

Empires and Cultures of the Pacific Revisited

*The 28th annual conference
of the New Zealand Studies Association*

together with

University College Prague

Prague, Czechia

9–12 July 2024

**The New Zealand Studies Association
would like to thank the following for their support:**

Auckland University Press

Bridget Williams Books

Eurospan

University of Hawai'i Press

Intellect Books

Otago University Press

Sidestone Press

Te Herenga Waka University Press

Te Papa Press

Empires and Cultures of the Pacific Revisited

*The 28th annual conference
of the New Zealand Studies Association
together with
University College Prague*

**Prague, Czechia
9–12 July 2024**

Tuesday 9 July

1.00-1.30 **Registration** (Shaw)

1.30-2.00 **Welcome and conference opening** (Bracefield)

2.00-2.50 **Keynote 1** (Bracefield) – **Professor Brigitte Bönisch-Brednich**
(Victoria University of Wellington), “Celebrating the Nation: A Ritual
Analysis of Aotearoa New Zealand National Days”
Chair: [Professor Kirsten Moana Thompson](#) (University of Seattle)

2.55-4.10 **Session 1a** (McCall) – **Art, Craft & Material Cultures**
Chair: [Marc Tabani](#) (CREDO, Aix-Marseille University)
- [Rychèl Thérin](#), “Mana Wahine and Mataaho Collective: The Power
of the Collaboration and How we Feed our Roots”
- [Bernadette Samau](#) and [Sesilia Lauano](#) (National University of
Samoa), “Fibres of the ‘Tree of Life’ in the Cultures of Oceania:
Preserving our Samoan Cultural Heritage through ‘Afa (Sinnet)
Making and Co-Creating”
- [Hilke Thode-Arora](#) (Five Continents Museum, Munich),
“A Māori Feather Cape from Whanganui and Carved Taonga:
Examples for Museum Provenance Research in Progress”

Session 1b (David-Ives) – **Pacific Poetry and Literature**

Chair: [Marine Berthiot](#) (Université Lumière Lyon 2)
- [Cornelia Kaufmann](#) (SAS, University of London), “Parasite Time:
French Colonialism in the Works of French Polynesia Authors Henri
Hiro, Michael ‘Rai’ Chaze and Chantal Spitz”
- [Angela Kölling](#) (Johannes Gutenberg-University Mainz), “Visiting
Pacific Cultures through Children’s Literature”
- [Paola Della Valle](#) (University of Turin), “Diasporic Identities from
Asia to Aotearoa: New Narratives in Poetry and Prose”

4.10-4.40 **Tea break**

- 4.40-5.30 **Session 2a** (McCall) – **Climate Change**
Chair: [Cornelia Kaufmann](#) (SAS, University of London)
- [Francisco Javier Leyva Ortiz](#) (Universidad del Valle de Atemajac), “Immigrants or Refugees? The Debate on the Status of the Climate Change Mobilisation of the Kiribati Population”
- [Alessandra De Marco](#) and [Tommaso Caloiero](#) (CNR-IRPI), “Internet Users’ Keyword Queries, Google SERPS and Climate change in New Zealand: A Preliminary Study”
- Session 2b** (David-Ives) – **Health, Midwifery and Childhood**
Chair: [Hilke Thode-Arora](#) (Five Continents Museum, Munich)
- [Gabriela Kwiatek](#) (Jagiellonian University), “Weaving the Past and Present Together: The Cultural Significance of Harakeke and its use in Contemporary Māori Midwifery”
- [Josiah Gabriel Cruz Mesngon](#) (University of Guam), “Childhood and the Self: An Existential Look Towards Childhood”
- 5.35-6.25 **Keynote 2** (Bracefield) – **Professor Angela McCarthy** (University of Otago), “New Zealand’s Ties to Transatlantic Slavery”
Chair: [Professor Hermann Mückler](#) (University of Vienna)
-

Wednesday 10 July

- 8.45-9.35 **Session 3a** (McCall) – **Hauntings, Trauma and Memorialisation**
Chair: [Eva Rueschmann](#) (Hampshire College)
- [André Brett](#) (Curtin University), “‘Everybody Wanted to Know About the Accident’: Coping with the Hyde and Tangiwai Railway Disasters”
- [Laura Sedgwick](#) (University of Stirling), “40 Years of Noise Complaints: Haunting and Hauntology in *Wellington Paranormal*”
- Session 3b** (David-Ives) – **Health and Sexual Behaviour**
Chair: [Sebastian Jablonski](#) (University of Potsdam)
- [Jen Kain](#) (University of Newcastle), “Kamau Taurua Quarantine Island – A Public Health ‘Chokepoint’: Seamen, Venereal Disease, and Contested Legalities”
- [Francine M.S.N. Naputi](#) (University of Guam), “Ni Ngai’an Na Bai Hu Fa’nà’gue Enao: Counterstories for Sexual and Reproductive Health”
- 9.40-10.30 **Session 4a** (McCall) – **Decolonisation**
Chair: [Jane Samson](#) (University of Alberta)
- [Federica Pieristè](#) (University of Rome), “Transnational Trajectories in Gastro-Decolonisation: Between the Cook Islands and Aotearoa New Zealand”
- [Mary Therese F. Cruz](#) (University of Guam), “I Miniton I Gerero: Reimagining CHamoru Identity in Guam’s History”

Session 4b (David-Ives) – **Visual Culture**

Chair: [Yifen Beus](#) (Brigham Young University, Hawai‘i)

- [Hermann Mückler](#) (University of Vienna), “Hawaiian Sheet Music Art in the Tin Pan Alley Era: Reflections on Representations of the South Seas in a Historical Popular Culture Medium”

- [Kirsten Moana Thompson](#) (University of Seattle), “The Blue Humanities and Underwater Media: New Research Directions”

10.30-10.50 **Coffee break** (including book launch)

10.50-11.40 **Keynote 3** (Bracefield) – **Nalini Singh**, “Journeys of the Heart”

Chair: [Dr Anna Ďurfina](#) (University College Prague)

11.40-12.40 **Lunch**

12.40 **Coach excursion – Karlštejn and Karlštejn Castle**

7pm **Conference dinner – Restaurant Il Giardino Toscano, NH Prague City Hotel** (Mozartova 261, 150 00 Praha 5)

Thursday 11 July

9.00-10.15 **Session 5a** (McCall) – **Pacific Treaties and Diplomacy**

Chair: [Anna Ďurfina](#) (University College Prague)

- [Jouni Takalo](#) (University of Turku), “Culture and Colonialism in the Treaty of Waitangi/ Te Tiriti o Waitangi and the Wallis and Futunan Protectorate Treaties”

- [Jayden Evett](#) (Australian National University), “Te Karaehe-a-Kiwa: Shifting Māori-Pākehā Relations and its Impact on Aotearoa New Zealand’s Pacific Diplomacy”

- [Chen Xi](#) (East China Normal University), “New Zealand Antarctic Strategy: Development and Challenges”

Session 5b (David-Ives) – **Education in the Pacific**

Chair: [Malcolm Maclean](#) (University of Wales Trinity St David)

- [Kolotina Halaifonua Lau Laupea‘alu](#) (University of Edinburgh), “The Emergence of the Quality Assurance Agency for Higher Education in Tonga”

- [Kisha Borja-Quichocho-Calvo](#) (University of Guam), “I CHamorro ti u Falingu’: Decolonising Education in Guåhan’s Public School System”

- [Michael Clement](#) (University of Guam), “The Colegio de San Juan de Letran”

10.15-10.35 **Coffee break**

10.35-11.25 **Keynote 4** (Bracefield) – **Professor Tatiana Tökölyová** (University of Ss. Cyril and Methodius in Trnava), “Cultural Landscape as Aotearoa’s Identity of Phenomenon”

Chair: [Dr Alessandra De Marco](#)

- 11.30-12.20 **Keynote 5** (Bracefield) – **Professor Jane Samson**, “Red Pacific: Portable Savages in the Age of Empire”
Chair: [Dr Hilke Thode-Arora](#) (Five Continents Museum, Munich)
- 12.20-1.30 **Lunch**
- 1.30-1.45 “**Marks of Polynesia: The Tatau Dance**” (Shaw). Cultural performance by [Bernadette Samau](#)
- 1.45-3.15 **Film screening: *Paradise Soldiers*** (2020) (Bracefield) – with special guest **David Blyth**
Includes post screening Q&A: David Blyth and Ian Conrich
- 3.15-3.40 **Tea break**
- 3.40-4.55 **Session 6a** (McCall) – **Māori Literature**
Chair: [Angela Kölling](#) (Johannes Gutenberg-University Mainz)
- [Mattia Mantellato](#) (Kore University of Enna), “Encountering the Other: Witi Ihimaera’s *Pounamu Pounamu* from a Partnership Perspective”
- [Suja Kurup P.L.](#) (University of Kerala), “The Spiral Motif in Witi Ihimaera’s *The Parihaka Woman* (2011)”
- [Ian Fookes](#) (University of Auckland), “Images of Empire in Patricia Grace’s *Chappy* and Yuki Kihara’s *A Song About Sāmoa*”
- Session 6b** (David-Ives) – **Governance and Foreign Policy**
Chair: [André Brett](#) (Curtin University)
- [Jess Marinaccio](#) (California State University, Dominguez Hills), “The Australia-Tuvalu Falepili Union: Tuvaluan Values or Australian Interests?”
- [Kenneth Gofigan Kuper](#) (University of Guam), “A Governmental Arm of Change: A History of the Government of Guam’s Decolonization Efforts”
- 5.00-6.30 **AGM** (Bracefield)
-

Friday 12 July

- 9.00-9.50 **Session 7a** (McCall) – **Indigenous Film part 1**
Chair: [Kirsten Moana Thompson](#) (University of Seattle)
- [Eva Rueschmann](#) (Hampshire College), “Colonialism and Intergenerational Trauma in Lee Tamahori’s *Mahana* (2016)”
- [Briar Meads](#) (University of Auckland), “Te Tōrino Haere Whakamua, Whakamuri: Contemporary Use of Traditional Oral Storytelling Frameworks in the Screen Adaptation of *Cousins* (2021)”

Session 7b (David-Ives) – **Regional Securities and Pacific Relations**

Chair: [John F. Wilson](#)

- [Anna Đurfina](#) (University College Prague), “Regions and Powers in the Pacific: What is True About the Regional Security Complex Involving Pacific Island Countries?”

- [Chen Hong](#) (East China Normal University), “China-New Zealand Relations and New Zealand Studies in China”

9.55-10.45

Session 8a (McCall) – **Indigenous Film part 2**

Chair: [Kirsten Moana Thompson](#) (University of Seattle)

- [Leah Vonderheide](#) (Emerson College), “‘Uplift and Uphold the People’: Revisiting and Reclaiming the Power of the Image in Merata Mita’s *Mana Waka* (1990)”

- [Yifen Beus](#) (Brigham Young University, Hawai‘i), “Re-Placing Paradise: The Missing Waikiki as Site of Indigenous Protest”

Session 8b (David-Ives) – **Lands Within a Sea**

Chair: [Hermann Mückler](#) (University of Vienna)

- [Marc Tabani](#) (CREDO, Aix-Marseille University), “Reinventing Land Tenure in Tanna (Vanuatu) Through Anthropological Data”

- [Sebastian Jablonski](#) (University of Potsdam), “Archipelagos, Terripelagos and Infulpelagos: ‘Reading’ Historical Pacific Literatures and Spaces in Europe”

10.45-11.10

Coffee break

11.10-12.00

Keynote 6 (Bracefield) – **John F. Wilson**, “Rival Empires, Competing Cultures – Their Impact on the Pacific Islands”

Chair: [Dr Mikko Myllyntausta](#) (University of Turku)

12.00-1.15

Lunch

1.15-2.30

Session 9a (McCall) – **Pacific and New Zealand Literature**

Chair: [Paola Della Valle](#) (University of Turin)

- [Malcolm Maclean](#) (University of Wales Trinity St David), “Emphasising Conflict Over Struggle: Literary Constructions of 1981’s Springboks in Aotearoa New Zealand”

- [Ajani Burrell](#) (Johannes Gutenberg-University Mainz), “Trans-Versations: Talanoa as Decolonial Analytical Praxis in Contemporary Indigenous CHamorro Narratives”

- [Marine Berthiot](#) (Université Lumière Lyon 2), “An Intermedial Dialogue on Magdalenism in Aotearoa: A Comparative Study of *Does this Make Sense to You?* (1994), by Renée, and its Film Adaptation, *Piece of My Heart* (2009), by Fiona Samuel”

Session 9b (David-Ives) – **Māori History/Identity in an Age of Empire**

Chair: [Leah Vonderheide](#) (Emerson College)

- [Laura Singeot](#) (University of Reims Champagne-Ardenne), “The Empire Revisited: Māori in Victorian London in Two New Zealand Novels”

- [Mikko Myllyntausta](#) (University of Turku), “Alleged Desire for Empire: European Colonisation of New Zealand and Claims of Māori Willingness for Further Colonial Contact”

- [Ian Conrich](#) (Stockholm University), “Māoritanga in Miniature: Victorian Scopic Culture, Mākareti Papakura and Early Armchair Tourism”

2.35-3.25 **Keynote 7** (Bracefield) – **Professor Michael Belgrave**, “Finding New Zealand and Escaping the Weather Forecast”

Chair: [Dr Malcolm Maclean](#) (University of Wales Trinity St David)

3.30 **Conference Ends**

KEYNOTE SPEAKERS

Keynote 1

Celebrating the Nation: A Ritual Analysis of Aotearoa New Zealand National Days

Brigitte Bönisch-Brednich (main room: Bracefield)

brigitte.bonisch-brednich@vuw.ac.nz

A country's National day is a fixture in the annual calendar of public holidays and a day when government gets involved in shaping the narrative of the past and current state of a country. Such identity work has some common themes across the Pacific states, as all of them need to address colonialism in one form or other as part of their historic consciousness. The official National Day of Aotearoa New Zealand is Waitangi Day on 6 February. Yet during the last two decades, ANZAC Day, on 25 April, has been promoted as a somehow alternative second national day and is now often referred to as 'our' National Day too.

The celebration of national days are key rituals of a state, and they also are public political rituals. The analysis of such rituals allows us to consider the stories we, as a nation, are telling about ourselves and to the world. Aotearoa New Zealand is a highly diverse state with a very high rate of first-generation immigrants, and a growing and increasingly powerful Māori minority; the storytelling is tense, colourful, and constantly changing. Waitangi Day celebrations connect the country to its difficult colonial past of the signing of the Treaty of Waitangi and the troubled Māori–Crown relationship that followed the signing and continues to this day. ANZAC Day reminds the country of the disastrous battle of Gallipoli and, more generally, of New Zealand's involvement in past wars. In order for state rituals to stay relevant, they need to read the present, change with the times and keep creating evocative experiences that are filled with meaning and invite mass participation.

This paper will discuss how both national days evolved and how both days are used to shape certain political narratives for specific audiences and strategic purposes. It will also give a brief overview as to how this analysis can be applied to other Pacific Nations.

Biography

Brigitte Bönisch-Brednich is Professor of Cultural Anthropology and director of the Stout Research Centre for New Zealand Studies at Victoria University of Wellington Te Herenga Waka. Her research interests are in New Zealand Studies, in the ethnographic analysis of storytelling, especially migrant narratives, ethnographic methodology and ritual analysis. She is co-editor of *Fabula: Journal of Folk Tale Studies*; she is also on the editorial board of two New Zealand-based journals: *Sites: A Journal of Social Anthropology and Cultural Studies* and *The Journal of New Zealand Studies*. Her most recent publication is the edited collection, *Migrant Narratives: Storytelling as Agency, Belonging and Community*, published by Routledge in 2024.

Keynote 2

New Zealand's Ties to Transatlantic Slavery

Angela McCarthy (main room: Bracefield)

angela.mccarthy@otago.ac.nz

When slavery was abolished in several parts of the British Empire in 1833, former slave owners and other interested individuals applied for compensation for their lost enslaved labour. Historians have grappled with the legacies of this transition for British society as well as examined the movement of people, capital, and ideas to Australia. As a result of intergenerational biography, we now know more about the impact of early colonists (the beneficiaries of slavery wealth) on the colonisation of South Australia. In contrast, studies of New Zealand's colonisation have neglected to engage with this aspect of the nation's past. Instead, existing research points to the ways in which the abolition of slavery influenced some key members of the British government, including James Stephen, to try to protect Māori from exploitation. Such an emphasis marginalises different, more uncomfortable histories of New Zealand's past, particularly how the ending of Britain's involvement in slavery was closely connected to its colonisation of New Zealand.

Drawing on a range of sources, including but not limited to compensation data, visual records, family and local histories, and land holdings, this paper will examine some key aspects of New Zealand's connections to transatlantic slavery, including the migration of former slave owners and the use of their capital to acquire property; the experiences of mixed-race people of enslaved descent, some of whom accompanied former slave owners; and connections between Māori and these newcomers, including intermarriage and dispossession. Interrogating the aftermath of transatlantic slavery and its abolition from a southern vantage point shows that the legacies are deeper and wider than many historians have initially anticipated.

Biography

Angela McCarthy is Professor of Scottish and Irish History and Director of the Centre for Global Migrations at the University of Otago. She is also an Honorary Fellow of the Wilberforce Institute at the University of Hull. With expertise in historical and contemporary migration, McCarthy's research includes exploration of Irish and Scottish migration, migration and madness, migrant and refugee discrimination, and personal narratives of migration. As author or editor, her New Zealand focused work includes: *Migration, Ethnicity, and Madness: New Zealand, 1860-1910* (2015), *Migrant Cross-Cultural Encounters in Asia and the Pacific* (2017), and *Narratives of Migrant and Refugee Discrimination in New Zealand* (2023). She also edited a special issue of *Sites: A Journal of Social Anthropology & Cultural Studies*, 17:1 (2020) on refugee resettlement in early twenty-first New Zealand. McCarthy is currently researching two projects: Scotland's connections to slavery and the slave trade; and the legacies of transatlantic slavery in New Zealand.

Keynote 3

Journeys of the Heart

Nalini Singh (main room: Bracefield)

nalinisinghnz@gmail.com

I have been a reader all my life, from waiting for the ‘book bus’ to come by during my time in a Fijian primary school, to being bedazzled by the choices available to me in Auckland’s vast library system, to now having a personal library that has infiltrated every room of the house. As a child, however, I began to notice something. The stories available to me that featured people from my culture, or those even adjacent to it, were all either literary, or leaned intensely into only certain elements of the culture. Think domestic stories focused around the lives of Indian women crushed by patriarchal expectations, or stories about immigrant children trying to do their families proud.

There is nothing wrong with such stories. I loved many of them and do still. But for stories of adventure or science fiction, murder mystery or romance, *anything* genre (and often, anything unapologetically happy), I had to go elsewhere. And in those books, I found almost no faces of colour.

In this talk, I intend to discuss my journey from that bookworm who maxed out her library card, to a writer of genre fiction who believes that we should all have the exciting, ‘unrealistic’, and fun stories that we stay up till midnight to read, alongside heavier works. My journey is an unusual one in that, when I began, not a single local publisher would even look at most genre work. So, my words had to travel far from the very start, taking the dreams of that kid from Mount Roskill Grammar School into publishing offices in London and New York. And now here I stand in Prague, ready to share with you the journey of a dreamer who did not know a single writer when she decided that one day, she would be one.

Biography

Nalini Singh is the New York Times, USA Today, Wall Street Journal, and *Der Spiegel* bestselling author of the Psy-Changeling and Guild Hunter series of paranormal romances. The first book in the Psy-Changeling series, *Slave to Sensation* (2006), was named as one of the New York Public Library’s ‘125 books from the last 125 years that inspire a lifelong love of reading’. She also writes New Zealand-set thrillers, the most recently released of which is *There Should Have Been Eight* (2023). Her second thriller, *Quiet in her Bones* (2021), has been optioned by Showtime Networks. Born in Fiji and raised in New Zealand, Nalini was first published in 2003. Her books are available in print, audio, and ebook, and have sold over eight million copies worldwide. They have also been translated into multiple languages, including German, French, Italian, Japanese and Turkish. You can find her online at: nalinisingh.com

Keynote 4

Cultural Landscape as Aotearoa's Identity of Phenomenon

Tatiana Tökölyová (main room: Bracefield)

tokolyova.fses@gmail.com

As a foundation of national identity, a cultural landscape can be perceived sensually or spiritually. Associating a country with art, memory, and identity opens up the possibility of a new perception of a particular place as a cultural landscape. The theoretical and methodological basis of this paper encompasses Geert Hofstede's cultural dimensions and Jana Pecníková's typology of the country as a cultural landscape presented as a real landscape, a fantastic landscape, or an ideal landscape. The aim, therefore, is to test the applicability of Pecníková's typology to a case country. This paper therefore presents a study of the cultural landscape in the context of the typology of Aotearoa New Zealand as first a real country – an existing land with specific pillars of its nation-branding joined with Polynesia; second, a fantastic country – a country to which a certain symbolic or spiritual meaning is ascribed, a cultural legacy of myths, legends, symbols of Aotearoa New Zealand as a part of country's branding campaigning worldwide, made famous through Peter Jackson's *Lord of the Rings* (2001-03); and third, an ideal country—a country that meets certain characteristics of the 'ideal' at a given time, an attempt to transform the environment according to a given ideal.

Biography

Tatiana Tökölyová, Ph.D. is a professor in the Department of Political Science, in the Faculty of Social Sciences of the University of Ss. Cyril and Methodius in Trnava, Slovakia. In her research, she focuses on national identity, theories of democracy, and global democratisation. She is chairwoman of the Jean Monnet Centre of Excellence at UCM Trnava, a unit which dedicates its activities to educating Slovakia's younger generations in civil rights, migration, an open society, and minority rights. Her international collaborations involve work with European universities in the Czech Republic, Poland, UK, Georgia, Italy, Greece and Portugal. She is a member of the scientific boards for several indexed journals and scientific research associations, including being a member of the Advisory Board for the *Journal of New Zealand & Pacific Studies*.

Keynote 5

Red Pacific: Portable Savages in the Age of Empire

Jane Samson (main room: Bracefield)

jane.samson@ualberta.ca

Interactions between the Indigenous peoples of the Americas and Pacific Islanders have taken place from prehistory to today's labour flows and international activism. Why is there no Red Pacific scholarship to rival its thriving Red Atlantic counterpart? Twenty years ago, the American historian Daniel Richter famously asked us to 'face east from Indian country'. What happens if we face west instead?

Running westward with Spanish imperial expansion, colonial naming practices labelled as 'Indians' people from the Caribbean to the Pacific Islands. Less well known is their creation of a portable repertoire of presumed cultural practices and artefacts. Historical debates about cannibalism are well known, but there were many other features of a 'Red Indian' savagery presumed to apply from the Caribbean to the doorstep of Asia, including poisoned arrows and tomahawks. The designation 'Red' is itself an artefact of the eighteenth-century French empire of science. While Captain Cook might have favoured the (correct) theory of an eastward migration of early Pacific peoples from southeast Asia, he still called them Indians. Well into the twentieth century, the Red Pacific persisted, drawing Thor Heyerdahl across its imagined waters in the Kon-Tiki. Although there is evidence of prehistoric return voyages, we know now that a transpacific 'Red race' never existed.

The field of Pacific Studies, born amid decolonisation, was not interested in prolonging the life of this imperial notion, and today's transpacific Indigenous activism is not about genetic kinship. It is the maritime environment itself, with its global climate impact, that has become the focus of attention. To return to the colonial concept of a Red Pacific would make no sense. Its future, we all devoutly hope, is blue.

Biography

Jane Samson is Professor of History and director of undergraduate programmes in the Department of History, Classics, and Religion at the University of Alberta, Canada. Author of *Race and Redemption: British Missionaries Encounter Pacific Peoples, c. 1790-1920* (2017) and numerous other works on imperialism, race, and culture, she is also a co-editor of *The Cambridge History of the Pacific Ocean* (2023) and editor of vol. 5 *The Industrial Age of The Cultural History of Exploration* (in press). Current research projects involve early Indigenous clergy and teachers in the south Pacific. Born on the Pacific coast of Canada, she now lives and works on Treaty Six territory, acknowledging the First Peoples of the land and the painful legacy of colonialism.

Special Guest

Film screening: *Paradise Soldiers* (2020, 50 mins)

David Blyth (main room: Bracefield)

djblythnz@gmail.com

The Cook Islands are well known to all New Zealanders as a warm sunny holiday paradise situated in the vast Pacific Ocean. What few know is that as a Territory of New Zealand, the local inhabitants of the Cook Island group have served with New Zealand armed forces in combat in the First World War, World War II, Korea, Malaya and Vietnam.

In the film *Paradise Soldiers* (2020), Cook Island Veterans of the Vietnam War, Bill Framhein V2,V3,V4, V5 and Bill Doherty V4, reflect on their service for the New Zealand Army overseas. These young Island men were recruited to boost a New Zealand army that was depleted in Aotearoa due to the rising unpopularity of the Vietnam War. Both men speak of being taken away from their families, language and Island community, to be trained in some of the coldest parts of New Zealand, resulting in sickness and death, through having no immunity to the New Zealand conditions. The surviving Veterans living in the islands have medical and psychological issues that are not being adequately treated and dealt with; Island veterans having to fly to New Zealand for medical treatment

About 500 Cook Islands men served in the New Zealand army in the First World War. The film records the memories of family members whose grandfathers served in the First World War and hear through pictures, letters and oral history the stories of these soldiers. It is clear that these Cook Island veterans are indeed out of sight and out of mind as the film reveals their untold stories of being part of New Zealand's overseas military history.

Biography

David Blyth is a director of feature films, television dramas and documentaries. His early features include *Angel Mine* (1978), *A Woman of Good Character/Lizzie* (1982), and *Death Warmed Up* (1984). *Angel Mine* was the first feature film funded by New Zealand's Interim Film Commission, whilst *Death Warmed Up* premiered at the London Film Festival and won the Grand Prix at the Paris Festival of Horror and Science Fiction 1985. A period in North America followed where Blyth made a number of genre films, including *Red Blooded American Girl* (1990), and *Hot Blooded* (1997). Returning to New Zealand he directed the documentaries *Our Oldest Soldier* (2002), *Bound for Pleasure* (2002), *Transfigured Nights* (2007) and *French Connection* (2011). He also directed the feature films *Wound* (2010), *Ghost Bride* (2013) and *Night Freaks* (2023). Over the last decade, David has concentrated on making documentaries about New Zealand veterans from the First World War, World War II, Korea and Vietnam. These films include, *Memories of Service* (5 series), *Kiwi Servicewomen of WW2*, *Nancy Wake Remembered*, *Victor 4 Company*, *Lest we Forget*, *Grandfather's Footsteps*, *Between the Memory and the Silence*, and *POW. Prisoners of War*. Since 2020, he has also recorded 4 episodes of *Paranormal NZ*, which interviews and documents local experiencers/abductees in the UAP and paranormal worlds.

Keynote 6

Rival Empires, Competing Cultures – Their Impact on The Pacific Islands

John F. Wilson (main room: Bracefield)

johnfwilson@btopenworld.com

In recent years, there has been increasing geopolitical competition in the Pacific between China and the US and its allies. China recently signed a security pact with the Solomon Islands and engaged in talks with senior political figures from other Pacific Island nations. As a result, the US has tried to strengthen its own ties with Pacific Island states and has promised more aid, as has Australia. Beijing says it is willing to work with its ‘brothers’ in SE Asia and the Pacific to promote ‘Belt and Road’ development projects and tackle climate change. The US and its allies (UK, Australia, etc.) seek to counter China’s influence in the region and say that China’s aim is to extend its political influence and economic control.

This paper amplifies and updates the theme begun in my 2022 presentation to the NZSA conference in Marseille and continued in Turku in 2023 i.e. that the rivalry between the US and China for influence in the Pacific region can create opportunities for the island states to gain benefits in development aid, military assistance, and political power. It looks at the motives and aims of the main players in this contest, the roles of Australia, New Zealand, UK, Japan and Taiwan and the views of regional bodies such as the Pacific Islands Forum Secretariat and the Pacific Community (formerly the South Pacific Commission). The presentation also looks at the relationship between Pacific Island states and Taiwan, which is a significant indicator of how China’s influence is growing.

Biography

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

Keynote 7

Finding New Zealand and Escaping the Weather Forecast

Michael Belgrave (main room: Bracefield)

m.p.belgrave@massey.ac.nz

Writing a general history of New Zealand over five years inevitably led to a question: what is New Zealand and how has it been imagined over time? Unlike other nation states emerging after 1842, New Zealand's boundaries have appeared remarkably resilient, with the country defined by today's weather forecast as moving from north to south through three islands and then to the Chathams; three islands and a bit. Yet we should not take the solidity of this national geography too much for granted. New Zealand has been imagined differently in the Pacific and even within its own territorial boundaries in ways that were far more fluid during the nineteenth and early twentieth century, where the territoriality of colony and nation were at times fractured and at others more expansive.

When Hobson arrived in New Zealand in January 1840, he imagined the Queen's sovereignty over only as much of New Zealand as Māori were willing to cede. The Chathams were not part of the picture at all. That the South Island became part of the colony through proclamation was the result of pragmatic decisions to deal with the New Zealand Company and the French and to some extent an accident. The question of the place of Māori, and the territory Māori controlled in the colony, remained debated legally and politically throughout the 1840s and early 1850s, right up to the passing of the New Zealand Constitution Act 1852, while between 1852 and 1876 separatist movements thrived in many of the provinces, particularly those in the South.

By 1900, New Zealand may have emerged as a coherent nation state, with an integrated political and communication system and national economy, but notions of a manifest destiny in the Pacific and federation with Australia provided destabilising alternatives. New Zealand's Pacific ambitions provided the most expansive revision to the idea of three and a bit island nation. Politicians from Vogel to Seddon began to imagine New Zealand as a Pacific Island nation, in the most ambitious fantasies, extending as far north as Hawaii and including Fiji. This paper will argue that something far grander than some form of New Zealand Empire was being contemplated, bursting out of three islands and a bit to a grand maritime national including most of Polynesia and Fiji. That New Zealand gained colonies was an outcome of the failure of this fantasy, not its intent, as Seddon's Pacific ambitions and courting of Pacific nations demonstrates.

Biography

Michael Belgrave was a foundation member of Massey's Albany campus. He has published widely on public policy, treaty, and Māori history. His most recent book, *Dancing with the King* (AUP, 2017) is an exploration of diplomacy and peace-making in the decades between the Waikato War and the opening of the King Country. It was awarded the Ernest Scott award for the best book on New Zealand or Australian history in 2017. Belgrave has worked extensively on Waitangi Tribunal inquiry research and treaty settlements since the late 1980s, and he was president of the New Zealand Historical Association, 2019-2021. His next book, *A History of Us*, a general history of New Zealand, will be available in late 2024. He left Massey in December 2023 and is now an Emeritus Professor.

CONFERENCE SPEAKERS

An Intermedial Dialogue on Magdalenism in Aotearoa: A Comparative Study of *Does this Make Sense to You?* (1994), by Renée, and its Film Adaptation, *Piece of My Heart* (2009), by Fiona Samuel

Marine Berthiot (session 9a, McCall)

mcbertiot.recherche@proton.me

Magdalenism is a structure which controlled women's femininity and sexuality in Western nations and their colonies from the mid-seventeenth century to the end of the twentieth century. Implementing what Carole Pateman and Geneviève Fraise call 'the sexual contract', Magdalene Laundries and Mother-and-Baby 'Homes' secluded women who were deemed 'wayward' or 'fallen'. Depending on the country and the era, women and girls could be turned into Magdalenes for the following motives: ebriety, homelessness, joblessness, delinquency, out-of-wedlock pregnancy, having been raped, enduring incest, Indigeneity, mixed origins, mental and/or physical disabilities, promiscuity, and beauty. Magdalenism participated in the colonial enterprise, fashioning girlhood and womanhood in the colonies. Catholic Orders, Protestant Orders, and lay associations managed Magdalene Institutions which were all supported by the state. In the Pacific, the first Magdalene Laundry opened in 1863 in Abbotsford, Melbourne, and the first New Zealand Magdalene Laundry opened its doors in 1883 in Mount Magdala, Christchurch. The last Australian laundry closed in 1980 in Tempe, Sydney, while the last 'homes' closed at the end of the 1960s in New Zealand. Truth and Reconciliation Commissions held in both countries have received the testimonies of former Magdalene inmates and victims of the 'Baby Scoop Era'. Australian Prime Minister Julia Gillard apologised in 2013 to single mothers and their children who had been forcefully adopted out.

In her female Bildungsroman, *Does This Make Sense to You?* (1994), Renée charts the journeys of three teenage Magdalenes from the 1950s to the 1980s. She interrogates how misogyny can be a social norm, and how eugenics theories could be used to justify the racial and ableist discriminations inside laundries and orphanages for Magdalene babies. Comparing this novel with its film adaptation by Fiona Samuel, *Piece of My Heart* (2009), this paper aims to investigate the way Magdalene gender and racial forms of segregations are represented on paper and on screen.

Biography

Marine Berthiot holds a DPhil in Aotearoa New Zealand Literature from University of Edinburgh. She is an associate member of the Foreign Literatures and Civilisations (LCE) Research Laboratory at Université Lumière Lyon 2. Her research deals with trauma studies, childhood studies, gender studies, Pacific Literatures, settler colonial literatures, eco-poetry, as well as Magdalene cultural production. She has published articles on building resilience against bullying, the cultural trauma of the Kiwi Asian community, and the lifelong impact of child abuse. She is the co-editor of a special issue on Eco-Artivism for the *Journal of New Zealand & Pacific Studies*. Her next project is to write a monograph on Women Writing Girlhood Trauma in Aotearoa New Zealand (1980-2020).

Re-Placing Paradise: The Missing Waikiki as Site of Indigenous Protest

Yifen Beus (session 8a, McCall)

yifen.beus@byuh.edu

Waikiki (2020), the first narrative feature film written and directed by a native Hawaiian, Christopher Kahunahana, takes this well-known location and turns it into an invisible site of contesting memories of childhood abuse and cultural healing, voices of the past and the present, and the effects of colonialism in a settler state. Through editing, the convergence of the contemporary and past times/tā in the same space/vā in the film allows the audience to see and hear how these incongruent sights and sounds each take on a narrative thread and are woven into a less-than-flattering portrait of an iconic locale.

This paper highlights the film's narrative structure by toying with the verb 're-place', which speaks truth about the historical Waikiki that has been replaced by hotels and sand beaches, as Brother Roland sings during the end credits. The director re-positions Waikiki, Hawai'i's most popular tourist destination, as the setting of the film's narrative, applying instead, the dodgy streets of China Town and deserted parking lots, where homeless people often sleep. While Waikiki is not entirely absent in the narrative, the lives of the characters, the music and references to Hawaii's tourist industry all point to a visibly displaced Waikiki as the very site of competing histories and bleak realities of a post-annexation island. In the end, these voices and images force the audience to piece together the causal strands of the narrative in order to relocate the Indigenous against the outsiders' perspectives of a place that is at once a reminder of cultural strength as well as historical pain. Kahunahana does not make the story straight forward or easy to follow, just like any of the personal or the Hawaiian community's histories, past or present. It is his cinematic protest to right the story from the Indigenous point of view by reconfiguring tā-vā dynamics surrounding this cultural icon.

Biography

Yifen Beus received her PhD in comparative literature from Indiana University, Bloomington and teaches film studies in the Faculty of Arts & Letters at Brigham Young University, Hawai'i. Her teaching and research interests include modernity, reflexivity, intertextuality, minor (trans)-nationalism and indigenous storytelling in cinema. Her works have appeared in *Nineteenth-Century French Studies*, *Journal of African Cultural Studies*, *Quarterly Review of Film and Video*, *WorkingUSA: The Journal of Labor and Society*, and the *Journal of New Zealand & Pacific Studies*, in addition to a monograph titled *Towards a Paradoxical Theatre* (2000). Her current research focuses on the Polynesian tā-vāism in conceptualising time-space relationships and how this Indigenous concept serves as a theoretical and analytical framework for analysing Pacific cinemas.

‘I CHamorro ti u Falingu’: Decolonising Education in Guåhan’s Public School System

Kisha Borja-Quichocho-Calvo (session 5b, David-Ives)

kquichocho@triton.uog.edu

While formal US schooling has negatively impacted CHamoru education (and to a certain extent, CHamoru perceptions of self and political self-determination), there have simultaneously been decolonising efforts in the Guam Department of Education. During the last 126 years of US occupation, education was controlled by the US Navy for almost 50 years. Following that time, in the 1950s, the US Department of Interior controlled Guåhan (Guam), which included the island’s education system. By the 1960s, however, despite US control, the Department of Education was run by CHamoru educators and administrators. This meant that after centuries of foreign control, including at the time the six-decade long US naval government and Department of Interior occupation, CHamorus were finally in control—albeit partially—of their education system.

This paper will explore the various ways in which CHamorus used their limited power and control to decolonise education in Guåhan. For example, despite being heavily influenced by US federal funding and the pressure to educate children based on US education standards and curricula, by the 1960s CHamorus used their agency to create and enact local education policies, under the purview of the Board of Education and the Legislature of Guam. Moreover, such local policies laid the foundation for CHamoru language and culture courses to be integrated into the Guam Department of Education curricula, a first in the history of formal education in the island.

Biography

Kisha Borja-Quichocho-Calvo is Assistant Professor and Programme Coordinator of the CHamoru Studies Programme at the University of Guam. She is a teacher, poet and mother. Her research and poetry are grounded in Guåhan and focus on the CHamoru culture and identity, education, and the US militarisation of Guåhan. She published a poetry chapbook, entitled ‘Decolonizing Minds With(in) Barbed-wire Fencelines’, in *Effigies III – An Anthology of New Indigenous Writing, Pacific Islands* (2018). She serves on the University of Guam’s Island Wisdom committee and is the vice-chair of the Board of Department of CHamoru Affairs.

‘Everybody Wanted to Know About the Accident’: Coping with the Hyde and Tangiwai Railway Disasters

André Brett (session 3a, McCall)

andre.brett@curtin.edu.au

On 4 June 1943, a Dunedin-bound express train crashed at Hyde, Central Otago, killing 21 passengers. Ten years later, on Christmas Eve 1953, an overnight express from Wellington to Auckland plunged into the Whangaehu River after a lahar from Mount Ruapehu destroyed the North Island Main Trunk bridge at Tangiwai. 151 people died, including 148 of the 176 second-class passengers. These events remain New Zealand’s two worst railway disasters. This paper takes their eightieth and seventieth anniversaries in 2023 as an opportunity to explore their legacies, especially as Tangiwai is remembered as an ostensibly ‘natural’ disaster while the courts held an individual, the locomotive driver, criminally liable for Hyde.

Disasters resonate in communities for decades, but historians have engaged little with Hyde or Tangiwai. Most accounts—scholarly and journalistic alike—focus on operational and technical aspects rather than consequences for survivors and relatives. When the enduring effects are discussed, this typically features in profiles of individual survival or tragedy. Drawing on published and archival materials, this paper seeks to identify broader long-term outcomes. Key themes of grief, trauma, assigning blame, and behavioural change show how New Zealanders coped with disaster in a culture that prioritised ‘getting on with it’, and how belated memorialisation has brought closure and promoted personal and communal healing. The author is himself descended from survivors of both Hyde and Tangiwai.

Biography

Dr André Brett is Lecturer of History at Curtin University, Perth. He is a historian of New Zealand and Australia, with particular emphasis on political, economic, environmental, and transport themes. Brett is the author of four books, most recently *Can’t Get There from Here: New Zealand Passenger Rail Since 1920* (2021), and the recipient of awards, including the 2021 Max Crawford Medal from the Australian Academy of the Humanities and the 2019 Allan Martin Award from the Australian Historical Association. Brett is currently researching two main projects: an enviro-economic history of railways in Australasia pre- First World War, and a history of territorial separation movements in colonial Australasia.

Trans-Versations: Talanoa as Decolonial Analytical Praxis in Contemporary Indigenous CHamorro Narratives

Ajani Burrell (session 9a, McCall)

aburrell@uni-mainz.de

Talanoa has grown increasingly prevalent across an array of disciplines as a research approach, perhaps most notably in Australian and Aotearoa New Zealand contexts by diasporic Samoan, Fijian, and Tongan researchers. Concomitantly, talanoa as a thematic framework in literature has also become more common, as evidenced by manifestations such as Talanoa (talanoa.com.au/), a digital narrative platform for Pacific peoples in Australia, *Talanoa: Four Pacific Plays* (Little Island Press, 2017/2024), and *Black Marks on the White Page* (Vintage, 2017). Tina Makereti employed talanoa as the guiding concept of two sections of her article, 'Indigenous Literary Studies in Aotearoa New Zealand', in which she states that '*Black Marks* is therefore envisaged as an ongoing conversation between all the writers, readers, and regions it encompasses'.

Further extending the application of talanoa, this paper situates the approach at the heart of a literary analytical praxis that weaves trans-Indigenous methodologies, the culturally sensitive, relational, and conversational underpinnings of talanoa as research practice, and Indigenous CHamorro onto epistemologies to explore two talanoic literary case studies. The first examines the conversation taking place in CHamorro writer and activist Julian Aguon's *No Country for Eight-Spot Butterflies* (Astra House, 2022). The second analyses the talanoa amongst contemporary Indigenous narratives of the Marianas diaspora. Ultimately, I assert that talanoa is an ideal framework for literary analysis that can contribute to the ongoing decolonisation of both Pacific literature and research on Pacific literature, in part, by centering Indigenous ways of knowing and being in the praxis of literary analysis.

Biography

Ajani Burrell is a doctoral student in American Studies at Johannes Gutenberg Universität Mainz working on a dissertation, tentatively titled 'Analysis of Contemporary Indigenous Culture in the English Language Narratives of the Mariana Islands Archipelago and Diaspora'. He is currently an assistant professor in the Languages and Humanities Department at Northern Marianas College and served as the lead collection editor and author of two chapters for *A Marianas Mosaic: Signs and Shifts in Contemporary Island Life* (2022). Burrell holds a BA in history from the University of Michigan and an MFA in creative writing from Northern Michigan University.

China-New Zealand Relations and New Zealand Studies in China

Chen Hong (session 7b, David-Ives)

hchen@english.ecnu.edu.cn

Interaction and cooperation between China and New Zealand can date back to the 1850s, to a period marked by the Gold Rush. Throughout modern history, New Zealand has played its impactful role in the revolution and modernisation of China, creating many ‘firsts’ in China’s relationship with western countries. In 2014, the bilateral relationship was elevated to one of comprehensive strategic partnership, which has been gaining momentum with the upgrade of a free trade agreement. For all the geopolitical upheavals and difficulties in the recent years, the China-New Zealand relationship has been managing to navigate complicated waters and terrains with stability.

Meanwhile, people to people exchanges and communication have significantly contributed to the growth of bilateral relations. New Zealand Studies started in China as early as in the late 1980s initially as part of Australian Studies, in particular with research interest in New Zealand’s literature. In the twenty-first century, New Zealand Studies started to detach from Australian Studies to develop into an independent branch of area studies in a number of universities and research institutes, with its focus expanding into other fields. Teaching, research, translation and think tank reports have been instrumental for China to gain comprehensive and in-depth insights which are conducive to a more accurate understanding of this country.

This paper surveys the current scenario of the political, economic, social and cultural relations between the two countries. The second part of the paper delineates the development of New Zealand Studies in China, particularly in China’s higher education institutions and think tanks. New Zealand Studies has served as a key player in the promotion of mutual understanding between the two sides.

Biography

Professor Chen Hong is director of the New Zealand Studies Centre at East China Normal University in Shanghai. He is also director of the university’s Australian Studies Centre, and executive director of Centre for Studies of the Asia Pacific Region. He is President of the Chinese Association of Australian Studies, and Vice President of the Chinese Association of Oceanian Studies. Chen’s research interests include China’s relations with New Zealand, Australia, and the Pacific Island countries, and the politics, diplomacy, economy, society and culture of the aforesaid countries. He is author, editor and translator of ten books and more than 40 academic papers in international and area studies, and chief researcher for a key national research project in social sciences. Chen is a columnist of both the Chinese and English editions of the newspaper *Global Times*, and a regular commentator for major Chinese and international media outlets.

East China Normal University’s New Zealand Studies Centre was established in 2002. The Centre has a team of 10 researchers whose specialties include New Zealand politics, economy, society, education and culture and literature. Publications by members of the Centre include the first New Zealand Studies textbook and more than a dozen academic papers published in key academic journals. The Centre teaches a postgraduate course on New Zealand Studies for MA and PhD students.

New Zealand Antarctic Strategy: Development and Challenges

Chen Xi (McCall, session 5a)

chenxitysx@126.com

With its geographical location and unique climatic conditions, Antarctica has very high scientific research, economic and strategic values. Its rich mineral and marine biological resources make the region a focus of the international political arena. As one of the countries closest to the continent and one of the original signatories to the Antarctic Treaty, New Zealand has long been active in exploring the region. It introduced its Statement of Strategic Interest in Antarctica in 2002, which was further updated 17 years later to accentuate New Zealand's contribution in Antarctic governance.

However, as the geopolitical significance of this icy continent becomes more prominent, New Zealand faces multiple challenges at home and abroad to continue pursuing its strategic interest in Antarctica. Meanwhile, New Zealand has been one of the earliest and important partners in China's scientific explorations in Antarctica. China and New Zealand have been committed to multilateral cooperation within the Antarctic Treaty System, and steadfastly strengthening bilateral exchanges in a cooperative partnership framework. As two major and experienced countries deeply involved in Antarctic issues, China and New Zealand have continued to contribute to the preservation and development of Antarctica, especially when climate change is accelerating at a historically unprecedented rate. This paper intends to explore the Antarctic activities of New Zealand, analyse the development of its Antarctic policies, look in-depth into the challenges faced by Wellington towards its strategic interests in Antarctica, as well as the further collaboration between China and New Zealand in the future.

Biography

Chen Xi is a PhD candidate in the Asia Pacific Studies Centre at East China Normal University (Shanghai), with her research interests in China's relationship with New Zealand, Australia and other Pacific countries. She has published articles in academic journals and think tank reports, co-authored books and undertaken several academic research projects at university and national levels. Chen Xi's current doctoral dissertation examines the China-Australia and China-New Zealand Antarctic relations.

The Colegio de San Juan de Letran

Michael Clement (David-Ives, session 5b)

mclement@triton.uog.edu

Scholars of Marianas history generally count the role of Jesuit education as a key component of Spain's effective colonisation and conversion of the Marianas Islands. What is left out of the common narrative is the particular significance of the intermixing of Indigenous and mestizo boys at the most exclusive of these schools, the Colegio de San Juan de Letran. First established in 1669, this school played an under recognised role in the maintenance of Spanish sovereignty over the Marianas. For much of the 18th century, the island capital of Agaña was the exclusive home of the colonial soldiery and their families while ethnically homogenous Indigenous families were required to live in 'reduction' villages. But each year, a few CHamorro students from the Indigenous villages were selected to attend the college as boarders making this school, and the accompanying girls' school, rare exceptions to the strict segregation.

This presentation traces the early history of the college and its role in producing a special class of Indigenous leaders who occupied a middle ground within the island's colonial power structure and delves into the debate among Jesuits regarding both the ultimate purpose of the education system and who among the population should be the recipients. It also considers the relevance of this eighteenth century story to the questions twenty-first century Guam faces as the debate over the role of education in society continues. Today, public and private educational institutions still function as a segregating force. Schools putatively aim to help students achieve their greatest potentials but are shaped by the need to meet the specific labour requirements of a small island society, with the system acting more as a stabilising force than a transformational one.

Biography

Michael Clement grew up on the island of Guam where he is now an Associate Professor of History and Micronesian Studies at the University of Guam. His early work focused on 20th century CHamorro popular music as a form of resistance to American cultural hegemony. His more recent work examines cultural change, power, and subaltern resistance more broadly during the Spanish and American colonial eras in Guam.

Māoritanga in Miniature: Victorian Scopic Culture, Mākareti Papakura and Early Armchair Tourism

Ian Conrich (session 9b, David-Ives)

ian.conrich@ims.su.se

In the Victorian age, when the world expanded but foreign travel was enjoyed by the few, visual culture acquired an unprecedented value in promotion, education, and commerce. This was a period of rapid industrialisation and mechanical reproduction where images – in particular, those that were photographic – could be better captured and reprinted. It all coincided with a period of late adventurism, and an explosion in colonialism, with western contact reaching the ‘margins’ of the earth. Pre-cinema, popular visual culture was dominated by views of faraway places that could be experienced through ‘armchair travel’. This was a domestication of the foreign through museums and zoos, magic lantern slides, picture postcards, dioramas and stereoviews. Such reproduced cultural views have been termed by Tom Gunning as ‘travel images without borders’.

I have been drawn to the ephemera and material culture of Victorian travel and its commercialisation of the Māori through a scopic spectacle. Extending from my work on early images of the Māori on Victorian souvenir china and Edwardian postcards, in this paper I focus on stereoviews and their images of Indigeneity in Aotearoa New Zealand. These cards, which were printed in the millions, were frequently ordered, numbered and collected predominantly by schools and private consumers who built pictorial libraries. The cards objectified the subject through a stereographic 3D process that brought the viewer into a relationship with the image which gave an illusion of proximity and depth. The trick created a plane of vision similar to the eye in a natural space, through an effect akin to a miniature theatre. Significantly, many of the images depicted local Māori tourist guides, the most famous of whom, Mākareti (or Maggie) Papakura, wrote *A Guide to the Hot Lakes District*, in 1905, and a BSc thesis on Māoritanga (Māori culture) that indigenised the images. The ethnographic work, the first ever extensive study written by a Māori, was published as *The Old-Time Maori*, in 1938, eight years after Papakura’s death. This presentation will address the images of miniaturised Māoritanga – for photographs are inherently miniatures – within the context of Papakura’s study.

Biography

Ian Conrich is Associate Professor in Film Studies at Stockholm University and an Honorary Professor at the University of Vienna. Previously he was the 2005 MacGeorge Visiting Scholar at the University of Melbourne, and 2005-6 was a Visiting Scholar at the University of Oxford, in the Institute of Social and Cultural Anthropology. Chair of the New Zealand Studies Association since 1997, and member of the Committee for the Pacific History Association, he is Principal Editor of the *Journal of New Zealand & Pacific Studies*, Associate Editor of *Film and Philosophy*, and a board member for *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), *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2025) and co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017), he is an author, editor or co-editor of a further sixteen books, including *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), and *Rapa Nui - Easter Island: Cultural and Historical Perspectives* (2016). In 2008, he was named Air New Zealand New Zealander of the Year in the UK for education leadership. A member of the Kyoto Prize selection committee, he is an elected Fellow of the Royal Society of Arts, the Royal Anthropological Institute, the Royal Asiatic Society and the Royal Historical Society.

I Miniton I Gerero: Reimagining CHamoru Identity in Guam's History

Mary Therese F. Cruz (session 4a, McCall)

mtfcruz@triton.uog.edu

Identities are defined by our histories, language, and traditions and becomes an active part of our political consciousness. Who we believe we are as a people and who we aspire to be is told through the stories of events and people, heroes of the past. Power, wisdom and strength are not only the characteristics of heroes, but they are also characteristically masculine qualities and measured as such.

As we look at the prominent figures sprinkled throughout Guam's history, we get a sense not necessarily of what CHamoru considered significant but rather of the story that the American coloniser, and more specifically the US military, needed to tell in order to sustain and perpetuate colonisation in Guam. The American colonial experience, and the 'liberation' of Guam, has made the measure of heroism the US soldier. This essentially meant that everything that didn't quite look or act like a soldier was either feminised or hyper masculinised. But whichever end of the spectrum you were labelled, one thing holds true—that behaviour was seen as deviant, thus relegating them to the margins and often completely off the page of history. The many stories that were written off the page tell the stories of CHamoru who adopted foreign practices, resisted others, and CHamorucized most. A look at a brief period in Guam's post-World War II history will illustrate the complexities of our identities in Guam's colonial history. Revisiting and reimagining these histories will tell a different story allowing us to also redefine identities.

Biography

Mary Therese F. Cruz is the Interim Associate Dean of the College of Liberal Arts and Social Sciences and an Associate Professor of Political Science, CHamoru Studies and Micronesia Studies at the University of Guam. Cruz's research interests include identity politics and decolonisation in Guam and Micronesia. She was a member of the 2021 cohort of the ASSCU Emerging Leaders Program where she led a change project to align the University's Institutional Learning Outcomes with the Island Wisdom Strategic Initiative.

Internet Users' Keyword Queries, Google SERPS and Climate Change in New Zealand: A Preliminary Study

Alessandra De Marco and Tommaso Caloiero (session 2a, McCall)

alessandrademarco04@gmail.com

Climate change is now a widely acknowledged phenomenon, whose effects are considerably altering food and water resources, ecosystems and environments with potential dramatic economic and social consequences on communities worldwide. New Zealand is no exception, with evident impacts on 'water supply and agriculture, changed natural ecosystems, reduced seasonal snow cover, and glacier shrinkage' (IPCC, 2007). The scientific community has been stressing the key role of mitigation and adaptation to contain the extreme effects of climate change on critical systems. As a result, terms such as 'adaptation', 'mitigation' and 'resiliency' have gained considerable currency within and without the scientific community. However, how do internet users perceive and approach the climate change phenomenon in the Pacific Islands, and more specifically in New Zealand?

The aim of this paper is to offer a preliminary investigation of how climate change in these areas impacts internet users' organic searches (i.e. not advertisements) through an analysis of Google SERPs (Search Engine Results Pages) based on the most common keywords queries. Using specialised keyword research software able to find, collect and analyse the terms users enter into a search engine, we will ask ourselves what these queries reveal about users' attitude towards climate change, about the popularity of such queries and what kind of content currently answers those queries beyond that provided by scientists and researchers.

Biography

Alessandra De Marco (PhD Sussex) is an Independent Scholar working as Freelance Translator and Content Specialist. She has extensively published on the role of language and culture in marketing and tourism, especially in New Zealand. Among her published works is *Destination Brand New Zealand. A Social Semiotic Multimodal Analysis* (2017).

Tommaso Caloiero (PhD Milan Polytechnics) is a researcher at the Research Institute for Geo-Hydrological Protection of the National Research Council of Italy (CNR-IRPI). His research mainly focuses on Hydrology, Climatology, Climate Change and Natural Hazards. He has published over 200 scientific works, including scientific papers in international academic journals, books and conference proceedings.

Diasporic Identities from Asia to Aotearoa: New Narratives in Poetry and Prose

Paola Della Valle (session 1b, David-Ives)

paola.dellavalle@unito.it

Mobility, migration and diaspora are major features of contemporary societies in a global world. The term “diaspora” can be used to describe a process of migration and dispersal, and also the condition of living in diaspora – that is to say, a form of consciousness that arises from the experience of migration and exile. The Asian diaspora, originating from different eastern countries and due to various historical, political and environmental reasons, is particularly evident in Aotearoa New Zealand. The Asian community has become increasingly numerous, somehow reframing the long-standing biculturalism central to the country, so much so that a new (offensive) term ‘Inv-Asian’ was coined to refer to this phenomenon. The largest Asian groups are Chinese, Indian, Filipino and Korean, in that order, but the 2018 Census showed a widespread situation of multiple national and ethnic affiliations. Today Asian New Zealanders make up 15% of the total population, which is largely concentrated in the North Island, especially in and around Auckland.

Some Asian New Zealanders have also contributed to the country’s literary panorama so much so that novelists Paula Morris and Alison Wong —the former of Māori descent, the latter of Chinese origin— have collected and edited the first anthology of Asian writers in *New Zealand: A Clear Dawn* (2021). The volume —including poetry, short stories, excerpts from novels and creative non-fiction writings—presents the works of seventy-five of the most interesting New Zealand Asian voices. The themes that are explored range from dislocation and identity issues, sexual politics and activism, the rediscovery of ceremonies and rituals, memories and images of personal life. The anthology, which is the object of my analysis, offers a picture of a changing country having to deal with issues of race, ethnicity, gender, class, sensitivity, and matters concerning power dynamics in a transnational and transcultural context.

Biography

Paola Della Valle is Associate Professor at the University of Turin. She specialises in New Zealand and Pacific literature, postcolonial and gender studies. Her articles have appeared in, the *Journal of Commonwealth Literature*, *Textus*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore*, *RiCognizioni*, *English Studies*, *Semicerchio*, *Altre Modedrnità* and *Loxias*. She has published the monographs *From Silence to Voice: The Rise of Maori Literature* (2010), *Stevenson nel Pacifico: una lettura postcoloniale* (2013) and *Priestley e il tempo, il tempo di Priestley* (2016). She has contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011), *Contemporary Sites of Chaos in the Literatures and Arts of the Postcolonial World* (2013), *Uncommon Wealths in Postcolonial Fiction* (2018), *Antroposcenari: Storie, paesaggi, ecologie* (2018), and *Trees in Literatures and the Arts: HumanArboreal Perspectives in the Anthropocene* (2021). She is a member of the Advisory Board for the *Journal of New Zealand & Pacific Studies*.

Regions and Powers in the Pacific: What is True About the Regional Security Complex Involving Pacific Island Countries?

Anna Ďurfina (session 7b, David-Ives)

durfina@ucp.sk

The Pacific Islands need to confront the changing dynamic of security and development in the region. From the perspective of the Copenhagen School of Security, the Pacific Islands should be included and subsumed into the regional security complex of Southeast Asian (Southeast Asian RSC). Given the penetration of both local and external powers, there are different levels of (in)security dynamics in this region. As part of the research, there must be awareness that the Southeast Asia RSC emerged in a protracted and often conflictual process of decolonisation. Even today, there is an ongoing level of penetration from a level of global influence. This is forming into security agreements which are important measures of the close relationship between global partners and Pacific Island states. Pacific leaders declare the main development challenges they see as regional security priorities, yet external partners do not see existing development strategies and security arrangements as related. Security has definitely changed the dynamic of development in the Pacific.

The main questions remain and are the focus of this paper. What is the true about the regional security complex around Pacific Islands Countries? Has the external focus on the security agenda of Pacific Island Countries disrupted the region's development priorities? How will the European countries react in an effort to counter the growing influence of China or the USA?

Biography

Anna Ďurfina (PhD) is Vice-Rector for the development of International Studies at University College Prague, College of International Relations and Institute of Economics and Hospitality. Her main research interests lie in the field of international and national security, asymmetric conflicts, and organised crime activities. Recent publications are 'Survival Instinct – New paradigm in the development of the asymmetric conflict theory?' (2021), 'Africa from the perspective of the Copenhagen school of security – fragile states vs. security dynamics' (2020) and 'Research methodology of non-military threat – transnational organised crime and game theory' (2020). In the past, she also held a position as an advisor to the Minister of Education of the Slovak Republic in the field of science.

Te Karaehe-a-Kiwa: Shifting Māori-Pākehā Relations and its Impact on Aotearoa New Zealand's Pacific Diplomacy

Jayden Evett (session 5a, David-Ives)

jayden.evett@anu.edu.au

The relationship between the Indigenous Māori and settler Pākehā populations of Aotearoa New Zealand is one of the largest constituent parts of its national identity. It is a distinctly colonial relationship, with Māori systemically disadvantaged by Pākehā-built structures. Yet since the start of the Māori Renaissance, a complex and evolving socio-political movement that began in the 1970s, this relationship has been rebalancing. Its impact on some parts of society is well studied, but its influence on Aotearoa's diplomacy with Pacific Island countries is underexamined. The co-opting of national identity in diplomacy and Aotearoa's Pacific connection being the country's other big (post/neo) colonial relationship make this an area ripe for such exploration.

This paper presents the first public overview of new research that traces the impact of shifting Māori-Pākehā relations on Aotearoa New Zealand's Pacific diplomacy since the Māori Renaissance. It does this through the axis of national identity, looking at how changes to the domestic colonial relationship at one end affects the post/neo/colonial diplomatic relationships in the Pacific at the other. The paper's three main focuses will cover: the historical place of Māori-Pākehā relations in national identity and its presence in and influence of Aotearoa's Pacific empire up to the mid-20th century; how the activism of the Māori Renaissance has and continues to rebalance Māori relations with Pākehā; and how and why this continual rebalancing has affected Aotearoa's diplomacy with Pacific Islands countries since the 1980s by focusing on examples such as the 1980s New Caledonian troubles, 1997 Burnham talks, and 2002 apology to Samoa.

Biography

Jayden Evett is a final-year PhD candidate in the Department of Pacific Affairs at the Australian National University in Canberra. Born and raised in Aotearoa New Zealand, he joined ANU in 2018 when he began the Master of Diplomacy (Advanced), which he graduated from in 2020 with commendation. Evett also has a Bachelor of Arts (2014) from Victoria University of Wellington and read at the Diplomatiche Akademie Wien (2017-18). His current research straddles Diplomatic, Pacific, and New Zealand Studies. It explores how shifting relations between Māori and Pākehā have influenced Aotearoa's relationships with Pacific Island countries. He plans to submit his doctoral thesis in August 2024.

Images of Empire in Patricia Grace's *Chappy* and Yuki Kihara's *A Song About Sāmoa*

Ian Fookes (session 6a, McCall)

ian.fookes@auckland.ac.nz

In publishing *Chappy* (2015), renowned novelist and short-story writer, Patricia Grace (Ngāti Toa, Ngāti Raukawa, Te Āti Awa) produced her first novel in ten years. Recounting the interwoven lives of a Māori family living around Ōtaki in the early twentieth century, Grace uses Daniel, a young teenager raised in Switzerland, as a pretext for presenting the lives of his extended family. Grace creates a complex and layered world through the use of multiple narrative voices. Transcriptions of interview recordings, extracts of letters, translations and retellings between the novel's various storytellers are interwoven. And while the book's title suggests Chappy would be the protagonist, this Japanese stowaway is but one of a range of interconnected characters. Grace deploys poignant images of empire - British, American and Japanese – that reveal its role in shaping the Pacific and the lives of Māori, Pākehā and Japanese.

The aim of this paper is to highlight the transnational nature of the narrative space created in *Chappy*. It will do so through a comparison with the images of empire presented by Sāmoan / Japanese Fa'afafine artist, Yuki Kihara in her work *サモアのうた (Sāmoa no Uta) A Song About Sāmoa* (2020-2023). Kihara's five-part installation, featuring sets of Kimono made of *siapo* cloth, serves to reveal the transnational space structuring Grace's literary world. The comparison also draws our attention to a complementary vision of empire in Kihara's work.

Biography

As a lecturer at Waipapa Temata Rau / University of Auckland, Ian Fookes' primary purpose is to help students improve their written, spoken and visual communication in academic and business contexts. This role is informed by his teaching and learning experiences in Tahiti, France, Japan, and New Zealand. He serves a range of communities within academia and is involved in editing *Ekistics and the New Habitat*, an international peer-reviewed journal presenting research into the problems and solutions of human settlements. Through his research portfolio he seeks to understand the ways that intercultural experience influences the representation of other cultures, and how the experience of writing and art making leads to self-knowledge and identity construction. This research informs his contribution to Asian Studies and Comparative Literature, as a course coordinator, guest lecturer, and postgraduate supervisor.

The Emergence of the Quality Assurance Agency for Higher Education in Tonga

Kolotina Halaifonua Laulaupea'alu (session 5b, David-Ives)

kolotinahalaifonua@gmail.com

Quality Assurance is a phrase that is highly esteemed yet may not achieve its expected standard because of the challenging factors regarding its operational structure. This research aims to critically analyse the operational structure of the education authority in Tonga for higher education responsible for quality assurance, the National Qualification and Accreditation Board (TNQAB). Approved by the cabinet in 1987, TNQAB aims to strengthen post compulsory education and training (PCET) by setting standards and guidelines for providers, their courses of study (programmes) and the qualifications they offer. This exploratory study is one of the very first systematic analyses of the Tongan quality assurance in higher education and contributes to educational development in the Pacific context.

The study will explore the historical analysis of the emergence of TNQAB and examine how the Board came into being. It will develop an exploratory analysis of the organisational structure and political factors associated with its establishment. Furthermore, I will apply a basic qualitative method with an interpretivist lens to understand the different factors on why and how TNQAB was established, and the challenges faced in its internal and external operational structure. The paper will use thematic analysis on relevant data, policy and documents that are available to the public.

Biography

Kolotina Halaifonua Laulaupea'alu, or Tina for short, is currently undertaking a Master of Science in Comparative Education and International Development (MSc CEID) at the University of Edinburgh. She is a Chevening Scholarship Recipient, 2023-2024 and she graduated in 2017 with a Bachelor of Arts in Linguistics from the University of Auckland. Kolotina is working for the Tonga National Qualification and Accreditation Board (TNQAB) as a Senior Qualification Analyst and is currently on study leave. Prior to that she was a high school teacher, teaching History and English to senior students (year 11-13) for over 4 years. She was part of the Tonga Youth Parliament in 2018.

Archipelagos, Terripelagos and Influpelagos: ‘Reading’ Historical Pacific Literatures and Spaces in Europe

Sebastian Jablonski (session 8b, David-Ives)

sebastian.kozlowski@uni-potsdam.de

In one of his greatest works, Epeli Hau‘ofa presented a simple but very accurate dichotomy in the perception of the Pacific Ocean between the European ‘islands in a far sea’ and the Pacific Islanders’ ‘sea of islands.’ As a European-born and educated scholar of Pacific literature and history, I have often struggled with this dichotomy myself, seeing the vastness of the ocean in its illusory cartographic form of Mercator’s projections. Deeply embedded in a continental mindset, I have searched for ways to at least partially decouple myself from it and to bridge the gap between European misperceptions and their epistemic violence.

In this paper, I would like to show and discuss an academic journey that begins with archipelagic studies, through Craig Santos Perez’s terripelago, and arrives at the influpelago or an archipelago of influence. Looking at archipelagic studies through Édouard Glissant’s meta-archipelago and following in Perez’s footsteps as it ‘foreground[s] territoriality as it connects land and sea’ (2015: 620), I will discuss the concept of the influpelago as a method of analysing European and US colonialism in the Pacific from the perspective of cultural imperialism and its impact in establishing firm ties between these colonial empires and their ‘peripheries’.

Biography

Sebastian Jablonski has earned degrees in Teaching English from the University of Warsaw and Anglophone Modernities in Literature and Culture from the University of Potsdam. He is currently a PhD candidate at the University of Potsdam. His research focuses on the study of Pitcairn Island’s nineteenth century history in reference to broader Anglo-US American Pacific colonisation as well as an investigation of US American Exceptionalism/Imperialism dichotomy from the perspective of Archipelagic Studies. The present paper is a work in progress towards his PhD titled ‘An Archipelago of Influence: Pitcairn Islanders from Literary Contradictions to Focal Points in British and U.S. American 19th Century Colonial Writing’.

Kamau Taurua Quarantine Island – A Public Health ‘Chokepoint’: Seamen, Venereal Disease, and Contested Legalities

Jen Kain (session 3b, David-Ives)

jennifer.kain@ncl.ac.uk

During the First World War, the quarantine station on the island of Kamau Taurua, in Otago Harbour, New Zealand, was used to confine and treat servicemen with venereal disease. My research exposes how another type of profession befell the same fate; despite their ‘floating’, non-resident demographic status, some international crew members on the returning troop ships were also forcefully quarantined.

This paper considers the medical and legal reasoning for this to show that there was a disconnect between the responses of border, medical and military authorities to this public health anxiety. I will detail a porous and confused legal framework based on policies dealing with immigration control, public health and ‘social hygiene’. Using case studies collated from the New Zealand National Archives I show how between 1917 and 1918 the fate of syphilitic seamen was determined by those in charge of these medico-legal borders. These mariners were not the returning heroes of war but were, instead, overseas ‘burdens’ and unwanted mobile ‘disease-carriers’. This paper provides a policy versus practice case study of controls in a port location at the most southern point of New Zealand, the end point of a global shipping route between Europe and Australasia. It speaks to my wider research, that of considering seamen in ‘medical transit’, a state determined by local, national and global concerns.

Biography

Dr Jen Kain is an Early Career Lecturer at the University of Newcastle. Her first monograph, *Insanity and Immigration Control in New Zealand and Australia 1860-1930* (2019), was based on her PhD research undertaken at Northumbria University between 2011 and 2015. Jen was awarded a New Zealand History Research Trust grant to help complete this book, which in 2021 was shortlisted for the New Zealand Historical Association’s biennial Erik Olssen Prize. She has held fellowships at the Institute of Historical Research, University of London and the Centre for Global History at the Ludwig-Maximilians-Universität München.

Parasite Time: French Colonialism in the Works of French Polynesia Authors Henri Hiro, Michael ‘Rai’ Chaze and Chantal Spitz

Cornelia Kaufmann (session 1b, David-Ives)

cornelia.kaufmann@postgrad.sas.ac.uk

The French colonial impact on French Polynesia goes far beyond politics and language. As a French overseas country, French Polynesia is still tied to France and the consequences of this ongoing coloniality is evidenced in all aspects of life and society on the islands. This also includes the environment, due to forty years of French nuclear testing on Moruroa atoll. Long before a 2021 French study officially examined the health effects of nuclear testing in French Polynesia, French Polynesian authors were writing for decades about the effects on society and nature as a result of French actions in the archipelago.

This paper therefore looks at the poem ‘Dévorer le temps parasite’ by Henri Hiro (1987), the short story ‘China Blue’ (1990) and other excerpts from ‘Vai: la rivière au ciel sans nuages’ by Michou Chaze (also known as Rai Chaze), and the poem ‘Yellow the cradle’ (2022) as well as excerpts from the novel *Island of shattered dreams* (1991) by Chantal Spitz. All three of these native French Polynesian authors weave their criticism of French coloniality into their works, with Hiro going so far as to call it ‘parasite time’ in the title of his poem. This paper examines and compares these works in terms of how the criticism is displayed, how vocal or obvious it is and which aspects of French colonialism garner most criticism across the examined works.

Biography

Cornelia Kaufmann is a PhD student at the Institute of Languages, Cultures and Societies, School of Advanced Study (SAS), University of London, writing her dissertation about eco-criticism in Pacific literature. Her research interests include Pacific Studies, Anglophone and Francophone eco-literature, environmental humanities, post- and de-colonialism, literary geographies, cultural studies and island studies. She is a part-time distance learner and works as a marketing communications specialist in Germany when she is not writing her dissertation. Conny has been an activist for climate change, animal and environmental conservation since 1998. At SAS, Cornelia is serving her second year as the president of the student association SASiety, 2023/2024, and she is the current ILCS Student Representative.

Visiting Pacific Cultures through Children's Literature

Angela Kölling (session 1b, David-Ives)

ankoelli@uni-mainz.de

Indigenous peoples hold a strong place in the European imagination which includes the ways Pacific Islanders are reconstructed through verbal and nonverbal discourse. In this paper I will consider the role of literature written about Pacific cultures, that is directed at children and young adults within and beyond the geographical and cultural borders of the Pacific. This literature plays a particular role in the de- and reconstruction of colonial and contemporary popular ideas about indigeneity and the creation of new non-Indigenous identities that honour Indigenous and colonial histories.

I will discuss in particular Selina Tusitala's *Mophead: How Your Difference Makes a Difference* (2020) and *Mophead Tu: The Queen's Poem* (2021) as well as the Tama Samoa Project (2021) and how Monica Zak and Bengt-Arne Runnerström (Illustrator) retold and illustrated four Samoan myths – namely, 'Sina and the eel', 'Paitele, the great sea monster', 'The story of Leutogi (Samoan goddess of bats)', and 'Sina and the evil giant spirit Tuiletafu'e' / 'Sina and her white seagull, and her many brothers' – as *Den hemska fisken* (1995), *Flickan och ålen* (1999), *Flickan och de flygande hundarna* (2000), and *Prinsessan och jätten* (2001). I will also examine the German YA novel *Tuvalu bis zum nächsten Sturm* (2023, *Tuvalu till the Next Storm*).

Biography

Angela Kölling is professor of Anglophone Studies at the Johannes Gutenberg-University Mainz. Her research focuses on translation as catalyst for societal transformation. Recent collaborations include *One university - one book: An Exploration of New Zealand through Witi Ihimaera's Novel The Whale Rider* (2023), *Voices for Climate – an interdisciplinary lecture series about the climate crisis* (2023/4) and 'Crossing Boundaries' / *The Transpacific Studies Network* (2024).

A Governmental Arm of Change: A History of the Government of Guam's Decolonisation Efforts

Kenneth Gofigan Kuper (session 6b, David-Ives)

kuperk@triton.uog.edu

The United Nations is currently in its Fourth Decade on the Eradication of Colonialism. While most of the Pacific has decolonised, Guam remains on the United Nations' list of non-self-governing territories. Despite the lack of progress on decolonisation by the United States and the United Nations to resolve Guam's political status issue, there have been local efforts to organise the decolonisation effort.

In this paper, I trace the history of the Government of Guam's initiatives to resolve the island's political status. The Government of Guam was founded by Congressional statute via the Organic Act of Guam of 1950. With this statute, the island transitioned from a naval dictatorship to some semblance of self-government via a territorial government. Although the newly founded Government of Guam and the attainment of American citizenship was an improvement over naval government, CHamorus still understood that their political status was unjust. In this context, I will discuss four government bodies: the two Political Status Commissions set up by the Guam legislature in the 1970s, the Commission on Self-Determination and the Commission on Decolonisation. Tracing political history, I analyse the genealogy of the Government of Guam's current state of involvement in decolonial issues and examine the successes and failures of having a 'governmental arm of change'.

Biography

Kenneth Gofigan Kuper is Associate Professor of Political Science, CHamoru Studies, and Micronesian Studies at the University of Guam's Micronesian Area Research Center. He is in charge of the centre's international relations research agenda and focuses on issues of geopolitics, decolonisation and militarisation of Oceania. He is also a Director of the Pacific Center for Island Security, a Guam-based organisation which provides an island and islander perspective on geopolitical issues in the Pacific Islands. He sits on Guam's Commission on Decolonisation and is the main author of the most comprehensive study on Guam and self-determination to date, 'Giha Mo'na'.

The Spiral Motif in Witi Ihimaera's *The Parihaka Woman* (2011)

Suja Kurup P.L. (session 6a, McCall)

sujaapl@gmail.com

Witi Ihimaera is the leading New Zealand writer, a pioneer in the inscription of the Indigenous voice and the first Māori writer to publish a collection of short stories and a novel. After the 1980s, there was a change in his trajectory as a writer from nostalgic and pastoral views and his faith in biculturalism into an overtly political stance in line with the notions of Māori sovereignty. This has been instrumental in revising the official narratives of the nation and in articulating an essentialist Māori perspective. The iconic symbol of the spiral (te torino), ubiquitous in Māori art and culture, aptly accounts for the tensions between his political agenda and his holistic approach to life and literature and is a significant motif in *The Parihaka Woman*, Ihimaera's novel published in 2011.

This paper explores the symbolism of the spiral, known as 'te torino' and through an analysis of the narrative, characters and cultural context investigates how the motif serves as a multi-layered symbol, intertwining themes of cultural identity, historical trauma and spiritual resilience. This analysis sheds light on Ihimaera's nuanced exploration of cultural heritage, social justice and the indomitable spirit of the Parihaka people. In this novel, Ihimaera has interwoven familiar and national narratives, creating strong female characters often divided between their personal desires and their tribal obligations.

Biography

Suja Kurup P. L. is Professor at the Institute of English and the Director of both the Centre for Australian Studies and the School of English and Foreign Languages at the University of Kerala, India. Prior to her role at the Institute of English, she served as an Associate Professor at the Research Centre and Department of English at Fatima Mata National College in Kollam. Her areas of expertise encompass Australian Studies, Eco-Aesthetics and American Poetry, with her research appearing in journals such as the *Journal of Earth Science and Engineering*. A member of EASA (European Association for the Studies of Australia), she also holds the position of Joint Secretary at the EFSLE (Ecosophical Foundation for the Study of Literature and Environment) for the Southern Region of Kerala.

Weaving the Past and Present Together: The Cultural Significance of Harakeke and its use in Contemporary Māori Midwifery

Gabriela Kwiatek (David-Ives, session 2b)

gabriela.kwiatek@uj.edu.pl

Harakeke (*Phormium tenax*), a plant native to Aotearoa New Zealand, is a significant symbol in Māori culture, representing strength, persistence and a link to ancient traditions. It has been widely used across all Aotearoa to weave clothes, various containers and everyday objects, including bird snares, fishing lines and nets, and even floats or rafts. Though crucial in most aspects of pre-colonial life, harakeke was perhaps most valuable for medicinal purposes. Its sticky sap was applied to boils and sores and used to treat toothaches, leaves were used to bind shattered bones and provide bandages, and its root juice was commonly used to clean wounds. Though it was first disregarded by nineteenth-century western medicine, harakeke and muka (fibre) have now been recognised all over Aotearoa for their varied therapeutic benefits, which include anti-inflammatory and antibacterial properties. Its cultural importance of rooting current generations of Māori whanau (families) in their past, has been especially visible throughout the last two decades with the resurgence of its traditional use in midwifery.

This paper examines how harakeke is currently being used in Māori birthing practices and infant care as well as harakeke-related revolutions in healthcare (i.e. the development and popularisation of wahakura bassinets as SIDS prevention, or muka ties for the umbilical cord). The research is based on interviews with expert Māori midwives conducted in February-March 2023 and supported by a literature review.

Biography

Gabriela Kwiatek is a PhD student at the Jagiellonian University's Interdisciplinary Social Sciences 'Society of the Future' Programme and an Administrative Officer at LSE IDEAS CSEEP. She holds a BA and MA in American Studies, in her research focusing on Indigenous self-determination, reproductive rights, midwifery and healthcare in Canada and Aotearoa New Zealand. She is a member of the North American Studies Academic Society at Jagiellonian University and the Polish Association of Canadian Studies. Her PhD project is a continuation of previous research, exploring Indigenous-led healthcare organisations in Canadian British Columbia and Aotearoa.

Immigrants or Refugees? The Debate on the Status of the Climate Change Mobilisation of the Kiribati Population

Francisco Javier Leyva Ortiz (session 2a, McCall)

xj.leyva@gmail.com

In January 2020, the Human Rights Committee of the United Nations issued a statement where, for the first time, it recognised the figure of a climate refugee. In that case, the climate refugee was Ioane Teitiota, a Kiribati citizen, seeking to live in New Zealand indefinitely, due to the consequences of the climate change in his country, under the antecedent that five years ago the request was denied.

The purpose of this research is to establish a debate as to which persons could be considered, or not, as a refugee, identifying the definitions in the international conventions, but also analysing the different precedents around the world of the fight for the recognition of the figure of refugee to groups of persons with specific characteristics, such as Venezuelan or Mediterranean. Next, I will study the particular case of Kiribati in the context of climate change, leading to sea level rise, land shortage, lack of fresh water and resources, mobilisation of people abroad, possible solutions proposed by their politicians and by other countries to help Kiribati. Finally, I make a personal conclusion as to what does it mean to be a refugee nowadays, especially a climate refugee.

Biography

Francisco Javier Leyva Ortiz holds a Bachelor's degree in international relations, from Universidad del Valle de Atemajac and a Master's degree in international economic relations and cooperation from Universidad de Guadalajara. He was a consultant for the United Nations Development Program in Cooperation for Central America, in the Secretariat of Foreign Affairs of Mexico (2016-2017). He was also an investigator in Sustainable Development Goals in the Human Rights Commission of the State of Jalisco, in Mexico (2019-2022). He is currently a lecturer in International Relations at Universidad del Valle de Atemajac. The main topics of his research are development studies and international cooperation for development, with Latin America, Oceania and the Global South his regions of focus.

Emphasising Conflict Over Struggle: Literary Constructions of 1981's Springboks in Aotearoa New Zealand

Malcolm Maclean (session 9a, McCall)

malcolmkmaclean@gmail.com

For the most part explorations of sport in literature are grounded in the conventions and approaches developed by literary studies and literary analysis to explore the deployment of sport in and as literary texts. This paper, part of a continuing exploration of the campaign against sporting contact between South Africa and Aotearoa New Zealand, draws on recent developments in theories of fiction to explore the use of literary texts as historical sources.

Developing an argument based in the make-believe theory of representation, the paper explores the extent to which a recent piece of literary fiction, Kerry Harrison's *Hold the Line* (2021) emphasises social division and conflict during the tumultuous 1981 campaign opposing the Springbok rugby visit to Aotearoa New Zealand to present an essentially conservative memory frame for the events. Make-believe theory allows the analysis of literary representations as prescribing particular fictional imaginings to participants in the fictional or game world of the literary text. Harrison's novel, published 40 years after the tour, has a realist textual frame that engages and validates a wider conservative discourse of division and restoration, rather than insight or transformation. The objective of the project, of which this is one part, is to consider the extent to which 'make-believe theory' allows analysis of historical memory of the tour and its associated protest movement and, accordingly, the extent to which this approach with its associated fictional principles of 'reality', 'mutual belief', and 'shared mythology' can provide historians with tools to analyse fictional literary texts as sources.

Biography

Malcolm Maclean is an interdisciplinary settler scholar working on mainly historical topics. An historian by training with also degrees in anthropology and sociology, he writes about sport, movement and body cultures, and play, with a focus on colonial and imperial settings, particularly colonies of settlement. He is the Acting Academic Director of the Doctoral College at the University of Wales Trinity St David, and maintains academic appointments at the University of Gibraltar, The University of Queensland, Stellenbosch University and De Montfort University. He is the Special Issues Editor of the *International Journal of the History of Sport* and sits on a number of journal editorial boards, including the *Journal of New Zealand & Pacific Studies*. Recent publications include 'Rethinking British Sport History for a Decolonising Present: Confronting Thingification and Redaction' in *Sport in History* (2022) and 'On the Absence of Indigenous Moving Bodies: Whiteness, Decolonisation and Indigenous/Indigenizing Sport History', in *Decolonizing Sport* (2023).

Encountering the Other: Witi Ihimaera's *Pounamu Pounamu* from a Partnership Perspective

Mattia Mantellato (session 6a, McCall)

mattia.mantellato@uniud.it

This paper intends to read Witi Ihimaera's first collection of stories *Pounamu Pounamu* (1972) from Riane Eisler's biocultural 'partnership perspective' in order to demonstrate how the constant tension between 'dominator' colonisers and colonised – the Other - may be overtaken by the power of the creative wor(l)d. Despite being one of the first bestsellers of Māori literature, *Pounamu Pounamu* is an introduction to Māori customs, legacies and future destinies. The collection proposes 'partnership' opportunities to 'bridge the divide' between identities, peoples and cultures. The power of the sea, the ancestors' wisdom, the honouring of lineage (whakapapa) are some of the features that Ihimaera puts to the fore in order to present Māori heritage and the world of the Māori. It is an attempt to introduce aroha, the love, empathy and compassion that stands at heart of communal practices, principles and memories.

In my analysis, I intend to highlight first how native traditions and worldviews may be useful to expand an understanding over the 'global', rhizomatic relational essence of life. Second, how these stories' pluriversal and multidimensional metaphors are meant to overcome individual egotism, so as to widen the circle of 'partnerships', amongst ourselves, the environment and our spiritual dimensions.

Biography

Mattia Mantellato holds a PhD in English literatures and is Associate Professor of English Literature at the Kore University of Enna. His research focuses on world, post and decolonial literatures, Derek Walcott's literature, English literature, 'Blue Humanities', Performance/Dance Studies and transmediality and he has published widely on these areas of interest. A graduate of La Scala Ballet Academy in Milan in 2005, Mantellato is also a professional dancer, choreographer and performing artist. For seven seasons, he was part of the ensemble of the National Ballet Theatre of Prague (Czech Republic) and performed in more than 10 countries in Europe, China (EXPO 2010), and at the Venice Biennale.

The Australia-Tuvalu Falepili Union: Tuvaluan Values or Australian Interests?

Jess Marinaccio (session 6b, David-Ives)

jmarinaccio@csudh.edu

At the 52nd Pacific Islands Forum Leaders Meeting, the Prime Ministers of Tuvalu and Australia announced that they had signed the Australia-Tuvalu Falepili Union. The Union, which is named after the Tuvaluan term for being a good neighbour, delivers joint rights over Tuvaluan security to Australia while providing for Tuvalu the right to climate-change-based migration to Australia. Although the Union conveys aspects of the 2020 Tuvalu Foreign Policy, it became clear shortly after the Union was announced that there had been no consultation with Tuvalu's Cabinet, Parliament, or its people before being signed, causing a tremendous backlash.

In this paper, I examine the reasons certain political figures and officials in the Tuvalu Government pushed for the Union. I next discuss the backlash and concern the Union caused in the Tuvalu Parliament and among other Pacific governments because of its highly controversial surrendering of sovereignty over security and defence rights to Australia. Finally, I explain the current status of the Union, which the Tuvalu Parliament left for the new Tuvalu government (elected in late December 2023) to decide. I conclude by explaining that the Union has little chance of surviving after Tuvalu's new government was elected because although it is based on the foundations of Tuvalu's Foreign Policy and cultural values, the neo-colonial sentiment of Tuvalu sharing its security power with Australia is completely at odds with the overarching emphasis on sovereignty found in the Tuvalu Foreign Policy and Tuvalu's recent amendments to its Constitution.

Biography

Dr Jess Marinaccio is an Assistant Professor of Asian Pacific Studies at California State University, Dominguez Hills and was recently employed in Tuvalu's Foreign Affairs Department. Marinaccio received her doctorate in Pacific Studies from Victoria University of Wellington with her research on Pacific understandings of diplomacy. She has published in *The Contemporary Pacific*.

Te Tōrino Haere Whakamua, Whakamuri: Contemporary Use of Traditional Oral Storytelling Frameworks in the Screen Adaptation of *Cousins* (2021)

Briar Meads (session 7a, McCall)

briar.meads@auckland.ac.nz

Māori have a long history of oral storytelling, and storytelling remains a central component of their culture and knowledge production. Pūrākau, traditional stories, continue to influence contemporary Māori art forms, yet little research has been committed to understanding their role within novel-to-film adaptations. This paper will explore the 2021 adaptation of the Patricia Grace novel *Cousins* (1992) and the centrality of the Te Tōrino, spiral oral storytelling framework. Te Tōrino speaks to Māori understandings of time (and life) as circular, constantly moving in, out, and around itself; exemplified in the saying ‘te tōrino haere whakamua, whakamuri’ – at the same time the spiral moves forward, it moves backward (Ihimaera 1996). Grace employs this polyphonic, non-linear, spiralling narrative to structure her novel. The screen adaptation notably retains this approach. In doing so, the wāhine Māori filmmakers follow in the tradition of Fourth Cinema, using Māori principles and values to guide production, in contrast to mainstream cinema conventions.

My title speaks not only to the use of Te Tōrino within *Cousins*, but also represents the central argument that whilst ‘spiralling out’ into new formats and media, Māori filmmakers continue to return to the ‘source’ (traditional frameworks and understandings). I will also argue that this highlights a difference in approach against contemporary adaptation studies, suggesting that Māori understandings could offer a potential expansion of the field.

Biography

Briar Meads (Ngāi Tahu, Kāti Māmoe, Waitaha) is a 4th year doctoral candidate at Waipapa Taumata Rau, The University of Auckland. Her research focuses on the intersection between Māori cinema and mātauranga Māori (Māori knowledge), exploring the screen as a space of rangatiratanga (sovereignty) and decolonisation. Her PhD looks to explore Māori adaptation practice, investigating how oral traditions influence Māori literature and their adaptation to the screen, and how this practice interrogates current adaptation theory. Meads holds a Masters of Indigenous Studies and a Bachelor of Arts (Film & History). She also teaches on two courses in Māori Studies: Introduction to the Māori World and Decolonising the Screen in Aotearoa.

Childhood and the Self: An Existential Look Towards Childhood

Josiah Gabriel Cruz Mesngon (session 2b, David-Ives)

josiahmesngon@outlook.com

In understanding the concept of the self, one must be able to observe their own past both as an individual and cultural history in equal measure to their present selves. The existential theory, focused on the self-perception of existence, can be made a powerful tool in understanding the behavioural and experiential backgrounds of clients. Early childhood trauma is a developmentally important piece of a person's mental health history. Trauma at an early age is a predisposing factor to later developmental challenges including socialisation issues, maladaptive coping mechanisms including substance abuse, and a wide array of mental health issues. Oppositional defiant disorder, antisocial personality disorder, and other behavioural disorders are just the tip of the iceberg when it comes to talking about mental health issues that can be rooted in complex childhood trauma.

Applying these concepts to an analysis of childhood trauma, psychologists can methodically and with care approach what is considered to be a person's formative years. Paying particular attention to the child-parent relationship and its potential overlap with the victim-abuser relationship is critical in understanding the client perspective and presentation.

This paper examines Micronesian case vignettes to understand the practical and ethical application of existential based approaches for those with childhood trauma paired with mental health issues that emerge or develop through to adulthood, taking into account the intersection of parental abuse cases. The cases will focus on removal of traditional male gender roles in Micronesia and their repercussions later in life.

Biography

Josiah Gabriel Cruz Mesngon holds a B.A. in Psychology and he is currently a student in the Master of Science in Clinical Psychology at the University of Guam. He also works as a crisis counsellor for a U.S. federal grant program operating in Guam Behavioral Health and Wellness Center, tackling a range of physical and mental health issues that the population of Guam presents through outreach work. As a Guam native, he is keenly interested in the interaction between the rich geopolitical history of the island and its effects on the local population. To that point, he has written and won an award for a piece on decolonisation, and he has assisted a research project sponsored by the Massachusetts Institute of Technology focusing on local public opinion and perceptions about Guam's people and its affairs.

Hawaiian Sheet Music Art in the Tin Pan Alley Era: Reflections on Representations of the South Seas in a Historical Popular Culture Medium

Hermann Mückler (session 4b, David-Ives)

hermann.mueckler@univie.ac.at

After the annexation of the Hawaiian Islands by the United States, interest in Polynesia began to grow rapidly on mainland U.S. This was particularly noticeable in music and culminated in the so-called Hawaiian Music Craze, which enjoyed great popularity with and without the ukulele. In the so-called 'Tin Pan Alley' era – named after a street in New York City where most of the sheet music producers and publishers were based – many hundreds of Hawaiian songs were composed and sold. The classic South Sea clichés were repeatedly appropriated in a very narrow, glorified and unrealistic interpretation, not only in the texts but also in the visual representation of the music sheet cover art. The attractiveness of the cover illustrations was crucial in order to remain competitive.

Using numerous illustrations, this presentation will analyse the achievements of the graphic artists who had to present the few recurring stereotypical ideas about Hawai'i and the South Seas people in an appealing way for the period of the Hawaiian Territorial Years (1900-1959). Upon closer analysis, it becomes clear that these South Seas images say much more about the longings, hopes and expectations of Americans than about the Hawaiians who were depicted, and who were often reduced to a few (distorted) cultural tropes. The study is therefore about appropriation, falsification and reinterpretation against a background of (tourist-)economic and political objectives. The presentation is a contribution to visual anthropology and historical image source research.

Biography

Hermann Mückler is Professor of Cultural Anthropology and Ethnohistory at the University of Vienna. His regional research focuses are the Pacific Islands and Australia. He specialises in conflict studies, colonialism and postcolonialism, geopolitics, history, popular culture, visual anthropology and material culture. He has written and (co)edited thirty books and published over three hundred articles and reviews, most of them written in German. One of his more recent books is about German colonial history in the Marshall Islands and Nauru (2017). He is president of the Anthropological Society in Vienna and the Federation of Austrian-Foreign Societies, and vice-president of the Institute for Comparative Research in Architecture as well as the Austria-Fiji-Society. He is a member of the Advisory Board for the *Journal of New Zealand & Pacific Studies*.

Alleged Desire for Empire: European Colonisation of New Zealand and Claims of Māori Willingness for Further Colonial Contact

Mikko Myllyntausta (session 9b, David-Ives)

mijmyl@utu.fi

The agency and various roles that Indigenous peoples had during European expansion around the globe have been the subject of considerable discussion in the historiography of empires. Particularly, the focus in the recent decades on communication within and across empires has brought to the fore concepts such as ‘mediators’ and ‘go-betweens’ to further deepen our understanding of interactions between Europeans and the people they encountered in their expansion. Such focus also raises important questions about what aspects of Indigenous agency can be uncovered in historical source material that was produced by European actors.

In this presentation, I discuss how Māori voices appeared in early nineteenth-century British texts concerning the possibility of the British Empire colonising New Zealand and why Māori voices could even be employed by the British to facilitate imperial expansion. In the decades before the official British colonisation of New Zealand, there were discussions in and around British colonial administration about whether and how New Zealand could be colonised under the British Crown. In these discussions, the extent to which supposed Māori views concerning the colonisation were taken into account is quite surprising, considering the broader context of British colonial narratives. However, the portrayed Māori agency was mediated through British channels to provide arguments about supposed Māori willingness for British colonisation of New Zealand, thereby justifying imperial expansion. This illustrates how due to processes of colonial expansion and the unbalanced nature of the distribution of power in colonial archives, Indigenous agency can often be traced from historical sources, but reaching the actual Indigenous perspectives can be challenging.

Biography

Mikko Myllyntausta, Ph.D. is a postdoctoral researcher at the University of Turku in the department of European and World History, currently working on a project examining the trans-imperial connections of the Grand Duchy of Finland in the nineteenth century. His other research interests include the European colonisation of the Pacific region and the history of knowledge. In late 2022, he defended his thesis ‘Proving Grounds: The Formation and Use of Competing Claims to Knowledge about New Zealand Māori in the 1830s British Debates of Colonisation’. His recent publications include the book *Tiedonhistoria* (2023, *The History of Knowledge*).

Ni Ngai'an Na Bai Hu Fa'ná'gue Enao: Counterstories for Sexual and Reproductive Health

Francine M.S.N. Naputi (session 3b, David-Ives)

naputif@triton.uog.edu

Centuries ago, CHamorus, the Indigenous people of Guåhan, viewed sex as a natural part of life that youth must be comprehensively educated about. After the introduction of Catholicism and the militarisation of the island, CHamorus now see sex conservatively and treat it as a taboo subject. Today, young CHamorus engage in risky sexual behaviours at higher rates than their peers and have the highest rates of sexually transmitted diseases. By weaving counterstories into sexual health curricular materials and activities, this paper argues that by centering discussions around CHamoru epistemological views, sex education can create additional spaces of learning that seek to deconstruct colonial logics and instead serve as places of cultural resurgence.

A sex education landscape that changes narratives to reflect a CHamoru worldview can decolonise students' sexual imagination. Guam's Empower Camp hosted by the Bureau of Women's Affairs utilised this epistemological framework to introduce sexual and reproductive health counterstories to youth. Counterstories served as the tool for challenging existing and limiting sexual narratives that are prevalent in the western canon. This paper will examine how this model can allow youth to build individual skills that will help them engage in reproductive health behaviours and activities that are beneficial for them.

Biography

Francine M.S.N. Naputi is Assistant Professor of Health Sciences and CHamoru Studies at the University of Guam. Her research focuses on culturally appropriate sex education, and she worked with the Guam Bureau of Women's Affairs to deliver self-awareness, sexuality education to elementary and middle school students. She also serves as the Project Coordinator for the NSF-NEH Endangered Languages grant, CHachalani Mo'na, which is building a publicly available digital repository of the CHamoru language and culture by conducting hours-long interviews with native CHamoru speakers. Prior to joining the university, Naputi oversaw government grants as a Program Manager at the Guam State Clearinghouse under the Office of the Lieutenant Governor of Guam. She also previously worked at the Kumisión i Fino' CHamoru (CHamoru Language Commission) as a CHamoru Language and Culture Specialist, where she managed many of the agency's language projects and publications.

Transnational Trajectories in Gastro-Decolonisation: Between the Cook Islands and Aotearoa New Zealand

Federica Pieristè (session 4a, McCall)

federica.pieriste@uniroma1.it

In recent years there has been a growing concern over the distressing health conditions afflicting a large proportion of native Oceanians. This has resulted in the emergency of numerous movements oriented towards the configuration of new Indigenous ways of participating in food systems, that posit as their ultimate goals socio-ecological sustainability and self-determination. This is the case in Aotearoa New Zealand, where previous research has shown that a growing number of Māori people are undertaking actions in an explicit attempt at gastro-decolonisation. Even so, few studies have focused on similar processes in other areas of the Pacific, such as the Cook Islands.

The establishment of the transnational social field of Cook Islanders has its roots in the frequent transpacific voyages of pre-colonial times, however, the history of annexation and the ‘free association’ agreement with New Zealand, have increasingly steered the lives of Cook citizens towards Aotearoa, and to date there are more Cook Islanders in Auckland alone than in all the Cook Islands. It has been observed that the transnational unfolding of Cook Islanders’ lives, over time, allowed greater access to high-calorie, processed foods and that this led to a significant change in the population’s diet, which has been correlated with malnutrition and food insecurity. Significant questions arise and further studies are needed to understand how, historically, the process of gastro-colonisation presented itself in the Cook Islands, what are the contemporary discourses and practices of the Cook Islanders’ surrounding food, bodies, and health – both at home and in the diaspora – and if processes of gastro-decolonisation exist.

Biography

Federica Pieristè is a first year PhD student at Università di Roma ‘La Sapienza’. She is mainly interested in the anthropology of food and body within Polynesian contexts, with a focus on the intersections between food choices, political claims, health and environmental questions. For her Master’s research she explored some of the new practices of food consumption and production in Aotearoa New Zealand that are informed by political views of decolonial matrix. During her fieldwork she obtained a temporary affiliation with the Stout Research Centre for New Zealand Studies at Te Herenga Waka-Victoria University of Wellington. Her PhD project aims at exploring the processes of gastro-colonialism and decolonisation in the context of the Cook Islands, with consideration given to the impact on food practices and beliefs of the historical and political dynamics that unfold Cook Islanders’ life trajectories over a transnational social field.

Colonialism and Intergenerational Trauma in Lee Tamahori's *Mahana* (2016)

Eva Rueschmann (session 7a, McCall)

erueschmann@hampshire.edu

Mahana (2016, *The Patriarch*), directed by Lee Tamahori and adapted from Witi Ihimaera's novel *Bulibasha: King of the Gypsies*, is a powerful exploration of the enduring legacy of colonialism on Māori communities. Set against the backdrop of rural New Zealand and the cultural changes in the 1960s, the film paints a vivid picture of the complex dynamics within the Mahana family, and their long-standing feud with the Poatas, both of which are heavily influenced by the oppressive forces of colonialism as they compete for the shearing contract of the white settler Collins family. Tamahori's nuanced character portrayals and evocative storytelling reveal the intricate complexities of cultural identity, power dynamics, and familial bonds shaped by historical injustices. Pākehā legal and Christian religious frameworks shape the Māori families' daily lives even as traditional Māori rituals survive.

This paper critically examines the ways in which *Mahana* depicts the themes of colonialism and intergenerational trauma, drawing on postcolonial theory and trauma studies to highlight the socio-political significance of the film. In particular, I will analyse the strained relationship between the Mahana patriarch Tamihana and his grandson Simeon, which serves as a microcosm of larger familial and cultural rifts perpetuated by colonial trauma. Through scenes of conflict and reconciliation, *Mahana* portrays the journey towards intergenerational understanding and solidarity. By analysing the film's narrative strategies, visual motifs, and character development this paper seeks to contribute to a deeper understanding of the lasting repercussions of colonial oppression and the resilience of Indigenous cultures in confronting their traumatic pasts.

Biography

Eva Rueschmann is professor of cultural studies at Hampshire College, Massachusetts. Her research interests include world literature and cinema, Australian and New Zealand film, migration in literature and film, gender studies, film studies, and adaptations. She is the author of *Sisters on Screen: Siblings in Contemporary Cinema* (2000) and *Moving Pictures, Migrating Identities* (2003), as well as articles in journals such as *Post Script* (on Jane Campion) and the *Journal of New Zealand & Pacific Studies* (on Taika Waititi). She recently guest edited a special section of the journal *Antipodes* on Australian and New Zealand cinema. From 2016 to 2020, she served as president of the American Association of Australasian Literary Studies. Rueschmann is currently working on a monograph on the screen adaptations of British writer Daphne du Maurier for Anthem Press.

Fibres of the ‘Tree of Life’ in the Cultures of Oceania: Preserving our Samoan Cultural Heritage through ‘Afa (Sinnet) Making and Co-Creating

Bernadette Samau and Sesilia Lauano (session 1a, McCall)

b.samau@nus.edu.ws; s.lauano@nus.edu.ws

Sinnet is a type of cordage made by braiding strands of dried fibres of a specific type of coconut tree and it is an important material culture in the cultures of Oceania, where it is used in building, architecture, and traditional ornamentation designs. In Samoa, sinnet (‘afa) is the most significant cultural product discovered by the Samoans over millennia. Historically, ‘afa is made only by men and commonly twisted and plaited by village chiefs at village council meetings throughout Samoa. Sinnet was the traditional nails widely used in Samoan society in the construction of traditional Samoan fales (oval houses), boat building and for the lashing of various tools. In modern Samoa, the traditional practice of plaiting sinnet in village council meetings has disappeared and at present sinnet now is largely used as ornamentation.

Using photography, videography and photo elicitation interviews, this paper presents two forms of preserving Samoan cultural heritage in the context of the Samoan ‘afa. Firstly, cultural heritage is preserved through the transfer of oral traditions and traditional knowledge of ‘afa making, and the empowering of women to learn the traditional practice. This paper offers insights into the lived experiences of 20 women whose knowledge about the traditional practices of ‘afa making has been transferred from one culturally constituted world to another. Secondly, ‘afa is preserved by co-creating, incorporating non-Samoan, Vogue-inspired designs into the creation of premium quality fashion clothing.

Biography

Sesilia Lauano is a Management and Marketing Lecturer and is currently the Head of the Department of Accounting and Economics in the Faculty of Business and Entrepreneurship at the National University of Samoa. Sesilia completed her Masters in Business Administration from the University of the South Pacific. At the University of the South Pacific, she also completed a Certificate in Management Studies, Diploma in Management Studies, Bachelor of Arts double majoring in Public Administration and Tourism, Post Graduate Certificate in Human Resources, and Post Graduate Diploma in General Manager. Lauano is also the coordinator of Certificate IV in Customary Adjudication. Her research interests are in the fields of business and entrepreneurship, culture and heritage studies, economies and markets, and Pacific teaching strategies at higher education.

Dr Bernadette Samau is a Senior Marketing and Management Lecturer and is also the Head of the Department for Marketing and Management in the Faculty of Business and Entrepreneurship at the National University of Samoa. Bernadette attained her Bachelor of Business in Tourism and Marketing and an MBA specialising in Operations Management and Marketing from Auckland University of Technology. She later graduated with a PhD in Marketing Management from the University of Otago. Her research interests are in the fields of project management, cross-cultural studies, Samoan tattooing, cultural tourism and sustainability, marketing strategies, consumer behaviour, cultural heritage, mental health and wellbeing in the Pacific, and fashion and clothing.

40 Years of Noise Complaints: Haunting and Hauntology in *Wellington Paranormal*

Laura Sedgwick (session 3a, McCall)

lj.sedgwick@gmail.com

While the concept of haunting has been a common one within Gothic Studies as a means of reading trauma within a text, such a metaphorical approach overlooks the plethora of literal ghosts that exist within film, television and other visual media. Where hauntology has been used to explore this spectral past returning into the present, it is my contention that the technologies of film and television make visible the mechanisms of spectrality. This allows hauntology a degree of flexibility, and it provides a useful critical framework with which to view literal ghosts through their disruption of time. Ghosts disturb the integrity of the present and this rupture allows an avatar of the past to exist in the present, with wider ramifications for those who encounter this moment. The haunting draws attention to space; it could occur nowhere else, due to the connection between the ghost and the space, which exists irrespective of the time in which the ghost appears.

This paper will explore the use of hauntology within the television series *Wellington Paranormal* (2018-2022), a spin-off to the popular film, *What We Do In The Shadows* (2014). Following the mockumentary format, the series purports to document the activities of Officer O’Leary and Officer Minogue as they discharge their duties for the Wellington Police Department, under the auspices of Sergeant Maaka’s ‘Paranormal Unit’. This paper will examine the use of hauntology within those episodes involving haunting, in which the police officers must find a way to eject these returning spectres back to the past and return these haunted spaces to the present.

Biography

Dr Laura Sedgwick gained her PhD in Film Studies at the University of Stirling, with a thesis titled ‘Supernatural Spectacle Cinema: The Anxiety of Un-Belonging and The Haunted House in Contemporary Hollywood Horror Films’. She is the co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017) with Ian Conrich, and recent publications include ‘Ghostly Gimmicks: Spectral Special Effects in Haunted House Films’ in *The Palgrave Handbook of Contemporary Gothic* (2020), ‘Punishing the Monstrous Feminine: Kópakonan, the Seal Woman from the Faroe Islands’ in *The Deep: A Companion* (Peter Lang, 2023), and ‘From the Casket Girls to Anne Rice: Vampire Tourism in New Orleans’ in *The Palgrave Handbook of the Vampire* (2024). Laura is also the host of the Fabulous Folklore podcast, exploring folklore and legends with a bias towards northern European lore, and the author of *Rebel Folklore: Empowering Tales of Spirits, Witches and Other Misfits from Anansi to Baba Yaga* (2023) under her pen name. Aside from folklore, her research interests include horror cinema, art history, Gothic studies and cemetery architecture.

The Empire Revisited: Māori in Victorian London in Two New Zealand Novels

Laura Singeot (session 9b, David-Ives)

laura.singeot@gmail.com

In the nineteenth century, anthropology developed concomitantly with the circulation of accounts and portraits of Indigenous peoples brought back during the expeditions of discovery from the previous century. Popular interest fed on those European epistemologies of the Other and the objects that were brought back from those expeditions to such an extent that a few Māori were also sent to England in order to be displayed and to fuel that thirst for novelty and difference. Consequently, Māori were exhibited in British circles and in museums, as living ‘illustrations’ of their culture, while being put on the same level as objects.

The novels studied here follow the British trajectories of Māori men and women. Tina Makereti’s *The Imaginary Lives of James Poneke* (2018) focuses on a teenager exhibited at the British Museum in an exhibition curated by ‘the Artist’, one Mr Angus. Similarly, Paula Morris’s *Rangatira* (2011) opens up with the presence of an artist, Gottfried Lindauer, painting Chief Paratene, which leads the rangatira to recall his memories from his own trip to England, a few decades back. The focus on the Māori protagonists’ perceptions allows for a critique of European epistemologies, while simultaneously offering a broader reflection on museums, theatres or circuses. This paper will rest on a transdisciplinary approach, at the crossroads of museology and literature. It will explore how the Māori protagonists shift from objects of study and of exhibition to agents of critique of such exhibiting practices, thanks to their voices that resonate with postcolonial and decolonial concerns.

Biography

Laura Singeot is an Associate Professor in Cultural and Visual studies at Université de Reims Champagne-Ardenne, France. She is interested in representations of Indigeneity in contemporary Indigenous literatures from Australia and Aotearoa New Zealand, from novels and poetry to dystopic young adult fiction and science fiction. She is also researching new museology and contemporary Indigenous visual art, focusing on its integration into global networks of creation, curation and reception. Her methodology rests on a comparative transdisciplinary approach, drawing from concepts theorised in decolonial thought.

Reinventing Land Tenure in Tanna (Vanuatu) Through Anthropological Data

Marc Tabani (session 8b, David-Ives)

marc.tabani@free.fr

Conducting ethnographic research on land tenure remains a sensitive issue in the island setting of a country like Vanuatu. The ethical responsibility of anthropologists in this area is not insignificant, given that land grabbing, together with the degradation of natural resources linked to the increase in extreme climatic events, is one of the most critical social problems. In Vanuatu, the idea of a culture rooted in the land, the affirmation of an identity linked to the land, brings us back to the issue of the politics of identity, the strategies of patrimonialisation of ethnographic data collected by anthropologists, past or present.

The slogan at the heart of the demand for independence by Vanuatu's future nationalist leaders was the return of land to the so-called 'customary owners'. Although this principle was successful in achieving sovereignty, forty years later it is still very difficult to implement and apply on the ground in an archipelago known for its dense cultural diversity. Tanna is a good example of an island where most of the land is still occupied and developed by the Indigenous people.

On the basis of this observation, I will examine the ways in which elements of Tannese ethnography are mobilised there for contemporary purposes of interpreting customary rules relating to land policy. My intention is to shed light on the process by which ancient data are transformed into contemporary political statements, and to examine the ways in which individual, collective and institutional social actors refer to *kastom* in order to unify land tenure. From this perspective, an anthropological approach to the question of identification with land must be critical of its own implications.

Biography

Marc Tabani is an anthropologist, researcher at the Centre National de la Recherche Scientifique (CNRS) and director of the Centre de Recherche et de Documentation sur l'Océanie (CREDO) in Marseille. Since 1993, he has conducted research in Vanuatu, in particular on the island of Tanna. There, together with Chief Jacob Kapere, he founded the TAFEA cultural centre. His main themes have been the politics of identity and tradition, cultural change, cultural ideologies, Indigenous movements, millenarianism, and Islam in Vanuatu. Tabani has published numerous articles in French and English and three monographs as a single author. His two most recent co-edited volumes are *Jean Guiart: l'ethnographie comme marathon de la vie* (2022) and *Pacific Way, Fifty Years One* (2024).

Culture and Colonialism in the Treaty of Waitangi/Te Tiriti o Waitangi and the Wallis and Futunan Protectorate Treaties

Jouni Takalo (session 5a, McCall)

jounit06@gmail.com

While not a legal document, The Treaty of Waitangi, Te Tiriti o Waitangi, forms Aotearoa New Zealand's constitution, the meaning of which is constantly debated. The seizure of Māori lands was one of the serious consequences of the Treaty for the Indigenous people of Aotearoa, breaking the intimate connection between the Māori people and the whenua (Tapsell 2021). The changes planned to the Treaty by the current government of New Zealand have caused the Māori population to actively oppose the changes. The Treaty of Waitangi was one of the nineteenth-century agreements between the colonial powers and the Pacific island nations or local chiefs, in which the great powers conquered new territories, often just to prevent other nations from gaining influence in the region. There were differences in the interpretation of the treaties (Bennion 1987), with translated words denoting different things to Europeans and the local people (Sahlins 1985).

In this paper, I will use the Treaty of Waitangi as a reference point for examining the textual content and historical development of the protectorate treaties the Pacific Islands of Wallis and Futuna made with France during the nineteenth century. I will deal with the question of how much those who signed the treaties really understood the texts and what was agreed upon. When Te Heu Heu and Waharoa in New Zealand refused to sign, can it be said that the refusal was a sign of understanding the meaning of the treaty? In contrast, the kings of Futuna unanimously requested a French protectorate in 1842, followed by Queen Amelia of Wallis in 1886. The protectorate and the treaty texts show how the Wallis and Futuna royals understood the protectorate agreements.

Biography

Jouni Takalo holds a Master of Arts (1992) from the University of Turku and a Master of Theology (2011) from the University of Helsinki. He is a postgraduate student in the Department of Folkloristics at Turku University, currently preparing a PhD thesis with the title 'The Meanings of Mana in 'Uvea and Futuna: The Configurations, Manifestations and Transformations of the Classical Anthropological Concept in a Polynesian Culture'. He has interests in Polynesian cultures and histories, cosmologies, myths and narrative traditions; contemporary societies, social media networks, Pacific climate change, 'Uvea and Futuna, Tonga and Samoa; theoretical interests in anthropology and history, ontological anthropology, anti-dualism, cultural processes, mythopraxis, tā-vā theory and cognitive models of space and movement. He has published (in Finnish) 'Wallis ja Futuna - Kulttuuriperintö kulttuurisena työnä', in *Muuttuva kulttuuriperintö* (2011), and he was the co-founder of the Pacific Islands Friendship Society ry., Helsinki.

Mana Wahine and Mataaho Collective: The Power of the Collaboration and How we Feed our Roots

Rychèl Thérin (session 1a, McCall)

rychel@toadhall.cc

He wāhine, he whenua,

ka ngaro te tangata

(Without women and without land, humanity is lost)

Māori Whakataukī / Proverb

Indigenous Feminisms are not new. For many, the idea of feminism might feel like a western notion, but upon analysis it becomes clear that feminist principles are inherent to Māori and other Indigenous cultures. Mana Wāhine, meaning female empowerment, strength and integrity, is interwoven in various forms throughout Māori culture and society. When Māori women act, we are already moving forward from a place of respect and equality within our community. It is the interaction with western and colonial constructs that make us need to rewind and reiterate that our position as women is not suppressed from within our own communities, rather from the constructs and prejudices of the overriding (western, colonial, Christian) majority.

The artwork of Mataaho Collective is firmly based in Te Ao Māori, and purposefully holds Mana Wāhine at the core of the work they produce. In their own words: ‘Mana wāhine, namely the empowerment and integrity of Māori women, is the mātauranga Māori that forms the basis of our work, including processes of research, development, and wānanga. We employ it as a philosophy through which to view our histories’ (Mataaho Collective, 2018).

Taking the process, practice and artistic works of the Mataaho Collective, and the writings of Linda Tuhiwai Smith, Leonie Pihama, Ngahua Te Awakotuku and others, this paper will discuss and show how contemporary Indigenous art practices operating from a transcultural position can reverberate out and beyond their communities of origin; how Indigenous feminisms, such as Mana Wāhine are intrinsically different in priority and aim to western feminism, and how decolonised, decentralised and re-indigenised thinking are crucial components for Indigenous cultures to move beyond the state of surviving, into a position of thriving.

Biography

Rychèl Thérin is an artist of Māori and Jérriais descent, working with installation, assemblage and lens-based media to explore themes of genealogy, inheritance and place making. Coming down through generations of artists, craftspeople and agricultural smallholders, she consistently positions herself and her work *Ka mua, Ka muri* – walking backwards into the future, informed by the past. In doing this she brings her own cultural specificity with her, whilst cultivating and maintaining new relationships within foreign landscapes.

A Māori Feather Cape from Whanganui and Carved Taonga: Examples for Museum Provenance Research in Progress

Hilke Thode-Arora (session 1a, McCall)

hthodearora@googlemail.com

While on a collecting trip in 1888, Max Buchner, the director of the Royal Ethnological Collections in Munich, Germany, bought a beautiful kahu huruhuru (feather cape/ cloak) from a German living in Melbourne. Scarce information on it came with a letter handed to Buchner and now kept in the museum files, which mentions a few previous owners, including the original Māori owner.

Triggered by an inquiry from a New Zealand PhD candidate who specialises in feather cloaks and provided a detailed analysis of its manufacture and the materials used, a new and thorough effort has been made to reveal the journey of the kahu huruhuru. With the help of several New Zealand archives, museums and iwi representatives, as well as the Munich museum documentation, the previous owners and their life histories, and the reasons why the cape has been passed on, are in the process of being identified and reconstructed.

Tracing back the collection history of the carved Māori objects now looked after in our museum is a more difficult undertaking, for all of them seem to have been acquired at auctions in London before being shipped to Germany. A close look at their material traits and styles, tedious archival research in the UK and joint research with Māori carving experts might be avenues to reconnect them with the iwi of their previous owners or makers.

Biography

Dr Hilke Thode-Arora, a German social-cultural anthropologist, is the Curator for Oceania and Provenance Research Liaison at the Museum Fünf Kontinente / Five Continents Museum in Munich. Her specialisation lies with material culture and the history of museum collections, Pacific colonial history, inter-ethnic relations and ethnic identities, images and stereotypes. Having done artefact-related research projects on behalf of most German ethnological museums in the past, her work has included long-term fieldwork in Niue, Samoa and New Zealand in close collaboration with Niuean and Samoan communities. Earlier projects have focused on Pacific weaving and on connecting with Samoan descendants identified in historical photos.

The Blue Humanities and Underwater Media: New Research Directions

Kirsten Moana Thompson (session 4b, David-Ives)

thompski@seattleu.edu

Recent publications in the ‘Blue Humanities’ are now extending visual culture studies into an examination of the ways in which the ocean and underwater flora and fauna have been depicted. Work by scholars like Ann Elias (*Coral Empire*, 2019) have examined the ways in which visual representations of coral through dioramas, film and photography are products of imperial visual regimes, while recent conferences in colour studies (7th International Conference in Colour, Vienna, 2023) have drawn attention to untapped archival resources that await further scholarly examination, relating to pioneering underwater cinematographers like Austrian biologist and diver Hans Hass who filmed in the Pacific. Arguably beating Jacques Cousteau in developing underwater breathing devices and cameras, Hass created early underwater photography in *Diving to Adventure* (1939) and films like *Stalking under Water* (1940), *Men among Sharks* (1947) and *Under the Caribbean* (1954). With other pioneers like Englishman J.E. Williamson who also photographed in the Pacific, and Frank Hurley, who photographed the Great Barrier Reef, Torres Strait, and Papua New Guinea, these pioneer documentarians helped develop a visual field that spectacularised the underwater, blending science and natural history with literary and cinematic fantasy and adventure, storytelling and showmanship (Elias, 66), and also influenced F.W. Murnau (*Tabu*), Robert J Flaherty and Frances H. Flaherty (*Moana*). This paper will give an overview of this recent research and offer a series of broader prompts with implications for Pacific studies and visual studies in the era of the Anthropocene and climate change.

Biography

Kirsten Moana Thompson is Professor and Chair of the Film and Media Department at Seattle University, where her research focuses on American animation, colour and visual culture. Recent work has focused on the animated surfaces in *Moana*; the material colour history of Disney and Faber Birren; Ludwig Von Drake and the Disney promotional film. She is the co-editor of the award-winning *Animation and Advertising* (2019), the first book to examine the relationship of animation with non-theatrical media. She has also published *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007); *Crime Films: Investigating the Scene* (2007), and co-edited, with Terri Ginsberg, *Perspectives on German Cinema* (1996). She is currently working on the books *Color, Visual Culture and American Cel Animation* and *Animated America: Intermedial Promotion from Times Square to Walt Disney*.

‘Uplift and Uphold the People’: Revisiting and Reclaiming the Power of the Image in Merata Mita’s *Mana Waka* (1990)

Leah Vonderheide (session 8a, McCall)

leah_vonderheide@emerson.edu

Analysis of Māori filmmaker Merata Mita’s *Mana Waka* through the lens of Māori feminism illuminates decolonising approaches to filmmaking in the Pacific. By the time the film premiered in Auckland in 1990, *Mana Waka* was a film over fifty years in the making. The project began in 1937 when Princess Te Puea Herangi, one of the most powerful Māori women in history, commissioned the construction of a fleet of great waka (canoes) in honour of New Zealand’s centennial celebrations. A visionary leader, Princess Te Puea simultaneously commissioned photographer R. G.H. Manley to film the sacred process. Unfortunately, Manley was forced to abandon the project when he went bankrupt. The unfinished film was eventually moved to the New Zealand Film Archive, founded in 1981. With the footage shot by Manley, archive director Jonathan Dennis pursued a collaboration with Mita to complete the project that Princess Te Puea had started.

By drawing from a growing body of scholarship on Māori feminism by scholars including Leonie Pihama, Naomi Simmonds, and Linda Tuhiwai Smith, I argue that Mita’s approach to *Mana Waka* recentres ‘mana wahine’, literally the power (mana) of women (wahine), to revisit and reclaim the power of the image in order to decolonise the screen. From moving the editing process back to the Princess’s ancestral home to accompanying the film to screenings with Dame Te Atairangikaahu, the Māori queen, Mita’s legacy to filmmaking in the Pacific was ultimately a reflection of Te Puea’s guiding ethos to ‘uplift and uphold the people’.

Biography

Leah Vonderheide is an Assistant Professor in the Department of Visual and Media Arts at Emerson College in Boston, Massachusetts. Her research interests include Indigenous-made media, feminist film theory, and strategies of resistance across fiction, documentary and experimental film. Her work has been published in *Studies in Documentary Film* and *Camera Obscura: Feminism, Culture, and Media Studies*. Her current book project explores the critical role played by Māori filmmaker Merata Mita in decolonising the screen for Indigenous media artists across the globe and was awarded a National Endowment for the Humanities (NEH) Summer Stipend in 2020. Dr. Vonderheide received her PhD from the University of Iowa and her M.A. from the University of Canterbury in Aotearoa New Zealand.