

KEYNOTE SPEAKERS

Keynote 1

From Maoritanga to Matauranga: Indigenous Knowledge Discourses

Linda Tuhiwai Smith (NMM, Cinema)

My talk examines the current fascination with matauranga Maori in policy and curriculum. I am interested in the way academic discourses have shifted dramatically to encompass Maori interests and ways of understanding knowledge. I explore some aspects of the development of different approaches to Maori in the curriculum and track the rising interest in matauranga (traditional Maori knowledge) through a period of neoliberal approaches to curriculum in our education system and measurement of research excellence. The Performance Based Research Fund recognises matauranga Maori as a field of research, Government research funds ascribe to a Vision Matauranga policy which must be addressed in all contestable research funds and there are qualifications, majors and subject papers which teach matauranga Maori at tertiary level. New Zealand leads the world in terms of incorporating indigenous knowledge, language and culture into curriculum. Most of the named qualifications are accredited through the New Zealand Qualifications Authority, which then owns the intellectual property of the curriculum. Maori individuals clearly play a significant role in developing the curriculum and resources. They are mostly motivated by wanting to provide a Maori-friendly and relevant curriculum. However, Maori people are also concerned more widely about cultural intellectual property rights and the misappropriation of Maori culture through the haka and ta moko. My talk explores the inherent tensions of translating matauranga into the curriculum and the institutional processes that translate that matauranga into a regulated and prescribed knowledge. I will deconstruct some aspects of the matauranga Maori discourse and extend some of its thinking to ask questions about what it means to know matauranga, what it means to teach others matauranga and what it means to produce matauranga through research.

Biography

Linda Tuhiwai Smith is from Ngati Awa and Ngati Porou. She is Professor of Education and Maori Development, Pro-Vice Chancellor Maori and Dean of the School of Maori and Pacific Development, as well as the founding Director for Te Kotahi Research Institute at the University of Waikato in New Zealand. She is a member of New Zealand's Health Research Council, Chair of the Maori Health Research Committee, President of the New Zealand Association for Research in Education, is a member of the Marsden Fund Council and Convener of the Social Sciences Assessment Panel, and is also a member of The Royal Society of New Zealand. Professor Smith was a founding Joint Director of New Zealand's Maori Centre of Research Excellence from 2002-2007, and a Professor of Education at the University of Auckland. This year, she was made an American Educational Research Association (AERA) Fellow, and in 2013 was honoured in the New Zealand New Years Honours List – (CNZM) Companion of the Said Order for services to Maori and education. She has worked in the field of Maori Education and Health for many years as an educator and researcher and is well known for her work in Kaupapa Maori Research. Professor Smith has published widely in journals and books. Her book, *Decolonising Methodologies Research and Indigenous Peoples*, has been an international best seller in the indigenous world since its publication in 1998.

Keynote 2

Transnationally Tongan: Youth Perspectives

Helen Lee (NMM, Cinema)

Flows of money, goods, ideas and children have characterised Tongan transnationalism since the first significant waves of migration in the 1960s and 1970s to New Zealand, Australia and the US. These flows continue today but are changing in form and extent as migrants' children and grandchildren increasingly engage both directly and indirectly in transnational practices. While Tongan migrants have contributed high levels of remittances to their families and churches in Tonga, the children of migrants typically remit at far lower levels than their parents, creating a looming problem for Tonga's already fragile economy. Many in the second generation do maintain other forms of transnational connections both with Tonga and across the diaspora, including phone calls, email, connections through social media and visits. One aspect of these ties is the practice of overseas born Tongan youth going to Tonga to attend high school for a period of time. Some choose to go in order to 'learn the culture' but more often they have little or no say in the decision for them to be sent to their parents' homeland.

My paper explores the transnationalism of Tongan youth in the diaspora, focusing particularly on those who spend time in Tongan high schools. These young Tongans' identity journeys can be fraught and challenging but for some they are a profoundly transformative, even redemptive, experience. Their diverse experiences are shaped by their willingness and ability to embody and enact 'the Tongan way' and their engagements with relatives, teachers and peers in Tonga. This particular transnational practice highlights the differing extent to which Tonga is 'home' for the children of migrants.

Biography

Helen Lee is Professor of Anthropology and Head of the Department of Sociology and Anthropology in the School of Social Sciences and Communications at La Trobe University in Melbourne, Australia. Since the 1980s her research has focused on the people of Tonga, both in their home islands in the South Pacific and in the diaspora, particularly in Australia. Helen's doctoral research on Tongan childhood was published in 1996 as *Becoming Tongan: An Ethnography of Childhood*. She has published widely on migration and transnationalism, with a particular focus on the children of migrants, including the monograph *Tongans Overseas: Between Two Shores* (2003), and the edited collections *Ties to the Homeland: Second Generation Transnationalism* (2008); and *Migration and Transnationalism: Pacific Perspectives* (2009), co-edited with Steve Tupai Francis. Helen's work on Tongan transnationalism and the children of migrants has led her to expand the concept of transnationalism to include different forms of transnational engagement including 'cyber-transnationalism', as well as indirect, forced and intra-diasporic transnationalism. Her current research draws on these concepts to focus on the practice of overseas born Tongan youth attending high schools in Tonga.

Keynote 3

Taking 'Rapa Nui' out of Polynesia: Chile and Rapanui

Grant McCall (NMM, Cinema)

Rapanui is the world's most remote continuously inhabited place. The Europeans first made contact there in 1722. Later, Europeans settled in small numbers on Rapanui and established a sheep ranch in 1872, a period in which there were regular ships between the island and Tahiti, and visits by numerous research expeditions. After Chile annexed Rapanui in 1888, they dismantled the local government and forbade all contact with Tahiti and, indeed, made it difficult for non-Chilean ships to stop there legally. There were no ships from anywhere, including Chile, between 1888 and 1892. In subsequent years, and until the 1970s, there have been long periods without any ships stopping at all. During this time, Rapanui was an effective colony and its inhabitants lived under a Naval authority, with all decisions being made in Chile, even after a favourable Constitutional change in 1966. To the present (2014) day, all major infrastructure and governance decisions are taken either in the Chilean city of Valparaíso or Santiago. This results in little local autonomy in any sphere and a parade of visiting government consultants, commissions and studies, often duplicating previous, similar interventions.

Isla de Pascua (Easter Island, in Spanish) is the official designation of Rapanui. When native place names are used, they are rendered in a unique Chilean way, unlike spelling in the rest of Oceania. So, Rapanui becomes 'Rapa Nui', Hangaroa is 'Hanga Roa', and so on. One informant explained that the unfamiliar Rapanui place names were too long for Chileans to be able to pronounce. This does not seem to be the case with other mainland Chilean places, such as the copper mine at Chichicastenango! The Chilean government guards the official iconography of Rapanui and any attempt to include the island in larger Oceanic projects is viewed with deep suspicion. In the 1980s and 1990s, for example, nearby French Polynesia issued stamps about Polynesia as a whole, with the Chilean government protesting when Rapanui was included. A special law of the Chilean Congress (Number 20,193) giving Rapanui (and the island of Juan Fernandez) greater local autonomy was passed in 2007, but at the time of writing this has still not been enacted. This leads to local frustration and as the official Chilean hand presses harder, the Rapanui demand ever fiercely complete independence from their metropole. This paper will explore the issues of independence affecting the island today.

Biography

Grant McCall is based at the University of Sydney, in the Department of Anthropology. Previously he was Senior Lecturer in Social Anthropology, at the University of New South Wales. He has wide-ranging interests on the people of the Pacific Islands, and on Rapanui, in particular. This work has been explored through ISISA, The International Small Islands Studies Association, of which he has been elected President since 1998. He is the author of numerous books and articles, including *Rapanui: Tradition and Survival on Easter Island* (1994; 2nd edition) and has been developing in recent years the concept of 'Nissology', as the study of islands on their own terms. Plans for future research and publications include a monograph on the development of the population of Rapanui, as well as a more philosophical work reflecting on his forty plus years of research there.

Keynote 4

Te Moananui a Kiwa: The Original Ocean

Witi Ihimaera (NMM, Cinema)

Before Ferdinand Magellan named the Pacific Ocean, in 1520, it was known to Maori and other Polynesians as Te Moananui a Kiwa. The force of European discovery by such seamen as Abel Tasman, Ferdinand La Perouse, Samuel Wallis, Louis de Bougainville and James Cook, and the subsequent colonial settlement of Kiwa's Ocean, has obscured the indigenous mythologies, histories, geographies and ecological relationships of the Polynesian peoples with their original sea.

In 1987, I wrote *The Whale Rider*, using the story of Paikea, a myth which arises from the original ocean, and framed it within contemporary ecocritical discourse. Recently he has returned to Kiwa's Ocean with *The Thrill of Falling* and *Purity of Ice*, novellas published in 2012. In *Purity of Ice*, Antarctica becomes the future site of international conflict and Ihimaera revisits his ecocritical concerns within the context of global environmental crisis. With *The Thrill of Falling* he attempts to re-historicise Cook's first expedition to Aotearoa New Zealand, 1768-1771, by interposing a stronger Polynesian status for Cook's so-called Polynesian 'navigator', the Tahitian ariki, Tupaea. In the novella, a young boy named after his ancestor, is told by his grandfather:

"We have to acknowledge that the *Endeavour's* story belonged to Cook and Banks and, therefore, why should our ancestor have a place in the documents? Nevertheless Tupaea *is* there. You must look not at but *through* the documents, moko.

"Look also past the written to the unwritten. Put yourself into the spaces between the words on the page. Go past the spoken to the unspoken. Seek the priest in our own language, not the language of the coloniser.

"Mokopuna, be your own navigator.

"Your ancestor is waiting."

I will discuss the difficulties involved in, indeed, looking *through* the documents, past the written to the unwritten, the spoken to the unspoken to recover stories that have as their source Te Moananui a Kiwa, the original ocean.

Biography

Witi Ihimaera is from Te Whanau A Kai, Ngati Porou, Whakatohea, Ngai Tuhoe. He is Emeritus Professor at the University of Auckland, and teaches creative writing at Manukau Institute of Technology. He became the first Maori novelist with *Tangi* (1973), and his subsequent work includes *The Matriarch* (1986), *The Whale Rider* (1987), *Ask The Posts of the House* (2007) and *The Parihaka Woman* (2011). Three of his books have been made into feature films. His most recent awards have included an inaugural Star of Oceania Award, University of Hawai'i, 2009, a laureate award from the New Zealand Arts Foundation, 2009, the Premio Ostana International Award, 2010, and the Toi Maori Maui Tiketike Award, 2011. His latest book, *White Lies*, won the fiction category of the Nga Kupu Ora Maori Book Awards, 2013.

Keynote 5

Putting the Sea Back in History: The Pacific Ocean in History and as History

Paul D'Arcy (NMM, Cinema)

The vast majority of maritime historians focus on bodies of water defined by their continental margins, even though their particular interest might be thematic rather than regional connections and coherence. Calls have mounted recently to balance essentially continental, Euro-centric outlooks emphasising the flow of goods and people across the sea as measures of cultural and regional coherence with more oceanic ones, where the sea is not merely a time passage for people between terrestrial stages of historical actions but also one rich space of historical enactment, and cultural meaning and memory. As Stanford University geographer Karen Wigen noted in her introduction to a recent forum on oceans in history: “No longer outside time, the sea is being given a history, even as the history of the world is being retold from the perspective of the sea”.

Pacific Studies has much to offer those seeking to make the sea more prominent in history. Pacific Island maritime history is intimately linked to indigenous history, and has been enhanced by the survival of indigenous seafaring traditions and maritime cultural outlooks and priorities through the era of European and Japanese colonial rule. While Atlantic, Indian and Mediterranean maritime world scholars are blessed with an abundance of written sources, Pacific scholars by necessity must employ more multidisciplinary approaches to take account of dealing with cultures whose history was recorded orally and who live in seas less traveled by those who recorded their observations in written form. Pacific Island seas have, however, been intensively studied by anthropologists, in particular, since World War II and are today still more closely linked to local environments for their subsistence and well-being than many in the Atlantic World. These features combine to produce populated seas that are used intensively, culturally mapped in intimate detail and imbued with history.

Recent re-examinations of indigenous maritime history have detailed a variety of ways in which the oceanic environment shaped Islander societies, and Islanders shaped the sea. Most felt at home in the water. The waters of the Pacific were cultural seascapes rich in symbolic meaning; crowded with navigational markers, symbols of tenure, fishing and surfing sites, and reminders of gods and spirits in the form of maritime familiars. These seascapes altered as territories changed hands, navigational knowledge expanded and contracted, and storms and climate effected reef and shore configurations, and the distribution of species. To truly understand Pacific Islanders' relationship with the sea it is necessary to look at all maritime activities; swimming, diving, fishing, sea-faring and navigation, boat building, religion and ritual, naval warfare and strategies for dealing with familiar outsiders and unexpected intrusions.

This paper concludes by suggesting that five maritime themes common to the Pacific might enhance our understanding of other regional maritime histories: the near to shore sea as a human habitat; the sea as a culturally differentiated space; the sea as a contested space, and sea as a zone of culture contact; and finally the sea as a decisive influence on human history rather than merely an environmental stage for history. All are present in oceanic histories beyond the Pacific, but most are marginal in influence. As a result, most world histories are more continental than actual historical patterns suggest.

Biography

Paul D'Arcy works in the Department of Pacific and Asian History of the Australian National University (ANU). After graduating in Pacific and African history from Otago University, he studied at the University of Hawai'i, and worked as an archaeologist and for Television New Zealand, before completing his MA at Otago and PhD at ANU. He teaches courses in Pacific, environmental, and world history, and he has taught at Otago, Victoria University of Wellington and James Cook University in Queensland. His current research focuses on the problems and benefits of interdisciplinary collaboration, the history of conflict and conflict resolution in the Asia Pacific region, the fluid and changing nature of Asian and Pacific Islander cultural, economic and political engagement, and sustainable development in the Asia Pacific region with particular reference to marine resources such as fisheries, seabed minerals and ecosystem tourism. He has published widely and is the author of *The People of the Sea: Environment, Identity, and History in Oceania* (2006).

Keynote 6

Perspectives on the Economic History of the Antarctic Region

Bjorn L. Basberg (NMM, Cinema)

The history of human activity in the Antarctic region dates back to the first explorers in search of *Terra Australis*. The exploration and gradual discovery of the continent and surrounding seas has been well documented in literature, both through accounts by the actual explorers, and by historians and writers. In this paper I shall indicate that the economic history of the Antarctic region is not so much visible in the related literature, as it is in the history of exploration and adventure. I shall discuss how the economic history of the Antarctic might be conceptualised given its peculiarities; such as no permanent population, no sovereignty in a traditional sense, extreme remoteness, and a rigorous climate. The Antarctic as an economic region is defined with the Southern Ocean and the so-called peri-Antarctic islands also included in the discussion.

Moreover, I shall focus on the long-term trends in Antarctic economic and commercial activities by way of indicating the main sectors and chronology. Industries shall be reviewed, beginning with the main exploitative industries like sealing, whaling and fishing. Mineral exploitation is also dealt with during this review, although this has so far been banned from real world execution. Scientific research is something I will also consider in the paper in relation to economic activity, as well as the closely associated concepts of transport and shipping. Recent developments in tourism are dealt with in the discussion, as are other smaller industries like animal breeding, philately, ship registers, water and ice export, and bio-prospecting.

Biography

Bjørn L. Basberg is a Professor in Economic History at the Norwegian School of Economics, in Bergen. His main research interests are within the history of technology and economic history relating nineteenth and twentieth-century maritime industries, especially whaling and shipping. His research focuses on the Antarctic region, and for more than twenty years he has been involved with industrial archaeology at the former whaling shore stations at South Georgia. He has published extensively on the history of twentieth-century Antarctic whaling and wrote the book *The Shore Whaling Stations at South Georgia: A Study in Antarctic Industrial Archaeology* (2004). Basberg has been a visiting scholar at M.I.T., Brown University and the University of Cambridge (Scott Polar Research Institute). He is an advisory curator at the New Bedford Whaling Museum and a trustee of the South Georgia Heritage Trust.

Keynote 7

Living in the Ring of Fire: Glimpses of the Long Run of Environmental Experience in the Pacific Islands

Edvard Hviding (NMM, Cinema)

Contrary to stereotypical popular views of island life in the tropical Pacific as characterised by environmental splendour and idyllic equilibrium, the actual foundations for society in the islands include many elements of unpredictability and instability that may pose harsh challenges for long-term human settlement. Starting from the vantage point of the seismically active New Georgia Group in the Solomon Islands and its recent record of earthquakes, volcanic eruptions and associated natural disasters, such as tsunamis and the sudden rise and subsidence of coastlines, I examine how Pacific Islanders' long-term experience of living with such volatile environments is manifested in world views that allow for a certain interpretation of environmental instability. In New Georgia, as with other places in the Pacific, islanders have also taken significant historical roles themselves in transforming the environments on which they rely; a pattern which accelerates in the present.

In this paper I shall further discuss how prevailing approaches to unstable island environments are exemplified across Oceania by folk tales about origin, creation, movement, danger and malevolent agency. This argument is developed to include the multitude of Pacific perspectives on environmental processes which tend to be far from static, and instead retain a grasp of both sudden and long-term transformations of rich, diverse but vulnerable island environments exposed to the forces of seismology, weather and sustained human agency. Vernacular Pacific models of environmental change and catastrophe thus have implications for how contemporary challenges related to the effects of climate change are perceived and interpreted on the local level.

Biography

Edvard Hviding is Professor of Social Anthropology at the University of Bergen, Director of the Bergen Pacific Studies Research Group, and Coordinator of the European Consortium for Pacific Studies (ECOPAS), an EU-funded network of European and Pacific research institutions. Since 1986, Hviding has been engaged in long-term anthropological research in the Solomon Islands. His research interests cover many interrelated topics in social, environmental and historical anthropology, including fishing, agroforestry and the customary tenure of sea and land; kinship and social organization; the cultural history and languages of New Georgia; colonial encounters; environmental knowledge and epistemology; customary law, leadership and dispossession; and the local manifestations and consequences of globalisation. Most recently he has initiated a programme of comparative anthropological research on vernacular models of, and Pacific policies concerning, changes in environment, weather and climate. Among his publications are the monographs *Guardians of Marovo Lagoon* (1996), *Islands of Rainforest* (2000, with Tim Bayliss-Smith), and *Reef and Rainforest: An Environmental Encyclopedia of Marovo Lagoon* (2005), and the co-edited volumes *Made in Oceania* (2011), *The Ethnographic Experiment* (2014), and *Pacific Alternatives* (2014).

Keynote 8

Waving, Possibly Drowning: Low-Lying Atoll States of the Pacific Negotiating the Politics of Climate Change

Roy Smith (NMM, Cinema)

The low-lying states of the Pacific region are widely regarded as being on the ‘front-line’ of the negative impacts of climate change. In particular, Kiribati and Tuvalu have been cited as facing existential threats to their survival as political entities and are often referred to as the first states that could ‘disappear’ as a result of inundation from storm surges and rising sea levels. This paper briefly traces the history of small island developing states (SIDS) collaborating to promote themselves as a recognisable collective of states. This refers to the formation of the Association of Small Island States, the Barbados Programme of Action, the Mauritius Strategy and the Third International Conference on SIDS due to be held in Samoa, in September 2014, as part of the United Nations’ International Year of Small Island States.

The meetings of the Intergovernmental Panel on Climate Change have also provided a platform for SIDS to highlight their concerns and raise awareness of the increasing difficulties they are facing. The discourse of these negotiations has variously focused on aspects of vulnerability, resilience, mitigation and adaptation to climate change. Currently, the emphasis tends to be on adaptation strategies, which could be inferred to suggest that mitigation is no longer a priority. This is important as SIDS are estimated to be responsible for less than 1% of global greenhouse gas emissions. As such, they have virtually no agency or control over the processes that are largely responsible for their environmental fragility. An extreme adaptation scenario could involve the complete depopulation of the most vulnerable island states. This then raises questions regarding the status of their exclusive economic zones and their ability to maintain a revenue stream to support their populations as they attempt to resettle in an alternative host state. Questions of political sovereignty aside possible resettlement also impacts on social and cultural aspects of identity and communal belonging.

Biography

Dr Roy Smith is Programme Leader for the MA in International Development, School of Arts and Humanities, Nottingham Trent University, UK. He has a particular research interest in small island states and has conducted fieldwork and written on islands ranging from Unst in the Shetland Islands to Kiribati, the Marshall Islands, Palau and Tuvalu in the Pacific. He is a former visiting research fellow at the Australian National University, the Pacific Islands editor for the Sage publication *Journal of Developing Societies* and an area representative for the Pacific Islands Society of the United Kingdom and Ireland. He has also contributed to the co-funded European Union / University of the South Pacific Global Climate Change Alliance project. His publications include, as author, *The Nuclear Free and Independent Pacific Movement After Mururoa* (1997) and, as co-author, *International Political Economy in the 21st Century: Contemporary issues and analyses*, (2010). He has also published in *Journal of New Zealand and Pacific Studies*, *Global Environmental Politics*, *Security Dialogue*, *International Journal of Ethics*, *Central European Journal of International and Security Studies*, and *International Journal of Climate Change*.

Keynote 9

Ringling the Changes: Some Impacts of the Telecommunications Revolution in Pacific Villages

Cluny Macpherson (NMM, Cinema)

Levels of connectivity throughout the Pacific have increased dramatically in the last forty years. The increased availability of telephones, most recently inexpensive mobile handsets and falling costs of telephone services have transformed lives throughout the Pacific. But it is as a vehicle for access to the Internet that improved telecommunications have had their largest impacts on Pacific life. Official accounts, often generated by World Bank associated agencies, focus on the macro-economic impact of connectivity and Internet access on the efficiency of business, markets and national economies. This account focuses instead on the impact of these changes in the village. These range from microeconomic impacts on village and family economies through to those which have broader and deeper consequences for village social and political organisation.

This paper focuses firstly on the changes in the ways telecommunications and secondly on the ways Internet access is reshaping villagers' lives. This account is built from our daily observations of these impacts on life in Samoan villages, but these phenomena are driven by the same forces, and are likely to have very similar impacts in other parts of the Pacific, as corporations focus on providing a growing range of increasingly accessible services at ever lower costs in these small but profitable markets.

Biography

Cluny Macpherson is Professor of Sociology at Massey University's Auckland campus. La'avasa Macpherson is a research associate at Oceania Inc. They have written on topics connected with the social and economic consequences of social, economic, demographic and technological shifts occurring in small states in the contemporary Pacific as they become increasingly drawn into the global political economy. These include migration and settlement, traditional and public health, land tenure, law and dispute resolution, the church and village and national economy, mobility and identity, and were summarised in a book *Warm Winds of Change: Globalisation in Contemporary Samoa* (2010). The questions addressed in their research are generated from their day to day experiences and observations of life in Samoa, but are framed by paradigms from 'development' theory which have given them more general relevance as models for understanding impacts in other Pacific states.

Keynote 10

Cook Knowing the Sea

Paul Turnbull (NMM, Cinema)

The last two decades have seen a remarkable body of new scholarship exploring the dynamics and consequences of the cross-cultural meetings that occurred during Cook's momentous Pacific voyages, between 1768 and 1780. The work of Bronwyn Douglas, Nicholas Thomas, Anne Salmond, and the late Greg Denning, has supplanted an older imperial historiography. In this paper, my concern is to revisit and review a dimension of this older historiography, which has so far invited little revisionary attention: the seamanship of Cook and his commissioned and petty officers. The starting point for the paper is the argument to be found within the work of John Cawte Beaglehole (1901-71), and earlier scholars of Pacific voyaging, that Cook's genius as a navigator owed much to his youthful schooling in traditional modes of discerning what could be subtle, but vitally important changes in the qualities and attributes of seascapes and skies. This provided a bedrock on which Cook developed expertise in more formal, systematically developed science and technologies of sea-craft. On various occasions, this bedrock of traditional knowledge was to prove vital in ensuring the safety and success of his Pacific voyaging.

There is much to be said in favour of this received portrait of Cook the navigator. But it seems worth considering whether there is more to be learnt by looking again at his reputed marrying of traditional sea-craft with what, in his day, were more innovative ways of knowing the sea. Posing this question, the paper explores in particular how - to paraphrase historian of science, Andrew Schaffer - personal attributes deemed essential for sea-born exploration were not only attributes formed within specific cultural geographies, but also resources with which voyagers like Cook produced matters of fact.

Biography

Paul Turnbull recently joined the University of Tasmania as Professor of Digital Humanities. He is the creator of several major web-based research projects. Among the earliest, produced in collaboration with the National Library of Australia, was *South Seas*, focused on Cook's first Pacific Voyage of 1768-71. He has also published extensively on racial anatomy in colonial Australia, and is completing a book on the theft and scientific uses of Aboriginal Australian bodily remains between 1788-1920.

Keynote 11

Our Relationship with the Sea: Winds, Currents, Voyages, Resources and Pollution

Thor Heyerdahl Jr. (NMM, Cinema)

This paper will tell us how currents and winds contribute to our ecological environment and how modern pollution becomes a part of these systems. The paper begins with an overview of the global wind systems and how they set up ocean currents. Together, these winds and currents create an ecological environment for our fish resources, and the lecture will show how changes in one part of the system affects the environment and the richness of resources. The paper will then move on to explain how these global winds and currents systems created both favorable conditions and problems for sea travel in ancient and historic times. The voyages of the famous Norwegian explorer Thor Heyerdahl, and in particular the Ra expedition, will be cited as examples. The paper will conclude with an outline of how we pollute our marine environment and how such pollution can be undone. In 1969, a letter from the members of the Ra Expedition warned the UN of an immediate threat to the world's oceans due to the heavy oil spillages occurring at the time. I worked in a research group that monitored this pollution, both before the Ra expedition and after the UN Environmental conference in Stockholm 1972, where effective legislation on oil-spillage was passed. This work will be addressed and I will also touch upon the current pollution problems with garbage heaps floating around the Pacific. My son, Olav Heyerdahl, joined the PlasTiki expedition in 2010 to draw attention to this problem.

Biography

Thor Heyerdahl Jr. is the first-born son of the Norwegian explorer and scientist Thor Heyerdahl, famous for the Kon-Tiki and Ra voyages with replicas of ancient watercraft. Heyerdahl Jr. studied marine biology at the University of Chicago before graduating as a Master of Science from the University of Oslo. He followed his father on the famous Aku-Aku expedition to Easter Island and the East Pacific in 1955-56, and helped his father organise the Tigris expedition in 1977-78. Heyerdahl Jr. had an active life as a marine biologist, doing whale research, tagging polar bears in the Arctic, and studying marine life in the Indian Ocean. He was also part of a research team at the Institute of Marine Research, Bergen, that monitored oil pollution of the world's oceans in the late 1960s. He retired early in order to move with his family to Lillehammer, and worked there as a school teacher for many years. He has been director of the Kon-Tiki Museum and Chairman of the board for nearly 15 years.

Keynote 12

Whirlpools in Time: Exploring the Sea in New Zealand

Dame Anne Salmond (NMM, Cinema)

This paper will explore life at sea and along the east coast in New Zealand. Over the past two hundred and fifty years, how has the relationship between people and the ocean changed, and where is it going? The story begins with Te Whanau-a-Apanui, a Maori kin group protesting in their ancestral deep sea fishing grounds against deep sea oil drilling by Petrobras, a Brazilian oil company. Spiralling back in time, I will inquire into ancestral ideas about the sea, the Polynesian exploration of the Pacific, and the rapid evolution of voyaging and fishing techniques after the ancestors of Maori arrived in a new, temperate land. The intimacy of the relations that emerged with different species of fish, coastal fishing grounds, reefs and beaches will be examined, and the introduction of European vessels and whaling. I will discuss material collected in the early 1920s about Te Whanau-a-Apanui's fishing techniques and relations with the ocean by Te Rangihiroa / Sir Peter Buck, illustrated by films and photographs by my great grand-father James McDonald. The paper ends with recent debates between Maori and the Crown about the ownership of the foreshore and seabed in New Zealand, and possible futures in the relationship between people and the ocean.

Dame Anne Salmond was born in Wellington and grew up in Gisborne. She was educated at the University of Auckland and the University of Pennsylvania. She is a Distinguished Professor of Maori Studies and Anthropology at the University of Auckland, where she has also served as a Pro Vice-Chancellor. For many years she worked closely with Eruera Stirling and Amiria Stirling, noted elders of Te Whanau-a-Apanui and Ngati Porou. Their collaboration led to three prize-winning books about Maori life, and a deep and abiding interest in Maori philosophy. Dame Anne also written a series of books about European voyaging and cross-cultural encounters in the Pacific that have received much international recognition. She is a Fellow of the Royal Society of New Zealand. In 1995 she became a Dame Commander of the Order of the British Empire, and in 2004 received the Prime Minister's Award for literary achievement, In 2008, she was elected as a Corresponding Fellow of the British Academy, and the following year as a Foreign Associate of the National Academy of Sciences – the first New Zealander known to have achieved this double distinction. Dame Anne received the 2011 KEA World Class New Zealander - Science, Technology and Academia Award. In 2013 she was recognised as the New Zealander of the Year, and was awarded the Royal Society of New Zealand's top scientific prize, the Rutherford Medal.

CONFERENCE SPEAKERS

Easter Island and the Lost Continent of Mu

Dominic Alessio (Session 3a; NMM, Røylen)

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As a result of its remote island location in the Pacific and with so many questions remaining unanswered about its mysterious ruins, and as yet un-deciphered script, it is not surprising that people the world over have fantasised about the story of this isolated and small pocket of land. Whilst historians, archaeologists, and anthropologists generally now recognise that Easter Island and its once flourishing civilisation is the end product of a process of Polynesian colonisation, the island's visually impressive *ahu* and moai have been envisioned also as the work of powerful supernatural forces. These have included wizards and aliens, as well as a technologically advanced and ancient civilisation known as Mu. The latter is a hypothetical 'Lost World', which purportedly had created a globe-spanning empire, of which Atlantis was but a colony. According to the Mu myth the survivors of this Lost World in turn formed the nucleus of the world's first civilisations, such as ancient Egypt and Sumeria, as well as the Mayans of Central America.

This paper concentrates on the relationship between the fictional Mu and the historical Easter Island. It begins by examining the literary and cultural origins of Mu and this imagined civilisation's place in Lost World/Utopian/Science Fiction literature. It looks too at the significance of Mu, not only in relation to its impact on other Lost World popular culture but also for drawing attention to the Pacific region in general and possible pre-Columbian links between the Rapanui and the peoples of the Americas. Last, but not least, it reads Mu against the grain, seeing the mythological Mu as a metaphor for western culture and society at the beginning of the twentieth-century.

Biography

Dom Alessio is Professor of History and Dean of International Programmes at Richmond University, the American International University in London. A former Canadian Commonwealth Scholar to New Zealand and a founding member as well as former Vice Chair of the New Zealand Studies Association, he is currently also a Visiting Professor in the School of Arts at Northampton University, UK. He has published a number of articles, book chapters and/or books on imperial/postcolonial history, gender, film, tourism and the extreme right, and on regions/nations as diverse as India, the Arctic, the United States, China, Canada and the South Pacific. In terms of New Zealand studies he has published with *The New Zealand Journal of History*, *Journal of New Zealand Literature* and *British Review of New Zealand Studies*. He is also the co-editor of *Small Nations, Big Neighbours: New Zealand and Canada* (2011), and *New Zealand, France and the Pacific* (2011). His 2009 book, *The Great Romance*, on postcolonial science fiction from New Zealand, was called a "masterpiece" by the Los Angeles Times and the most important work published in the genre that year. He continues his interests in utopian and science fiction from the Pacific by examining Lost World literature about Easter Island.

Why Go Exploring - On Behalf of Self or Others?

Marit Bakke and Reidar Solsvik (Session 3a; NMM, Røylen)

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Ever since Roggeveen arrived at Easter Island in 1722, countless foreign expeditions have followed. Many came by chance, but most of them had been assigned by church, king and country. In addition to the powers of state and religion, we must add science as a vital factor. For this paper we will identify the factors that have motivated expeditions to Easter Island, with a focus on Thor Heyerdahl.

In 1955, the Norwegian scientist and explorer Heyerdahl organised the 'Norwegian Archaeological Expedition to Easter Island and the East Pacific', to the public known as the Aku-Aku expedition. In this paper we present the historical and sociological context of this expedition, focusing on Heyerdahl's motivation for its initiation and organisation. Heyerdahl was clearly not the first to go to Easter Island, neither was he the first attempting to answer its puzzling questions. Was Heyerdahl's Aku-Aku expedition in anyway unique? To what extent were factors such as science, personal prestige and fame part of his motivation? This paper will also look to address these questions.

Biography

Marit Bakke is Professor Emeritus in Sociology, University of Bergen. She is an expert in mass communication, having done research on news reporting, culture policy, and health communication in developing countries. For four years she was head of the research department in the Norwegian Broadcasting Corporation. Her latest research project was on the international involvement in the preservation of culture and heritage in Nepal. Currently she is authoring a book, with Reidar Solsvik, about Thor Heyerdahl's expedition to Rapa Nui in 1955, from a sociological point of view.

Reidar Solsvik is the curator of the Kon-Tiki Museum. His background is in archaeology with a research focus on Polynesian religious structures. He has done fieldwork on Rapa Nui and in the Society Islands. He has curated the main Kon-Tiki and Easter Island exhibitions at the Kon-Tiki Museum. In 2013 he oversaw the restoration of the Kon-Tiki raft. Currently, he is authoring a book, with Marit Bakke, about Thor Heyerdahl's expedition to Rapa Nui in 1955.

Speaking of the Subject: The Minor and the Dwarf as De-centering Agents in Pacific Indigenous Cinema

Yifen Beus (Session 7a; NMM, Røylen)

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The emphasis on discursive space, subjectivity and the hierarchical placement of cultural actors are two key characteristics of the Pacific Islander's storytelling tradition. Adapting these narrative aspects in various contemporary art forms has become the artist's most eminent task since colonisation. In particular, as filmmaking has long been seen as an artistic form and medium of the white people due to the origin and nature of filmic narratology associated with modernity, Pacific Island filmmakers' imperative to modernise storytelling tools by re-contextualising them in the filmic space became apparent.

While attempting to truthfully reflect the Pacific oral tradition, two 'first' films (first full-length feature from each community in its own language) made by indigenous Island filmmakers in their languages - *Pear ta ma 'on maf* (*The Land Has Eyes*, Vilsoni Hereniko, Rotuma/Fiji, 2004) and *O Le Tulafale* (*The Orator*, Tusi Tamasese, Samoa/New Zealand, 2011) - represent two types of agents and subjects. They manifest the Benjaminian notion of an anti-conventional historiography by depositing a de-centering, speaking causal agent in structuring the films' decolonising narratives. Both protagonists seek to defend the honour of their fathers, and both are required to use their speaking skills to accomplish their goals.

This paper argues that 'Can the subaltern speak?' is not the question in these two cases. Rather, the filmmakers reconfigured the social space within each community to allow a child and a dwarf, both 'minor' characters in the Deleuzian sense, voices and act as subjects against forces that attempt to marginalise them, likened to that of colonial storytelling. The 'speaking' of them as subjects in analysing the narrative strategies of Hereniko and Tamasese serves to demonstrate how the indigenous people's placement and voice are restored and reclaimed in postcolonial storytelling through cinema.

Biography

Yifen Beus received her PhD in comparative literature from Indiana University and currently teaches Film Studies at Brigham Young University Hawai'i. Her teaching and research interests include modernity, reflexivity, intertextuality, minor (trans)nationalism and de-westernising storytelling in cinema (Sinophone and Francophone). She is the author of *Towards a Paradoxical Theatre: Schlegelian Irony in German and French* (2003), her work has appeared in *Quarterly Review of Film and Video*, *Nineteenth-Century French Studies*, and *Journal of African Cultural Studies*, and she has contributed, among other publications, to *Storytelling in World Cinemas* (2013), *De-Westernizing Film Studies* (2012), and *New Zealand, France and the Pacific* (2011).

Surrounded by the Pacific Ocean: The “Maritime Turn” and the Writing of New Zealand History

Tom Brooking (Session 4b; NMM, Triton)

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Most New Zealand historians could be accused of not having paid much attention to the role of the sea in the country's history, even though it is completely surrounded by the world's largest ocean. Things are beginning to change, however. Luminaries of the 'British World' subfield, such as David Canadine and Linda Colley have recently promoted maritime history. Three Otago graduates – Paul D'Arcy, Frances Steele and Michael Stevens – have been following prompts from these British historians in their respective work on the Pacific Ocean, passenger ships, and viewing the world from the remote port of Bluff at the very bottom of the South Island. Maritime historians are beginning to conceptualise the sea in terms of roadways to the British market, and webs connecting people, plants, animals, trade and ideas with Britain. But much more work is required to conceptualise the role played by the sea (and therefore the Pacific Ocean) in the unfolding of New Zealand history.

One easy response is to send postgraduates to explore the troubled history of New Zealand's fishing industry. Clearly the mighty oceans has also made New Zealand into one of the most remote places on earth, so isolated that it was the last landmass to be settled by human beings - hence its transformation occurred very late compared with most other countries. Another is to acknowledge the risk of travelling on these dangerous waters that along with flooding rivers contributed so much to the 'colonial way of death' - drowning. Conversations with marine scientists must be opened up urgently to assess the impact of attempts at 'harvesting' the sea. Then there is the matter of forays in the deeper Pacific that linked New Zealand's history to that of the Cook Islands and Niue from 1900, Western Samoa from 1914, Tokelau in 1926, and Fiji and Tonga after World War II. This paper will attempt to contribute to the re-conceptualisation by reporting on what little we know of fishing and its environmental impacts, trade with the Pacific, and the ways in which this huge swathe of water has shaped the geo-politics of the region that stretches from temperate New Zealand to tropical islands, whose emigrants and their New Zealand born children now make up over seven per cent of New Zealand's population.

Biography

Tom Brooking is Professor of History at the University of Otago. He specialises in New Zealand agricultural, rural and environmental history as well as political history, the history of ideas and the Scottish New Zealand connection. He is the author of *The History of New Zealand* (2004), and co-editor of *Seeds of Empire: The Environmental Transformation of New Zealand* (2010), *The Heather and the Fern: Scottish Migration and New Zealand Settlement* (2003), and *Environmental Histories of New Zealand* (2002). He has also written two biographies of leading Scots - *And Captain of Their Souls: An Interpretative Essay on the Life and Times of Captain William Cargill* (1984), and *Lands for the People? The Highland Clearances and the Colonisation of New Zealand. A Biography of John McKenzie* (1996). He is currently completing a biography of New Zealand's longest serving Prime Minister, Richard John Seddon.

Odo Strewe (1910 - 1986): A German Life in New Zealand

Hugo Bühren (Session 1c; Kon-Tiki)

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Odo Strewe, born in Shanghai into a German upper class family, and brought up and socialised in the left-wing climate of late 1920s Berlin, had to leave his country in 1937 to escape Nazi persecution. His escape led him via Canada, Hawai'i and Fiji to New Zealand in 1938, where he was, ironically, imprisoned as an enemy alien during World War II.

Being released from Somes Island after the end of the war he did not return to his home country, though he felt a strong urge to become politically involved in building up the country, especially the communist GDR, where he knew a number of the new elites personally. Instead, he struggled for integration into his new home country. Strewe became an acknowledged political mentor to young intellectuals, a respected landscape architect and a writer of poems, short stories and experimental plays.

Whereas previous papers concentrated on Strewe's upbringing in Shanghai, political socialisation in Berlin, escape to New Zealand and imprisonment on Somes Island, this paper will focus upon - as Odo might have experienced it and as we know it today - his most integrative, productive, and influential time in New Zealand. It began at the beginning of the 1950s, having married Jocelyn and moving from Lower Moutere and Wellington to Auckland. This is the time when Odo played a role in the political socialisation of young intellectuals and future opinion leaders. This paper seeks to give an understanding of in what ways Odo appealed to people like Carl Freeman, Kevin Ireland, Frank Sargeson, Graeme Whimp, Bill Moller and Bob Harvey - i.e. to New Zealand's leading figures, and thus on the development of New Zealand identity, as we know it today.

Biography

Hugo Bühren is a retired teacher of English and Social Sciences and Faculty Head at a German Grammar School. During his teaching career he co-ordinated international student exchange programmes, theatre and German-British culture projects. As an educational advisor to the Ministry of Schools North Rhine-Westphalia, Düsseldorf, he analysed international school reforms and was involved in generating concepts for school development planning and evaluation. A holiday in New Zealand inspired him to start researching the writings of German immigrants to New Zealand. After his retirement he enrolled as a PhD student at Victoria University of Wellington in 2008 and he started focusing his research on the biography of Odo Strewe.

Knowledge Recovery through Reconstruction of the RA: The Traditional Sail at the British Museum/ the Art of Traditional Maori Sails

Donna Campbell (Session 5a; NMM, Røylen)

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Connecting the sky and ocean, sails provided the means by which the ancestors of Maori explored and traversed Te Moana Nui a Kiwa (the Pacific Ocean). Held in the British Museum collection, Te Ra, a traditionally woven Maori sail is the only known sail of its kind in existence today. Made of harakeke (flax), and woven in 13 panels, Te Ra is an intriguing piece of Maori technology. Although Te Ra was closely studied by early anthropologists and ethnographers such as Te Rangi Hiroa (Sir Peter Buck), James Edge-Pardington, Elsdon Best and Raymond Firth, its aesthetic beauty and the expertise of the woven techniques employed has been largely overlooked by mainstream academics.

This paper discusses the fascinating aspects of Te Ra from a practitioner's point of view. It discusses the woven techniques employed in its construction, how feathers, adornments and binding were used and the nautical expertise inherent in its design. By recreating this taonga (treasure) as weavers, the intention is to uncover its story. This involves the art of deconstruction - analysing how an object is woven without taking it apart - as well as construction. The challenge for us today is to ensure that this integral part of our culture as a seafaring people remains not as a relic in a museum, but as a signpost for how we might reclaim such technology in today's world.

Biography

Donna Campbell is a lecturer and PhD candidate in the School of Maori and Pacific Development at the University of Waikato. She is a practicing artist and avid researcher in the areas of raranga whatu (Maori weaving techniques) and continues to extend the current discourse of fibre arts practice in Aotearoa. Her creative work is held in prestigious collections such as the Museum of Archaeology and Anthropology, University of Cambridge, the Hallie Ford Museum of Art, Willamette University, Oregon, USA, the Bishop Museum, Honolulu, Hawaii, and the Museum of New Zealand Te Papa Tongarewa. Her research has focused on issues surrounding embodied knowledge in indigenous fibre arts. investigating knowledge recovery and contemporary directions.

Sense/Cense[us] of Place: A Tribal Census of Kati Huirapa ki Puketeraki

Lynette Carter (Session 6b; NMM, Triton)

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In 2013, Kati Huirapa ki Puketeraki signed off on a 5-year strategic plan that will direct the hapu (sub-tribe) towards achieving intergenerational growth and development for our mokopuna (descendants). The plan is couched in our history and traditions, which inform the present decision-making, and in turn underpin planning for the future. The strategic plan will form the basis for the census and help get a sense of our people and, importantly, a sense of place within and connection to our cultural landscape. The final report to the hapu will provide a re-sense-ing of our landscape and people and will include: a history of migration and settlement (our whakapapa [genealogical identity] upon the landscape); the current hapu status as mana whenua (power and authority over the land) and kaitiaki (guardians) of the environment; the contemporary migrations to and from 'our place'; what sense of 'our place' taura here (away people) have; and what future relationships ahi ka (home people) and taura here will share in achieving the hapu's vision.

This paper will outline the way that one Kai Tahu hapu, Kati Huirapa ki Puketeraki, plans to initiate a census of its people to determine how best to achieve its vision for the future: nurturing our people and our environment. The presentation will include discussion around the census in the context of the sense of place and the role it plays in identity. With many of Kati Huirapa people having migrated away from 'our environment', there are a number of questions raised surrounding the part of the vision that is 'nurturing our people'. A census was proposed to gain a sense of who we are and where we are, and more importantly who, where and how we want to be in the future. This poses questions around levels and extent of participation (whanaukataka [relatedness/relationships]); kaitiakitaka (guardianship) of the landscape and hapu resources; representation and rangatiratanga (leadership); and what future relationships ahi ka and taura here will have in achieving the 'nurture' of all the people.

Biography

Dr Lynette Carter is from Ngai Tahu, Ngati Mamoe and Waitaha Maori tribal groups in Te Wai Pounamu/New Zealand, and is currently a Senior Lecturer at Te Tumu, School of Maori, Pacific and Indigenous Development, University of Otago. Lynette's research is primarily centered on Indigenous development and environmental literacy: the importance of location in understanding participation and representation issues within contemporary indigenous societies. Her current research investigates the impact on indigenous governance and nationhood resulting from relocation in times of global warming. She has contributed to *AlterNative: An International Journal of Indigenous Scholarship*, *The International Journal of the Humanities*, *Journal of New Zealand and Pacific Studies*, and *Te Tai Haruru, Journal of Maori Legal Writing*, and to the edited books *Rere atu, taku manu! Discovering History, Language and Politics in the Maori-Language Newspapers* (2002), *Perehi Māori: Readings From the Maori- Language Press* (2006), *Beyond the Scene: Landscape and Identity in Aotearoa New Zealand* (2010), and *Making Our Place: Exploring Land-Use Tensions in Aotearoa New Zealand* (2011).

Moai and Mirth: Easter Island in Cartoons

Ian Conrich (Session 4a; NMM, Røylen)

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The appeal of Rapanui (Easter Island) has been most visible through the work of archaeologists, anthropologists and scientists, and the continuous flow of visiting tourists. How the stone figures (called moai) were created, constructed, and seen have been the subjects of research that has repeatedly approached the stone figures within the island landscape. Yet, the moai have long held a popular appeal that has extended far into the culture of foreign territories, which have been drawn to fantasies of a detached and distant civilisation. The moai can be found in computer games, novels, and comic books, and as objects of material culture, where they are positioned as tissue box holders, cushions, glowing lamps, salt and pepper shakers, board game pieces and garden ornaments.

Within popular culture the presence of the moai is most pervasive in single frame and single-strip cartoons, which demonstrate that there is an international language for humour, especially within syndicated cartoons and on the Internet. The instantly recognisable stone heads, on the faraway Rapanui, appeal to humourists for a variety of reasons and these will be explored within this well-illustrated paper. Whilst not losing sight of the four myths of popular culture for Rapanui, - the myth of creation, the myth of movement, the myth of power, and the myth of presence - that I established for an international travelling exhibition on the subject, I will extend these concerns into a series of subgroups. These see the moai as what I term 'cultural commentators', 'revised idols', and 'a colossal intellect' and in relation to 'the name game', 'the pukao problem', and 'what lies beneath'.

Biography

Associate Professor Ian Conrich is Associate Head of School and Director of Research at the University of South Australia. Previously, he was 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. He is Principal Editor of the *Journal of New Zealand and Pacific Studies*, an Editor of the *Journal of British Cinema and Television*, Associate Editor of *Film and Philosophy*, and an advisory board member of *Interactive Media*, 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 *New Zealand Cinema* (2014), and co-author of *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2015) and *Gothic Dissections in Film and Literature: The Body in Parts* (2015), 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), *Horror Zone: The Cultural Experience of Contemporary Horror Cinema* (2009), *New Zealand, France and the Pacific* (2011), and *Easter Island: Cultural and Historical Perspectives* (2014). He has contributed to more than 50 books and journals, and his work has been translated into French, German, Danish, Polish, Hungarian, and Hebrew.

Pacific Blockbusters: The Films *Rapa Nui* (1994) and *Kon-Tiki* (2012)

Adam Crowther (Session 5b; NMM, Triton)

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The blockbuster is seen by many as an immense cultural product, as something that studios will invest large sums into, with the intentions of making vast profitable returns. Moreover, they tend to face critical scrutiny; often regarded as films of spectacle and little substance. Nonetheless, the blockbuster has been crucial to contemporary cinema, even outside of Hollywood, with the practices and techniques developed adopted by filmmakers worldwide.

Two such blockbusters have a strong connection to the identity of the Kon-Tiki Museum. Foremost, *Rapa Nui* (Kevin Reynolds, 1994) and *Kon-Tiki* (Joachim Rønning, Espen Sandberg, 2012) are both films with a basis in the Pacific. *Rapa Nui* tells the story of the two tribes on Easter Island - the long ears and the short ears, and the issues they face with the island's decline with a focus on the effects of deforestation and on a cultural tradition known as the 'race for the birdman'. *Kon-Tiki* is the dramatised re-telling of Thor Heyerdahl's expedition across the Pacific from Peru to Polynesia in a balsawood raft, in an attempt to prove his theory of the Eastward migration of Polynesian settlers.

In this paper, I shall analyse *Rapa Nui* and *Kon-Tiki* within the context of the blockbuster. Both films are based upon either documented cultural practices or actual real life events. Because of this, there is the opportunity for facts to be distorted or adapted when filmmakers transition these practices and events to the cinema screen. I shall investigate how the practices represented in *Rapa Nui* refract what has been recorded about the actual indigenous population of the island. A similar approach will be given to *Kon-Tiki*, with an investigation of how the filmmakers may have altered the events of Heyerdahl's expedition to fit within the structure of the blockbuster and produce a commercial film.

Biography

Adam Crowther graduated from the University of Derby with a First Class BA (Hons) in Film Studies. He was the President of the University's film society, and previously was its Secretary. He was part of the 2013 festival team for Derby QUAD's yearly iDFest and he shall also be assisting with the running of the 2014 Derby Film Festival. Adam has a strong interest in practical filmmaking and has worked on numerous independent productions in a variety of roles both big and small including the edit of a documentary about the now defunct Friars club in Aylesbury, which was once home to acts such as David Bowie and The Clash. Adam has been involved with the New Zealand Studies Association since 2013, and was an assistant conference organiser, as well as the conference programme editor, for the conference in Nijmegen, reprising both roles for this year's conference in Oslo. Moreover, he works as an associate curator for the Moai Culture online educational resource, which supports the international travelling exhibition, *Easter Island, Myths and Popular Culture*.

Crossing Over to the Antipodes: André Siegfried in New Zealand, a Racialist Vision of Social Progress

Corinne David-Ives (Session 1c; Kon-Tiki)

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At the turn of the nineteenth-century, New Zealand acquired the reputation of being a “social laboratory”. A small British self-governing colony, soon to become a dominion, New Zealand appeared as a fascinating compromise: a paradise for workers, without class struggle; a colonial democracy that tried to integrate socialist ideas within a liberal regime. Together with some of the Australian states, New Zealand attracted the attention of a number of intellectuals beyond the borders of the British Empire, including the Frenchman André Siegfried, considered to this day to be one of the fathers of French political science. Siegfried was adamant about following a scientific method, thereby contributing to the recognition of political science as a serious discipline. However, Siegfried also came to New Zealand with his own bias and was very much influenced by emerging discourses on race and national identity in France.

This presentation will focus on the racial assumptions on which Siegfried based his analysis of the New Zealand democracy. It will seek to demonstrate that Siegfried’s vision of progress in New Zealand was not so much based on objective facts as on an intense preoccupation with the future of the so-called white race. Siegfried takes us on a path that interprets any social advancement as the natural outcome of superior inherited traits. Although notions of a hierarchy between races were common at the time and were shared by all colonial powers, this paper will try to show how Siegfried’s own version differed. It will suggest that this approach led to a flawed interpretation of the situation in New Zealand at the time, in particular in its vision of the indigenous component in the New Zealand nation.

Biography

Corinne David-Ives is an associate professor from the University of Rennes 2 (Brittany, France) where she teaches Commonwealth studies, and the history of the British Empire. She completed her PhD on the construction of New Zealand national identity, with a focus on the place of the Maori. Her recent research deals with the different models of management of ethno-cultural diversity in postcolonial societies, examining the evolution of indigenous peoples’ rights and the strategies used nationally and internationally for recognition and empowerment. She is presently working on how political ecology has become a new vector for indigenous claims. Her work has appeared in the journals *Anglophonia*, and the *British Review of New Zealand Studies*, and in the edited collections *New Zealand and Australia: Narrative, History, Representation* (2008), *Conciliation et Réconciliation: Stratégies dans le Pacifique* (2008), and *Expériences des Guerres: Regards, Témoignages, Récits* (2012).

The Strange Case of R. L. Stevenson and Contemporary Pacific Writing

Paola Della Valle (Session 6a; NMM, Røylen)

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Contemporary Pacific writers have often had an overtly critical or at best ambiguous attitude towards Robert Louis Stevenson's presence in the South Seas. Yet, the Scottish novelist cannot be equated with those western authors who promoted a view of the Pacific as a tropical/exotic paradise and contributed to the success of the commercial genre known as 'South Sea idyll'. Conversely, in the six years spent in the South Pacific before his premature death in Samoa in 1894, Stevenson showed intellectual honesty, sobriety in lifestyle and seriousness of scope in his approach to a new culture. His fictional and non-fictional works in this period are marked by vocal criticism of the colonial enterprise and make him one of the very first European writers who subverted the myth of western imperialism. Furthermore, he not only dismantled colonial literary clichés but he also acknowledged the viewpoint of the indigenous 'other' and the legitimacy of resistance to imperial power.

An accurate postcolonial reading of Stevenson's late production cannot but relocate his position within the panorama of late nineteenth-century western writers dealing with the Pacific. This entails drawing distinctions between authors and overcoming rigid counter-discourses and polarisations that may be politically legitimate but also lead to simplifications and homogenisations.

Biography

Paola Della Valle is a researcher at the University of Turin, Italy. She specializes in New Zealand literature. Her articles have appeared in *English Studies*, *The Journal of Commonwealth Literature*, *NZSA Bulletin of New Zealand Studies*, and *Il Castello di Elsinore* and *Quaderni del '900*. She is the author of *From Silence to Voice: The Rise of Maori Literature* (2010) and *Stevenson nel Pacifico: una lettura postcoloniale* (2013). She has also contributed to the volume *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011).

Auto-Experimentation in Taumako Seamanship and Navigation

Richard Feinberg (Session 3b; NMM, Triton)

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Between 2007 and 2008 I spent nine months with people from the Vaeakau-Taumako region of the southeastern Solomon Islands, exploring local seafaring and navigational techniques. I was part of a team that had been invited by then-paramount chief Crusoe Kaveia in collaboration with the Vaka Taumako Project. Our plan was to combine verbal instruction with a seventy-mile voyage in a large outrigger canoe, without the aid of navigational instruments, from Taumako to Nifiloli in the Outer Reef Islands. As it turned out, no voyaging canoe was in operation during my time in the field, so my investigation was largely based on conversations with experienced sailors and navigators. Since I was unable to observe local navigators in situ, I devoted a second portion of my study to testing my own ability to use what I had learned from my interlocutors.

When traveling out of sight of land, on motor canoes and cargo ships, I attempted to estimate my heading and location by tracking the movements of stars and the sun as well as wind and wave patterns. I would then check my estimates against the readings of a magnetic compass and, occasionally, a GPS. In addition, I devoted many days to mastering local techniques for paddling and sailing non-outrigger dugout canoes on the reef flat and in the open ocean near Taumako, hoping in that way to reenact an experience more-or-less akin to the process through which Vaeakau-Taumako initiates learn their own seafaring skills. In this paper I will describe my efforts, assess my level of success, and consider what my experiences might reveal about local seafaring and navigational prowess.

Biography

Richard Feinberg is Professor of Anthropology at Kent State University in the USA. He earned his PhD from the University of Chicago in 1974, and has conducted research primarily with Polynesian communities in the Solomon Islands and Papua New Guinea. In addition, he has spent shorter periods of research with the Navajo of the southwestern United States, and in Tokelau and Samoa. His publications include, as author, *Anuta: Polynesian Lifeways for the Twenty-First Century* (2012), *Polynesian Seafaring and Navigation: Ocean Travel in Anutan Culture and Society* (2012), *Oral Traditions of Anuta: A Polynesian Outlier in the Solomon Islands* (1998), and *Anuta: Social Structures of a Polynesian Island* (1981). His recent publications on Vaeakau-Taumako navigation have appeared in the *American Anthropologist* and the *Journal of the Polynesian Society*. He has served as president of the Central States Anthropological Society and chair of the Association for Social Anthropology in Oceania.

“From Overstayers to Staying Over”: Documenting the Pacific Experience in New Zealand

Paloma Fresno Calleja (Session 5c; Kon-Tiki)

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My paper focuses on two documentary series - *An Immigrant Nation* (1994-1996) and *Here to Stay* (2008-2009) - and the different ways in which they reflect and construct narratives of New Zealand's ethnic diversity, and in particular of its Pacific community, in the context of recent migration patterns and debates on New Zealand's multiculturalism. The episode devoted to the Pacific community in *An Immigrant Nation* focuses on a single Samoan family and the struggles of the second generations to reconcile their heritage and the requirements of contemporary New Zealand society. The series reinforces a vision of New Zealand as a nation of migrants in which these communities still seem to occupy a marginal position, while the Pacific protagonists are immersed in a process of cultural negotiation that remains unresolved. Produced more than a decade later, *Here to Stay* emphasises the successful resolution of these conflicts in what appears to be an unproblematic celebration of New Zealand's multiculturalism in line with recent demographic and social changes. The episode I will focus on revolves around the definition of Pasifika (urban) identities offering a more resolute approach to the community's history and a more positive reading of its role in the configuration of New Zealand's profile as a Pacific nation. In my paper, I will look at the thematic and formal differences between both productions, considering the contexts in which they appeared, the public discourses on national identity they seem to be responding to, and their respective audio-visual constructions of Pacific identities, moving from the nostalgic approach that characterises the narrative of *An Immigrant Nation*, to the celebratory and resolute tone that dominates the account of Pasifika identities in *Here to Stay*.

Biography

Paloma Fresno-Calleja is Senior Lecturer in the Department of English at the University of the Balearic Islands (Spain). Her research focuses on New Zealand and Pacific literatures and film. Some of her recent articles have appeared in the *Journal of Postcolonial Writing*, *Continuum: Journal of Media and Cultural Studies* and *Contemporary Women's Writing*.

Crossing(s) and Criss-crossing in Fiona Kidman's *The Infinite Air*

Nelly Gillet (Session 7c; Kon-Tiki)

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Heralded in newspaper headlines as “the girl who has beaten all the men”, New Zealand aviatrix, Jean Batten, had a life made for fiction. Highly charismatic, yet persistently mysterious, she found herself the object of conflicting feelings: admiration, jealousy, desire, and bitterness. New Zealand writer Fiona Kidman’s life met Jean Batten’s at several symbolic or anecdotal cross-roads: a link with the town of Rotorua, personal contact with planes, and both women recipients of the French Legion of Honour for a career they had to fight for.

In her latest book, titled *The Infinite Air* and presented as “a novel about the enigmatic Jean Batten”, Kidman weaves an intricate thread to follow the pilot’s existence. Mostly chronological, the novel starts from a childhood in a “house full of exits and entrances” and moves on to the successful crossings that brought Batten her fame in the 1930s, amongst which was her record-breaking solo-flight from England to Australia in 1934, and the first ever solo-flight from England to New Zealand in 1936. Kidman challenges the view of the pilot as a heartless gold-digger, delving deep into her character’s psychological recesses and highlighting historical facts with the revealing varnish of her own subjectivity. She presents her reader with a mental map of criss-crossing lines where joys are born from the meeting point of two lines, two lives, and tragedy strikes when they part forever. Batten’s life indeed was wrought with loss, in the shape of the accidental deaths of the men she loved and the passing away of her strong-minded mother Nellie.

This paper will examine why Kidman’s writing can be seen as sensitive, and how it embraces the ephemeral quality of Batten’s relationships, as well as her constant mobility, flying across the world and back. The novel repetitively conjures up the image of a grid of lines that cross each other once and run on into infinity never to meet again: a vivid metaphor for the existence of the woman the Maori had nicknamed Hine-o-te-Rangi (the daughter of the skies), an existence highly dependent on mathematics, compasses and gauges, yet with a heart throbbing with missed connections and a soul tormented by a feeling of living “on the fringes”.

Biography

Nelly Gillet teaches English at the technical College of Angoulême, France, where she develops partnerships with foreign companies and universities for her students. She defended her PhD thesis, ‘Patricia Ledyard, American-born Writer in Tonga’, in 2004 at the university of Paris-Sorbonne. In 2000, she taught French at the University of Auckland, where she regularly returns for research trips. Her main fields of interest are New Zealand, Tongan and Sri Lankan literatures in English, with a special focus on women writers and identity issues. She recently contributed to an encyclopedia on women artists, *Le Dictionnaire Universel des Créatrices* (2013) with notices on New Zealand writers. She is also the author of a forthcoming monograph on Fiona Kidman, to be published by Kakapo Books, in the series ‘New Zealand Writers’.

Antipodean Affinities or Alternative Anthropologies? New Zealand and Norwegian Debates on Cultural Identity

Mike Goldsmith (Session 4c; Kon-Tiki)

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New Zealand and Norway have some obvious geographical and demographic similarities. They are both long narrow countries oriented north to south with lengthy coastlines, ‘developed’ economies, and small low-density populations, which are similar both in size (4.4 million versus 5 million) and in their high rates of urbanism (86% versus 79%). In addition, each has an indigenous minority undergoing a cultural and political resurgence and an increasingly diverse multi-ethnic social mosaic, though the latter has been created by different means in the two nations (to put it simplistically, immigration versus refugee resettlement).

Against the intriguing backdrop of these apparent commonalities, this paper will briefly explore and contrast academic debates over cultural identity in the two countries. It will do so primarily through a focus on the writings of their respective anthropological subcultures. One major difference is that Norwegian social anthropologists appear to have a higher profile as public intellectuals than their New Zealand counterparts, aside from the signal and recent exception of Anne Salmond. In addition, the Norwegian commentators (Unni Wikan, in particular) have tended to take a more sceptical stance on the merits of multiculturalism. As well as delineating these differences, the paper will suggest some possible explanations for them.

Biography

Michael Goldsmith is Associate Professor in Anthropology in the Department of Societies and Cultures at the University of Waikato. His publications include the co-authored book, *The Accidental Missionary: Tales of Elekana* (2002), co-edited special journal issues of *Sites* (1992) and *Journal of the Polynesian Society* (2003), chapters in *Politics of Indigeneity in the South Pacific: Recent Problems of Identity in Oceania* (2002), *Welfare Capitalism Around the World* (2003), and *Texts and Contexts: Reflections in Pacific Island Historiographies* (2006), as well as articles in journals such as *Anthropological Forum*, *The American Anthropologist*, the *CNZS Bulletin of New Zealand Studies*, and *Asia-Pacific Viewpoint*.

Sweet Potato (Kumara) Gardening by Pre-European Maori in the Waikato Region

Warren Gumbley (Session 6c; Kon-Tiki)

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Early Polynesian settlers brought plants to New Zealand from the islands of the tropics, the most important being sweet potato or kumara (itself derived earlier from South America where the words *cumara* and *cumar* were used). Despite being near the limit of climatic tolerance, especially temperature, kumara soon replaced yam as a fast-maturing and resilient crop for early Maori. Plots of modified soils were located on terraces near rivers where cold-air drainage would reduce the risk of frost damage. In some instances, soils were worked over with digging sticks (*ko*), *kaheru* (spades), and *ketu* yielding deeply mixed loamy soils. Sands and gravels were commonly added and layers of these have been found intact as 'lithic mulch'.

These hollows are believed to be the bases of planting mounds, or *puke*, typically found in a quincunx pattern and also as simple parallel rows in gardens along the Waikato River and its tributaries. They date from the late sixteenth-century. Fully intact ancient *puke* were discovered most recently at Horotiu, dating to the mid-seventeenth-century. *Puke* (a proto-Polynesian term for yam-planting mound) were constructed for multiple reasons: free drainage is paramount to prevent rot; the addition of coarse particles helps increase soil temperature as does blackening of soil with charcoal; soil volume is increased, as are some nutrients; the interface between added and subsoil materials encourages sturdier tubers and easier harvesting; and the addition of new sands and gravels, partly a 'purification' ritual, provides a disease-free medium. This paper describes in depth the methods used to grow kumara successfully in the North Island's temperate environment through soil modification. It also outlines the discovery of remarkable pre-contact kumara garden soil features in the central Waikato area.

Biography

Warren Gumbley graduated with an MA from the University of Otago and has worked as an archaeologist for thirty years. As well as a period as the archaeologist for the New Zealand Historic Places Trust in the mid-1990s, Warren has worked as a field archaeologist, largely engaged in resource management related work. He has worked on both pre-European and colonial archaeological sites in many parts of New Zealand, but has focused mostly in the Waikato, Bay of Plenty, and Coromandel Peninsula regions. Warren's primary research interests are in the early Polynesian settlement of New Zealand, the adaptation of Polynesian horticultural practices to New Zealand, and the archaeology of the Waikato War in 1863 and 1864. Recently, Warren has been engaged in archaeological investigation of the pre-war pa and British supply base at Rangiriri as well as research into the Battle of Orakau. He has been investigating pre-European gardens for 20 years and has on-going investigations into pre-European Maori garden sites found in the Waikato. He has completed a three-year experimental kumara garden designed to examine data obtained from archaeological investigations.

Polynesian Astronomy and Navigation

Robert Hannah (Session 5a; NMM, Røylen)

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This paper offers the preliminary results of a collaboration between two surveyors (Stan Lusby and Dr Peter Knight), a Maori scholar (Professor Paul Tapsell) and a Classical archaeologist (Professor Robert Hannah) on the star-based navigational system of the Polynesians. It will present a preliminary discussion on the re-discovery of a position-line method of navigation which we believe governed the way Polynesian sailors navigated the Pacific, in preference to a reliance on methods of dead reckoning. The research stems partly from our interpretation of a chant on *The Birth of the Heavenly Bodies*, recited by Rua-nui of Bora Bora in 1818. The stars mentioned in the chant were identified with their equivalents in English by the aid of Paora'i, Counselor of Bora Bora, in 1822, and later again by J. M. Orsmond, a missionary of Tahiti. Teuiri Henry, Orsmond's granddaughter, published the chant in the *Journal of the Polynesian Society*, no.16 (1907).

Our argument is that the chant provides evidence of a 'star pillar concept', i.e. one star on the horizon for the base of the 'pillar', and another directly above it for the capital. This paper will provide a dynamic graphic illustration of this concept. The position-lines which can then be derived from this interpretation will be demonstrated and their significance in the Polynesian discovery of Hawai'i and Easter Island discussed. As an extension of this work, we hope also to present an argument for the star-pillar which may have guided the Te Arawa waka to Aotearoa New Zealand

Biography

Robert Hannah is Dean of Arts and Social Sciences at the University of Waikato. Before this he was a member of the Classics Department at the University Otago, from 1980 to 2013, gaining a personal chair in 2006. He is a Fellow of the Royal Society of New Zealand, a Fellow of the Society of Antiquaries of London, and has been a Fellow at the Institute of Advanced Studies in the University of Durham. Robert is also Honorary Curator of the Classical Collections at the Otago Museum. Robert's research interests are in the uses of astronomy in Greek and Roman culture, especially in relation to calendars and the perception of time. His most recent major publications include the books *Greek and Roman Calendars: Constructions of Time in the Classical World* (2005), and *Time in Antiquity* (London 2009), the latter a product of a Marsden Grant. He has also co-edited a volume of essays on Alexander the Great (2009), and has co-authored a *catalogue raisonnée* of the Greek, Roman and Islamic lamps in New Zealand museum collections (2013). His current research studies the physical and metaphysical aspects of the timing of religious cult among the Greeks and Romans. This work is funded by another Marsden Grant.

Tradition, Legacy and Silence: Nationalism's Weight on Two Tall Figures

Glenda Keam (Session 7b; NMM, Triton)

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In 1946, the celebrated New Zealand composer Douglas Lilburn told a group of eager young musicians in Cambridge, New Zealand, that the nation needed a compositional style of its own. Some fifty years earlier, Jean Sibelius had found himself very much in the Finnish public eye and seemingly responsible for guiding the formation of Finnish musical identity. Both men did indeed lead their respective nations into a sort of musical vigour and purposeful creativity, and their influence is clearly stamped on their nations' musician communities, generations later.

Tracing the fortunes and frustrations of Lilburn and Sibelius reveals some significant similarities. Both struggled anxiously with their work, deeply concerned with the viability, importance and longevity of their musical output. Both strove to represent and lead their nations musically in times of nationalist enthusiasm, keenly articulating what was important about, and for, music in their homeland. In both cases, they turned to nature for inspiration and meaning, relevance and a sense of belonging. And ultimately, both declined into compositional inactivity for more than two decades prior to their respective deaths.

This paper examines the pressures to launch a tradition and form a musical legacy that these two tall figures experienced, both from an expectant nation and from within their own self-expectations. It explores their triumphs and their collapse into compositional silence, and contemplates the failures of nerve caused by their perception of the national expectation placed on their shoulders, together with the loneliness inherent in the act of composing.

Biography

Glenda Keam is a composer-analyst and strong advocate for New Zealand music. She was awarded a PhD in Music by the University of Auckland in 2006 for her analytical thesis, 'Exploring Notions of National Style: New Zealand Orchestral Music in the Late Twentieth Century', has been President of the Composers Association of New Zealand, since 2007, and co-edited the 2011 publication *Home, Land and Sea: Situating Music in Aotearoa New Zealand*. Earlier achievements include an MMus(Hons) in Composition from the University of Auckland where she studied composition with John Rimmer and John Elmsly, and analysis with Fiona McAlpine. Glenda has also lived in Manchester, where she studied composition with Anthony Gilbert. Her compositions have been performed in New Zealand, the USA, England and Scotland. She has a background in choral singing with the National Youth Choir of New Zealand, the Academy of St Martin-in-the-Fields, and the Britten Singers (formerly BBC Northern Singers), and also enjoys performing as a piano improviser. Glenda lectured in Music at the University of Auckland (1995-2006), and was Senior Lecturer and inaugural Programme Director for Music at Unitec, Auckland (2006-2013). She was recently appointed Head of Music at the University of Canterbury.

Across the Pacific to New Zealand: The Effects of Pacific Islander Migration - Adaptation, Intercultural Exchange and the Host Country's Pacific Role

Rognvald Leask (Session 5c; Kon-Tiki)

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Over twenty years ago, Pacific scholar and writer Epeli Hau'ofa conceived of the Pacific Ocean as a "sea of islands". That is to say, of a unified region consisting of a great oceanic continent, which does not separate far-flung islands, but rather includes them in a giant network, permitting travel and exchange among its land-dwelling human inhabitants and providing the resources needed for their existence. New Zealand's firm position in this oceanic continent invites a reflection on the relationship between the inhabitants of this country and those of the other islands of Oceania.

This paper, then, examines the experiences in their adoptive land of Pacific Island immigrants to New Zealand, raising questions about their present status and official government policy towards them. The scale of their contribution to the hybridisation of New Zealand culture is assessed in order to determine the extent to which this culture is moving towards a Pacific localisation. The second part of the paper considers official interactions between New Zealand and its Pacific neighbours. It evaluates the scope of such interactions over a range of domains such as trade, education, health, development, security and disaster relief. A study of the nature, quantity and effectiveness of such interactions throws light on New Zealand's relationship with its neighbours, both at the country and the regional level, as well as on its developing perception of the dawning truth that it is indeed, first and foremost, a Pacific country.

Biography

Rognvald (Ron) Leask, a New Zealander, is a *maître de conférences* at the University of Strasbourg, where he is responsible for the Applied Foreign Languages (LEA) Bachelor's Degree by distance learning. He is a member of the research laboratory EA2325 SEARCH (*Savoirs dans l'Espace Anglophone: Représentations, Culture, Histoire*). His doctoral thesis was on the interpretation by European observers of the democratic reforms put in place in New Zealand at the end of the nineteenth-century. He is currently following two lines of research, which intersect frequently. The first involves following and analysing the evolution of bi- and multicultural relations in New Zealand. The second line of research examines the role of the Commonwealth of Nations in supporting its smaller, weaker democracies and the choice of mechanisms that it makes to achieve this end.

Intersections and the Creation of Tradition in New Zealand Music

Martin Lodge (Session 7b; NMM, Triton)

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A consideration of the history of music in New Zealand must include addressing three central questions: what does the music say, or attempt to say; what musical languages or styles are appropriate; and how should New Zealand music relate to the specific social, cultural and historical contexts of the country? Douglas Lilburn (1915-2001) was the doyen of twentieth-century classical music in New Zealand. His two seminal essays reflecting on his work in the field of classical western music composition in New Zealand are separated by 23 years. The titles of the essays reflect not only the author's primary topics but also a change in aesthetic priorities between the writing of each one. The first essay came to be called *A Search for Tradition* (1946) while the second is entitled *A Search for a Language* (1969). A significant factor sensed by Lilburn, and alluded to in his essays but not delineated explicitly, is the importance of intersecting different traditions in New Zealand, especially between western and Maori traditions. In recent times further intersections also have come into play, including western classical with popular, with new technology and with changing cultural environments.

Taking Lilburn's observations on how traditions are created as a starting point, an attempt is made in this paper to describe how intersecting artistic and cultural forces play roles in the evolution of emerging musical traditions and modes of expression in New Zealand. How these forces helped shift Lilburn's attention away from searching for tradition and into a search for a valid music language, and how the same intersecting forces continue to be important today, are also considered.

Biography

Martin Lodge is an Associate Professor in composition and Convenor of the Conservatorium of Music at the University of Waikato. He is known both as a composer and as a scholar specialising in New Zealand musicological topics. A recently released CD of selected chamber music by him includes works such as *Toru* for clarinet, cello and taonga puoro (Maori instruments) that bring western classical and traditional Maori instruments together. His collaborative dance/music/animation video *After Dürer* won the Prize for Most Innovative Work (*Premio Opera Piu Innovativa*) in Naples, Italy, in October 2007. Lodge's study, 'The French influence on New Zealand music', was published in *Les Cahiers du CICLaS*, in 2006. His pioneering chapter on music historiography in New Zealand featured in the book *Music's Intellectual History* (2009).

Dating Earliest Polynesian Settlement of Aotearoa/New Zealand Using Volcanic-ash Deposits together with Pollen and Archaeology Evidence

David Lowe (Session 6c; Kon-Tiki)

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Tephrochronology (from *tephra*, Gk, ‘ashes’) is the use of volcanic-ash layers as connecting and dating tools in studies of past environments, geology, and archaeology. It is being used increasingly in geoarchaeology and palaeoanthropology to help determine the timing and patterns of human-environment interactions, including initial human impacts on landscapes and human dispersal. Controversy over the timing of earliest Polynesian settlement of New Zealand provides an example of how tephrochronology has helped to solve dating problems relating to the question of initial settlement and more broadly to earlier migrations across the Pacific. Radiocarbon ages, open to doubt because of likely contamination of lake sediments by in-washing of old carbon as a result of Polynesian deforestation by fire, inbuilt age, or dietary effects, have resulted in two contradictory models: ‘early’ settlement c. 1500–2000 years ago versus ‘late’ settlement c. 800 years ago. The widespread Kaharoa tephra, which erupted from Mt Tarawera 700 years ago in the austral winter of 1314 ± 12 AD, provides a critical ‘settlement datum’ for northern New Zealand to help determine which model is correct by linking and dating pollen evidence of initial human impact (derived from analyses of cores from natural bogs and lakes) with archaeological and artefactual evidence.

In this paper, a range of evidence – including lake- and bog-derived pollen records, bones of the commensal Pacific rat *Rattus exulans*, rat-nibbled seed cases and snail-shells, and archaeological and radiocarbon data – is presented and discussed in summary form. The evidence, integrated through use of the Kaharoa tephra isochron on its septingentenary, supports the ‘late’ settlement model: earliest Polynesian settlement of New Zealand is now dated at c. 1280 AD. Earlier transient contact remains a possibility but currently lacks evidence.

Biography

Professor David Lowe has been at the University of Waikato for more than 30 years and has been Chair of the Department of Earth and Ocean Sciences since 2012. He leads a Marsden-funded project ‘New Views from Old Soils’ examining how carbon is sequestered in buried volcanic-ash derived soils and if such soils contain ancient DNA. He is president of an international tephra group (INTAV), he leads the international project ‘INTREPID Tephra’, and he was a co-leader of the New Zealand-INTIMATE project (Integration of ice-core, marine, and terrestrial records since 30,000 years ago). David has also been an associate editor for *Soil Science Society of America Journal* and currently serves on editorial boards of three international journals. He has received various awards including fellowships from the Japan Society for Promotion of Science, the New Zealand Society of Soil Science, and the Royal Society of New Zealand. Most recently, he was awarded the McKay Hammer Award by the Geosciences Society of New Zealand in 2011 for meritorious publications on tephrochronology for the period 2008-2010.

With My Linguistic Foodbasket: Translating Voice in Patricia Grace's Short Stories

Anne Magnan-Park (Session 2a; NMM, Røylen)

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In the world of literary translation, a misleading hierarchy all too often divides those who translate fiction and those who master the higher art of translating poetry. This genre division is particularly unhelpful when dealing with fiction writers, like Patricia Grace, whose stylistic signature in fiction is embedded with stylistic elements originating from ancestral poetic traditions. Thus, translating into French the distinct, layered voice of each and every character in Patricia Grace's short stories can be as consuming and delicate a task as overcoming the trickeries of fixed forms in the translation of poetry.

Voice itself lends verisimilitude to the characters that are brought to life through different forms of dialogue, narration, or internal monologue. The protagonists are lifelike because of what they say and fail to say, the register they use, the rhythm of their syntax, and dozens of other subtle details which make them sound real and relatable. Their voices are also intricately interwoven with the author's style and the accumulated narratives of the collection of stories as they echo and complicate the voices of other characters as well. For instance, who is the pivotal character sitting on a bench by a bus stop and who relates the memorable lives of ordinary passersby in Grace's *Small Holes in the Silence* (2006)? Is that person female, a single character who, in her own little corner of the world, echoes the efforts of her peers who struggle with the vital act of forming meaningful human connections from New Zealand to Russia?

How does she relate to younger voices in *Electric City* (1987), Grace's first short story collection? Who is Grace's audience in a French-speaking world? Do Parisian and Tahitian publishers relate to her in similar ways? How does the translator re-create her casual yet poetic voice and the cultural references it carries into French? In this presentation I will discuss how the voices of Patricia Grace's characters travel from one literary tradition to another within and beyond the Pacific.

Biography

Anne Magnan-Park is Assistant Professor in the Department of English at Indiana University South Bend (USA). She earned her PhD in English literature from University of Rennes 2, France. She has taught courses in literature, French, and ESL in three countries (France, USA, and New Zealand). With Jean Anderson, she translated Patricia Grace's *Electric City* into French (*Electrique Cité*, 2006). She also translated Grace's *Small Holes in the Silence* which is due to come out in 2014 through the Tahitian publisher Au Vent des îles. She is currently writing a monograph on Witi Ihimaera for the New Zealand Writers Series (Kakapo Books).

The British World during the First World War: Australia, New Zealand, Japan and the Pacific

Jatinder Mann (Session 4b; NMM, Triton)

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The question of Japan was a prominent issue in the British World during the First World War. The main reason for this was because of the military rise of Japan, exemplified by its defeat of Russia in 1905 in the Russo-Japanese War. This was the first major defeat of a European power by an Asian country in the modern era. Consequently, nations that were in general proximity to Japan in particular became extremely anxious over Japanese intentions and capabilities. This paper will examine the way in which Australia and New Zealand, both Dominions within the British Empire at the time, responded to the involvement of Japan in the war, particularly as an ally of the Empire. Furthermore, it will compare and contrast the various responses the two countries had towards the issue in a British World context. This examination of the attitude of the Pacific Dominions to Japan during the First World War will indicate that both Dominions followed a path from heeding the imperial government's advice not to be too critical of its Far Eastern ally in the early stages of the war to giving voice to increasing concern about Japanese penetration into the Pacific as the war progressed. My paper will show that Dominion attitudes to Japan actually sometimes influenced the making of British foreign policy. There were points where the British government clearly tried to take on concerns from Australia and New Zealand in its position towards Japan. But there were also other periods where the realities of great power politics meant that the two Dominions had to accept the position adopted by the imperial government

Biography

Jatinder Mann is a Visiting Research Fellow at King's College London. He is also an Associate Fellow in Canadian Studies at the UCL Institute of the Americas. Jatinder specialises in transnational and comparative history and politics, with a focus on Australia, Canada, and the British World. He has published articles in the *Australian Journal of Politics and History*, *Nations and Nationalism* and *Commonwealth & Comparative Politics*, as well as a forthcoming article in the *International Journal of Canadian Studies*. Jatinder was awarded his doctorate in history at the University of Sydney in 2011 for his thesis entitled 'The search for a new national identity: A comparative study of the rise of multiculturalism in Canada and Australia, 1890s-1970s'. Previously, he completed an MA in Australian studies at King's College London, and a BA in history at UCL, with First Class Honours. Jatinder was elected as a Councillor on the British Association of Canadian Studies (BACS) Council for a two-year term in April 2013.

The Role of Traditional Māori Astronomy in a Modern World

Rangi Matamua (Session 5a; NMM, Røylen)

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Since ancient times, cultures have gazed into the heavens seeking knowledge and inspiration from the cosmos. This practise is a common trait across all peoples of the world and is still an important part of human development today. Traditionally, Maori held great knowledge of astronomy and their studies of the night sky played an important role in everyday life. In the past 20 years interest in Maori astronomy has increased significantly. Central in this growth has been the revitalisation of Matariki, a traditional Māori celebration that has been embraced throughout many parts of Aotearoa by Maori and non-Maori alike. Matariki is a unique Maori celebration, however the connections to astronomy, environment and seasonal change are common to all cultures. Matariki serves as an example of how our society is keen to embrace aspects of Maori culture and how traditional Maori astronomical knowledge can be reintroduced into a modern world.

The position of indigenous knowledge within our modern society is a growing phenomenon, and within Aotearoa there is increasing interest in many aspects of Maori culture. Therefore, this paper is interested in understanding the interface between traditional Maori astronomy and modern society, and in particular to navigate the space where Maori astronomical knowledge and modern beliefs merge. This paper will highlight the efforts of the past 20 years to revitalise Maori astronomy, and will show how this traditional knowledge is being used to support the cultural development of both Maori and non-Maori living in Aotearoa.

Biography

Rangi Matamua is a lecturer based in the School of Maori and Pacific Development at the University of Waikato. He has undertaken significant research in the areas of Maori language revitalisation, Maori culture, Maori astronomy and broadcasting. In his MA thesis, Rangi explored the use of traditional Maori weaponry and in particular the unique tribal philosophies of the Tuhoe people in relation to warfare. His PhD thesis examined the role of Maori radio in Maori language revitalisation. Rangi has produced a number of publications in his specialist areas, and sits on several related boards including Society for Maori Astronomy Research and Traditions (SMART). Rangi is a graduate of the Panekiretanga o te reo Māori (Maori Language Excellence Programme), and Te Mata Punenga (Maori Customs Programme), under the guidance of Professor Pou Temara, Professor Timoti Karetu and Professor Wharehuia Milroy.

Harry: New Zealand's First Polynesian TV Crime Series

Brian McDonnell (Session 7a; NMM, Røylen)

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In 2013, TV3 screened a six-part crime drama called *Harry*, created by Steven O'Meagher, written by Christopher Dudman, Neil Grimstone and Oscar Kightley, directed by Dudman, and starring Kightley and Sam Neill. It was partly funded by the New Zealand Film Commission's Platinum Fund (NZ\$3.514 million). The series is a local, South Pacific inflection on recent internationally popular television cop drama series such as Denmark's *Forbrydelsen* (*The Killing*) and the Australian multi-season series *Underbelly*. Loosely based on real crime events that had occurred some years before, the series combines traditional genre elements such as the investigation of criminal actions, the solution of mysteries, police procedures, conflicts between maverick officers and their superiors, and an examination of the lifestyles of gangsters emphasising drugs, violence and sex. It makes brilliant creative use of its urban setting in Auckland.

Like many recent overseas series, *Harry* counterpoints its crime-solving aspects with a complex character portrayal of its eponymous protagonist Detective Sergeant Harry Anglesea (Kightley). A man with several psychological issues and obsessions, Harry drinks heavily, is emotionally inarticulate and carries the mental burden of a recent, numbing, family tragedy. Significantly, he is a Samoan New Zealander and sections of dialogue are in un-subtitled Samoan. This paper will analyse this historic and ground-breaking series, examining its genre features, its themes and characterisations, its mise-en-scène, its setting, its ethnic aspects, and its place in the evolution of New Zealand's television drama.

Biography

Brian McDonnell is a Senior Lecturer in 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 three books on film, including authoring *Fresh Approaches to Film* (1998), and co-authoring the *Encyclopedia of Film Noir* (2007), as well as a large number of book chapters and journal articles on New Zealand cinema and Hollywood cinema, and other facets of media. He is also consultant for the series of books, *New Zealand Film Classics*, forthcoming from Kakapo Books. He worked for seven years on the New Zealand Film and Literature Board of Review and was a Fulbright visiting lecturer at Georgetown University in Washington D.C. in 2008. He is of Irish and Maori (Tuhoe iwi) descent.

“A Valuable Addition to the Dominion's Limited Means of Communication”: Pan Am Crosses the South Pacific to New Zealand

Augustine Meaher (Session 7c; Kon-Tiki)

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Pan American World Airway's (Pan Am) decision to establish regular air service between the United States and the South Pacific in the 1930s forced Australia and New Zealand to reconsider their position within the Empire and challenged their understanding of the Asia-Pacific. New Zealand responded to the opportunities and challenges posed by Pan Am's decision to begin operating a trans-Pacific service with considerable diplomatic finesse and sought to ensure its own interests were preserved without offending the mother country.

Pan Am's operations also challenged Anglo-American relations at a time when Britain could ill-afford to offend Washington. Britain nevertheless engaged in high risk diplomatic tactics over Canton Island that endangered the Anglo-American relationship as two friendly powers squared off over uninhabited South Pacific atolls. The coming of Pan Am opened not just New Zealand to American air travel and eventually tourism but also the islands of the South Pacific. This paper is the first to make use of unrestricted access to the archives of Pan Am and places the establishment of Pan Am's South Pacific operations into an imperial and Pacific context and examines the effect of the coming of Pan Am to the South Pacific, and in particular New Zealand.

Biography

Augustine Meaher is the Director of the Department of Political and Strategic Studies at the Baltic Defence College. He holds a BA (Cum Laude) in History from Georgetown University, an MA in History from Tulane University and a PhD in History from the University of Melbourne. He teaches and supervises for the Master's Degree, the Higher Command Studies Course and the Joint Command and General Staff Course. He represents the Baltic Defence College on the executive academic board of the European Security and Defence College and teaches on the High Level Course. Previously, he was a professor of history at the University of North Georgia and the University of Melbourne. He has examined PhD dissertations for British, Australian, and New Zealand universities, and he has written widely on Australian and Imperial history with a focus on the interwar period.

The Maori Teachings of Pakeha Rapper Maitreya

Tony Mitchell (Session 7b; NMM, Triton)

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The Christchurch MC Maitreya was ejected from his school class at age 15 and banished to a third form te reo Maori class. This fostered a life-long interest in te reo, which he deployed when he started rapping, first with Christchurch crew Nil State in 1995, then with Dark Tower in Auckland in 1998. He also began studying with Maori DJ DLT, who suggested he take the name 'Maitreya', or 'emerging teacher'. After moving to the USA in 2003 and managing to crowd-fund his debut album 'Closer to Home' in 2007 through Sellaband, his track 'Waitaha' was nominated for a MAIOHA Silver Scroll award in 2008, which he eventually won in 2010 for the te reo version of his track 'Sin City'.

After the Christchurch earthquake, he helped organise the Band Together concert and released a benefit EP, Chur to the Chur, featuring Che Fu and King Kapisi. In 2012 he released aio (Be calm, at peace), a double album with one CD in te reo, the other in English, which was funded by Maori language government body Te Mangai Paho. This essay examines Maitreya's career in the light of a continuing lack of sympathy or understanding for te reo music on New Zealand radio, and the small number of Pakeha New Zealanders who are able to speak te reo.

Biography

Tony Mitchell is an honorary research associate in cultural studies and popular music at the University of Technology, Sydney. He is the author of *Dario Fo: People's Court Jester* (1999), *Popular Music and Local Identity: Pop, Rock and Rap in Europe and Oceania* (1996), and the editor of *Global Noise: Rap and Hip hop outside the USA* (2001). He co-edited *Home, Land and Sea: Situating Popular Music in Aotearoa New Zealand* (2011), *Sounds of Then, Sounds of Now: Popular Music in Australia* (2008), and *North meets South: Popular Music in Aotearoa/New Zealand*, (1994).

Gender, Patriarchy, and Violence: Indigenous Feminist Alternatives in Native Pacific Women's Writing

Michaela Moura-Koçoğlu (Session 6a; NMM, Røylen)

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This paper seeks to explore the ways in which Native Pacific women's literature shifts patriarchal colonial histories and social realities into critical purview and, in the process, re-conceptualises notions of Indigenous subjectivity and Indigenous identity. As such, the texts discussed here offer novel approaches to the question 'who can speak as other' at the intersection of gender, race and class against structural inequities underlying postcolonial settler societies.

My reading of Melissa Lucashenko's *Mullumbimby* (2013) and Alice Tawhai's short stories will look at the ways in which the texts explore the formation of transcultural social realities that are unmistakably constructed according to local agendas, while at the same time being affected by global forces. Racist ethno-cultural signifiers such as skin colour or 'blood quantum' become as insufficient as established categories of race, class and gender in the reception of Indigenous literary discourse. Extending simplistic notions of a politics of location, the texts discussed defy established universalising categories (of 'women') as well as challenge the representation of 'authentic' Indigenous voices. Instead, the readings deconstruct preconceived notions of Indigenous women as victims that lack power in a patriarchal world, offering alternatives that render dominant patriarchal structures along with hetero-normative gender regimes obsolete. Indigenous feminist theories are key to a more nuanced reading of gendered power imbalances in Native women's literature. Indigenous theoretical perspectives constitute the vanguard of critical literary analysis that refrains from universalising women's 'sameness' and, at the same time, foregrounds local specificities without falling prey to homogenising an 'Indigenous' experience.

Biography

Michaela Moura-Koçoğlu teaches Women's Studies and Postcolonial English Literatures at Florida International University in Miami. She is the author of *Narrating Indigenous Modernities: Transcultural Dimensions in Contemporary Maori Literature* (2011). Among her primary research interests are Indigenous Women's Studies, Anglophone and Lusophone African Women Writers, and Transculturality as a critical methodology. She has also published on literature from Oceania, postcolonial studies and multicultural children's fiction. Michaela is a series consultant for the 'New Zealand Writers' publications, forthcoming from Kakapo Books.

From the Novella ‘Medicine Woman’ by Witi Ihimaera, to the Film *White Lies/Tuakiri Huna*, by Dana Rotberg

Valentina Napoli (Session 2a; NMM, Røylen)

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White Lies stars singer/song-writer Whirimako Black in her debut acting role. Set in Te Urewera, Ruatahuna, Waikaremoana and Auckland in the early twentieth-century, the story centres on the survival of a Maori tohunga (travelling healer) in the face of a colonial force that outlawed the practice of traditional Maori medicine with the Tohunga Suppression Act in 1907. Paraiti (Whirimako Black), the healer of the Ngai Tuhoe, is approached by Maraea (Rachel House), the servant of a wealthy woman, Rebecca Vickers (Antonia Prebble), who seeks her help for terminating an unwanted pregnancy – an action at odds with Paraiti’s belief that healing is about giving life not taking it.

The film script is based on the novella ‘Medicine Woman’, by Maori writer Witi Ihimaera, from the collection *Ask the Posts of the House*, published by Reed in 2007. The original novella has also been rewritten and expanded by Ihimaera himself to become *White Lies*, published by Random House in 2013, along with ‘Medicine Woman’ and the film screenplay by Dana Rotberg. The subtitle of the film, *Tuakiri Huna* (tua: beyond; kiri: skin; huna: to conceal, to hide), refers to the fact that the Pakeha character of Rebecca Vickers tries to hide her real Maori identity (she bleached her skin in order to marry a wealthy New Zealand businessman). Ihimaera took inspiration for the character of Paraiti from a scar-faced Maori tohunga, who saved his life steaming him in a concoction of native plants, and plying his throat with Manuka honey, to cure his severe breathing problems.

The novella and the film differ in many ways, mostly because in the film Paraiti decides to save Rebecca’s baby before knowing it is a Maori child, so she is concerned about saving the life of an unborn child, regardless of its ethnicity. Moreover, in Ihimaera’s novella, Rebecca’s child is the result of a moment of adulterous passion, whereas in Rotberg’s script it is Mr Vickers who is the father of the baby. This paper will compare and contrast the original novella with Rotberg’s screenplay, offering insight into the process of the third film adaptation of Ihimaera’s work (after *Whale Rider* in 2002, and *Nights in the Gardens of Spain* in 2010).

Biography

Valentina Napoli recently completed her PhD in Comparative Literature at the University of Auckland. Her research project analyses the appropriation and reworking of the Western literary myth of the Noble Eco-Savage in the fiction of Maori writer Witi Ihimaera. She published an interview with Ihimaera in the November 2010 issue of *Leggendaria*, a Women’s Studies journal published in Rome. Her article, ‘Questioning the ‘Exotic’ in Two Italian Travellers’ Accounts from New Zealand’, was published in a special issue (2012) of the journal *Italian Studies in Southern Africa*, dedicated to different aspects of the presence of the ‘exotic’ in Italian literature. She has also worked as Guest Lecturer and Teaching Assistant for Daniela Cavallaro, in the Italian Department of the University of Auckland.

The Saga Night that Sends Dreams to Our Earth: Scandinavian Connections with New Zealand in Literature

Gail Pittaway (Session 4c; Kon-Tiki)

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The New Zealand TV3 television show, *The Almighty Johnsons*, written by James Griffith and Rachel Lang, brought Norse mythology into a recent iteration. It was a fantasy comedy, in three series, in which a kiwi family found that they were reincarnations of Norse gods, only with diminished powers. However, well before this piece of popular comedy was developed, mortal incarnations of Norse and Scandinavian figures existed in New Zealand writing and offered an alternative perspective on the creation of a nation than the dominant Anglo-Celtic view.

This paper will reflect on some of the representations of Scandinavian, especially Norwegian, characters, culture and conventions in literature that have been written in or about New Zealand. Commencing with *Johanna's World* by Øystein Molstad Andresen, which is the fictional treatment of a story of migration from Norway to New Zealand, (from this author's own family), then referring to texts by Yvonne du Fresne, Joan Rosier Jones and Linda Olssen, the paper will explore ideas of identity, geography, settlement and above all the shared traditions of saga and voyaging that link these distant, almost opposite shores.

Biography

Gail Pittaway is Senior Lecturer in the School of Media Arts, Waikato Institute of Technology, Hamilton. A member of the New Zealand Communication Association, The Tertiary Writing Network and the New Zealand Society of Authors, Gail has also been the curator for the Readers and Writers section of the Hamilton Gardens Festival of the Arts since 2010. She is currently an advisory editor for *TEXT* journal and a founding editor of *Meniscus* literary magazine, having also been a member of the Australasian Association of Writing Programs executive committee since 2004. Gail's research interests include writing poetry, reading and reviewing contemporary fiction, and writing for radio. She has edited several anthologies of student writing, and a historical collection of writings associated with gardens, *Writers in the Gardens* (2006), as well as regularly writing papers and articles for *TEXT* and *Great Writing*, on the history and teaching of writing.

On the Pacific Edge: New Zealand's Cartographic Shorthand for Identity

Donald Preston (Session 5c; Kon-Tiki)

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In our globalised world, new ideas are communicated almost instantly, and many or most of the signs and symbols we use to represent them are now international in nature. As a result, it has become difficult to attribute a unique symbol to any one nation. It is through language, symbolic systems, rituals and practices that we make sense of who we are as individuals, collective groups and nations. Visual representations are a key component in the construction of a nation's identity, and through their presentation and interpretation the expression of identity becomes meaningful. All nations use symbols to make themselves visible and to express their identity. As a relative newcomer to nationhood, New Zealanders are enthusiastic symbol makers. Much as adolescents experiment with their signature, New Zealanders have searched widely for symbols with which they can identify.

Until the 1960s few New Zealanders sought an identity independent of the British Empire, which had defined the nation's sense of self for over a century. Since then a stronger separate identity has developed, located firmly in the South Pacific. Today, New Zealand is embracing its multiculturalism and its place as an Asian-Pacific nation. The country's physical isolation, the distinctive shape formed by the three main islands, and its traditional placement on most maps of the world has helped shape New Zealanders' sense of identity. That simple shape and the 'bottom right' position, that it is most often assigned, have become important symbols in the country's cultural lexicon.

The simple cartographic outline offers diverse permutations and appears in a wide range of contexts within popular culture. That outline has become so familiar that the vaguest approximation, the merest abstraction, is easily identifiable. Likewise, the country's position at the bottom of the Pacific Ocean, which was once seen as a significant disadvantage, is now celebrated as positive and unique. This illustrated paper reflects on a large collection of logos which illustrate the versatility and graphic adaptability of New Zealand's unique cartographic form and global position. These attributes have become well-established graphic symbols and are used widely by graphic designers as a form of visual shorthand to represent New Zealand and New Zealanders.

Biography

Donald Preston is a designer and educator with a research interest in the visual expression of national identity, cultural narrative and signification. His research focus on New Zealand's historic and contemporary cartographic representation provides a fresh and unique approach to issues of identity and cultural expression. Delving deeper into the world of cartography and its intersect with design and identity during his MFA studies, Donald became aware of the frequency the New Zealand map appearing on a wide range of material: from corporate logos to coffee cups, in ad campaigns and on pillowslips. Its broad acceptance as an icon of the country has made the map more popular than ever as an adornment, on T-shirts, jewelry and as tattoos. This research focus has contributed to conversations on the construction, development and expressions of national identity, and how they can inform and create insights into the twenty-first-century.

Te Onetapu – The Sacred Soils of the Ancestors

Wiremu Puke (Session 1a; NMM, Røylen)

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Te Onetapu (the sacred soils) represents not only the act of developing gardens but it also provides a metaphor for layers upon layers of meaning and which now can be seen at the Te Parapara Garden at the Hamilton Gardens in New Zealand. Te Parapara Garden, which I completed in 2010, is believed to be the only garden of its type in the world. It contains plants that would have been familiar to Banks, including natural materials used by pre-European Maori and made into portable small carved objects and woven textiles that were collected during Cook's epic voyages between 1768-1779.

The Te Parapara project provides a unique opportunity for traditional Maori material and cultural knowledge and concepts, and western science disciplines of ethnology and archaeology, to come together in the creation and recreation of old concepts and carved structures within a setting that had been lost from New Zealand's landscape since the early nineteenth-century.

In this presentation, I discuss the meaning of Te Parapara for museum professionals, anthropologists, ethnologists and empirical researchers in reviving a lost technology by bringing it forward to the present, and the relevance of this reconnection for Maori people of the twenty-first-century to the life force of their ancestors in a powerful dynamic way.

Biography

Wiremu has been a consultant lecturer at the Auckland University of Technology (AUT), and at the universities of Auckland and Waikato between 1997 and 2005, and a professional at the Museum of New Zealand Te Papa Tongarewa in the area of ethnology. While at AUT, Wiremu was part of a small team of researchers within the Faculty of Arts who pulled together New Zealand's first interdisciplinary masterate degree in 1998. He lectured to undergraduates and graduates in research and empirical research on aspects of professional museum education and ethnology and in particular pre-steel Maori material traditions and culture. Wiremu is an accomplished Maori carver and one of the very few wood carvers in the world now using stone tools. Wiremu will be demonstrating at this conference the use of stone tools including carving a replica of a carved panel collected during Captain Cook's epic first voyage of 1769.

Whaling and Exploration in the Antarctic

Jan Erik Ringstad (Session 1b; NMM, Triton)

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Up until around 1840, exploration expeditions to the Antarctic uncovered abundant stocks of seals and whales. Then the interest shifted more towards the Arctic regions. The catch of sperm whales in the Pacific and right whales to the north covered the market needs. The development of modern whaling took place off the coast of northern Norway and explorers concentrated on Greenland, the Northwest and Northeast passages and even the North Pole. In 1874, a Scottish pamphlet for restricted distribution argued for whaling in the Antarctic. Some years later, an Antarctic Exploration Committee was established in Melbourne, where the pamphlet was reprinted in 1887. Their aim was to stimulate whaling companies to fit out combined research and catching expeditions. In the 1890s, Scottish and Norwegian whaling expeditions were sent to the Antarctic, but the economic results were disappointing and most of the expeditions refused to carry explorers or scientists.

In 1905, shipyard owner Chr. Christensen in Sandefjord sent a modern factory ship to start whaling in the Antarctic. His son, Lars Christensen, believed that an expedition very well might combine whaling with the work of investigation. He stated that the Antarctic waters were unknown, the ice conditions dangerous and the charts, as regards details, often worse than having none. During the years 1927-1937, he financed and sent out nine exploration and research expeditions to the Antarctic, using the whale catcher *Odd I* (one expedition), the vessel *Norvegia* (four expeditions) and the *M/S Thorshavn* (four expeditions). The intention was to search for abundant whaling fields, produce navigational charts and gather information for scientific purposes. One way to secure the whaling fields was by the ownership of land and Christensen's expeditions led to the annexation of Peter I Island, Bouvet Island and later Queen Maud Land for Norway. It is, however, interesting to relate the journey to Peter I Island to a contemporary debate concerning the abundance of whales in the Antarctic, the annexation of Bouvet Island to the search for land related to land-based whaling and Christensen's last expedition to the important work on the maps. This history will be addressed and examined within my paper.

Biography

Jan Erik Ringstad earned his degree in history from the University of Oslo. He has worked at the Whaling Museum in Sandefjord since 1981. Many of his articles have been published on the subjects of the history of whaling, local history and medieval history. He has organised four international symposia on Whaling and History at the Whaling Museum. He is co-editor of the book *Whaling and History: Perspectives on the Evolution of the Industry* (1983), and editor of the books *Whaling & History II. New Perspectives* (2006) and *Whaling and History III* (2010). *Whaling and History IV* is forthcoming. His main interest is the use and abuse of history, the writing of whaling history and the way whaling history is presented to the general public. He is currently working on his doctoral thesis on the writing and presentation of whaling history, at the University of Oslo.

The Cult of the Sun in Polynesia

Sergei V. Rjabchikov (Session 2c; Kon-Tiki)

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In regards to Tongan and Tahitian folklore, the myth about the creation of the Universe has been reconstructed. The early name of Tagaloa (Tangaloa, Tangaroa etc.) was Tama (Chief, Man). He was the principal deity in Western Polynesia. This character was the God of fishermen as well as the God of the sun. Maui was called Ti'iti'i in the Samoan mythology and Titiki Talanga in the Niuean mythology. He got the fire and uplifted the heavens high above the ground. One can conclude that in the distant past Tama was a young tall chief, the head of the group of explorers. The name Maui (Mau i) denotes the elevation of the sky; and the reduplicated name Tiki (Tii ki) denotes the solar rays.

The presence of human beings on the islands of the Marquesas broke the religious concepts of the early voyagers. Excavations demonstrate that the number of the caught pelagic fish decreased dramatically. In that situation Tangaroa could not stay in the role of the paramount deity, and he was turned into the God of the fishermen only. The natives invented another anthropomorphic god named Tane (Man). The image of the archaic West-ern Maui-tikitiki was split into two gods. First, Tiki, the first man, was invented. Second, the same Maui-tikitiki became the demigod of commons; he was outside the religious cult. This data allows deciphering differences between religious beliefs of some peoples in Eastern Polynesia. Several folklore records have been translated to illustrate our ideas. Besides, a number of Polynesian place names have been decoded. This paper is suggested as a contribution for understanding the Polynesian ethno-archaeology and linguistics.

Biography

Sergei V. Rjabchikov has been the General Director of a non-profit organisation named *The Sergei Rjabchikov Foundation – Research Centre for Studies of Ancient Civilisations and Cultures* (Krasnodar) for many years. His scientific interests are in ethnology, linguistics, archaeology, history, archaeoastronomy, the comprehensive investigations of ancient civilisations and cultures, and the mathematical investigations of sign systems. Publications include numerous articles on the Easter Island written language and Polynesian rock art, on the Scythian, Sarmatian, Meotian, Slavonic and Circassian antiquities, on early Christianity (translations of Latin and Greek texts), and on the real history of Bolshevism. His main book is *The Scytho-Sarmatian Sources of the Slavonic Culture: The Materials of the South Russian Folkloric-Ethnographic Expedition* (2002). His works on the Polynesian problems have appeared in a number of leading journals: *Journal of the Polynesian Society*, *Sovetskaya etnografiya*, *Etnograficheskoe obozrenie* [Review of *Ethnography*; the Russian Academy of Sciences], *Journal de la Société des Océanistes*, *Anthropos*, and *Polynesian Research*.

Antarctica and the Treaty of Waitangi

Katharina Ruckstuhl (Session 1b; NMM, Triton)

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The New Zealand science system is in the midst of a generational reconfiguration. The centre-right coalition government of the National Party, in power since 2009, has an agenda of focusing New Zealand's research and science effort to support business and accelerate the economy. This is in an effort to improve New Zealand's ranking in the OECD and to 'close-the-gap' with New Zealand's nearest neighbour, Australia. As a consequence, all government programmes must reflect a cohesive 'one New Zealand' approach.

In the research and science arena, most government funding will now be directed to ten newly created 'National Science Challenges' (NSC). Researchers across the country's different research organisations will be required to work together to mutually agreed plans and programmes to tackle problems of significance to the country. One of these Challenges, 'The Deep South: Te Komata o te Tonga', is focused on gaining a better understanding of how the Antarctic and the Southern Ocean respond to and influence global climate change and how this in turn will affect New Zealand's climate and environment.

A condition of this new funding approach is that each of the ten Challenges is required to give effect to the government's science research strategy, 'Vision Maturanga' (VM). The objective of VM is to 'unlock the innovation potential of Maori knowledge, resources and people to assist New Zealanders to create a better future'. This paper examines what this means in the context of the Deep South Challenge, what this implies about Treaty politics as they are played out within government administration, and the potential opportunities of this Challenge in bringing to the forefront Maori values and knowledge in this most international of arenas, the Antarctic.

Biography

Katharina Ruckstuhl's research focuses on how New Zealand government policy is implemented to the benefit of Maori communities. She has a background in education and Maori tribal development, having worked for her tribe, Ngai Tahu. Her current research interests are on Maori language policy implementation, Maori Research and Development policy and Maori perspectives on mining. The latter research is beginning to move to the relationship between mineral resource extraction, energy transitions and global climate change. Her work on the Antarctic is a developing research interest as a result of major changes in New Zealand's national science programmes and how the Maori voice is being positioned within it.

Kiwi Gothic on the Small Screen: Jane Campion's and Gerard Lee's Miniseries *Top of the Lake*

Eva Rueschmann (Session 5b; NMM, Triton)

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The seven-part television series *Top of the Lake* (2013) marks acclaimed director Jane Campion's return to filmmaking in New Zealand, to the television medium after over twenty years (*An Angel at My Table*, made in 1990, was originally a television mini-series), and to a new collaboration with fellow screenwriter Gerard Lee (they earlier co-wrote *Sweetie* [1989]). This mystery drama displays all the characteristic features of New Zealand's 'cinema of unease', its home-grown version of the Gothic tradition in film, and Jane Campion's particular feminist inflection on this tradition.

Investigating the disappearance of a 12-year old pregnant girl Tui Mitcham (Jacqueline Joe) in the beautiful, wild landscape of New Zealand's South Island, female detective Robin Griffin (played by Elisabeth Moss) not only uncovers deception, murder, sexual exploitation and other crimes beneath the idyllic surface of a small rural community, but she also delves into her own dark history marked by violence and betrayal. Robin's ability to solve the mystery and face her own haunted past is intricately intertwined with Tui's fate as an abused yet resilient young girl. They must both navigate the perils of a violent male-dominated society, represented by fathers, lovers and male mentors.

Drawing on Ian Conrich's seminal essay, *Kiwi Gothic: New Zealand's Cinema of a Perilous Paradise*, as well as other scholarship on the Gothic in New Zealand film and culture, this paper will present a close reading of *Top of the Lake* as a contemporary Female Gothic text. In particular, I will focus on the key tropes of the Kiwi Gothic as they relate to the central female protagonists in this contemporary mini-series: the power of the primordial New Zealand landscape and the instability, even horror, of domestic space and family that entrap the dual Gothic heroine. The visual representation of the New Zealand landscape as both paradise and prison becomes a site for the exploration of female sexuality and violation, but also female resistance and survival.

Biography

Eva Rueschmann is the Vice President for Academic Affairs and Dean of Faculty at Hampshire College (Amherst, MA), where she is also a professor of cultural studies. She teaches courses in world literature and cinema with a special focus on Australian and New Zealand film, exile and migration in transnational literature and film, gender studies, and film studies. She is also the Vice President of the American Association of Australasian Literary Studies and serves on the New Zealand Studies Association steering Council. The author of two books, *Sisters on Screen: Siblings in Contemporary Cinema* (2000) and *Moving Pictures, Migrating Identities* (2003), Eva Rueschmann has also published several essays on such topics as female coming-of-age narratives in New Zealand cinema and the work of film directors Margarethe von Trotta and Jane Campion. Her current project is a book in the Kakapo Books series, 'New Zealand Film Classics', which focuses on Jane Campion's film *An Angel at My Table*.

Ocean and Coastal Cultures: Kai Tahu Connections to Sea, Voyaging and Navigation

Kyhla Russell (Session 6b; NMM, Triton)

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The late Epeli Hau'ofa compiled the collection, *Our Sea of Islands*. The main theme throughout the various contributions was not to do with our viewing the sea as a vast expanse of water around which were dotted tiny island nations. Instead, it was to be viewed by ourselves and other Pacific islanders as being part of a sea of islands, where roadways and paths navigated in the knowledge that we knew where we were setting sail for, and how to reach that end of journey place.

As we live, we consider ourselves to be on, by, of and from the sea. It is part of our land/seascape and we are as connected with it as we are to whenua (land). Our tupuna (ancestor) names are placed over all parts of it where their wondrous real and surreal deeds on it are recorded in oral narratives. As a daughter of a fisherman and generations of fishermen and navigators, I now see my mokopuna (grandchildren) and those of the generation of my children circumnavigating Te Moananui a Kiwa on waka (canoe) powered only by winds or solar-energy collected to power the waka in the dulldrums. Like many of the whanau (family) we have first-hand knowledge of navigation by the stars as taught by our fathers. We have blood relatives who are part of the many who continue to travel the Pacific Ocean's highways on waka using the ancient navigational methods to negotiate paths along which they view and are guided by the same signs as our tupuna. These navigators and travellers spend months at sea and live on and from its bounties. The young and not so young voyagers commit to months away from home to reclaim and add to the ancient knowledge that has been resurrected.

In mentioning ancient and old practices, a recent documentary was made on the reactivating of the seasonal harvest of the kuia bird by the Ngati Awa people of Whakatane from their island, Mohua. It has been many decades since they were able to harvest their kuia bird and so most if not all of the practices of hopu manu (taking of birds) had been lost. This island momo mahi (particular work-form) shows the significance of the sea and its immediate bounty near every island so knowledge of the fish available to the birds as kai (food) is understood. All of this knowledge of sea and signs is essential before even learning the actual work of harvesting these taoka (special and highly valued) species. Seas and oceans and all they mean for and to us courses through our veins and is such a part of our identity that it cannot be separated from us and is as essential to our iwi (tribal) culture as are te reo (language) and tikaka (correct practices). It is these things that I aim to highlight in my presentation.

Biography

Professor Kyhla Russell is Kaitohutohu (Senior Manager Maori) at Te Kura Matatini ki (Otago Polytechnic) in charge of embedding the Treaty of Waitangi across the organisation. She sits on several advisory committees at both Otago Polytechnic and the University of Otago, as an expert in matters Maori to do with ethics, research, art, and health, and holds a number of Ministerial appointments. Kyhla speaks the Maori language, which she has taught for over 40 years.

Lost at Sea: Space and Isolation in the Films *Dead Calm* (1989) and *The Ferryman* (2007)

Laura Sedgwick (Session 5b; NMM, Triton)

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Psychological thrillers or horror movies often rely upon a battle within a confined space, be it a crumbling urban building, a suburban home, or a rural retreat. Tension is derived from the sense of desperation to traverse the boundaries of the space and escape into the 'outside'. However, placing this confined space into an isolated open space like the sea creates an extra level of tension, considerably removing the chances of either escape, or help from external agencies.

This paper will examine the visual representation of space within *Dead Calm* (1989) and *The Ferryman* (2007), both productions set on yachts that are far from dry land. The former is an Australian thriller, starring Nicole Kidman and Sam Neill, whilst *The Ferryman* is a New Zealand demonic possession film, starring Kerry Fox and John Rhys-Davies, that engages with mythological beliefs. Despite the different approaches to horror within the two films, they occupy similar positions in their dependence on isolation; the tension in these films occurs at the junction between the agoraphobia provoked by the vastness of such open water, and the claustrophobia caused by the close confines within and upon the boats.

Both films are also notable for their use of doubling, featuring both a 'good' boat and its darker twin, as well as a reliance upon legend and metaphor; in *The Ferryman*, the aim of the antagonist is to cheat Charon, the ferryman of Greek myth, while the visuals of *Dead Calm* turn the 'bad' yacht into an Underworld into which Sam Neill must descend to save his wife. This paper will consider the use of space as a narrative and stylistic device, with the struggle to control space becoming the means to disavow the isolation of the sea.

Biography

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of Essex, on the topic of 'Haunted Spaces in Contemporary Horror Cinema: Set Designs 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 also an associate curator for the Moai Culture online educational resource, which supports the international travelling exhibition, *Easter Island, Myths and Popular Culture*.

The European Union Policy Towards the Pacific Island States

Joanna Siekiera (Session 3c; Kon-Tiki)

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There are many European programmes aimed towards the poor, developing island states. European development funds, aid policies and other strategic approaches are some of the legal frameworks of such cooperation. The scale and frequency of the European Union (EU) cooperation with the Pacific is relatively small but, according to a number of experts, there is an increasing role for the Pacific area in the twenty-first-century. 'The Pacific Century' might reinforce this strategic and profitable partnership. Some of the European countries are aware of this, but some still focus on a neighbourhood policy. The Micronesian, Polynesian and Melanesian states are not anymore isolated. They can be the new international business partners, providing in return attractive market areas and unexploited recourses. The sooner the European Union agrees on that, the sooner the people of these two regions might benefit from cooperation.

This paper concerns the notion of, and form of international cooperation among states and international organisations, illustrated by this example of the EU and the Pacific region. Often, world leaders share their influences on the Pacific Ocean, which gives this area primacy in geopolitical domination, slowly downgrading the Atlantic community. The main purpose of this paper is, therefore, to research into the possibilities and methods of legal and extrajudicial cooperation between the two regions. This work underlines the difference between the official policy presented by the regional intergovernmental organisation (the EU), but at the same time, its Member States who are not tied by Brussels politics and might develop their own foreign relations.

Biography

Joanna Siekiera is a PhD student of Legal Science in the Faculty of Law, Administration and Economics, at the University of Wrocław, Poland. She is interested in International law, particularly Diplomatic and Consular law, as well as Polish Foreign Affairs towards Pacific and Eastern Europe. Her Bachelor and Masters theses were awarded the best prizes in the Faculty. They concerned diplomatic relations between Poland and New Zealand (BA) and the process of regionalisation in the South Pacific (MA). As a doctoral candidate she gives lectures in Poland and abroad popularising the Pacific issues and Warsaw's ties with New Zealand.

Polish Contributions to South Pacific Exploration

Michał Sikorski (Session 2b; NMM, Triton)

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The important aspect of the Polish in the study of the South Pacific islands is often underrated and unknown. Although this remote area was beyond Polish regional interests, there is a large group of scientists who conducted their research within the Pacific. The first Polish explorer in Oceania was Prince Charles Henry Nicholas of Nassau-Siegen, who accompanied Louis Antoine de Bougainville during the famous first French expedition. A few years later two other Polish naturalists - Jan Jerzy Forster and his father Jan Rejnold Forster - took part in the second voyage of Captain James Cook.

During the 123 years when Poland under partitions disappeared from the maps of Europe, many Polish scientists were formally citizens of other countries, but they went down in the history of geographical discoveries and researches on the Pacific as Poles. Like Jan Stanisław Kubary, topographer Adam Joachim Kulczycki, the geologist Modest Maryański, and Paweł Edmund Strzelecki, the prominent Polish traveller and geologist. From the interwar period there is the outstanding Polish anthropologist, ethnologist, and sociologist Bronisław Malinowski, author of the famous monograph, *The Sexual Life of Savages in North-Western Melanesia*. The group also includes the geologist Józef Zwierzycki, meteorologist and climatologist Władysław Gorczyński, the anthropologist Aleksander Lech Godlewski, and Count Kazimierz Antoni Wodzicki, a professor of zoology, who took part in several scientific expeditions in the region, and which resulted in important research on rats on Tokelau and Samoa. This paper will consider such researchers and their work within the history of Pacific exploration and study.

Michał Sikorski graduated from Collegium Civitas (Warsaw) in 2004 with an MA in International Relations. In 2007 he completed postgraduate studies at the Institute of Political Science in the Polish Academy of Science (Public and cultural diplomacy). He is a PhD fellow at the Institute of Political Science in the Polish Academy of Science, and the title of his thesis is 'Small States Theory'. For over ten years he was Editor-in-Chief of *Stosunki Międzynarodowe* (The International Relations Monthly Magazine). Between 2003 and 2007 he was director of the International Relations Research Institute, the independent think-tank in Warsaw. For six years he served in the Polish diplomatic offices: as a First Secretary at the Polish Embassy in Oslo, Norway (2007-2008), Consul and chief of the Mission at the Consulate General of Poland in Reykjavik, Iceland (2008-2009), and First Secretary at the Polish Embassy in Washington, DC (2009-2012). The author of numerous articles, his areas of scientific interest are international relations, international security, small states theory, and the South Pacific region.

Polynesian Expansion: A Re-examination

Paul Tapsell (Session 2b; NMM, Triton)

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Almost 30 years ago, the noted historian, Jeffrey Sissons, proposed two major types of histories principally relating to the northern tribal region of New Zealand: founding and conquest. Founding traditions ‘concern marriage, birth and residence; they establish relations between hapu [kin groups] with respect to land’, he wrote. Certainly this description may apply elsewhere in Aotearoa. There is another dimension of founding narratives that we want to talk about: the voyaging waka (canoes). These korero (stories) concern entrepreneurial leadership, expansion, and discovery. This paper will focus on the idea of expansion.

For decades, Thor Heyerdahl, historians and others have tried to make sense of, and interpret, waka narratives to understand origins, motivations to travel, and how and where the early ancestors voyaged. This paper re-examines selected waka narratives to demonstrate that the early Polynesian entrepreneurs’ expansion and explorations in Aotearoa and throughout the Pacific are much greater than previously acknowledged. One New Zealand example based on mid-1800 narratives shows extensive exploration, expansion and settlement by the first Te Arawa voyaging individuals in Taitokerau, Northern New Zealand. Taitokerau narratives generally give limited attention to these korero and instead focus on other waka (Ngatokimatawhaorua, Mataatua, Mamari, Mamaru, Tinana and others) depending on what area is being discussed. A new slant suggests a Te Arawa colonisation in Taitokerau as demonstrated through the many places visited and named by the first New Zealand-based Te Arawa tupuna (ancestors).

More recent oral narratives concerning broader Pacific/international Polynesian expansion sheds exciting new light on entrepreneurship and the extent of voyaging beyond the Tahiti-NZ-Rarotonga-Rapanui-Hawaii nexus. An overview of narratives from Northern west coast USA as told to me in a recent research trip will be discussed in this paper. The evidence discussed also provides a counterpoint to other types of analysis about early settlement and origins in New Zealand, which are archaeological and suggest Wairau Bar in the southern North Island of New Zealand as a diffusion point to elsewhere in the country.

Biography

Paul Tapsell is chair of Māori Studies at the University of Otago. Of Te Arawa and Ngāti Raukawa descent, he has a background in museums and cultural heritage. Paul graduated from the University of Oxford in 1998 with a D.Phil in Museum Ethnography, and has worked as curator of the Rotorua Museum and as Director (Māori) at the Auckland Museum. In the mid-1990s, he was instrumental in the return of Pukaki, a nationally iconic and important taonga (treasure) to his tribe, to Rotorua from the Auckland Museum. Paul’s research passions include Pacific-based and marae heritage, customary and entrepreneurial leadership and the potential intersections with today’s generation of indigenous youth. He is involved in tribal and national organisations. Paul has published widely on Māori and indigenous topics and has spearheaded the Māori Maps project.

Shellbacks and Cockroach Schooners: Inter-Island Trading and the Cases of Carl Anderson and Ebbe Thomsen

Kirsten Moana Thompson (Session 1c; Kon-Tiki)

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This paper investigates the role of the inter-island shipping trade in mail, copra and other miscellaneous trading activities through the framework of two settler case studies from Western Samoa, viz, Capt. Carl Oscar Anderson (c.1880s –c.1955) and Ebbe Peter Thomsen (1899-1976). Both Danish immigrants, these individuals formed part of the first and second generation settlers who came to Western Samoa from the 1880s-1920's under sail or steamship, and would form the core of a regular interisland trading network that plied the seas between Western Samoa, the Cooks and the Tokelaus (as well as Wallis and Futuna and further afield). Often working for the large plantation companies, such as the German colonial DHPG (Deutsche Handels-und-Plantagen Gesellschaft) or the later Australian Burns Phillip (BP) which established an extensive network of trading stations, mail boats and copra stations across the South Pacific, Anderson and Thomsen first came to the Pacific as crew on cross-Pacific shipping controlled by the British and Americans. They stayed, married local Polynesian women and formed the core of what would become a crucial network of communication, trade and commerce, largely dominated by the copra trade. Examining the representation of the figure of the 'shellbacks' (or those who crossed the Equator) who would become the pilots of small, barely seaworthy boats, named by Robert Dean Frisbie famously as "cockroach schooners", this paper will contribute to a largely under-examined area in settler scholarship: the role and literary and visual representation of the immigrant sailors who were the pilots, supercargos and captains in one of the most economically significant transnational networks that linked together Pacific communities in the 1920s and 1930s.

Biography

Kirsten Moana Thompson is Professor of Film Studies at Victoria University, Wellington, and former Director of the Film Program at Wayne State University in Detroit, USA. She has taught and published in regards to animation, colour studies, classical Hollywood New Zealand and Pacific cinema and has served on several editorial boards including the New Zealand Studies Council. Publications include, as author, *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007), and *Crime Films: Investigating the Scene* (2007) and, as co-editor, *Perspectives on German Film* (1996), as well as numerous book chapters on animation and New Zealand cinema. She is currently at work on a new book on colour, visual culture and animation.

Shigeyuki Kihara's 'Culture for Sale' and the History of Pacific Cultural Performance

Mandy Treagus (Session 1a; NMM, Røylen)

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New Zealand-based Samoan artist Shigeyuki Kihara's *Culture for Sale*, both an interactive live and video performance, was staged in Sydney at the Campbelltown Arts Centre in 2012, in Cologne in early 2014, and in Wellington as part of the Festival of New Zealand, in February 2014. *Culture for Sale* has been explicitly connected by Kihara to the German administration of Samoa and the 'exotic' entertainments provided by Samoans in German *Völkerschau* around that period. The piece consists of a plinth or plinths, on which a performer, in traditional Samoan dress, stands. When money is thrown into the bowl, the performer dances briefly but is otherwise disengaged from the viewer. Similarly, when money is placed into any of. Four or five slot machines, videos of dancers briefly play. The placement of the piece in the high art gallery space evokes a range of possible readings. Significantly, reactions of viewers form an important part of this.

This paper will examine the relationship of the piece to the Samoan and Pacific Islander tour to the Chicago World's Fair in 1893, at which islanders lived in a village on site and performed in a purpose-built theatre, both as paid attractions. In doing so, the paper will consider both the agency of the performers and the discourses through which audiences were invited to view them. It will also examine how *Culture for Sale* engages with such histories, and the kinds of questions it raises, not only about historical tours, but also about contemporary cultural performance, in the light of tourism and the commodification of traditional cultures for commercial purposes. Does *Culture for Sale* evoke the power dynamics of colonial contexts in a contemporary setting? I will assert that Kihara provides a decolonising critique of nineteenth-century cultural performances by Samoans, as is consistent with her oeuvre, which engages with aspects of Samoan history and culture from a *Pasifika* perspective.

Biography

Mandy Treagus is Senior Lecturer in English and Creative Writing at the University of Adelaide, where she teaches nineteenth- and twentieth-century literature and culture, and film. She researches on Victorian, Australian and Pacific literature, film, and cultural history. Her book *Empire Girls: The Colonial Heroine Comes of Age* (2014), examines the female *Bildungsroman* in British colonies. Her current project, which explores the display of Pacific peoples in colonial exhibitions, especially with regard to the agency of performers, has appeared in several edited collections, including *Oceania and the Victorian Imagination* (2013).

The Regeneration of Maori Ocean Voyaging

Jackie Tuaupiki (Session 5a; NMM, Røylen)

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This presentation will explore the evolution of the waka taua – the war canoe – in Aotearoa, and its origins, nuances and veneration among the many iwi (tribes). Waka taua expresses tribal mana (identity, culture and force) through symbolism, physical stature, design, technologies, elaborate carvings and beautification. At the same time, the rise of the mighty waka taua tradition is also linked historically and culturally to the decline of long distance voyaging and navigation: when our ancestors reached the shores of Aotearoa from Eastern Polynesia on double hulled ocean voyaging canoes, they encountered two large land masses that were dominated by rainforests.

Between rapid population growth and development of Maori language and culture, waka taua also evolved and spread rapidly over both islands through an assortment of technological experimentation and adaptation in design and use, largely at the gradual expense of longer voyaging and navigation knowledge (which, fortunately, have been in revival in the past two decades). Thus, and ironically, the historical evolution and development of waka taua is linked to the gradual loss of voyaging and navigational knowledge. Waka Toiere is a first systematic attempt to identify and reverse that inverse relationship, so that the continued progress of the waka taua can also facilitate the revival of an older tradition of long distance voyaging and navigation knowledge restoration.

Biography

Jackie Tuaupiki is a lecturer in Maori language and culture and PhD student in the School of Maori and Pacific Development, at the University of Waikato. He has been involved in numerous canoe practices, ranging from outrigger canoeing, Maori ceremonial canoeing and sailing double hull ocean voyaging canoes in Aotearoa and the Pacific. He is a crewmember on the double hull voyaging canoes, Te Matau a Maui in Aotearoa and Makali'i in Hawai'i. His research has focused on canoe knowledge reclamation and the maintenance and retention of canoe practices in Aotearoa.

The Strained Relationship of the First Missionaries and the Tahitians Reconsidered

Marja van Tilburg (Session 2c; Kon-Tiki)

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The first attempt of the London Missionary Society to convert Tahitians to Christianity failed miserably, to a large extent because the missionaries had difficulty establishing functional relationships with islanders. Historians and anthropologists have offered explanations, by pointing out the poor preparation and the rigid attitude of the missionaries, the frustrated expectations of Tahitians, and the lack of communication between them. As Nicholas Thomas has argued, in *Islanders: The Pacific in the Age of Empire* (2010), Tahitians converted to Christianity in their own time, on their own account and for specific reasons – both the Pomare Dynasty of Tahiti and the commoners having reasons of their own.

This paper addresses the topic once again in order to explore the role of both the missionaries and the Tahitians' identities in the above events. Early reports of the missionary endeavour suggest that both parties had a strong sense of 'self', and that their interpretations of events enhanced their perceptions of 'self' and the 'other'. It may be that missionaries were engaged first and foremost with obeying God's Command in order to earn eternal life, whereas Tahitians were frustrated because of the lack of exchange of goods and services, which would have enhanced the quality of their life.

Biography

Marja van Tilburg studied history at the University of Groningen in the Netherlands. She joined the Department of History and the Centre for Gender Studies at the university in 1986. Her PhD Thesis, 'Hoe hoorde het? Seksualiteit en partnerkeuze in de Nederlandse adviesliteratuur 1780-1890'. [Sexuality and Choice of Partner in Dutch Conduct Literature 1780-1890] (1998) explores the diffusion of Enlightenment pedagogy in conduct books for adolescents. It is discussed in a section of Peter N. Stearn's *Encyclopaedia of European Social History from 1350 – 2000* (2001). At present she is engaged in research on the reception of cultures of the Pacific in eighteenth-century Europe, from a gender perspective. Besides that, she is preparing an international, interdisciplinary research project on identity formation following cross-cultural encounters in the nineteenth-century.

Norwegian Place Names in Polar Areas

Arnfinn Muruvik Vonen (Session 1b; NMM, Triton)

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The purpose of Norway's Act of Place Names (Lov om stadnamn) is to protect place names as cultural heritage, to give them a written form that is practical and convenient, and to contribute to the knowledge and active use of the names. However, the Act of Place Names does not apply in the the integral territories of Svalbard and Jan Mayen in the Norwegian Sea, in the dependent territories in the Southern hemisphere (Bouvet Island, Peter I Island, Queen Maud Land), on the continental shelf, or in Norway's exclusive economic zone. These areas have been excepted from the Act of Place Names because of special factors such as international treaties, and also because the names themselves differ from, and are more recent than, those on mainland Norway. It is the Norwegian Polar Institute that is the official agency responsible for place names in the Norwegian polar regions. The place names are officially adopted by the naming committee, which is based at the Norwegian Polar Institute. The committee is guided by a set of guidelines for polar place names. In this presentation, I will compare place names in polar areas with place names in the areas covered by the Act of Place Names

Biography

Arnfinn Muruvik Vonen has been Director General of the Language Council of Norway, the official agency for implementing language policy under the Norwegian Ministry of Culture, since 2011. In 1994, he became dr.art. in linguistics at the University of Oslo. From 1997 to 2011, he was a professor of special needs education at the University of Oslo. The main areas of his research include grammatical typology (with material mainly from Russian, Germanic languages, Polynesian languages, and sign languages) and applied linguistic research on Deaf communities. He has done academic fieldwork in many countries, notably Tokelau, Samoa and New Zealand.

The Maori Collection at the National Museum of Natural History, Smithsonian Institution

Jennifer Wagelie (Session 1a; NMM, Røylen)

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Coinciding with its founding in the mid nineteenth-century, the Smithsonian Institution's collection of taonga Maori (Maori treasures) was formed in a fashion similar to the founding of the institution itself. Its beginnings were found in the trove of over 5,000 ethnographic objects that were collected during the United States Exploring Expedition that traversed the Pacific from 1838-42, commanded by Captain Charles Wilkes. From that point in the mid nineteenth-century, we can trace the history of this significant collection in a variety of ways, such as the nineteenth-century Transit of Venus Expedition of works that were brought over from New Zealand and exhibited at the 1904 Louisiana Purchase Exposition. Other accessions entered the collection by way of exchanges made with New Zealand museums, as gifts received during the United States Navy's Great White Fleet that travelled to Rotorua, as well as singular donations made by donors that have been little studied or acknowledged. Objects were of course not just collected, but also displayed and in a variety of ways. Some of the highlights include a late nineteenth-century exhibition displaying the "Types of Mankind," at the Cotton States and International Exposition in Atlanta, Georgia, to a mid twentieth-century life group of mannequins depicting Maori men and women participating in a moko ceremony. This research is the basis of a forthcoming book on the topic and this paper provides an overview of this work that tells the story of this collection of over 300 objects and their exhibition over a period of over 150 years.

Biography

Jennifer Wagelie is the Andrew W. Mellon and Anthony J. Moravec Senior Academic Officer at the Indiana University Art Museum in Bloomington, Indiana. She received her PhD in Art History from the Graduate Center, City University of New York, where her dissertation traced the history of the collection and display of Maori art in the United States. She worked at the National Gallery of Art, Washington and held two postdoctoral fellowships – at the University of British Columbia, and in the anthropology department of the Smithsonian's National Museum of Natural History. She is currently finishing a book on the Smithsonian's Maori collections and co-editing a book on mannequins in museums.

Adventures on Easter Island: Representations of Rapanui in Franco-Belgian *bandes dessinées*

Jennie Wagner (Session 4a; NMM, Røylen)

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Franco-Belgian *bandes dessinées* or BDs, usually translated as comic books in English, are immensely popular among French-speaking audiences in Europe. However, the English translation of this term is not sufficient to describe the true nature of BDs. Unlike American comic books which are dominated by tales of superheroes saving the world, BDs often include adventurers who journey to both real and fictional locations on a quest to discover the truth or solve a mystery. These themes of travel and adventure are no doubt inspired by *Les Aventures de Tintin*, one of the most popular BDs of the twentieth-century whose settings and plots were well-researched by Belgian creator Hergé. Although Tintin never travelled to Easter Island, Rapanui (the island's original name in the Rapanui language) is featured in numerous works of popular culture due to the so-called mystery of the large stone statues, called moai. The undeciphered script *rongorongo* and the cult of the birdman (*tangata manu*) also provide more intrigue in stories revealing the secrets of the isolated and remote island.

This paper will explore the various ways in which Rapanui, and especially the moai, have appeared in BDs over the past 60 years. Ranging from comics featuring Bob Morane and Mr Magellan to the more contemporary Blake and Mortimer and Jacques Cousteau, the representations of the Rapanui people, language, culture and mythology are described and analysed with respect to the time periods in which they were written. While the plots of some American comic books and BDs initially appear similar in the treatment of Rapanui, the level of research and detail regarding Rapanui history and traditions in BDs exceeds that of the superhero stories, even in BDs written for adults such as those published by Elvifrance. Nevertheless, the need to integrate mystery and intrigue into the adventurous plots has led to a combination of fact and fiction regarding Rapanui in BDs, most notably in the case of *Ushuaïa: Les Aventures de Nicolas Hulot*.

Biography

Jennifer Wagner is a PhD Candidate in Applied Linguistics in the Research Centre for Languages & Cultures, at the University of South Australia. Her PhD project is an analysis of vocabulary and culture in university textbooks of French, with a focus on stylistic and geographic lexical variation. Jennifer currently teaches French at the University of South Australia and she has previously taught English as a Second Language in the United States and France. She has published two books for learners of French – *Say it in French* (2011) and *Great French Stories of the Twentieth Century: A Dual-Language Book* (2012) – and she has been the webmaster of ielanguages.com, a free language learning website, for over a decade. She is also an assistant editor of the *Journal of New Zealand and Pacific Studies*, an assistant organiser for the annual conferences of the New Zealand Studies Association, and an associate curator of the 'Easter Island, Myths and Popular Culture' international exhibition.

New Zealand as the World's Laboratory? Globalisation, Cultural Diversification and the New Idea of Nation

Marcin Waldoch (Session 3c; Kon-Tiki)

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New Zealand has been a nation of firsts, and an innovator on many occasions. Moreover, it has also been a leading nation for civil and humanitarian issues. Peter Fraser was eager to invite over seven hundred Polish children to the country during World War II, to keep them safe from threat. We are now in the twenty-first-century, and it seems that New Zealand is at the forefront of progression on a global scale. New Zealand has one of the biggest percentages of atheists, as well as one of the highest levels of ethnic and language diversity. This could lead to the assumption that New Zealand has been building a nation of equal people who wish maintain their own ethnicity - culture, language and faith - without harm or prejudice for one another. How is this all possible in such a small country that rests on the edge of the world? How have the factors of globalisation and cultural diversification had an impact? This paper will aim to answer these questions.

Biography

Marcin Wałdoch is a Polish political scientist, educated at the University of Kazimierz Wielki in Bydgoszcz, where he obtained an MA in June 2007, after which he completed his PhD studies at the University of Gdansk. He is the author of articles about New Zealand's political system, critical theory in political survey, the polish secret service during the 1920s, and the national and ethnical minority groups that have lived in Poland. He is the chairperson of the Arcana Historii Association, editor of *Słowo Młodych* quarterly, and a member of the Australia, New Zealand and Oceania Research Association, as well as the New Zealand Political Science Association.

“I thought I was like you, but I’m not”: Identity, Masculinity and Make-believe in Taika Waititi’s *Boy* (2010)

Andrea Wright (Session 5b; NMM, Triton)

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Despite the relative ‘youth’ of the New Zealand film industry, its rapid growth since the revival period of the 1970s is demonstrated by an increasingly rich and diverse cinema. Acknowledgement and positive reception of the films nationally and internationally underscores the progress made by filmmakers and, as Duncan Petrie has argued in his work on the coming of age of New Zealand cinema, there is a much more “sophisticated understanding and appreciation of local cinema as a highly effective way of ‘telling our stories’ or ‘projecting ourselves’”. The notion that the films and the industry have reached maturation is also noted by Petrie and others. Such maturity brings with it confidence to not only use and enhance established tropes and representations, but also to challenge and rework them to produce new or alternative visions.

Released in 2010, Taika Waititi’s *Boy* responds to this context and is, consequently, a progressive coming of age story. In a discussion with Craig Hubert for *Interview*, Waititi describes how he rejected the first draft of his own script because it “was too much like other New Zealand films that had been made. It was kind of falling into a traditional New Zealand genre”. The genre, he elaborated was “dark drama”, which he aimed to avoid because it can be “unwatchable” and because he wanted to acknowledge his comedy background. Significantly, Waititi also expressed a desire to move away from the “certain type” of Maori character often seen on screen and instead embrace “the buffoons in our culture. Maori nerds or Maori dorks”. Despite its humour, the film does have a serious story at its core that engages, in particular, with identity and masculinity. This paper will explore Waititi’s approach to these representations in relation to the film’s nostalgia for 1980s popular culture, the use of daydreams and fantasy sequences, and location, in order to establish *Boy* as an innovative and progressive contribution to New Zealand national cinema.

Biography

Andrea Wright is Senior Lecturer in Film Studies and Director of Post Graduate Teaching (Department of Media) at Edge Hill University. Fantasy/fairytale cinema (particularly aesthetics, costume, set design and location) and New Zealand cinema are central to her current research. Other research interests include film marketing and merchandising in the post-classical era and British cinema and television. She has written for the *Journal of British Cinema and Television* and contributed to the book *New Zealand: A Pastoral Paradise?* (2000). Her most recent publications include work on production design in *The Company of Wolves* and *Legend* for the collection *Postmodern Reinterpretations of Fairy Tales: How Applying New Methods Generates New Meanings* (2011); the problematic representation of women and the female body in 1980s sword and sorcery cinema for the *Journal of Gender Studies*; Hercules, landscape, identity and New Zealand for *The Australasian Journal of Popular Culture*; and adaptation, representation and national identity in relation to *The Quiet Earth* for the collection *Science Fiction Across Media: Adaptation/Novelization* (2013). Forthcoming publications include essays on gender representation in *Snow White: A Tale of Terror*, and seduction and shopping in *The Paradise* and *Mr Selfridge*.