julius Vogel, were dependent on remote impecunious districts for their success. I contend that this is not an accurate depiction of the outcome. It was not simply a case of Auckland and Otago versus everywhere else. North Otago and Southland did not go along with Dunedin, the latter having once been a separate province. Auckland Province had a local tradition of abolitionism, and I will look particularly at the farcical electoral shenanigans in Thames. Meanwhile, abolitionist politicians only won narrowly in parts of provinces such as Canterbury. Closer study of the election demonstrates that national support for provincialism was more complex than the traditional narrative suggests, revealing the nuances and diversity of politics, institutional allegiance, and regional identity in nineteenth-century New Zealand.

Biography

Dr André Brett is a University of Wollongong Vice-Chancellor’s Postdoctoral Research Fellow in History. He is the author of *Acknowledge No Frontier: The Creation and Demise of New Zealand’s Provinces, 1853-76* (2016) and, with Stuart Macintyre and Gwilym Croucher, two studies of Australian higher education through Melbourne University Publishing: *Life After Dawkins: The University of Melbourne in the Unified National System of Higher Education* (2016) and *No End of a Lesson: Australia’s Unified National System of Higher Education* (2017). He is currently researching two major projects – colonial separation movements, and an enviro-economic history of railways in Australasia.

Coastal Cities, Inundation, Land Tenure and Identity: Fiji

Jenny Bryant-Tokalau (Session 2b, Salinas)

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Most Pacific cities are coastal, and those urban centres face complex and sometimes unresolved issues of land tenure and rights to inhabit the urban space. Informal and traditional arrangements are insecure especially as cities expand, and the identity and power of urban dwellers is frequently contested. In Fiji, responses to inundation from rising sea levels have been consultative and innovative in rural areas, in particular. However, in urban areas, where tenure of the coastal zones, or qoliqoli, can be legally unclear, how to respond to inundation when land tenure is contested is much more complex. There is a need to recognise that urban dwellers, especially those without formal tenure, should be included in planning for climate induced inundation. Informal settlers in Fiji's urban areas have developed new identities that build upon both traditional and urban, multi-ethnic social networks. Urban settlers are now more active, outspoken and networked than at any time previously.

Working closely with non-government organisations and citizen groups, as well as different levels of government, there is certainly a shift towards more community involvement. Such connectivity, linking traditional ecological knowledge and contemporary science, along with new forms of identity, is being harnessed in response to future challenges of climate change, particularly (but not only) coastal inundation. This paper examines whether, within the burgeoning new identities and activities of Suva, settlers living in its urban coastal zones are sufficiently catered for in planning for possible inundation.

Biography

Dr Jenny Bryant-Tokalau is a Geographer working in Te Tumu (School of Māori, Pacific and Indigenous Studies), University of Otago. She is the author of *Indigenous Pacific Approaches to Climate Change: Pacific Island Countries* (2018), and co-edited the book *Redefining the Pacific?: Regionalism Past, Present and Future* (2017). Her current interests are adaptation to and donor responses to climate change in the Pacific, and housing and land issues in Fiji. She was the lead researcher on the recent NZIPR project, 'Commercial Potential of Land in the Pacific'. Jenny has previously worked for the University of the South Pacific, the University of Papua New Guinea, Monash University, and the United Nations Development Programme.

The Intelligibility of Jonah Maiava in the *Tomb Raider* Series

David Callahan (Session 6a, Moliceiro)

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Apart from Lara and her father, one character makes the transition from the reboot of the *Tomb Raider* franchise in 2013 to the most recent iteration of the contemporary cultural icon, *Rise of the Tomb Raider* (2015): New Zealand-American, Jonah Maiava. Routes to the intelligibility of the character may be primarily traced through the generic iteration of the native helper, albeit with a redistribution of gender roles. Nonetheless, for the New Zealand viewer Jonah – the name articulating the global phenomenon that was Jonah Lomu – offers more localised meanings in addition to his generic status.

Initially, the character becomes inflected by the cultural capital which has accrued around Lomu, but the displacement of the character from the lived scenarios with which Lomu is associated unlock other meanings for the character. Voiced by Filipino American Earl Baylon, Jonah's wonky accent is explained by a background in which he was raised by a relative in Hawai'i, not to mention a backstory in which the micro-histories of his subject formation leave Lomu as just one among several sources which the character parlays. This paper will attempt to unpack the ways in which Jonah Maiava may be read, or not, as a New Zealander and as Polynesian. It will also draw on expansions of the character in a series of graphic novels in which characters from the first game are further contextualised.

Biography

David Callahan is Associate Professor of English at the University of Aveiro. His book *Rainforest Narratives: The Work of Janette Turner Hospital* (2009) was a co-winner of Australia's McRae Russell Award for the best book of literary scholarship on an Australian subject. His articles on postcolonial issues have appeared in journals such as *Interventions*, *Postcolonial Studies*, *Literature & History*, *Critique*, *Journal of Commonwealth Literature*, *Journal of New Zealand Literature* and *New Zealand Journal of Media Studies*, along with book chapters on subjects such as New Zealand film, South African film, Australian film, and CSI. Current research focuses on the processing of the recent history of East Timor across a range of discourses. He is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Empire Outpost and Dutiful Son: Wanganui Collegiate School and Keith Logan Caldwell

Adam Claasen (Session 3b, Salinas)

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Wanganui Collegiate School played a significant role in funnelling young Dominion men into the First World War and, in particular, into the fledgling air service. Keith Logan Caldwell DFC & Bar, MC, MID, Croix de Guerre – the nation’s most successful fighter pilot of the war – was among the fifty men from the school that would find commissions in the Royal Flying Corps, the Royal Naval Air Service and the Royal Air Force.

This paper explores Caldwell’s career in two parts. First, his recruitment to war as a student at Wanganui Collegiate School; second, as an airman that rose in the ranks of the air service from a trainee in 1915 to a squadron commander in 1918. Caldwell’s career is an example of how the elite schools of New Zealand prepared, indoctrinated and dispatched young New Zealanders from the nation’s well-heeled families to the commissioned ranks of the war. As at other schools, his progress was eagerly followed through the pages of the school’s official magazine of record, *The Wanganui Collegian*. The former prefect and school sportsman (1st XV & 1st XI) served as an exemplar to the boys at the college of the best values and beliefs of one of the Empire’s most dutiful schools.

Caldwell’s initial flight training was undertaken at the Walsh brothers’ New Zealand Flying School in Auckland before he received instruction in Britain. Posted to the Western Front, he became a squadron commander and an ace. Initially, Caldwell served in the air war as a pilot in a bomber unit over the Somme in 1916, then as a fighter pilot the following year and finally as the head of the famous 74 ‘Tiger’ Squadron. As his successes in air-to-air combat mounted he became New Zealand’s best-known airman on the Western Front, appearing in many post-war narratives and memoirs. His leadership of 74 Squadron in 1918 is a case study in command; under his direction, and based on its period of service (April-November), the squadron became the most successful British formation of the war. Over this period, Caldwell disregarded instructions for commanders to leave the fighting to their men and he became one of the five highest scoring British Empire pilots while commanding a squadron. In addition to charting his progress, this paper will consider how representative Caldwell’s experiences were to those of his New Zealand peers.

Biography

Dr Adam Claasen is a Senior Lecturer in history at Massey University’s Albany campus. His teaching and research focuses on the New Zealand military experience, German history, World War II in Europe and the relationship between film and history. He has received a Smithsonian Institution Fellowship, was the Fulbright Visiting Lecturer in New Zealand Studies at Georgetown University, and has been presented with a Vice-Chancellor’s Award for Sustained Excellence in Teaching. Among other things, he has published on the German invasion of Denmark and Norway, and the role of the Anzacs in the Battle of Britain. His most recent book is *Fearless, The Extraordinary Untold Story of New Zealand’s Great War Airmen* (2017).

Superheroes and Superfauna: Re-imagining New Zealand and the Pacific in the Impossible Worlds of Comic Books

Ian Conrich (Session 6a, Moliceiro)

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In the world of popular culture, comic books mythologise with ease. Histories, cultures and futures are re-imagined and repositioned to create fantasies with seemingly unlimited possibilities. Lost civilisations and distant cultures are frequent targets within these worlds, with fragments of fact taken to underpin journeys into the wildly creative. Here, the power of the myth of Atlantis, an apparent lost continent, allows it to re-emerge in locations far from its birth and in the middle of the Pacific, where it becomes Mu, Lemuria, or Davis Land. ‘Nearby’ Rapanui has become an open target within popular culture’s mythologies – it is a remote, small, and contested territory, perceived to be abandoned, which establishes a vacuum for its imagined mysteries.

I have explored the impact of popular culture representations of Rapanui and have been drawn to similar effects on its Pacific ‘neighbours’. Hawai‘i is an obvious focus, with its myths of a leisure culture, gods and volcanoes. In this paper, however, I will address the ways in which the fauna of the Pacific has been captured by comics and re-imagined with super powers. In the comic book series *God is Dead* (2013-2016), the mythical Adaro, mermen from the Solomon Islands, fight alongside moai, destroying humans as the world experiences an apocalypse of vicious deities. The Adaro, with their razor-sharp fish teeth and claws, simply rip into their opponents. Whilst the Adaro will be included in this paper, this discussion is most interested in how and why comics have re-imagined New Zealand’s ecology. In a 1965 issue of *Kona*, giant kiwi birds are capable of sending humans into suspended animation with a prick of their beaks, whilst in a 1973 edition of *Action Comics*, Superman is faced with a giant moa, which flies, fires lethal feathers and shreds with its “colossal claws”. Meanwhile, in several issues of *Super Friends* and the *Justice League* (and first appearing in 1977), there was the New Zealand superhero Tuatara, a lizard-man with a third eye that can see into the future. In faraway lands, with rich and unique ecosystems, the raiding forces of foreign comics clearly see dramatic possibilities in creating what I will consider as superfauna.

Biography

Ian Conrich is a Professorial Fellow at the University of Vienna. Previously he was an Associate Professor/ Associate Head of School at the University of South Australia, Professor of Film and Visual Culture at the University of Derby, and the founding Director of the Centre for New Zealand Studies, Birkbeck, University of London. He was the 2005 MacGeorge Visiting Scholar at the University of Melbourne, and 2005-6 was a Visiting Scholar at the University of Oxford, in the Institute of Social and Cultural Anthropology. Chair of the New Zealand Studies Association since 1997, and member of the Executive for the Pacific History Association, he is Principal Editor of the *Journal of New Zealand and Pacific Studies*, Associate Editor of *Film and Philosophy*, and a board member of the *Journal of British Cinema and Television*, *Interactive Media*, *Notes of the Anthropological Society Vienna*, and *Studies in Australasian Cinema*. He has been a Guest Editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, and *Studies in Travel Writing*. The author of *Studies in New Zealand Cinema* (2009), *Easter Island, Myths, and Popular Culture* (2011), and co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017) and *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2018), he is an author, editor or co-editor of a further thirteen books, including *Film’s Musical Moments* (2006), *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), *New Zealand, France and the Pacific* (2011), and *Rapa Nui - Easter Island: Cultural and Historical Perspectives* (2016). He has contributed to more than 50 books and journals, and his work has been translated into French, German, Danish, Norwegian, Polish, Hungarian, and Hebrew. In 2008, he was named Air New Zealand New Zealander of the Year in the UK.

Global Brand, Regional Attractions: Which Identity for Northland in the Destination Brand New Zealand ‘Every Day a Different Journey in Northland’ Marketing Campaign?

Alessandra de Marco (Session 3c, Santa Joana)

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As part of the Destination Brand New Zealand global marketing strategy, in the first half of 2017, Tourism New Zealand (TNZ) launched the first single region marketing campaign, ‘Everyday a Different Journey in Northland’, in order to promote less travelled-to regions of the country. The paper will argue that TNZ destination branding strategies do not solely develop a ‘unique destination proposition’ (Morgan et al. 2004) for the country and its regions. More significantly, they create, promote and reinforce an official of New Zealand, a ‘narrative of national identity’ (Hallett and Kaplan-Weinger 2011) for a foreign audience.

As a result, destination branding produces its own discourse, i.e. institutionally produced knowledge about a destination which ‘has a social impact and is an expression of power’ (Kress 2011). By focusing on the print ads realised for this campaign, and on the Northland webpages available on www.newzealand.com, this paper seeks to discuss, from a social semiotic multimodal perspective, which regional identity for Northland as a tourist attraction is created through the use of different meaning-making resources (verbal, visual, hypertextual, etc...) and their affordances. Particular attention will be given to the representation and discursive construction of Northland as ‘The Birthplace of the Nation’, one of the many ‘Stories of Aotearoa’ through which Destination Brand New Zealand communicates its branded bicultural national identity.

Biography

Dr Alessandra De Marco is Adjunct Professor of English Language and Linguistics at University of Calabria, Italy. Her research interests include social semiotic multimodal analysis, the language of tourism and advertising, destination branding, and translation studies. She has also investigated the role of Italians in New Zealand, some aspects of Italian American literature and culture, and the fiction of Don DeLillo. Her articles have appeared in *The Translator*, *Journal of New Zealand and Pacific Studies*, *VIA – Voices in Italian Americana*, *Textual Practice*, *AmerikaStudien*, *49th Parallel* and *Literature Compass*. Her new book is *Destination Brand New Zealand: A Social Semiotic Multimodal Analysis* (2018). She has recently taken on the role of Assistant Editor of the *Journal of New Zealand and Pacific Studies*.

Climate Change in the Pacific and Environmental Performance Poetry

Paola Della Valle (Session 6b, Salinas)

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The Pacific is a region of enduring significance in global trajectories of history, politics, economy and ecology. It has always been a place of mobility and diasporas, of travels and migrations. Its geographical distinctness and the environmental crisis – especially the phenomenon of sea-level rising due to global warming – have made it an experimental laboratory of new social formations and militancy. My aim is to explore this ‘laboratory’ and the struggles fought by contemporary Pacific Islanders to gain redress for their socio-economic and environmental problems.

Three strategies, in particular, have been used at present to draw the world’s attention to the recent emergency of climate change and its consequences on the Pacific area: constant activism on technological platforms such as the Internet, visibility in international environmentally-concerned official symposiums, and the rise of protest ‘eco-literature’. I will focus on Marshallese eco-poet Kathy Jetñil-Kijiner, who embodies these three strategies with her activism on a personal site and blog, her numerous participations in official forums such as the UN climate conferences (the most recent was at Bonn’s COP23, in November 2017), and her poetic militant work. Interestingly, she calls herself a ‘spoken word artist’ and her poetry ‘performance poetry’, using social networks and digital technology to convey urgent topics with a type of performative art deeply rooted in Pacific indigenous oral traditions. This effort to combine modernity and tradition is an act of resilience, based on a fluid notion of identity and aimed not only at surviving but thriving.

Biography

Dr Paola Della Valle is a researcher at the University of Turin. She specializes in New Zealand and Pacific literature, postcolonial and gender studies. Her articles have appeared in the *Journal of Commonwealth Literature*, *English Studies*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore*, *RiCognizioni*, *Textus*, and *Loxias*. She has published the monographs *From Silence to Voice: The Rise of Māori Literature* (2010), *Stevenson nel Pacifico: una lettura postcoloniale* (2013) and *Priestley e il tempo, il tempo di Priestley* (2016). She has contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011), *Contemporary Sites of Chaos in the Literatures and Arts of the Postcolonial World* (2013), *Uncommon Wealths in Postcolonial Fiction* (Leiden/Boston 2018) and *Antroposcenari: Storie, paesaggi, ecologie* (2018). She is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Translating Sea Imagery in New Zealand Film: Jane Campion's *The Piano* and Niki Caro's *Whale Rider*

Martina Depentor (Session 1b, Salinas)

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Culture and identity of postcolonial societies are profoundly intertwined with history and geography, with the meaning of place and the connection of place with identity. Not surprisingly, given it is surrounded by sea, New Zealand's affinity with the coast and the ocean is strong and often spiritual, and it has featured prominently in traditions, legends, books, visual arts, and films.

In my paper, I examine two films in which this critical relationship to the land and to the sea is vital: *The Piano* and *Whale Rider*. The two films, set in different temporal and geographic spaces – the early settlers' days in rural and isolated New Zealand in *The Piano*, and a young Māori girl's experiences in a remote community of the East Coast of the country in *Whale Rider* – contributed to situating New Zealand on an international stage, attracting audiences through their specific sense of place and culture, together with the universal and collective story they tell. By analysing some of the aspects and cultural references that exhibit their special relation to the coast and sea, I explore, through an analysis of dubbed and subtitled Italian versions of the films, different levels of interpretative challenges that confront non-New Zealand audiences. Touching on themes of Māori culture, the relationship between Māori and Pākehā and issues of gender and power, I examine those elements that have conditioned the representations of New Zealand and Māori people in the Italian imaginary and to forging a cultural image of them.

Biography

Martina Depentor is a PhD Candidate at the University of Auckland. She holds a MA in Clinical Psychology (Università degli Studi di Padova) and a Postgraduate Diploma in Translation Studies (University of Auckland). Her research interests include cultural approaches to Translation Studies, Audiovisual Translation and film adaptation. After extensive experience in teaching and tutoring in the School of European Languages and Literatures at the University of Auckland, she has recently been working as Cultural and Trade Officer at the Italian Embassy in Wellington.

New Zealand Co-operation in Renewable Energies: Island Communities Facing Climate Change in the Pacific

Javier Leyva (Session 6b, Salinas)

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New Zealand has provided international cooperation to the island countries and territories of the Pacific Ocean, beginning with its own territories, before moving to the South Pacific, and now to the whole region known as Oceania. This region is the priority for New Zealand's aid, but it also provides the biggest challenges. The development of the coastal communities has become a particular challenge since the granting of independence to those countries. On one hand, this is due to the economic activities, and changes within the social and welfare state, but on the other hand it is due to the threat of climate change in recent years.

Renewable energies form one of the principal strategies in which New Zealand aid is allocated to the fight against climate change in the region. Oceania has become one of the regions with more renewable energies and less reliance on fossil fuels, but it is not enough to avoid the impact of climate change in the islands. Also, other sectorial projects have helped to attend the effects of climate change in the coastal communities. Finally, the effectiveness of the cooperation between countries has depended on the political, economic and social situation of each country involved. It also depends on a reliance upon New Zealand, whose cooperation in renewable energies in that region involves more interests than simply 'aid'.

This paper will introduce the nature of New Zealand's cooperation in the South Pacific countries and explore the case of the New Zealand Regional Initiative in Renewable Energies. It will also explore the bilateral cooperation in this area since it can be argued that it is not a regional cooperation, but rather an initiative for a particular country. It will pose questions around the sufficiency of the New Zealand Regional Initiative in Renewable Energies for the development of islands communities and draw comparisons with the effectiveness of other initiatives.

Biography

Francisco Javier Leyva Ortiz is currently studying for an MA in International Economic Relations and Cooperation at the Universidad de Guadalajara. He holds a BA (Hons) in International Relations from Universidad del Valle de Atemajac, and he has experience in projects of international cooperation, particularly involving Latin American countries. He is also a United Nations Development Program (UNDP) Consultant in International Development Cooperation in the Secretariat of Foreign Affairs of Mexico for their Central America and Caribbean projects. Javier has been a member of the Australia and New Zealand Studies Association of North America (ANZSANA) since 2018.

Reframing Early Australasian Cinema: Trans-Tasman Exchanges During the Silent Film Period

Alfio Leotta (Session 5b, Salinas)

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The histories of New Zealand and Australian film have been shaped by deep interconnections in terms of both labour mobility and exchanges of technology and creative personnel. Despite forming a persistent characteristic of screen production, distribution and exhibition in New Zealand and Australia, these connections have largely been under-examined. This paper will focus on the examination of the relationship between Australian and New Zealand cinemas during the early period, from the late nineteenth century until the early 1930s. During the silent period, filmmaking in New Zealand and Australia was conceived as an Australasian initiative of an integrated theatrical market and culture covering both countries. Early Australasian film-makers such as Joseph Perry, Franklyn Barrett and Raymond Longford travelled seamlessly across the Tasman, producing films both in Australia and New Zealand and making major contributions to the development of both national cinemas.

Australian and New Zealand film historians have tended to ignore the work of these filmmakers outside their respective national contexts. I argue, however, that in order to fully grasp their contribution to the development of Australian and New Zealand cinematic traditions, we need to consider these directors and producers as Australasian filmmakers. More broadly, this paper, co-authored with Tom O'Regan, will shed new light on the technological, industrial, economic and cultural factors that influenced the relationship between Australian and New Zealand filmmaking during the early period.

Biography

Dr Alfio Leotta is a Senior Lecturer in Film at Victoria University of Wellington. His primary research interests focus on the relationship between film and tourism, the globalisation of film production and the history of New Zealand cinema. Alfio is the author of *Touring the Screen: Tourism and New Zealand Film Geographies* (Intellect, 2011) and *The Bloomsbury Companion to Peter Jackson* (Bloomsbury, 2016).

Tokotoko Tales From New Zealand's First Pasifika Poet Laureate (2017-2019)

Selina Tusitala Marsh (Session 1a, Moliceiro)

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A Tokotoko is a Māori walking staff. I was presented with the Matua Tokotoko (parent tokotoko) as a symbol of my instatement as New Zealand's first Pasifika Poet Laureate in August 2017. The handing over of the Tokotoko has been part of the Laureate ceremony for the past 10 Poets Laureates. Usually the sole resident behind a glass case at the National Library of New Zealand, Wellington, I refused to return the Matua Tokotoko after the celebratory event, stating that I would only do so after the second ceremony, when I received my own. This second ceremony takes place at Matahiwi Marae, Hawkes Bay, marae of Haumoana artist and carver of tokotoko, Jacob Scott. The Laureateship was first created and sponsored by John Buck, owner of Te Mata Estate winery, Hawkes Bay, in 1996. Each Laureate receives their own custom-made tokotoko at Matahiwi Marae. But this event would be held in eight months' time. That was too long to be Tokotoko-less. I was asked why this was an issue: 'Um, the Laureate-ship IS the Tokotoko!' At least, from a Pasifika perspective.

Not all agree, nor understand, this form of epistemology. This paper asks: What difference does it make to be Aotearoa New Zealand's first Pasifika Poet Laureate? I examine the issues and answers through a visual diary of key moments over the past year where I have 'Pasificized' the very bones of an institution dominated by, as one media outlet described it, 'pale stale males'. In particular, I explore how trans-indigenous cultural juxtapositions lie at the heart of what it means to be Pacific-centric, not just in word, but in deed. The vital epistemological connections between our material objects, knowledges, histories and stories are based on centring an integrative relationship between the critical and the creative. This work underpins my role as a Pasifika Poet-Scholar working in and beyond a tertiary institution with a mandate to – as in the opening line of my naming poem 'Tusitala' – tell 'tales I never heard / till yesterday'.

Biography

Selina Tusitala Marsh is a Pasifika poet-scholar and is the current New Zealand Poet Laureate (2017-2019). As the 2016 Commonwealth Poet she wrote and performed a poem for Queen Elizabeth II at Westminster Abbey. Her first collection, *Fast Talking PI* (2009), won the Jesse Mckay Best First Book in the New Zealand Book Awards. Her second collection, *Dark Sparring* (2013) was critically acclaimed and positioned her in 'the vanguard of contemporary Pacific Literature' and 'one of the most important poetic voices of her generation' (Edmeades 2013), while a third collection of poetry, *Tightrope* (2018) has recently been published by Auckland University Press. An Associate Professor in the English Department at the University of Auckland, Selina teaches New Zealand and Pacific Literature, convenes its largest course in Creative Writing, and supervises poets in its Masters of Creative Writing Programme. Her service and leadership work engages diverse communities across multiple spaces through educational bridging programmes and national leadership programmes that involve corporate, government, and non-government organisations. Selina has led over 100 workshops for community and professional groups, and spoken and mentored at over 40 schools. She delivered the prestigious annual New Zealand Book Council lecture for 2016, was made Honorary Literary Fellow in the New Zealand Society of Authors' annual Waitangi Day Honours for 2017, and recently hosted an event with former President Barack Obama where they spoke about the importance of poetry.

Water and Country in Recent Indigenous Novels from New Zealand and Australia

Sonja Mausen (Session 1a, Moliceiro)

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The recent rise of nationalism in the Western world has brought with it a number of attempts to define hemispheric, national, and regional identities. Debates of who belongs to a nation and who – implicitly or explicitly – does not, are dominant in cultural discourses and, as loud as populist voices have become, have also offered minority groups a larger platform to call dominant definitions of collective identities into question.

At the same time, collective (or cultural) identity plays a large role in the individual construction of identity. Differencing between ‘self’ and ‘identity’, identity is ‘the traits and characteristics, social relations, roles, and social group memberships that define who one is’ (Oyserman et al. 69), whereas our ‘self’ provides a continuous narration of identities and is thus ‘dynamic, changing and plural’ (Eakin 98). By turning to indigenous novels published within the last ten years, I discuss the role of ocean, bodies of water, and Country in the construction of individual fictional indigenous identities in Australia and New Zealand. As a European scholar I am not interested in ‘defining’ indigenous identity, but in analysing how indigenous texts offer alternative and pluralistic points of view. This paper will consider Tina Makereti’s *Where the Rēkohu Bone Sings* (2014), Isabel Waiti-Mulholland’s *At the Heart of Hiruharama* (2006), Bruce Pascoe’s *Bloke* (2009) and Alexis Wright’s *The Swan Book* (2013).

Biography

Sonja has been a PhD student at RWTH Aachen University since March 2017, after gaining a Master of Arts degree in English Studies and German Literature at the same university. Following a Fulbright scholarship to the US in 2015/16 she switched her focus from North American literary studies to Anglophone Postcolonial Literature, with a focus on contemporary indigenous novels in Australia and New Zealand for her PhD thesis.

Visiting Our Shores Cinematically: Representations of World War II New Zealand in Hollywood Films of the 1940s and 1950s

Brian McDonnell (Session 4b, Salinas)

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Before the New Wave of New Zealand filmmaking began in the mid-1970s, there existed very few feature films whose stories were set in New Zealand. Those with the highest profile tended to be yarns made in Hollywood or Britain about the colonial period of the nineteenth century, such as *Green Dolphin Street* (1947) and *The Seekers* (1954). However, a small and interesting group of these mid-twentieth-century movies concerned themselves with the stories of Americans in New Zealand in more recent, and even in contemporary, times. A special topic of interest was the time spent in New Zealand during World War II by American troops training for the island-hopping campaigns against the Japanese. My paper focuses on these movies.

The three case studies I use (*Sands of Iwo Jima* [1949], *Battle Cry* [1955] and *Until They Sail* [1957]), dramatise the experiences of World War II American infantry soldiers and Marines in New Zealand: the arrival of the US troops, their military training, and especially their relationships with local women. *Sands of Iwo Jima* (an original screenplay) and *Battle Cry* (adapted from the novel by Leon Uris) take the point of view of the soldiers, while *Until They Sail* (adapted from a short story in James Mitchener's collection *Return to Paradise*) explores similar material from a female perspective. My paper seeks to examine closely the texts of these three case-study films in order to scrutinise the varied ways in which they represent New Zealand and its people in narrative, characterisation and *mise-en-scène*, and to elucidate the nature of the response of these American visitors to our shores. I will explore the generic and gender inflexions of these films in order to reveal how interesting and relevant they are for today's audiences and ideological issues.

Biography

Dr Brian McDonnell is a Senior Lecturer in Film in the School of English and Media Studies at Massey University's Auckland campus. His PhD from the University of Auckland was on the subject of the relationship between New Zealand fiction and film. He has published four books on film, including co-authoring the 2007 *Encyclopedia of Film Noir* (Greenwood Press) and, most recently, a monograph on *In My Father's Den* (2016) for the series 'New Zealand Film Classics'. He worked for seven years on the New Zealand Film and Literature Board of Review and was a Fulbright visiting professor at Georgetown University in Washington DC in 2008. Brian is currently researching New Zealand social history during World War II and the post-war period of the early 1950s. He is of Irish and Māori (Tūhoe iwi) descent. He is also a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

‘No use bein’ a girl round these parts’: Decolonised Notions of Sexuality, Gender, and Identities in Indigenous Literature

Michaela Moura-Koçoğlu (Session 1a, Moliceiro)

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‘[W]herever we went there were Natives and Native spaces, and if there weren’t, we carved them out.’ Mishuana Goeman (2013: 1)

Across the Pacific, colonial notions of sexuality, gender, and identity imposed a racialised, androcentric value system that distorted and undermined Indigenous epistemologies. While a postcolonial reading elucidates the globalised, racialised and gendered power dialectic impinging on Pacific identities, a trans-Indigenous theoretical framework allows for a better understanding of contemporary formations of gender, sexuality, and identity in Pacific literature.

This paper critically examines and assesses the applicability or failure of western theoretical approaches to contemporary expressions and negotiations of gender and sexuality in the Pacific context, and how literature takes a central role in challenging the ways in which gendered norms, identities, and sexualities are conceptualised. Indigenous texts constitute a decolonising practice to challenge colonial stereotypes and postcolonial bias through storytelling. Historical and cultural differences, as envisioned in Indigenous literatures, produce meanings of gender and sexuality that are central to the process of forming and articulating Indigeneity today. Looking at contemporary fiction from Samoan, Indigenous Australian, and Māori writers, this paper examines the representation of non-normative gender roles, female sexuality, and gender diversity. By decolonising stereotypical racist, sexist, and heteronormative notions of identity, literary discourse provides a nuanced image of the complex dynamics of identity formation representative of contemporary Indigenous social reality.

Biography

Dr Michaela Moura-Koçoğlu teaches Women’s and Gender Studies at Florida International University in Miami/USA. She is the author of *Narrating Indigenous Modernities: Transcultural Dimensions in Contemporary Māori Literature* (2011). Her research interests include Indigenous Feminism; Trauma Studies; Trans-Indigenous Literary Studies; Anglophone and Lusophone African Women Writers; and Gender Dynamics of Globalization in Postcolonial Literatures. She is Secretary for the NZSA Council and a member of the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

New Guinea Tree Houses as Represented in the Popular Medium of Trade Cards

Hermann Mückler (Session 6a, Moliceiro)

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This paper attempts to outline the reception of the contemporary popular medium of trade cards in the second half of the nineteenth century and the first half of the twentieth century based on the subject of the exceptional tree houses in New Guinea. Trade card collections of those times are held today by museums as well as by private collectors and are an invaluable source of information about a specific angle of European-Pacific relations. I will give an overview of the medium of trade cards in terms of their history, function and effects in delivering information about overseas colonies. With the example of New Guinea tree houses, variations are emphasised to show the different topoi regarding the representation of Oceania in Europe during colonial times. A first attempt is made to associate a topos of a popular medium of its epoch with aspects of construction and building history. This raises the question of whether statements about the nature and function of native forms of architecture can be derived from these popular cultural representations. Or are the trade cards pure propaganda offering only limited stereotyped information about the then colonised Pacific Islands?

Biography

Hermann Mückler is Professor of Cultural, Social Anthropology and Ethnohistory at the University of Vienna. His regional research focuses are the Pacific Islands and Australia. He specialises in peace and conflict studies, colonialism and postcolonialism, geopolitics, history, visual anthropology and material culture. He has written and (co)edited twenty-four books and published over two hundred articles and reviews, most of them written in German. His recent publications include a four-volume edition about the cultural history of the Pacific Islands (2009-2013), an edited book on Austrians in the Pacific, *Österreicher in der Südsee* (2013), and an Encyclopaedia about pioneer missionaries in Oceania, *Missionare in der Südsee, Pioniere, Forscher, Märtyrer - ein biographisches Nachschlagewerk* (2014). He is president of the Anthropological Society in Vienna and the Austria-Fiji-Society, and vice-president of the Institute for Comparative Research in Architecture as well as the Federation of Austrian-Foreign Societies. He is also a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Landscapes of Power in Aotearoa–New Zealand

Marama Muru-Lanning (Session 2a, Moliceiro)

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Against the wishes of many Māori and non-Māori New Zealanders, the National government partially privatised New Zealand’s electricity generating industry between 2013 and 2014. Using *kaitiakitanga* (guardianship) as a lens, I will examine how contemporary privatisation processes redefine Māori identities and relationships with lands and natural resources (rivers, lakes, geothermal resources and wind) in their tribal territories. This study introduces the moral dilemmas and ethical contradictions that emerge for iwi-Māori in relation to neoliberal privatisation.

My paper asks 1) how do flax-root Māori understand the sale of electricity companies that draw on local natural resources which are recognised as *tūpuna* (ancestors), *tupua* (spirit beings) *taonga* (treasures), *atua* (super-natural beings) and *whānau* (family); 2) how do iwi-Māori describe their relationships with *rohe* (region)-specific natural resources and electricity companies; 3) how does iwi shareholdership in electricity generating companies influence Māori practices of environmental stewardship and how is the new Labour Government ‘thinking and talking’ about electricity resources in New Zealand? My discussion will reveal the complex range of Māori experiences and responses to privatisation in Māori *rohe* and contributes to scholarship on the impacts of privatisation.

Biography

Dr Marama Muru-Lanning is a Senior Research Fellow and Acting Director at the James Henare Māori Research Centre at the University of Auckland. Her research is primarily concerned with debates and critical challenges in social anthropology where she focuses on the cultural specificity of Māori and their unique sense of place and belonging in New Zealand. Marama’s current research focuses on Māori perspectives of commodifying and privatizing freshwater and other natural resources. Her book *Tūpuna Awa: People and Politics of the Waikato River*, was published by Auckland University Press in 2016. Marama is from Tūrangawaewae Marae and is of Waikato Tainui and Ngāti Maniapoto descent.

Recovering Easter Island's Film Heritage

Tiziana Panizza (Session 5b, Salinas)

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“Easter Island is the most remote inhabited place on the planet...”. This is the common beginning for each of the 32 practically unheard-of documentaries filmed on Rapa Nui between 1934 and 1970 that this research has found. But these are not the only words that are repeated; also ‘enigma’ and “mystery” provide regular refrains. Almost all the films insist on showing the moai, but barely reveal a trace of the island’s human inhabitants, as if this land was deserted. Films include *L’île de Pâques* (Belgium, 1935) by John Fernhout and Henri Storck, *Island Observed* (Canada, 1964) by Henry Lemiux, the lost *Isla de Pascua* (Chile, 1965) by Nieves Yankovic and Jorge Di Lauro, and unseen footage recovered in Chile, the United States, Australia and Norway, among others.

This paper traces patterns through these ethnographic documentaries by looking to their cinematic operations in search of a colonialist gaze, crossing screen theory with contemporary ethnographic filmmaking. What contributions, in terms of film language, do these travelogues make to local and world cinematography? How were the Rapanui people, their culture and geography portrayed under the gaze of these foreigners? What was the relationship of these films with the Rapanui people, and how does their recovery contribute to the identity processes of their culture? The reviewing of the documentaries could shed new light on Easter Island’s culture and the encounter of expeditions and filmmakers in the South Pacific.

Biography

Tiziana Panizza is a professor and researcher of documentary filmmaking at the University of Chile. She holds an MA in Art and Media Practice from the University of Westminster and the International School of Film and Television in Cuba. She has created a series of trilogies of experimental shorts: *‘Visual Letters’: Dear Nonna: a Film Letter* (2005), *Remitene: una carta visual* (2008), and *In the End: The Last Letter* (2013). She has also made the documentary *Unstable Land* (2014), and the features *74 Square Meters* (2012) and *Solitary Land* (2017). Her work has been programmed and awarded at the Torino Film Festival, Visions Du Reel, and Fidmarseille, among others. She is also the author of the books *Joris Ivens in Chile: Documentary Between Poetry and Social Critic* (2011) and *Recovering Easter Island Film Heritage* (forthcoming).

Aunt Daisy's Community of the Airwaves: Maud Basham, New Zealand's First Multi-Media Celebrity, 1933-1963

Gail Pittaway (Session 4a, Moliceiro)

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For over thirty years, Maud Basham was a New Zealand radio personality and food writer who, under the name of 'Aunt Daisy', exerted an immense and unparalleled influence over domestic behaviour, household spending and pantry stocks. She began as a singer, then a casual stand-in announcer on children's radio programmes in the 1920s. Here, the stage names reflected the 'happy family' ideology of New Zealand's state-supervised national radio stations. There was 'Uncle Scrim' (Colin Scrimgeour), 'Uncle Tom' (Tom Garland) and 'Aunt Molly' (Dorothy Hayward); names which served to both depersonalise and endorse their roles.

So prominent did Basham become as a radio personality in the ensuing decades that she was named a 'Goodwill' ambassador for New Zealand and made several visits to the USA during and after World War II, where she was described as 'The Dynamo from Down Under'. Best known in popular memory as a radio personality, 'Aunt Daisy' also wrote regular magazine columns, as well as publishing fifteen cookery books and books of handy hints, which combined non-fiction and fictional components, including tips for recycling products as well as readings, quotations and 'inspirational' sayings.

This paper will look at the ways in which the voice, personality, publications and attitudes of the 'First Lady of New Zealand radio' created a community of the airwaves that united far flung groups and individuals in sparsely populated regions, by employing hints on stain removal, shopping and social responsibility. It will also examine the ways in which Basham's voice, personality and attitude was embodied in non-fiction prose to create texts that are still popular, in print, and on sale in the twenty-first century.

Biography

Gail Pittaway is a Senior Lecturer in Creative Writing, Storytelling, Myth and Ritual and Media Theory, in the School of Media Arts at Wintec, Hamilton. She has published poetry and short stories as well as articles, chapters and papers in the discipline of creative writing, and papers on New Zealand literature, the history of food writing, New Zealand cookery books and publishing. In 2015, she co-edited *Minding the Gap*, a collection of essays on creative writing in Australasia, with Thom Conroy. Upcoming publications include a chapter in the *Routledge Companion to Food in Literature* on the subject of Food in Classical Greek and Roman Literature. She is currently a PhD candidate at Central Queensland University, in the fields of creative non-fiction and food memoir.

Paradise Remade and the Obliteration of Native Culture(s): A Translated Hawai'i for Tourists, and the Environmental Impact or a Second Great Mahele

Ana Cristina Gomes Rocha (Session 6b, Salinas)

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The constant and rapid growth of cities in the last century seems to be crucial to understanding the environmental issues that concern Native peoples in Hawai'i. It is also relevant to ask what are the consequences of both massive tourism and the commodification of cultures as the supposed means of preserving those same cultures. This paper addresses the impact of land dispossession, US occupation, and the possible connection between the modification of landscapes and its consequences on private realms through which it may be possible to perceive the historical rhythms and postcolonial shifts enacted in public spaces. It is important to note that Native Hawaiian culture offers a distinct 'sense of place', for instance, the expressions *malama 'aina* (to care for the land) and *aloha 'aina* (love of the land) portray a Native Hawaiian perspective on the connection between human and natural realms which is based upon the notion of reciprocal understanding and caring.

Bearing in mind the conceptualisation of 'contact zone', this paper will analyse Hawaiian landscape and territory as a space of colonial encounter in which different peoples, separated either sociologically or geographically, came into contact, generating ongoing relations of power, coercion, radical inequality, and conflict. Moreover, the impact of mass tourism led to different forms of activism against the massive construction of hotels and resorts that have disrupted ecological systems, destroyed sacred sites, and altered the daily life of Native Hawaiians. Questions related to land dispossession, obliteration of culture, preservation/degradation of sacred places, the American occupation and militourism will be at the heart of this paper in order to draw a clear examination of the impact of neo imperialist approaches towards Native populations.

Biography

Ana Cristina Gomes Rocha is currently studying for a PhD at the University of Vigo in Spain, focusing on South Pacific Female Writing (Hawai'i, Tahiti and Samoa) under the supervision of Professor Belén Martín-Lucas, while working as an English Lecturer at the University of Trás-os-Montes e Alto Douro (UTAD) in Portugal. She holds an MA in English Studies from the University of Aveiro (2012), with her dissertation examining gender and magical realism within the narratives of women in postcolonial texts. Her research interests include gender and postcolonial studies, postcolonial feminism, postcolonial and transnational literature, Pacific studies, Hawai'i and Native Hawaiian culture and history, tourism, sustainability and globalisation, and trauma studies.

Generically Other: *The Carpathians* in Portuguese Translation

Andreia Sarabando (Session 3a, Moliceiro)

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The only work by Janet Frame to have come out in Portugal to date, *Os Cárpatos no Nosso Jardim* (2004), was published by Editorial Caminho, a reputable (and now defunct) publishing house associated with left-wing ideology and the publishing of authors from former colonies, which included it in a collection with a title taken from the lyrics of *The Internationale*. But whereas the context for the Portuguese edition of *The Carpathians* (1988) seems to take a clear position raised by early academic responses to the book's 'postcoloniality', a close scrutiny of the translation raises questions of whether the book successfully leverages questions of cultural specificity, and how the different translation strategies adopted highlight that cultural specificity, or, otherwise, contribute to affiliating it with broader, and more generic, global configurations. This paper will also address what 'the importance of non-translation, mistranslation, incomparability and untranslatability' (Apter 2013: 4) is for the positioning of this book – and by extension its author, and even of New Zealand literature (given the fact that it is so appallingly under-, and arguably mis-represented in the Portuguese publishing market) – in the context of world literature, to Portuguese audiences.

Biography

Andreia Sarabando is a lecturer at the University of Aveiro. She has translated several books on Portuguese contemporary art, as well as poetry into Portuguese, the most recent collections being Christopher (Kit) Kelen's *por árvores acima* [*up through branches*] (2017), and John Masteer's *Descrentes* [*Unbelievers*] (2015). She has also co-edited two collections of articles dealing with postcolonial issues from Portuguese perspectives: *Áfricas Contemporâneas /Contemporary Africas* and *Itinerâncias: Percursos e Representações da Pós-colonialidade /Journeys: Postcolonial Trajectories and Representations*. She has written on Janet Frame's work before in "The Dreadful Mass Neighbourhood of Objects' in the Fiction of Janet Frame" (*Journal of Postcolonial Writing*, 2015).

Haunted Spaces and the Female Gothic in *Trial Run* (1984), *Mr Wrong* (1984) and *Housebound* (2014)

Laura Sedgwick (Session 1b, Salinas)

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In 1762, a London address became notorious as the site of a purported poltergeist episode. The ‘Cock Lane Ghost’ communicated through a series of raps and knocks, levelling accusations of murder at a former tenant. Two years later, Horace Walpole crystallised fledgling notions around the intrusion of historical crimes into the present in *The Castle of Otranto*. The haunting of spaces by past events has become a key factor within Gothic narratives, where the past may only be laid to rest once it has been explored and explained by the protagonist. In many stories, this protagonist is female, and her ability to control or explore the unruly space around her mirrors her investigation of uncovered secrets. While the hauntings are sometimes explained as having origins in the real world – much like the Cock Lane Ghost affair – the haunted spaces are characterised by isolation, darkness, and liminality. The detective subplot places these women into a hinterland between past and present which disrupts their everyday lives, and it is only by bringing the truth to light that they can return to the normal world of reason.

The case study films for this paper are *Trial Run* (1984), *Mr Wrong* (1984) and *Housebound* (2014), all of which use the format of the Gothic narrative to emphasise haunted spaces. Yet these are not straightforward ‘haunted house’ stories. The supernaturally charged environments are a beach house, a Jaguar car, and a former halfway house. Each space is the site of past crimes; a mysterious death in *Trial Run*, and vicious murders in *Mr Wrong* and *Housebound*. The 1984 movies are the earliest examples of female Gothic films within New Zealand cinema. Despite *Housebound* being produced thirty years later, it upholds similar themes while updating the tropes for a twenty-first century audience, indicating the validity of the Gothic as a contemporary storytelling device. This paper will look at the use of set design to characterise the haunted spaces within these three films, and notions of the Gothic to explore the use of space within the narrative.

Biography

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of Stirling, on the topic of ‘Haunted Spaces in Contemporary Horror Cinema: Set Design and the Gothic’. She is Book Reviews Editor for the *Journal of New Zealand and Pacific Studies*, and Assistant Organiser for the annual conferences of the New Zealand Studies Association. She is the co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017), with Ian Conrich. She also writes Gothic horror and dark fantasy fiction, inspired by her study of folklore and traditional legends. Her research interests include horror cinema, art history, Gothic studies, cemetery architecture, and moai culture.

A Tale of Two Villages: Niue's Capital Alofi and the Construction of 'Village' and 'Town'

Hilke Thode-Adora (Session 2b, Salinas)

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The Polynesian island state of Niue encompasses twelve villages and the capital Alofi, or, as Niueans see it, fourteen villages. All of the important administrative and economic institutions can be found in Alofi, as can the headquarters of the Ekalesia Niue and of the Latter-Day Saints, Niue's two largest religious denominations. In socio-cultural practice, however, the capital, with no more than about 700 inhabitants is divided into the 'villages' Alofi North and Alofi South. This is manifested in separate representatives in parliament, separate church buildings and parishes, separate multi-purpose halls, separate village councils and separate women's groups. Thus, depending on either the situation or the context, Alofi is constructed as a 'town', or as the two separate villages of Alofi North and Alofi South.

All present-day Niuean villages are built on the rim of Niue's inhabited plateau and have access to the coast. From a Niuean perspective, the village is one of the central social units for regional identity construction. Ideally, but also in socio-cultural practice, village bonds and village solidarity are much more important than a pan-Niuean or national identity. This is not only true for the island of Niue, but also for the organisation of Niuean diaspora communities in New Zealand and Australia, as this paper will show.

Biography

Dr Hilke Thode-Arora, a German social-cultural anthropologist, is the Curator for Oceania at the Museum Fünf Kontinente in Munich. Her specialisation lies with material culture and the history of museum collections, interethnic relations and ethnic identities, images and stereotypes. Having done artefact-related research projects on behalf of most German ethnological museums in the past, her work included long-term fieldwork in Niue, Samoa and New Zealand in close collaboration with Niuean and Samoan communities. She is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Boundary Crossings: Beaches, Waterfalls, Reefs and Other Liminal Spaces in Disney's *Moana*

Kirsten Moana Thompson (Session 4b, Salinas)

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Disney's *Moana* has been much discussed in terms of its representation of the ocean and the wider Pacific region, but so far, little attention has been given to the film's representation of the island of Motonui. Following on from my NZSA paper in 2017 about the contested surfaces of *Moana*, I want to examine more closely a number of specific liminal spaces in *Moana*: the beach and reef of Motonui, but also the interior spaces of the island, including the cave of the Wayfarers, where the large ocean-going boats of the ancestors lie hidden. These liminal spaces will be explored in relation to several characters spatially and dramatically contiguous to them (Moana, Chief Tui, Tala) to consider their narrative function.

I will explore the narrative tensions established in the earliest musical sequences in the film, which set up dramatic oppositions between Chief Tui's stasis and isolationism (the 'Where you Are' song) and Moana's own aspirations (the 'How Far I'll Go' song), to consider the role that these liminal spaces play in the visual imaginary of the film. How does the beach and water of the coast connect to the film's exploration of the ocean beyond the reef? How do interior spaces like the Cave of the Wayfarers or the Mountain of Stones echo or differ from underwater spaces like Lalotai? How do these specific spaces foreground a greater exploration of liminality that is stake in *Moana*?

Biography

Kirsten Moana Thompson is Professor of Film Studies and Director of the Film Programme at Seattle University. She teaches and writes on animation and color studies, as well as classical Hollywood cinema, German, New Zealand and Pacific studies. She is the author of *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007); *Crime Films: Investigating the Scene* (2007), and co-editor with Terri Ginsberg of *Perspectives on German Cinema* (1996). She is currently working on several new books: *Color, Visual Culture and American Cel Animation*, a book on *Bubbles*, and a co-edited collection on *Advertising and Animation* with Malcolm Cook. She is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Cultural Regionalism as a Path to Development in a Postcolonial World

Tatiana Tökolyová (Session 5a, Moliceiro)

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Due to the interesting dynamics of the Pacific region's development since the 1970s, such as the change in New Zealand's national policy on minorities, the Pacific region has become the centre of investigation by professionals from a range of fields. This paper is devoted to the Pacific pattern of cultural regionalism as it can be applied as a contemporary lesson in good practice for other regions.

The paper's main research questions concern ethnicity and cultural affiliation as the key aspects for unified and joint development actions in the region. It tackles the Pacific lesson in three key ways. First, the paper examines the specific features of Pacific regionalism, such as the Pacific forum, Pacific plan and others, which reflect the main aspects of the Pacific regionalism. Here, they address the smallness and remoteness of certain communities while gradually creating bigger cooperations throughout the region by giving the PICs more opportunities for development above the traditional national level. The second line of enquiry argues for a joining of Polynesian cultural ties across the region, examining how the underlying culture and its manifestations (and roots) may provide a unique but effective ground for cooperation aimed at the development of a regional identity. This part of the presentation examines New Zealand's experience with the concept of transnational citizenship realised towards Pacific Island countries, mainly through their constitutional relations. The final part of the paper assesses current developments driven by the main region's actors through reviews of regional organisations.

Biography

Dr Tatiana Tökolyová works for University College of International and Public Relations in Prague (Education and Consultation Institute in Bratislava). She graduated with a PhD from FPVa MV in Banská Bystrica in political science. In her academic research, she focuses on the Pacific, mostly Asian–Pacific regionalism, the roles of regional organisations and New Zealand's foreign policy. She is also in a long-term cooperation with the Faculty of Social and Economic Sciences, Comenius University in Bratislava. She is the author of several scientific studies and research articles, and chapters in domestic as well as foreign books. She is also a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

The Regeneration of Māori Navigation Knowledge in Aotearoa

Jackie Tuaupiki (Session 2a, Moliceiro)

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When traditional Polynesian navigators gazed upon the ocean they saw super highways to a network of culture, trade, resource and opportunity. By 1200AD, double hull voyaging waka were used to traverse and explore the uncharted Southern waters of the largest ocean on earth, Te Moana nui a Kiwa. After settling in Aotearoa, the knowledge of long distance voyaging and navigation, for Māori, became less visible in the face of new land and abundant resources. Nonetheless, aspects of that knowledge endure, embedded in Māori oral traditions and literature.

This presentation aims to explore and enhance the contribution that Māori navigation makes to current understandings of te reo Māori by the creation of a unique Māori navigation database. Specific existing Māori knowledge from written and oral te reo Māori sources will be identified and analysed which includes navigational stars, and the appearance of the sun and the moon in the context of way finding and ocean life.

The premise is that much of the regional Māori navigational knowledge and expertise is encoded and embedded in a distinct way within the language of karakia, mōteatea, whakatauākī, whakataukī and pūrākau, and access to this significant pool of knowledge is hindered by a lack of proficiency and understanding of te reo Māori. This unique mātauranga Māori research will rediscover the clues of an art form that has lay dormant for close to a thousand years.

Biography

Dr Jackie Tuaupiki is a Senior Lecturer in the Faculty of Māori and Indigenous Studies at the University of Waikato. His research interests include Polynesian voyaging and navigation, Māori navigation, Māori oral arts, creative writing and Māori poetry. He is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Pacific Regional Identity – Myth or Reality?

John F. Wilson (Session 5a, Moliceiro)

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This paper considers Pacific regional identity from the perspective of the various regional institutions. It outlines the history of Pacific regionalism, including the Secretariat of the Pacific Community and the Pacific Islands Forum Secretariat. It notes the PIFS Framework for Pacific Regionalism. It looks at sub-regional groupings, such as the Melanesian Spearhead Group, and competing groups such as the Pacific Islands Development Forum and the Forum Fisheries Agency. The paper mentions specialist regional programmes and the regional presence of UN agencies. It notes the role of the ADB and ESCAP in the Pacific, and the implications of the Trans-Pacific Partnership. It contrasts these regional initiatives with bilateral arrangements and considers how the EU aid programme and DFID and Australian and New Zealand aid programmes operate on a regional level.

It also notes the periodic holding of a Pacific Arts Festival and the Pacific Games and other indications of a regional identity. On legal issues, it notes the partial harmonisation of laws through model legislation and the regional workshops on legislative drafting. But it notes the absence of a regional court system, or of a common currency or of a regional customs agreement, in contrast to the eastern Caribbean region. (cf. CARICOM, OECS etc.) On a wider view, I will touch on the role of Pacific countries in international affairs, such as at the UN and the ACP group, and examine the tensions created by Fiji's initiative in encouraging a 'look north' policy rather than the traditional partnerships. The paper acknowledges climate change as a topic that draws the region together but also creates tension between the islands and the metropolitan countries. I pose the questions of whether Pacific regionalism is a myth or a reality, and whether it is a good thing for the countries involved.

Biography

John Wilson has an MA in Law from the University of Oxford and is a member of the Inner Temple. He practised as a barrister in the English Midlands before going to the Solomon Islands in 1976 as Crown Counsel. In 1977, he became Attorney General of Tuvalu and helped see that country to independence. From 1979-1983 he was Attorney General of Montserrat, in the West Indies. He then went to the Law Drafting Division of the Hong Kong Government where he remained until 1996, dealing with legislative aspects of the return to Chinese sovereignty. After another year in Tuvalu as a legislative drafter, John went to Fiji as First Parliamentary Counsel, and implemented the legislative aspects of Fiji's return to the Commonwealth in 1998. John was an advisor to the Constitution Commission in Fiji in 2012, and in 2014 spent 3 months in the Solomon Islands drafting regulations for the political parties register. He has drafted laws for some 30 jurisdictions, all of them small or medium developing countries.

Art as Pilgrimage: Alan Gibbs' Sculpture Park, 'The Farm'

Robin Woodward (Session 3a, Moliceiro)

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Alan Gibbs' sculpture park, 'The Farm', on the Kaipara coast just north of Auckland is an innovative use of a coastal environment. From small beginnings, commissioning works from local artists, the initiative has developed into an internationally renowned sculpture park that has become a place of pilgrimage, a destination for the public, both local and international. There are very few artworks at The Farm that do not reference their specific space or place. Some are generic, and some are site specific but there is a consistent theme, a focus on the environment in this strip of coastal land that borders one of the largest harbours in the world.

The Farm has a distinct operational model that enables artists to realise large-scale projects that would be beyond the scope of civic commissions or the public purse. As a result, some of the world's most well-known artists have responded to this stretch of New Zealand's coastline. Richard Serra's *Te Tuhirangi Contour* focuses on the natural lie of the land while Anish Kapoor's *Dismemberment* punches a hole through the hills. Andy Goldsworthy's arches in the tidal flats highlight the cycles of nature, while Daniel Buren fences parts of the working farm and the private zoo of exotic animals. Reflecting the forces on, and under the land, Maya Lin's earthwork creates a field of waves through the low-lying coastal flats. Each of these artists draws inspiration from the land. This paper examines the ways in which artists have interacted with and interpreted this coastal strip of land to create a cultural expression of this particular place and space.

Biography

Dr Robin Woodward is a Senior Lecturer and the Convenor of Art History at the University of Auckland. She is a specialist in New Zealand art, with particular expertise in contemporary sculpture and public art. In her academic profile, Robin has been responsible for developing research and teaching in these areas of art history in New Zealand. Her approach focuses on the visual analysis of specific artworks in their artistic and historical context and in relation to international developments. She has written monographs and thematic texts on aspects of modern and contemporary painting as well as sculpture. In addition to her academic research, Robin acts in an advisory role to public and private organisations and has been involved in developing civic policy on siting, re-siting and de-accessioning public art. She is a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Death in Paradise: Beauty, Danger, Isolation and Failure in Christine Jeffs's *Rain* (2002)

Andrea Wright (Session 1b, Salinas)

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Christine Jeffs's *Rain*, according to Lynette Read, belongs to a literary, and later cinematic, tradition that concentrates on the subjective perception of a central character, thus aligning it with the writing of Katherine Mansfield, Janet Frame, Patricia Grace, and films such as Vincent Ward's *A State of Siege* (1978) and *Vigil* (1984), Jane Campion's *An Angel at My Table* (1990) and *The Piano* (1993), and Alison MacLean's *Crush* (1992). Such narratives, she argues, have a close relationship with European art cinema.

Kylie Message has affiliated the film locally with *Once Were Warriors* (1995) and more widely with the 'domestic disturbance' genre, which includes *Cape Fear* (1991) and *The Ice Storm* (1997). Importantly, *Rain* is also, as this paper will argue, a film characterised specifically by paradoxes and disruptions, and despite the idyllic notion of relaxed summer vacation this is a turbulent narrative. The scenic beauty of the coastal setting is muted by the grey skies and sepia tones, family and community are unsettled by isolation, while the warmth of nostalgia is marred by tragedy. Even the escape of a summer vacation is dulled by tedium and drunken torpor.

Additionally, the conventional active/passive dichotomy of male and female and the prominence of patriarchal authority (and the pre-eminence of the Kiwi bloke), are altered and challenged by the agency of women and the disempowerment of men. This paper, with specific focus on gender representation, location and *mise-en-scène*, will explore the relationships between the characters as well as their relationship to their setting.

Biography

Dr Andrea Wright is a Senior Lecturer in Film Studies and Director of Post Graduate Teaching (Media) at Edge Hill University. Fantasy/fairytales, New Zealand cinema, and television costume drama are central to her research interests. She has written on production design and the problematic representation of women and the female body in sword and sorcery cinema, Hercules, landscape, identity and New Zealand for *The Australasian Journal of Popular Culture*; and adaptation, representation and national identity in *The Quiet Earth* for the collection *Science Fiction Across Media: Adaptation/ Novelization* (2011). Her most recent publications include essays on gender representation in *The Paradise* and *Mr Selfridge*, and the *Downton Abbey* festive specials. She is currently working on a monograph about the fairy tale work of muppet creator Jim Henson. She is also a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.