

Keynote Speakers

Keynote 1

He Tirohanga Roa: Taking the Long View

Makere Stewart-Harawira (room GN3)

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In 2005, Ta Mason Durie wrote “the three most distinguishing features of indigenous knowledge are said to be that it is a product of a dynamic system, it is an integral part of the physical and social environment of communities, and it is a collective good. Mātauranga Māori, Māori knowledge, is based on similar understandings; it recognises the interrelatedness of all things, draws on observations from the natural environment, and is imbued with a life force (mauri) and a spirituality (tapu)”.

There is no shortage of supporting arguments. Claims laid before the Waitangi Tribunal have described the relationship between Māori, in this case hapu and iwi, and their lands and waters, as genealogical and profoundly spiritual. Much of the literature by Māori authors, including my own work, derives from such arguments. We are impelled to acknowledge, however, as Ta Durie has done, that the world has changed dramatically and that the relationship of Māori with their environment has also changed. In this presentation I will consider the nature and some implications of these changes.

The lens through which I now view these changes is that of one member of the great Māori diaspora, a lens which has both advantages and disadvantages. The framework within which I consider these changes is the socio/politico/economic changes to the Māori landscape that have occurred since the 1980s. The context is a series of global crises unprecedented in scope, marked by an equally unprecedented expansion of resource extraction and energy development. The meat for my considerations is a series of conversations and interviews conducted between 2005 and 2008 as part of a Canadian Social Science and Health-funded research program.

Biography

Makere Stewart-Harawira holds a PhD from the University of Auckland, and is an Associate Professor in Indigenous Education and Global Transformation in the Faculty of Education at the University of Alberta, where she has been since 2004. Previous positions were at the University of Auckland and Te Whare Wananga o Awanuiarangi, the Ngati Awa wananga in Aotearoa. Makere is of Waitaha and Scots descent, she is the author of *The New Imperial Order: Indigenous responses to Globalization* (2005), and a number of edited book chapters and articles whose themes include indigenous ontologies, epistemologies, globalisation and postmodern imperialism and the return to the sacred. Her research and scholarship is driven by her perceptions of this moment in time which, citing Wallerstein, she describes as a unique transformational time-space and her conviction of the need for a radically changed mode of ‘being in the world’. Makere’s current research examines the intersection of extractive resource development, water management and Indigenous communities, particularly in Northern Alberta. Two new streams of research are Indigenous contributions towards a new global paradigm and Indigenous pathways to peace and conflict resolution.

Keynote 2

The Search for Puhi Tatu

Vincent Ward (room GN3)

www.vincentwardfilms.com

In Spring One Plants Alone (1980) and *Rain of the Children* (2008), are two films on the same subject matter, yet surprisingly they are entirely different - a different premise, covering a different range of experience. They are like someone calling and a different person answering. I made the first film them when I was 21. A 50 minute observational documentary about an 80 year old Tuhoe (Maori) woman called Puhi, and her 40 year old 'man-child' son. I lived with them on and off for two years and they have affected my life ever since. From the hearth they shared a symbiotic relationship played out within a weave of traditional heartland New Zealand. A here and now, fly on the wall study depicts their life during the time I was with them, with nothing explained, and no narration.

But it left me with many questions unanswered.

Twenty seven years later I went back to explore aspects of their *entire* lives, and beyond: to try and understand something of what had made the old woman who she was, and pick at the mystery of why she was so obsessed with her son. This talk is primarily about the journey to find out who they were and the subsequent film *Rain of the Children*. It is partly about finding fresh threads of narrative storytelling to allow multiple rubic cubes of understanding, spinning through time and their lives as I try to replay and comprehend them.

Biography

Vincent Ward is a feature filmmaker, visual artist, and writer. His films *Vigil* (1984) and *The Navigator: A Mediaeval Odyssey* (1988) were New Zealand's first entrants 'in competition' at the Cannes Film Festival, winning nearly 30 national and international awards between them. They were followed by *Map of the Human Heart* (officially selected Cannes Film Festival 1992), and *What Dreams May Come* (1998), which was nominated for two Academy Awards and collected the visual effects Oscar for its ground breaking motion painting technique. Ward executive produced *The Last Samurai* (2003), developing it through the early phases of script writing and selecting its director. He was also story writer on *Alien 3* (1992). *In Spring One Plants Alone* (1980) was his first documentary and *Rain of the Children* (2008) is his most recent feature film. In the last four years Ward has concentrated on his Art practice with six exhibitions in 2013. This culminated in a solo pavillion exhibition at the Shanghai Biennale as New Zealand's first representative. He lives and works in Australia and New Zealand, writing books, pushing the boundaries of his art endeavours, and developing his film projects.

Keynote 3

‘Tangata Whenua’: Maori History after the Waitangi Tribunal

Michael Belgrave (room GN3)

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It is nearly three decades since New Zealand began a dramatic and judicially led review of the country's race relations past. We are now at the beginning of the end of the Waitangi Tribunal's systematic review of the Crown's relationships with Maori from 1840 to the 1990s. Negotiation between tribes and the government is leading to an increasing number of settlements as since 2007 the Crown and Maori have, after two decades in the attempt, developed a system for negotiating claims which is sufficiently robust for meaningful and hopefully enduring settlements to be reached. This process has generated a massive fund of historical research, but one shaped by the judicial and political objectives of the tribunal and the settlement process. Research required for each of the Waitangi Tribunal's enquiries has involved dozens of detailed research reports most running into hundreds if not thousands of pages each.

But what has been achieved? This paper will explore the impact of this redirecting of New Zealand's historical efforts on the future of Maori history. Treaty history is not Maori history. The tribunal's focus on the Crown and iwi as claimants reflects the bicultural obsession of the 1980s. It redirected historical attention away from studies of specific Maori communities and their complex responses to contact and colonisation to a form of reinvigorated imperial history, with its focus on the state. The story of the Treaty is the story of the expansion of empire and the consequences of that expansion on Indigenous peoples. A new Maori history must return to being Maori centred, founding on Maori customary relationships rather than Crown actions. However, it will need to recognise some of the strengths of the tribunal history, acknowledging that the process of making and presenting claims is also now part of Maori history and has contributed to Maori reinterpretation of the tribal past.

Biography

Professor Michael Belgrave has an extensive background in research for the Waitangi Tribunal process, beginning in 1987 when he was appointed to the newly formed research staff of the Tribunal. He was research manager for the Waitangi Tribunal from 1990 to 1993. Since 1993, when he took up a position at Massey University's Albany campus, he has published widely on the Waitangi Tribunal's work and particularly on its use of historical research, on social policy and on the history of health. He has edited, with Merata Kawharu and David Williams, *Waitangi Revisited: Perspectives on the Treaty of Waitangi* (2005), and is the author of *Historical Frictions: Maori Claims and Reinvented Histories* (2005). He is also the co-author of *Social Policy in Aotearoa: A Critical Introduction* (2000; 4th edition 2008) He is currently working on research for the Taihape District Inquiry, and on treaty settlement negotiations with iwi from Muriwhenua, Hauraki, and Tauranga.

Keynote 4

Overseas Dimensions of New Zealand Colonialism

Damon Salesa (room GN3)

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New Zealand's histories have not been properly situated in the context of their critical relationships with other Pacific Islands. This sustained peculiarity has had some deep and lasting analytical costs. As I have argued elsewhere, this is particularly the case regarding the history of New Zealand's colonialism, often supposed as the central subject of mainstream New Zealand national historiography. Despite the fact that important parts of New Zealand's colonial history happened overseas, in Samoa, Niue, Tokelau, the Cook Islands and elsewhere, very few New Zealand historians have paid these dimensions any attention. This means New Zealand's colonial history has itself consequently been truncated with the horizons of scholars far less expansive than those of the subjects and actors of which they write.

In this talk I will continue to advance, and further substantiate and refine, a broader history of New Zealand colonialism that better engages its tropical components. Taking up some undeveloped angles of vision with regard to New Zealand and the 'other Pacific Islands', I will address recent attempts to remedy some of these shortcomings, but in particular tackle little known dimensions of New Zealand's own imperial past. In particular, I will give focus to specific entanglements that knit together different theatres of New Zealand colonialism, including some overseas histories of the Native Land Court; seminal moments of key intellectual and political figures; the raising of New Zealand's efforts in the Pacific War; and the seminal role the Pacific has played in key New Zealand intellectual episodes.

Biography

Damon Salesa is an historian and has published widely on empire, race, and colonial policy and culture. With a particular interest in New Zealand and the other Pacific Islands, especially Samoa, he has recently taken up a post as Associate Professor of Pacific Studies, at the University of Auckland. Before that he was Associate Professor of history and American Culture at the University of Michigan. He is the author of *Racial Crossings: Race, Intermarriage and the Victorian British Empire* (2011), which won the Ernest Scott Prize in 2012, and jointly edited and authored *Tangata o le Moana: New Zealand and the People of the Pacific* (2012). He was also one of the authors of *The New Oxford History of New Zealand* (2010). His current project is *Empire Trouble: Samoans and the Greatest Empires in the World*.

Keynote 5

Fossil Capacities in the Work of Janet Frame

Marc Delrez (room GN3)

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The Guyanese novelist and critic Wilson Harris defines the word *fossil* in an idiosyncratic sense - to invoke “a rhythmic capacity to re-sense contrasting spaces and to suggest that a curious rapport exists between *ruin* and *origin* as latent to arts of genesis” – prior to hinting that such a “heterogeneous scale” of temporality can be seen to exist within the fictional universe fashioned by Janet Frame. This, in turn, implies that any appreciation of her work’s embeddedness in local (South Pacific) realities must simultaneously take account of the depths of spatiality created by means of her particular aesthetics. My paper will then seek to address Frame’s strange interest in ghostly vestiges of superseded experience, which she expresses through recurring allusions to subterranean strata of landscape encrypting a sense of “epochs and ages gone” – as she phrases this in *Living in the Maniototo*. Indeed her settings beg the question of a “native capacity” (another Harrisian phrase) possibly underlying her approach to New Zealand contemporary culture. Intriguingly, she probes the matter through her repeated evocation of reputedly extinct animal species – dinosaur, moa, takahe – which she sees in some cases to be gesturing towards the possibility of resuscitation, as with the tuatara mentioned in *Towards Another Summer*, and quite in keeping with an aesthetics of excavation subordinated to her quest for occulted forms of being and knowing. As some of Frame’s characters conceive this, it is a matter of realising that “the human eye is not consistent” and can be supplemented through a form of third-eye vision paradoxically inherited in spite of the accretions of history.

Biography

Marc Delrez (MA Adelaide; PhD Liège) is Professor of Literature in English (new and established) as well as of comparative literature at the University of Liège, Belgium. After a longstanding presence on the executive boards of ACLALS (Association for Commonwealth Language and Literature Studies) and EACLALS (the European branch of that same organisation), he is currently Chair of EASA, the European Association for Studies on Australia. His most recent editorial endeavour was the publication, in collaboration with Gordon Collier, Anne Fuchs, and Bénédicte Ledent, of a two-volume collection of essays in honour of Geoffrey V. Davis, entitled *Engaging with Literature of Commitment* (2012). His publications further include articles on Salman Rushdie, Randolph Stow, David Malouf, Nicholas Jose, Richard Flanagan, Andrew McGahan, Robert Drewe, Peter Carey, and Janet Frame. His monograph on Janet Frame, *Manifold Utopia*, appeared in Rodopi’s Cross/Cultures series in 2002. He is currently writing a book on Janet Frame for the series ‘New Zealand Writers’, published by Kakapo Books.

Keynote 6

Maori-Pasifika Relations: A Problematic Paradox?

Toon van Meijl (room GN3)

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Maori people maintain ambiguous relations with the rest of the Pacific. Their homeland, Hawaiki, from whence they travelled across the ocean to New Zealand, is located in the Pacific, and the spirits of the dead are still said to leap off the headland in New Zealand's north, Cape Reinga, or, in Maori, Te Rerenga Wairua ('the leaping-off place of spirits'), to return to their land of origin. Indeed, Maori mythology reflects that Maori are part of the Pacific, not only historically, but also linguistically and culturally. Genealogical relationships between Maori and their Polynesian family members continue to be celebrated in ongoing connections across a wide range of domains and discourses, including, for example, contemporary navigation and the arts.

The colonial history of New Zealand, however, has turned Maori also into a community of indigenous people that has been eclipsed by European settlers over the past two centuries. As a corollary, Maori are embroiled in an intense struggle for recognition of their proprietary rights as the indigenous people of the islands of New Zealand. Over the past few decades, Maori campaigns for a comprehensive settlement of their colonial grievances have gathered some momentum since the Treaty of Waitangi was gradually recognised again in the 1970s and 1980s. The negotiations between Maori and the government about historical and social justice for the indigenous population, however, may to some extent be counterbalanced by two parallel political developments, namely the introduction of neo-liberal reforms in order to rescue the welfare state and the increasing number of migrants arriving in New Zealand from Asia and the Pacific Islands.

In the current competition for scarce resources, Maori have consistently argued that within the New Zealand nation-state the establishment of biculturalism should precede the development of multiculturalism, implying also that indigenous rights should prevail over those of settlers and migrants. Accordingly, Maori relate to their Pacific kin as Indigenous versus Migrant in contemporary New Zealand. This political dichotomy between Maori and Pacific Islanders raises the question as to what extent it distorts historical and contemporary connections. For that reason, this paper will explore the multiple histories and manifold relations between Maori and Pacific Islanders in the past and present in order to examine whether the paradox of historical connections and contemporary competition can be resolved.

Biography

Professor Toon van Meijl studied social anthropology and philosophy at the University of Nijmegen and at the Australian National University in Canberra, where he completed his PhD in 1991. Since 1982 he has conducted thirty-three months of ethnographic fieldwork among the Tainui Maori in New Zealand. Currently, he is Professor of Anthropology and head of the Department of Anthropology and Development Studies at Radboud University, Nijmegen. He is also academic secretary of the interdisciplinary Centre for Pacific and Asian Studies at Nijmegen, and Chair of the European Society for Oceanists. He has published widely on issues of cultural identity and the self, and on socio-political questions emerging from the debate about property rights of indigenous peoples.

Keynote 7

A Noisy but Ineffectual Sub-Imperialist: Richard John Seddon and New Zealand's Pacific 'Empire', 1893-1906

Tom Brooking (room GN3)

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This discussion will cover the story of how New Zealand only managed to gain control of the Cook Islands and Niue, even though Prime Minister Richard John Seddon had hoped to govern Western Samoa and Fiji, and, potentially, Tonga, the New Hebrides and Hawai'i. I will explain how utilising the insights of the decidedly middle aged 'new' Imperial history might provide a better sense of context, especially in terms of Seddon's efforts at trying to build a 'better Britain' while expanding the 'British world'.

This paper will traverse the surprisingly rich historiography on Seddon's efforts to establish a New Zealand sub-Empire in the Pacific. Most commentary has been relatively benign, especially that resulting from the many theses written in my own department under Angus Ross in the 1960s. In the 1980s these adventures began to be viewed more critically by the likes of Dick Scott and Malama Meleisia. General histories of the Pacific, though, such as those written by Kerry Howe and Ian Campbell, have tended to ignore Seddon and other leading New Zealand politicians who dreamed of a sub-Empire in the Pacific, such as George Grey, Robert Stout and John Ballance. Recently, Damon Salesa, as one of the first indigenous historians of the Pacific, has judged Seddon's efforts in particular, and New Zealand's record in general, rather more harshly. So too, have scholars in anthropology, especially those influenced by postcolonial theory.

Ultimately, the problem remains that the success or failure of the New Zealand effort requires some comparative or transnational analysis to discover if the most remote British colony fared better or worse than other major Empires in the Pacific. The most obvious comparison is with the other sub-Imperial power – Australia – and I will suggest some ways in which such a comparison might be made, as well as discuss Seddon's views on the efforts of his trans-Tasman neighbour in comparison with his own.

Biography

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

CONFERENCE SPEAKERS

The Long Hello: The Salvation Army and the Maori, 1884-2013

Tom Aitken (Session 1b; room GN2)

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The Salvation Army, acting in response to a letter to William Booth from a well-known Otago family, ‘opened fire’ in Dunedin in April 1883. By 1886, thirty-four corps and seventy-two outposts were functioning; eighty officers had been commissioned and the New Zealand *War Cry* had a circulation of 15,000. But although they encountered on the whole a fairly warm welcome in the predominately Pakeha towns, Maori in country areas posed different challenges.

Work with Maori began in 1884, led by Ernest Holdaway, who set out to convert Maori in the settlements upriver from Wanganui. He spoke fluent Maori, adopted Maori dress and a Maori version of his name. During 1888-1899 he travelled continuously in remote parts of New Zealand’s North Island, preaching, writing, singing and advising on medical and other practical matters.

In 1898, Holdaway was transferred to Australia (where he would die in 1913). Others continued the work amongst Maori, extending into the Bay of Plenty and, in the 1930s, the coast north of Gisborne. By 1992, however, it was clear that the Army’s work with Maori had failed, and that the problem lay in the Maori wish to retain cultural identity. In that year, therefore, new approaches were introduced and my paper will conclude with an assessment of their impact.

Biography

Tom Aitken is a fellow of Gladstone’s Library, Harwarden, where he lectures on nineteenth-century History and Theology and Film. He has also lectured at the Graham Greene Festival. Tom has had a career in journalism as both an editor for *Brass Band News* (1984-85) and a film critic for *The Tablet* (1994-2003) as well as being a contributor to the *Times Literary Supplement*. Publications include *Blood and Fire, Tsar and Commissar: The Salvation Army in Russia 1907-1923* (2007) and *101 Beautiful Towns in Great Britain* (2008).

New Zealand and Australia: Do the Commonwealth Links Matter for the EU's and NATO's Relations with the South Pacific Region?

Przemyslaw Biskup and Rafał Kamiński (Session 5a; room GN1)

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This paper aims to assess New Zealand's and Australia's relations with two principal integration-oriented organisations in Europe: the EU and NATO. The paper compares the policies of both Pacific nations in this regard, and addresses to what extent their common heritage (connected with the Commonwealth) encourages their stronger co-operation with Europe/the Euro-Atlantic world.

Historically, Australian and New Zealand relations with Europe were very strongly set within the framework of the close co-operation of each nation with Britain. Paradoxically, the Empire link often hampered close bilateral co-operation between both Pacific nations. It was only during World War II that the Empire/Commonwealth link started to lose its strategic predominance in favour of close co-operation with the US, and then later in the 1960s the very close economic ties of both nations with their mother country became seriously weakened, following the UK's accession to the EU. Consequently, after World War II, there was a fundamental change in both nations' strategic re-orientation (in regards to the US) and economies (in regards to the Asian-Pacific markets). From this perspective, European involvement in New Zealand and Australian strategies had lost its importance, parallel to the weakening of their ties with Britain.

From the present perspective it is possible to observe that, despite sharing many common features, New Zealand and Australian relations with the EU and NATO have been far from identical. Moreover, China's rapid development means that the Pacific nations are becoming increasingly dependent on Chinese markets, while their dependence on the US in terms of security also becomes stronger.

Biographies

Dr Przemyslaw Biskup is an Assistant Professor in the University of Warsaw's Institute of European Studies. He holds a PhD from the University of Warsaw, and in 2002 he was a Marie Curie Fellow at the Sussex European Institute. At present, he co-operates with the European Parties Elections and Referendums Network. Przemyslaw is a founding member and co-ordinator of the British Socio-Political Studies Research Group BRITANNIA. He has published one single-authored monograph and co-edited two others. He has also authored some 20 papers in journals and in edited books in Poland. His research interests concentrate on the broad problems of UK-EU relations, the EU's political system and the democratic deficit.

Rafał Kamiński is a PhD candidate in the University of Warsaw's Faculty of Journalism and Political Studies. He holds a BA and a MA from the University of Warsaw's Institute of International Relations and the Institute of Political Science. Rafal is a founding member of the British Socio-Political Studies Research Group BRITANNIA. He was co-author of an article about the political systems of the Channel Islands, published in Poland, and he has been a co-organiser of seminars and conferences on British and Commonwealth Studies held in Warsaw. His research interests concentrate on the history of the Commonwealth of Nations, while his doctoral project will address the issue of Australia's foreign policy, especially on the subject of security and within the context of regional security in East Asia.

Odo Strewe (1910-1986) - A German Life in New Zealand: Childhood Years in China, Repatriation and Emigration

Hugo Bühren (Session 5b; room GN2)

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Odo Strewe, born in Shanghai into a German upper class family, being brought up and socialised in the left-wing climate of Berlin of the late 1920s, had to leave his country in 1937 to escape Nazi persecution. His escape led him via Canada, Hawaii and Fiji to New Zealand in 1938, where he was imprisoned during World War II as an enemy alien. After being released from Somes Island, he did not return to his home country where he still had family roots, and where he – and this is most interesting - knew a number of the GDR elites personally. He struggled for integration in New Zealand. Strewe became an acknowledged political mentor to young intellectuals, a respected landscape architect, and a writer of poems, short stories and experimental plays.

The paper I gave at the NZSA conference in Frankfurt (2009) concentrated on Strewe's interrogation and imprisonment as an enemy alien on Somes Island, based on newly released files as well as my personal memories. This paper tries to reconstruct - on the basis of personal files and family interviews - Strewe's upbringing and political socialisation. His motives to leave his home country, Nazi Germany, are subjects for closer examination. He was a left-wing activist with contacts to communist circles. How could he escape the Stasi? What made him choose New Zealand for exile, and how could he build networks there? Frank Sargeson, who happened to be Strewe's first contact to New Zealand intellectuals, became his closest friend. This paper intends to give a first understanding of how Strewe gained a foothold in New Zealand.

Biography

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

Criss-crossing Highways: Maori Arrivals and Departures – Home and Away

Lyn Carter (Session 5b; room GN2)

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Oceanic peoples have different perspectives of travelling and dwelling that focus on the homeland as the pivot point for embarkations and arrivals. From an Oceanic perspective, the island coastlines are embarkation points, arrival points, and observation points to access the sea and places beyond. In 1993, Epeli Hau'ofa suggested that Oceania peoples are part of a wider complex network of trade, marriage, domination, travel, and global expansion. He maintained that this perspective became blurred through the colonisation process which developed an economic and geographic determinist perspective of the Pacific. Hau'ofa claimed that this view overlooked cultural history and, in effect, the ocean was not a constraining boundary that fenced in various nations on their isolated islands, but was a space that was travelled extensively and treated as criss-crossing highways across vast tracts of land that lay beneath.

The main aim of this presentation is to explore Maori migrations as understood through the notions of *ahi ka* and *ahi mataotao*: the concepts of home and away. I will focus on the idea of home as the pivot point – the centre from which peoples extend their connections and relationships in ever increasing circles outwards from the homeland. Sometimes this is done through travelling, but although at distance from the homeland, it is never far away in thought and action. Following this perspective, we can ignore ideas of 'lost' peoples, of 'never returns', and instead concentrate on exploring the notion that contemporary Maori migration tendencies are a continuation of an older, circular pattern of travelling and returning. This idea relies on the acceptance of Aotearoa/Te Wai Pounamu as being part of Oceania and therefore part of what Hau'ofa refers to as 'our sea of islands'. It also relies on the notion that Maori homelands are island-based and therefore suffer from the same 'bounded history' as the other islands in Oceania.

Thus, two themes will be explored in this paper and underlay the discussion: the notion of (home)land as the central, pivot point for realising identity, and travelling as part of what it means to be an island-based person.

Biography

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

Maori Tales of the Unexpected: The New Zealand Television Series *Mataku* as an Indigenous Gothic Form

Ian Conrich (Session 5c; room GN3)

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Mataku (which translates as afraid or scared; the programme makers use the subtitle 'The Quivering') was made by South Pacific Pictures for TV3 (episodes 1-13) and by 4 Winds Films for TVNZ (episodes 14-20), and originally broadcast between 2002 and 2005. Over three series and twenty 30 minute episodes the dramas foregrounded Maoritanga (Maori culture) and taha Maori (a Maori perspective), with Maori featured within the cast and presented within the crew, and well-known actor Temuera Morrison appearing as the host. The stories conjoined Maori myths and beliefs with non-Maori Gothic fiction to create dramas depicting the supernatural and the uncanny, human sacrifice, ghostly visitations and possession.

Indigenous cultures, with their unfamiliar beliefs and practices and relationships to an earlier period of land settlement, are frequently appropriated by Gothic fictions. In contrast, forms of the Gothic created by Indigenous cultures are few. Within a consideration of this global issue, this paper will explore the New Zealand television series *Mataku*, an example of Maori culture that adopts foreign approaches and acts as a transcultural form. The series reveals much about the global nature of the Gothic, where contemporary culture and modern media practices present commercial arenas for Indigenous perspectives and superstitions to merge with more advanced horror traditions. Within the context of a developing television industry and an increasingly multicultural nation, this paper will reflect on *Mataku* as an active engagement between non-western and western cultural practices.

Biography

Professor Ian Conrich is a Fellow in the Department of Literature, Film, and Theatre, at the University of Essex and a Professor of Film and Visual Culture at the University of Derby; previously he was the founding Director of the Centre for New Zealand Studies, Birkbeck, University of London. He was the 2005 MacGeorge Visiting Scholar at the University of Melbourne, and 2005-6 was a Visiting Scholar at Oxford University in the Institute of Social and Cultural Anthropology; in 2008, he was named Air New Zealand New Zealander of the Year. He is Principal Editor of the *Journal of New Zealand and Pacific Studies*, an Editor of the *Journal of British Cinema and Television*, Associate Editor of *Film and Philosophy*, and an advisory board member of *Interactive Media* and *Studies in Australasian Cinema*. He has been a Guest Editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, and *Studies in Travel Writing*. The author of *Studies in New Zealand Cinema* (2009), *Easter Island, Myths, and Popular Culture* (2011), *New Zealand Cinema* (2013), and *Culture and Customs of New Zealand* (2013), and co-author of *Sri Lankan Cinema* (2014), and *Gothic Dissections in Film and Literature: The Body in Parts* (2014), he is an author, editor or co-editor of a further thirteen books, including *Film's Musical Moments* (2006), *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), *Horror Zone: The Cultural Experience of Contemporary Horror Cinema* (2009), and *Easter Island: Cultural and Historical Perspectives* (2013). He has contributed to more than 50 books and journals, and his work has been translated into French, German, Norwegian, Danish, Polish, Hungarian, and Hebrew.

The Truth About Demons: Fear, Alienation, and Urban Spaces

Adam Crowther (Session 2a; room GN1)

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The issue of alienation can be considered to be transcendent of most borders, be they generational or national. Individuals can become alienated from their surroundings on either social or cultural levels, if not both. In some cases it may not just be a sole individual who is alienated, but an entire community. The cause of alienation is often established as the result of urban spaces, and this can be observed within many national cinemas. Interestingly, in New Zealand cinema, the urban centres are rarely the spaces employed for the fiction.

In this paper I will investigate the concept of alienation within the urban spaces present in Glenn Standring's horror film *The Truth About Demons* (2000). The film presents a story about demons and sacrifice set across Wellington. I will investigate the effects of post-industrial spaces as well as the effects of intrusion and invasion of interior spaces. Furthermore, I will consider the concept of outsiders within a community, and the concept of a community of outsiders; a discussion of societal norms of urban life which can be a catalyst for alienating individuals.

Biography

Adam Crowther has recently graduated from the University of Derby with a BA (Hons) in Film Studies. Adam was the President of the University's film society, and was the Secretary for the year previous to that. Through the society, Adam has organised various events with the University, local professionals, and national media centres and is currently working with Derby's local arts centre QUAD, and was also part of the 2013 festival team for QUAD's yearly iDFest. In addition, Adam has a strong interest in practical filmmaking and has worked on numerous independent productions in a variety of roles both big and small. He has recently completed the edit of a documentary about the now defunct Friars club in Aylesbury, which was once home to acts such as David Bowie and The Clash. Recently, Adam has been involved with the New Zealand Studies Association and is an Assistant Organiser for the Nijmegen conference. He has also been working as an Associate Curator for the Moai culture online resource in support of the *Easter Island, Myths, and Popular Culture* exhibitions.

Maori Heads in Museum Collections: A Reinterpretation of the Recent French Controversy Through an Analysis of Works by a Contemporary Maori Artist

Corinne David-Ives (Session 1a; room GN1)

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In late 2007, the Rouen Museum in Normandy announced the restitution to New Zealand of a Maori head that had been part of the local collections since 1876. Just a few weeks before the official ceremony, the Minister of Culture blocked the restitution through a court injunction, arguing that the head must be considered the property of the French State and that such procedures threatened museum collections nationally. This developed into a major controversy which raised legal issues, as well as provoking debates on museology and ethics. The controversy was resolved in early 2012, with the restitution of twenty such heads through the Quai Branly Museum in Paris, an institution now in partnership with the Te Papa museum in Wellington.

This discussion will seek to analyse the French and the New Zealand official positions and show how they evolved to meet the requirements of diplomacy in a supposedly postcolonial age. Then it will confront the politically correct restitution decision with the work of a leading New Zealand artist, George Nuku. Nuku, whose creations have been integrated into the permanent collections of museums around the world, has produced a series of works inspired by the Maori heads, and in these works the Maori heads become the instrument for a reappraisal both of colonisation and of reconciliation politics.

Biography

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

Voyages Across the Board: A Game of Post-Colonial Chess

Joanne Drayton (Session 2c; room GN3)

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This paper discusses the carving and writing project *Voyages Across the Board: A Game of Post-Colonial Chess*. The outcome of the project will be a non-fiction narrative and bone chess set. On one side of the chessboard will be Norse inspired pieces carved in response to the Lewis chess set, and on the other, figures influenced by a Maori carving tradition. This represents ancestry, and is a metaphor for the postcolonial world of Aotearoa, New Zealand today. The non-fiction narrative, which has a life-writing aspect, will explore the complex ancestral histories and cultural synergies, which anthropologist Sir Peter Buck perceived, between Maori and Norse or Viking cultures - as the figures take shape and assume their positions on the board for a game which encompasses movement, strategy, power and possession.

The prompt for this project was carving, the rationale being that engagement with objects and their materiality unfolds layers of information that provokes questions about meaning, intent, and process that may not necessarily occur within a conventional methodology. The project's theoretical contexts are Susan Stewart's *On Longing* (1998), Arjun Appadurai's *The Thing Itself* (2006), Jane Bennett's *The Force of Things: Steps Toward an Ecology of Matter* (2004), and Edmund De Waal's poignant commentaries in *The Hare With Amber Eyes* (2010). The translation of the signs and symbols from the Norse tradition to a Maori vocabulary of signs and symbols involves research into the iconography of both cultures.

This paper will also examine the historical and theoretical contexts of *Voyages Across the Board: A Game of Post-Colonial Chess*, exploring notions of the 'life of an object', as well as relationships of sign, symbol and iconography between the Norse and Maori traditions.

Biography

Joanne Drayton is an Associate Professor in the Department of Design at UNITEC in Auckland. Her newest book, *The Search for Anne Perry* (2012), has recently been released in Australasia and Canada. Her previous book, *Ngaio Marsh: Her Life in Crime* (2008), was a Christmas pick of the *Independent* when it was released in the United Kingdom in 2009. Her other biographies include *Frances Hodgkins: A Private Viewing* (2005), *Rhona Haszard: An Experimental Expatriate New Zealand Artist* (2002), and *Edith Collier: Her Life and Work, 1885–1964* (1999). She is currently working on a new biography project and carving a postcolonial chess set in response to the Lewis pieces in the British Museum.

Youth with a Mission: The New Zealand Story of an Evangelical Offensive

Yannick Fer (Session 1b; room GN2)

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Established in California in 1960 by a Pentecostal minister, Youth With a Mission (YWAM) has been active in New Zealand since 1967. Its founder, Loren Cunningham, expected the Pacific Islander communities living in New Zealand to spread the evangelical and charismatic credo of YWAM in their islands of origin. But the first community impacted by YWAM outreaches in New Zealand were young Christian Pakeha from the Charismatic Renewal. One of them, Bernie Ogilvy, a former Baptist deacon, deeply influenced the shape of YWAM in New Zealand as national director from 1974 to 1989. Pacific islanders were finally reached by YWAM in the 1980s, primarily through a program called Island Breeze, promoting Pacific cultural features – especially dances – as an authentic expression of Christian faith and an effective evangelism tool.

In the 1990s, the Maori people were also targeted by Island Breeze outreaches and other YWAM specific programs, as they had been identified by YWAM leaders as the spiritual gate keepers of Aotearoa. Meanwhile, several early YWAMers entered politics to “get the country back to God”. Others joined influential Christian businessmen networks, got positions in media or became church leaders. If YWAM does no more appear on the forefront of the New Zealand religious scene as it did in the 1980s, it has significantly influenced the evolution of Evangelical and Charismatic milieu and is still playing a key role in the ongoing reshaping of the Christian right.

Biography

Dr Yannick Fer is a French sociologist, CNRS researcher and member of the Groupe sociétés, religions, laïcités (GSRL). He is a specialist in Pentecostal/Charismatic movements and Polynesian Christianity and has been doing fieldwork in the Pacific Islands since 1995. After his PhD dissertation on Pentecostalism in French Polynesia, he extended his area of interest to New Zealand and the Cook Islands, and focused on the activities of Evangelical youth missionary networks – especially Youth With a Mission. In 2012, he coordinated the special issue of the Archives de sciences sociales des religions on *Christianismes en Océanie / Changing Christianity in Oceania*. With Gwendoline Malogne-Fer he also edited in 2010 *Anthropologie du christianisme en Océanie* and made a documentary movie, *Pain ou coco, Moorea et les deux traditions* (2010) that deals with an Indigenous cultural revival within the Maohi Protestant Church in French Polynesia.

Traders, Markets, and Affective Ties in the Copra Boom Era

Kathleen Flanagan (Session 4a; room GN1)

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In the many narratives about the copra era boom (1846-1948), written from Oceania by Europeans and Euro-Americans, traders and markets loom large. Copra traders often took wives or lovers from indigenous populations. For instance, the German firm J.C. Godefroy encouraged its traders in Samoa to do so. These women brought both protection and commerce with them; they also brought family obligations that some have called a “trader’s dilemma”: how to make money when the cultural ethic was to share resources. As Suparb Pas-Ong has noted, the dilemma is not so much in exchange itself as it is in the market economy. And as Damon Salesa argues in *Racial Crossings* (2011), “interracial marriage... could prove to be [a] strikingly invasive, expansive and virulent colonial strateg[y]”. While not officially representing an imperial government, traders made even greater cultural inroads by introducing the market system through affective ties.

Many western writers during this period were attracted to the ‘South Seas’ for its reputed lesser reliance on material goods. These writers, who also traded on the sexual stereotype of Pacific women in their narratives, seemed oblivious to the ways in which durable goods come to replace durable human relationships in their works. Representations of the trader/trading post in the non-fiction works of American writer Robert Frisbie elucidate the conflicting American desires for frontiers for trade and for escapes from materialism. Frisbie laments western consumerism overtaking the region and questions the wisdom of capitalism as an economic system. Yet Frisbie trades not only on his status as a white man, as did earlier beachcombers, but also literally and figuratively on Pacific women. This role continues what Vanessa Smith has observed was the nineteenth century trope of “destabilising the equilibrium of exchange”, as Frisbie writes of Pacific women’s awe and delight at the insignificant goods he stocks and trades. His ability to trade women is based on his access to goods; his willingness to do so illustrates his trading post has become a place where human relationships are devalued rather than strengthened.

Traditional Oceanic economies have been based on commodities acquiring power through exchange or redistribution that strengthen social relations. Western market economies, in contrast, have been constituted in the accumulation and consumption of material commodities by the individual, who acquires power by keeping rather than redistributing goods. The western individual perspective crucial to fiction and non-fiction South Seas narratives depends on cargo, human or otherwise, for its place in the Pacific. As Slavoj Žižek has put it, the “dividual” is only sustainable in market capitalism.

Biography

Kathleen Flanagan teaches in the Department of English and Comparative Literature at the University of North Carolina at Chapel Hill. She has published articles on various topics in postcolonial literature, especially from Asia and Oceania. She is particularly interested in literature from current and former United States territories in the Pacific. She has written about representations of US nuclear testing in the Marshall Islands, and about the differing epistemologies of relationships in Palauan and American culture. She is currently writing a study of traders and markets in Oceania as a locus of theories of exchange and relationships in the West and in the Pacific. She is also working on studies of the changing political and cultural relationships between the US and nations in Micronesia.

Aloha Berlin: Rose and Tau Moe's Cultural and Political Legacy

Norman P. Franke (Session 5b; room GN2)

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Samoa-born musicians Rose and Tau Moe made considerable contributions to twentieth-century World Music as well as to cultural politics and cultural transfer. Having established their musical career in Hawai'i, in the 1930s, they were among the first to entertain world-wide audiences. During their stay in Nazi Germany they saved their Jewish friends. During an uprising in India they helped the victims of violence. In the US, they stood up for rights and opportunities for people of all ethnicities and religions. In an age of totalitarianism, with their music and aloha, they became international ambassadors of humanity.

In the postwar years, the Moe family continued to perform Polynesian music and popularise the steel-guitar. In a 1953 West-German musical film entitled *Die Blume von Hawaii (The Flower of Hawaii 'i)* they played a historical Polynesian band. Written by the Jewish-Hungarian composer Paul Abraham, the film was based on the biography of the last Hawai'ian queen Lili'uokalani. In old age, Tau Moe and his wife returned to Hawai'i where the "Hawaiian Schindlers" lived a quiet life but their international artist friends remained in contact. Jewish musician friends whose lives they had saved were able to continue their careers in the US and Israel. The legacy of their aloha lives on.

Drawing on theory by Bhabha, Appadurai and A. Assmann this paper analyses and contextualises the Moes' cultural and political achievements.

Biography

Norman P. Franke is a Senior Lecturer at the University of Waikato. He has taught previously at the Universities of Hamburg and Reading. Norman publishes in the areas of German Romanticism, Exile Literature (Albert Einstein, Ernst Kantorowicz, Karl Wolfskehl,) as well as in German as a Second Language, ecolinguistics and the intersections between theology and literature. His most recent book - *In die Natur – Naturphilosophie und Naturpoetik in interkultureller Perspektive*, 2011, with Carl Mika - is the result of collaborations between the University of Waikato, Waikato-Tainui College for Research and Development, and Friedrich-Schiller Universität, Jena. Norman is currently engaged in research that examines the political collaboration between Albert Einstein and Upton Sinclair. He is also a documentary filmmaker, with his film (made with Elaine Bliss), *Past Present* (2010), about the poet and environmentalist Peter Dane.

Violence as the Realisation of Identity-Crisis in *Once Were Warriors* and *The Bone People*

Julianna Gaál (Session 4b; room GN2)

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The purpose of this paper is to draw attention to Maori identity and to examine the causes of the violence depicted in particular literary works. Through this interdisciplinary research I will suggest that a straight line can be drawn from the de-tribalisation process of the Maori, through racial comparison and an unstable identity, to the violent behaviour of the characters in the novels analysed. I will briefly present the changes in Maori concepts of community caused by the massive urbanisation of the twentieth-century, which resulted in isolation and violence. Both Alan Duff and Keri Hulme address the problem of unstable identity and a divided self-image resulting from de-tribalisation and racial comparison, through their characters who had left behind a traditional Maori culture but are not fully-fledged members of the Pakeha dominated (bicultural) society.

Due to the mass migrations of the 1940s-1960s, for many the cohesive force of tribal kinship and collective land ownership was diminished. De-tribalisation caused many social problems and the Maori became marginalised within New Zealand society. The resulting transition between the two different lifestyles – from rural to urban, from traditional to modern – presented difficulties. An analysis of specific characters in Duff's novel *Once Were Warriors*, reveals that they have lost a connection to their own history and culture. Without this solid base, Jake, Beth and Grace are forced to establish an identity in relation to Pakeha society. By idealising the Pakeha way of life they put themselves in an inferior position and their racial identification becomes a burden. In contrast, *The Bone People* presents a more ambiguous picture of the racial relations between Maori and Pakeha. Kerewin, Joe and Simon personify New Zealand's racial identities. Joe is representative of the Maori working class, Simon of the Pakeha aristocracy, and Kerewin, who is one-eighth Maori, is a hybridisation of them both. Joe and Kerewin both regret their lost Maoritanga and their relationship, which includes Simon, is extremely controversial.

Through comparing the results of historical and social research with the literary works of Duff and Hulme, I will conclude that the violence depicted in both novels is the result of an identity crisis, and an up-rootedness for the urban Maori, which has been brought about through racial comparison.

Biography

Julianna Gaál gained an MA in English and Hungarian Language and Literature from the Faculty of Philosophy of Comenius University in Bratislava. Her thesis was titled 'The Concepts of Community in the Maori Society in New Zealand as Depicted in *The Bone People* by Keri Hulme and *Once Were Warriors* by Alan Duff'. Julianna previously studied Literature at Ave Maria University in Florida, USA, and later became acquainted with Australian and New Zealand Studies at the Eötvös Loránd University in Budapest, under the supervision of Cecilia Gall. Gaál is currently working as an English teacher in a secondary school in Sagunto, Spain.

Dynamics of Abduction and Re-appropriation of the Female Body in Fiona Kidman's *The Captive Wife*

Nelly Gillet (Session 4b; room GN2)

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Fiona Kidman published *The Captive Wife* in 2005. Her historical novel is based on the real story of Betty Guard, the young wife of a former convict from Australia. In 1834, Betty was taken hostage by a Maori tribe on the Southern coast of Taranaki and her rescue resulted in the first and one of the most violent and bloody clashes between British troops and the Maori. Thanks to a hybrid narrative made of intertwined letters and fragments of diaries, Kidman endows the historical characters with a specific voice, focusing, as often in her work, on the main female character. In this paper, I will aim at exploring the tide-like movements of appropriation and re-appropriation of the female body to better understand the dynamics at stake in the violent and somewhat chauvinist early days of post-European discovery New Zealand. I will eventually look into Kidman's feminism, which lies in the portrayal of liberation and empowerment allowed by giving women access to words.

Biography

Dr Nelly Gillet teaches English at the University of Technology Angoulême, France, where she develops partnerships with foreign companies and universities for her students. She defended her PhD thesis on 'Patricia Ledyard, American-born Writer in Tonga' in 2004 at the University of Paris-Sorbonne. In 2000, she taught French at the University of Auckland, where she regularly goes back for research trips. Her main fields of interest are New Zealand, Tongan and Sri Lankan literatures in English, with a special focus on women writers and identity issues. Presently, she is researching a book on Fiona Kidman for the series 'New Zealand Writers', published by Kakapo Books.

New Public Management and Public Sector Reform in Victoria and New Zealand: Policy Transfer, Elite Networks and Legislative Copying

Shaun Goldfinch (Session 5a; room GN1)

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In the early 1990s, Victoria reformed its state sector along New Public Management (NPM) lines. Drawing on interviews with key policy makers of the time, including chief executives, ministers and officials from both jurisdictions, and using archival material and secondary sources, this paper shows that New Zealand developments were a key source for Victoria's reforms – even down to seemingly copying passages of legislation. Policy transfer took place within a supporting framework of an Anglo-American diffusion of NPM rhetoric and neo-liberal ideas. But New Zealand's experiences gave content, form and legitimation to Victoria's reforms, while providing a platform and experience for learning and divergence, and a group of transferrable experts. This paper underlines the importance of the Australia-New Zealand relationship and trans-Tasman elite networks in understanding the governance of both countries.

Biography

Dr Shaun Goldfinch is an Associate Professor at the Nottingham University Business School. He has previously worked at the Universities of Otago, Canterbury and the American University of Sharjah. He is the author, co-author or co-editor of five books, the most recent being *Prometheus Assessed?* (2012), written with Kiyoshi Yamamoto. His many articles have appeared in journals such as *Public Administration Review*, *Governance*, *Public Administration* and the *Journal of Policy History*.

Diplomatic Rivalries and Cultural One-Upmanship

Michael Goldsmith (Session 3c; room GN3)

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New Zealand's governmental and non-governmental agencies, abetted by academic commentators and the media, have long framed the country as uniquely and favourably positioned on cultural grounds to be a strategic diplomatic actor in the South Pacific. Justifications for the framing stem from two linked complexes: the history of New Zealand's colonial and postcolonial involvement in a number of Polynesian territories in the Pacific; and the related history of relations between settlers and indigenes in New Zealand itself. The first complex derives particularly from links to Samoa, a League of Nations-mandated territory and UN trust territory from 1914 to 1962, and from the continuing inclusion of the Cook Islands, Niue and Tokelau in the New Zealand realm, all the effect of a brief flirtation with direct imperialism in the late nineteenth and early twentieth centuries. Even when the history of those relationships is conceded to be less benign than the national imaginary used to assume, the overall argument is rescued by assertions that the country has learned from its mistakes.

In like fashion, the special cultural insights supposedly derived from the second conjuncture, the history of race relations between the Pakeha majority and the Maori minority, has led to many 'teachable moments'. These different strands of the argument have increasingly been brought together by the growth in numbers of New Zealand-born and domiciled Pacific Islanders. They, along with Maori, have been recruited into the diplomatic service and overtly contribute to the use of Polynesian encounter rituals in New Zealand's diplomatic outreach.

This framing is used to justify New Zealand's role in the Pacific in its relations with other external powers, especially in diplomatic jostling with Australia, but also in strategic negotiations with the USA and its new super-power rival China. This paper outlines these claims to special insight and cultural capital and subjects them to critical scrutiny.

Biography

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

Discovering the Forsters: Mapping Key South Pacific Heritage Collections Online

Graham Jefcoate (Session 1a; room GN1)

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J.R. Forster and his son Georg Forster accompanied James Cook on his second circumnavigation of the world, in the ship the Resolution, 1772-1775. The collections created on their voyage, and other collections they made after returning to Europe, contain important source material on a wide range of topics, but especially relating to New Zealand, Pacific Studies and natural history. This material, including archival documents, letters, printed books, drawings, paintings, cultural objects and natural historical specimens, is widely scattered in collections across the world.

The collections are dispersed not only geographically but also across different categories of holding institution, including libraries, archives, museums and galleries. Very little material is held by institutions in New Zealand or the South Pacific region itself, however, or is easily accessible there. How can this important evidence be brought together and made better accessible in the South Pacific region? How can the material be placed in its wider context? In this paper I shall describe current plans for mapping the Forster collections and for bringing them together virtually online.

Biography

Graham Jefcoate has worked in universities and libraries in Germany, Britain and the Netherlands, including Münster University, the British Library (where in 1997 he became Head of Early Printed Collections), Berlin State Library (where he was Director General, 2002-3) and Nijmegen University Library (as Director, 2005-11). He has published widely in the fields of rare books, library history, library management and innovation. He was a member of the Executive Board of the Association of European Research Libraries (LIBER) and Chair of its Steering Committee on Heritage Collections and Preservation until his retirement. He has a special interest in Anglo-German connections and is currently writing a book on German printers and booksellers in eighteenth-century London and a biography of Georg Forster. He also has a strong interest in New Zealand heritage.

Cosmopolitanism as a Civic Idea for New Zealand

John Lowe (Session 3c; room GN3)

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In light of biculturalism's prevalence as a power-sharing agreement between New Zealand Maori and the Crown, attempts to establish a state-sponsored project of multiculturalism have been treated by Maori with suspicion and controversy. At present, New Zealanders are sojourning through a transitional moment in their history, from the heyday of biculturalism that 'reigned' during the 1970s to the late 1980s, to a new sense of collective identity that many hope will evolve into a liberal multiculturalism that will not abrogate biculturalism. The theorisation of multiculturalism in New Zealand therefore remains in an embryonic stage. Although biculturalism has not yet been occluded by multiculturalism, the applicability of biculturalism was called into question when the country accepted many more immigrants from Asia and non-European countries in 1986. The nation continues to persist through this interregnum despite ambivalences surrounding the future of multiculturalism.

At the same time, there is a nostalgic craving for the certainties of the past that would help the nation's diverse people groups arrive at a general consensus in other 'between-times', whether or not these interstitial moments are characterised by vicissitudes of socio-economic prosperity and global crisis. To address this hiatus in the literature, cosmopolitanism is presented as an appropriate solution to citizenship and cultural diversity that can coexist in harmony with the country's constitutional biculturalism. A state-sponsored policy of liberal multiculturalism comparable to the legal species found in western European democracies would remain mutually exclusive and hostile towards biculturalism. The theoretical applications of cosmopolitanism in New Zealand and how it could work empirically, in practice, without attenuating biculturalism, are also discussed.

Biography

Dr John Lowe read philosophy as an undergraduate at the University of Birmingham before writing his doctoral thesis on New Zealand's multicultural dilemma in the University's School of Government and Society, where he also taught modules about multiculturalism and ethnic relations in Britain. After completing his doctoral degree in 2009, he started working for the Baptist Union of Great Britain in Didcot, Oxfordshire as a researcher. John's research interests encapsulate the political philosophies of cosmopolitanism and multiculturalism. After winning research funds for a research project with Dr Eileen Tsang (City University of Hong Kong), John is co-investigator for a joint-project that examines the different trajectories of individualisation of China's new middle class. This pays particular attention to the emergence of new forms of selfhood that, though considered inimical to collectivism, remain pivotal and analogous to the function of the clerisies or intellectual mandarines of ancient China.

Interlaced Fictions: Witi Ihimaera and the Poetics of Anthologising Pacific Writing

Anne Magnan-Park (Session 1c; room GN3)

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Michelle Keown ends her introductory chapter to *Pacific Islands Writing* with this telling pepeha: “He waka kōtuia kāhore e tukutukua ngā mimira” (A canoe that is interlaced will not become separated at the bow). Keown explains that, in pre-contact Aotearoa, this ancient Maori proverb underscored the vital function of solidarity between hapu and iwi in the face of adversity. This proverb also serves as a metaphor for Keown’s book “to give the readers some sense of the intricate linkages between the manifold literatures and cultures within this vast sea of islands: Oceania”. This Maori saying presents Māori as Oceanic, highlights difference and togetherness, and subtly marries the art of carving with that of weaving. It will, likewise, help frame Witi Ihimaera’s work as an interweaver of fiction, that is as an anthologist and editor.

I will situate Witi Ihimaera’s conception of authorship in the context of cultural debates around national and pan-Indigenous canon formation articulated in anthologies of indigenous writing within and beyond Aotearoa/New Zealand. More specifically, I will analyse the methodologies and imagery used in Pacific literature anthologies alongside Te Taura Tangata (the Great Rope of Man), a central notion in Ihimaera’s fiction. These anthologies include Margaret Orbell’s *Contemporary Maori Writing* (1970), Albert Wendt’s *Lila* (1980) and *Nuanua* (1995), and Ihimaera’s *Into the World of Light* (1982), the multi-volume collection *Te Ao Mārama, Where’s Waari?* (2000), and *Get on the Waka* (2007).

Biography

Dr Anne Magnan-Park is an Assistant Professor in the Department of English at Indiana University South Bend (USA). She earned her PhD in English literature from University of Rennes 2, France. Anne has taught courses in literature, French, and ESL in three countries - France, USA, and New Zealand. With Jean Anderson, she translated Patricia Grace’s *Electric City* into French (*Electrique Cité*, 2006), and they are currently translating Grace’s *Small Holes in the Silence*. Anne is also researching a book on Ihimaera for the series ‘New Zealand Writers’, published by Kakapo Books.

Pacific Island Women Ministers in the Protestant New Zealand Churches

Gwendoline Malogne-Fer (Session 1b; room GN2)

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This paper aims to analyse the articulation between cultural identification, gender equality, and inter-generational gaps in the issue of women's access to pastorate, in the Polynesian local churches of the New Zealand Presbyterian Church. Migrations of Pacific Peoples in New Zealand – mainly Polynesians from Samoa, the Cook Islands, Tonga and Niue – which grew from the 1960s, relied strongly on familial networks and religious organisations. In New Zealand, women gained access to pastorate in the mainline Protestant churches during the 1950s-1960s. Over the past two decades, several Protestant churches in the Polynesian islands have also accepted women as pastors. In contrast, congregational churches in Samoa and the Cook Islands, which have planted many local churches in New Zealand, still oppose women's pastorate. As a result, female pastors from Samoa and the Cook Islands who serve in New Zealand find themselves in a very specific position, as their congregational churches of origin do not allow women to be ordained as pastors. In New Zealand, most of them do not serve in Polynesian local churches, but rather in Pakeha local churches or in non-parish ministries.

This paper examines the itineraries of these Polynesian female pastors in New Zealand, the various strategies these women have adopted to face the logics of disqualification, and the institutional context in which the claim for gender equality takes sense. Male domination appears less as a Polynesian cultural character than as an element of power relationships within the Presbyterian Church linked with identity claims and strong generational divisions.

Biography

Dr Gwendoline Malogne-Fer is a sociologist, CNRS contract researcher and member of the Groupe sociétés, religions, laïcités (Paris, CNRS-EPHE). She published *Les femmes dans l'église protestante maohi, Religion, genre et pouvoir en Polynésie française* (2007), based on her PhD thesis – which was defended in 2005 at the Ecole des hautes études en sciences sociales. She continues to research on the intersection of gender studies and the sociology of Protestantism and migration, in French Polynesia, Cook Islands and New Zealand. She has published articles in various scientific reviews, including the *Archives de sciences sociales des religions*, *Social Compass*, *Autrepart*, *Social Sciences and Missions* and *French Historical Studies*. She co-edited *Anthropologie du christianisme en Océanie* (2010) and made a documentary movie, *Pain ou coco, Moorea et les deux traditions* (2010) that deals with an Indigenous cultural revival within the Maohi Protestant Church in French Polynesia.

The Quest for Indigenous Cultural Self-Determination: The Historical Evolution of Maori Cinema in Aotearoa/New Zealand

Emiel Martens (Session 5c; room GN3)

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This paper will explore the historical evolution of Maori cinema as a means of cultural self-determination and identity from its origins to the present day. It will also discuss the possibilities and challenges that contemporary Maori filmmakers face in the light of the gradual institutionalisation and commercialisation of Indigenous media. Throughout the paper, I will specifically focus on the predominantly state-funded body of feature-length fiction films produced by Maori peoples. Under the pioneering leadership of Barry Barclay, who coined the term 'Fourth Cinema', in order to separate Indigenous narrative cinema from what he called 'invader cinemas', Maori cinema became known as the earliest and most prolific Indigenous narrative cinema in the world.

With Barclay's idea of 'Fourth Cinema' in mind, I will examine the development of Maori cinema from a local movement to a global phenomenon. First, I will trace the beginnings of Maori cinema back to the 1970s and discuss the first three Maori feature films, *Ngati* (1987), *Mauri* (1988) and *Te Rua* (1991), as activist interventions that signified the quest for Maori cultural self-determination. Then, I will review the mainstream success of the highly successful Maori feature *Once Were Warriors* (1994) and its paradoxical position within Fourth Cinema in the 1990s, heralding the next phase of Maori narrative cinema in the wake of the changing dynamics in New Zealand's state-funded film industry. Finally, then, I will consider the intensified course of Maori feature filmmaking since the 2000s and highlight some of the opportunities and challenges facing Maori cinema, and by extension Maori cultural self-determination, in the light of increasing state regulation and market orientation.

Biography

Emiel Martens is a Lecturer in Media Studies at the University of Amsterdam. His research (and teaching) is situated in the fields of media geography, popular geopolitics, postcolonial studies, film history, and alternative media, with a geographical specialisation in the Pacific and Caribbean regions, in particular New Zealand and Jamaica. He is the author of the book *Once Were Warriors: The Aftermath* (2007) and various articles on Maori cinema. At the same time, Emiel has delivered several interview articles with Caribbean filmmakers, and is currently completing his PhD research on Jamaica's interwoven history of film and tourism, 1891-1961. Besides his research and teaching activities, Emiel is also the Creative Director of Caribbean Creativity, a not-for-profit organisation dedicated to the promotion of Caribbean and Caribbean-themed cinema.

A Literature of Intervention: The Deconstruction of Gender Regimes in Women's Writing from the South Pacific

Michaela Moura-Koçoğlu (Session 4b; room GN2)

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This paper will explore the ways in which women's literature from Aotearoa New Zealand, Hawai'i, and Australia challenges and refracts globalised andro-centric notions of gender, family and sexuality, instead envisioning gender regimes that provide Indigenous perspectives and negotiate spaces of power.

While postcolonial readings elucidate the globalised, racialised and gendered power dialectic shaping Pacific identities, Indigenous feminist theory allows for a better understanding of gender conflicts in Pacific literature: Pacific women writers imaginatively disrupt the discursive link between indigeneity and victimisation by narrating more nuanced and complex social realities. Challenging the discursive binary that Indigenous women constitute either instruments of acculturation or protectors of ancient tradition, the writing discussed foregrounds women as active agents of transformation while taking into account permeating hierarchies of subordination. Ultimately, Pacific women's writing not only affords a better understanding of Pacific indigeneity, but particularly how these formulations of identity are unique to the Pacific.

Biography

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

Contemporary Italian Scholarly Reception and Translation of Witi Ihimaera's Fiction

Valentina Napoli (Session 1c; room GN3)

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In the early 1970s, Italian scholars of English studies began to turn their attention to the literary production of postcolonial countries. Several publications paved the way for Maori and New Zealand fiction to become a focus of academic study in Italy. The first milestone was a 1975 anthology of Maori and New Zealand short stories, translated into Italian by Marinella Rocca Longo, entitled *Maori e Pakeha: due culture nella narrativa neozelandese (Maori and Pakeha: Two Cultures in New Zealand Literature)*.

Although a considerable body of critical work on the fiction of Maori writer Witi Ihimaera now exists, to date no published studies have been fully dedicated to analysing the reception of his fiction in Europe. This paper seeks to address this lacuna, aiming to initiate and advance the scholarly examination of the reception of his work in Italy, a country from which his own work clearly derived considerable inspiration. This study considers the ways in which Ihimaera's work has been translated, published and reviewed in Italy from the 1970s to the present. It will give, for the first time, a comprehensive account of the impact of Ihimaera's fiction in Italy, from the early and highly influential translations by Longo, to the more recent postcolonial readings of Ihimaera's fiction by Paola Della Valle and to Franco Manai's work on the New Zealand chamber opera *Galileo* and Daniela Cavallaro's work on *Woman Far Walking*.

Biography

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

Grierson, New Zealand and the Origins of the National Film Library

David Newman (Session 3b; room GN2)

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Much of the focus on Grierson's visit to New Zealand in 1940 has been on the production of government film and the subsequent formation of the National Film Unit, but the records and documents from his visit remaining at the University of Stirling, suggest a different focus. The visit initiated by the Imperial Relations Trust had a larger purpose, with the intent of establishing a network of non-theatrical distribution agencies through the British Empire for the exchange of films for educational purposes. The initial plan was for Grierson to visit Australia in 1939, but New Zealand was subsequently added, as he would already be in that part of the world. Grierson was in Los Angeles en route to Australia and New Zealand in September 1939, when Britain declared war on Germany, resulting in a sudden change of plans when he was summoned to meet with Lord Halifax, the British Ambassador in Washington, DC. The visit subsequently was moved to early 1940.

This paper will uncover more detail of the New Zealand leg of his visit suggesting that Grierson placed importance on the establishment of a non-theatrical distribution agency, with his visit establishing the groundwork for what would subsequently become the New Zealand National Film Library.

Biography

David Newman completed his PhD at Simon Fraser University, Vancouver, Canada, with a dissertation exploring government screen policy in New Zealand, Hong Kong and the Straits Settlements during the 1920s and 1930s. He has contributed to *Small Nations, Big Neighbours: New Zealand and Canada* (2011), *The Contemporary Hollywood Film Industry* (2008), and *Cross-Border Cultural Production: Economic Runaway or Globalisation?* (2008).

‘Here to Stay’ – Tracing Through Health the Development of New Zealand as a Pacific Nation

Julie Park (Session 3a; room GN1)

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In this paper we use aspects of health as a window on the process by which New Zealand became a South Pacific nation. We chart through the use of demographic and health statistics from the 1950s to 1980s the growing realisation that non-Maori Polynesian peoples were in New Zealand to stay. This quantitative record is matched by an analysis of the trends in the grants awarded by the Medical Research Council of New Zealand (MRCNZ). Using these three different strands we show that in the 1950s much of the research surrounding Pacific people in New Zealand used Pacific health in the islands as a sentinel for Maori health, and Maori health in New Zealand as a marker for other Pacific populations. It is only really during the 1960s that there was the sense that Polynesian people, even those with New Zealand citizenship, were ‘here to stay’. It is at this time that they become marginally visible within the statistics.

The South Pacific Committee of the MRCNZ focused mainly upon health projects within the islands rather than people resident in New Zealand. In this context of marginal visibility, health research projects, particularly the work of Ian Prior and his research group, played a significant role in highlighting that Pacific people in New Zealand faced health challenges such as heart disease and diabetes that were the result of their living circumstances. It was not until 1978 that Polynesian populations in New Zealand were listed as one of the MRC’s priority groupings. The 1980s were a turning point in the prominence accorded to Polynesian people’s health in New Zealand.

Biography

Julie Park is Professor of Social Anthropology at the University of Auckland. Her research focuses on medical anthropology in New Zealand and Polynesia. Current work includes research on moral reasoning in the context of genetic conditions and reproductive technology, living with haemophilia, and the project with Judith Littleton from which our paper stems, ‘Transnational Pacific Health through the Lens of Tuberculosis’. She has contributed to *Sites*, *Anthropologica*, *Social Science and Medicine*, and *Australian and New Zealand Journal of Public Health*, and to the books *Companion to Medical Anthropology* (2011), *Plague: Metaphors and Epidemics. Infected Spaces Past and Present* (2010), and *Health and Healing in Comparative Perspective* (2006).

An Antipodean Journey through the Centre of the World: Vincent Ward's *The Navigator: A Mediaeval Odyssey*

Patricia Porumbel (Session 2a; room GN1)

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In the second half of the Victorian era, the opening up of distant lands through exploration, industrialisation and new technologies created the start of a Golden Age for voyaging and a familiarisation of the foreign. Travel grew as a mechanism for ridding oneself of quotidian life and its monotony through visiting new places. In turn, this was exploited by cinema which could transport the audience into new realms with the advantage of viewers not having to leave their surroundings. A key difference between travel and most forms of cinema is that one involves physical journeying, while the other does not. Yet, if the actual process of travelling is examined, it is clear it is frequently from a seated position, mostly whilst gazing through a window at the world outside. This bears a striking resemblance to the act of being in the cinema, where the audience is seated and is drawn to a virtual window through which they are transported beyond the ordinary.

Travel to the inner world was an important subject for fantasy novels of the Victorian era, as can be seen in novels such as Jules Verne's *Journey to the Centre of the Earth*, and Edgar Rice Burroughs' *At the Earth's Core*. Vincent Ward's film, *The Navigator: A Mediaeval Odyssey* is, in part, a re-interpretation of these fantasies, relocating Victorian imagination to a group of medieval Cumbrian miners. Threatened by the Black Death, these miners follow the visions of a young boy on a quest to a faraway land to place a cross atop the highest steeple. Journeying through the Earth they arrive in modern-day Auckland, a land of mechanised 'monsters' and bewildering technology. This paper will consider Ward's journey beyond as a New Zealand film in the tradition of Victorian fantasies of voyaging, addressing the quest and companionship as central narrative devices.

Biography

Patricia Porumbel is studying for a PhD at the University of Essex, in the Department of Literature, Film and Theatre Studies. The title of her thesis is 'A Cinema of Fantastic Voyaging: the Viewer Transported'. She is Assistant Editor for the *Journal of New Zealand and Pacific Studies*, Associate Curator in support of the *Easter Island, Myths, and Popular Culture* exhibitions, and Assistant Organiser for the annual conferences of the New Zealand Studies Association. She is also currently working as an Assistant Editor for the forthcoming book, *John Carpenter Interviews*, being published by University of Mississippi Press.

Rotumans in New Zealand

Jan Rensel and Alan Howard (Session 3a; room GN1)

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This paper examines the Rotuman experience in New Zealand from a historical perspective, with a particular focus on the New Zealand Rotuman Fellowship. As a baseline, we draw on a 1994 survey we undertook with Rev. Jione Langi, the Methodist minister who organised the fellowship. Langi was able to identify 125 Rotuman and part-Rotuman families in New Zealand and sent them a questionnaire about their, and their spouses' occupations; religious affiliations; the year they came to New Zealand; the ages and sex of their children; and contact information. This information provides a sense of the time line of Rotuman immigration to New Zealand, the distribution on Rotumans in the country, and their general adaptation based on occupations and residential neighbourhoods.

We also discuss the history of the New Zealand Rotuman Fellowship itself, including controversies as well as successes. The Fellowship in the 1990s was divided into four regions: Auckland, Waikato and the Bay of Plenty, Wellington, and the South Island, each of which held meetings on a more or less regular basis. Annual meetings of the entire fellowship continue to be held until today. We reflect on the nature of these gatherings and the ways in which they embody and reinforce Rotuman identity.

Biographies

Jan Rensel completed her PhD in Anthropology at the University of Hawai'i, and is the managing editor at the Center for Pacific Islands Studies at the University of Hawai'i, Manoa, and an adjunct Assistant Professor of anthropology at the same university. She has conducted research on the island of Rotuma and among Rotumans in Fiji, beginning in 1987, and in Rotuman communities elsewhere around the world (including New Zealand) since 1994. In addition to numerous articles about Rotumans, her publications include *Home in the Islands: Housing and Social Change in the Pacific* (co-edited with Margaret Rodman, 1997); *Island Legacy: A History of the Rotuman People* (co-authored with Alan Howard, 2007); and *Pacific Islands Diaspora, Identity, and Incorporation*, a special issue of *Pacific Studies* 35 (1/2) (co-edited with Alan Howard, 2012).

Alan Howard completed his PhD in Anthropology at Stanford University and is Professor Emeritus in the Department of Anthropology, University of Hawai'i, Manoa. He has conducted research on the island of Rotuma and among Rotumans in Fiji, beginning in 1959, and in Rotuman communities elsewhere around the world (including New Zealand) since 1994. In addition to numerous articles, he has authored and edited several volumes, including *Learning to Be Rotuman* (1970); *Developments in Polynesian Ethnology* (co-edited with Rob Borofsky, 1989); *Spirits in Culture, History, and Mind* (co-edited with Jeannette Mageo, 1996); *Island Legacy: A History of the Rotuman People* (co-authored with Jan Rensel, 2007); *Back in the Field Again: Long-Term Fieldwork in Oceanic Anthropology*, a special issue of *Pacific Studies* 27 (3/4) (co-edited with John Barker, 2004), and *Pacific Islands Diaspora, Identity, and Incorporation*, a special issue of *Pacific Studies* 35 (1/2) (co-edited with Jan Rensel, 2012).

New Zealand and the Bougainville Crisis: An Anthropological Critique

Eleanor Rimoldi (Session 4a; room GN1)

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This paper will explore the New Zealand response to the Bougainville Crisis (1988–2000) from my perspective as a New Zealand anthropologist who has carried out research on Buka-Bougainville since 1974. I spent five months on Buka, in 2000, when peace negotiations with Port Moresby were still under way on the island monitored by the New Zealand (and Australian) unarmed peace keeping forces.

The success of New Zealand's intervention in the civil war on Bougainville and the subsequent unarmed peacekeeping exercise on the island dominates the literature, and the perception of New Zealand's response to a conflict that began in 1988 as a local landowners' protest at pollution from the Rio Tinto copper mine, tied to a long standing Bougainville-wide desire for independence from Papua New Guinea. These accounts are generally at the level of government policy and strategy but throughout the years of the conflict there were ordinary New Zealanders who worked hard to draw attention to the conflict, to send aid past the blockade, and encourage the New Zealand government to intervene. My paper will discuss these citizen initiatives in a critique of the dialectic between 'national character' and 'the Nation' as reflected in New Zealanders' perception of the Pacific region.

Biography

Dr Eleanor Rimoldi was born and raised in Buffalo, New York, before emigrating to New Zealand in 1961. She studied English literature and anthropology at the University of Auckland where she gained a PhD in anthropology in 1983, based on research carried out on Bougainville between 1974 and 1978. She carried out further research on Buka in 2000 and 2007. Her research has focused on ritual, public life, and civil society in New Zealand, and a long-term study of the social movement Hahalis Welfare Society on Buka, Bougainville (*Hahalis and the Labour of Love*, 1992). She has taught anthropology at The University of Auckland, 'Atenisi University in Tonga, and The Open University in Buka. In 1993, Eleanor was appointed to teach anthropology at Massey University's newly established campus on Auckland's north shore where she continues to lecture in anthropological theory, urban anthropology, South Pacific issues, and medical anthropology. She also writes poetry and her work has appeared in various New Zealand anthologies.

The Cult of the Bird-Man on Easter Island: Religious, Ideological and Historical Implications

Sergei V. Rjabchikov (Session 2b; room GN2)

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A review of previous investigations on this topic provides little reliable information. By contrast, my research on Rapanui folklore and rock art clarifies the origin of the cult of the bird-man. A number of local myths and chants are translated, so that the key indicators of this mysterious custom can be deciphered. The correlation between several *rongorongo* records of the local script and rock pictures is determined as well. Different aspects of the cult, including the election of the bird-man, his duty for around one year, and some moments of his life and death are thoroughly studied. The rituals that were performed are also given considerable attention. Furthermore, in this paper, I explain the nature of the Rapanui deities, Makemake and Haua, using data from Pacific islands.

Some of the religious themes associated with the bird-man's phenomenon are also examined. The semantics of wooden figurines representing such divine heroes is interpreted, and the *rongorongo* records on two of them are decoded. This paper offers a new approach to the ideological component of the cult. The king and the bird-man coexisted as paramount rulers of Easter Island, they and their retinues determined the real historical process there. Besides, the reading of some names of bird-men in the inscriptions and the dating of such events allow us to reflect on the historical implication of the cult. This paper is suggested as a contribution for understanding the Rapanui ethno-archaeology, for the search of analogous occurrences in other parts of Polynesia.

Biography

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

Witi Ihimaera on Film: Identity and Cultural (Self)Representation in *Whale Rider* and *Nights in the Gardens of Spain*

Eva Rueschmann (Session 1c; room GN3)

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The film and television adaptations of two novels by Maori writer Witi Ihimaera - Niki Caro's *Whale Rider* (2002) and Katie Wolfe's *Nights in the Gardens of Spain* (2010) - raise important questions about the representation of Maoritanga, or a distinctive Indigenous identity and cultural pride, for a broad popular, even international audience. Ihimaera's fiction explores what it means to be Maori in a bicultural society. He writes at the intersections of Maori and European discourses and cultures, rewriting and commenting on Maori culture, literature and myth for different local and global audiences. His early work portrays the "greenstone" world of traditional culture, later novels and stories engage with a radicalised Maori consciousness and sovereignty claims, and his more recent writing examines what Alistair Fox calls a "hybrid self-construction" of Maori identity. *The Whale Rider* and *Nights in the Gardens of Spain* represent Ihimaera's vision of Maori culture and the position of the Maori writer as dynamic and creative. *The Whale Rider* is a re-telling of the origin myth of Ngati Konohi tribe, recasting the myth as a contemporary story in order to redefine the Maori concept of leadership and women's role in it. *Nights in the Gardens of Spain* examines the marginalisation of both gay and Maori identities in the Pakeha culture and the difficult negotiation of different forms of sexuality and masculinity.

In this paper, I will discuss the two novels and their film versions in relation to Ihimaera's fictional perspectives on how contemporary hybrid Maori identities creatively adapt traditional tribal cultures, practices and myths. I will highlight the ongoing (self)representation of Maori identities through different media. Significantly, the film versions of the novels, both directed by female Pakeha filmmakers, are themselves dynamic and adaptive, on an artistic level, extending Ihimaera's strategies as a storyteller whose literary challenges to 'fixed' cultural traditions is mirrored in his resistance to immutable texts. Tellingly, Ihimaera was centrally involved in both film versions of the novels as an associate producer and, in the case of *Nights in the Gardens of Spain*, he transforms the novel's white gay protagonist into a Maori man for the screen. Re-tellings feature prominently as textual strategies in *Whale Rider* and *Nights in the Gardens of Spain*. Ihimaera rewrote his 1987 novel *The Whale Rider* in 2003, after the release of the film, for a more international audience. My presentation will examine key textual passages from *The Whale Rider* and *Nights in the Gardens of Spain* as well as key scenes from the films to illustrate the dynamics of adaptation not as a collision between literary and visual media but as an extension of cultural translation and adaptation.

Biography

Eva Rueschmann is Vice President of Academic Affairs and Dean of Faculty and Professor of Cultural Studies at Hampshire College, Amherst, USA. She also serves as Vice President of the American Association of Australasian Literary Studies. Her research and teaching interests include world literature and cinema with a special focus on Australian and New Zealand film; diasporic writing and film; gender studies; film studies; and contemporary visual culture. The author of *Sisters on Screen: Siblings in Contemporary Cinema* (2000) and editor of *Moving Pictures, Migrating Identities* (2003), Eva has also published essays in several books and journals on film directors Jane Campion and Margarethe von Trotta; female coming of age in New Zealand cinema; diasporic female identities in Asian-American and Asian-Canadian films; and African writer Mariama Bâ. Her current book projects include a study of Jane Campion's *An Angel at My Table* for the 'New Zealand Film Classics' series published by Kakapo Books.

The Difference Between Maori Perceptions of Art as Creators and Art Discussions on its Interpretation

Khyla Russell (Session 2c; room GN3)

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When entering the academy, we are immediately confronted with the many areas of cultural studies which are so diverse that they bear little resemblance to one another. This is to be both expected and celebrated. However, when these diverse cultures are disrespected and a power relationship is used to impose the thoughts of ‘an allegedly superior cultural paradigm over another’, then this gives me great cause for concern.

As a Kai Tahu non-artist, my understanding of Toi (art) and what is embodied within its concepts (as related by the kaitoi - the Maori artists), is greater than the final product itself. Whilst I am sure this is the case for many artists, the way in which we as iwi Maori express the kaupapa (first principles), is what makes things different. The belief I hold is that we are never singular in what we produce, any more than we are singular in who we are from. Therefore, when an individual’s name is placed upon a work of art, it is acknowledging that they alone were the creator of the work.

In my experience, there are many extreme re-presentations of what this art is alleged to be saying, or what the kaitoi (the artist) is alleged to have been stating. So for the art to be removed from its original meaning, is to undervalue the thoughts and intent of the producer of the work.

Biography

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

An Investigation of Conflicting Reception of Maori Tattoos in the Television Series *Star Trek* and the French Film *La bête du Gévaudan*

Georg Schifko (Session 5c; room GN3)

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The moko (tattoos) of the Maori are rightly considered a cultural marker that distinguishes them from other Polynesian peoples, and it is likely that the moko contributed to the level of recognition the indigenous people of New Zealand have received in the western world. This reception, however, has been a highly ambivalent one, because even though their execution was considered to possess certain artistry, the tattoos themselves were regarded as a mark of paganism and barbarianism.

That this dual perception has not completely disappeared even in the present day can be demonstrated by the examples of two recent film and television productions. The French television film *La bête du Gévaudan* (2003) not only presents Maori tattoos exclusively in the context of savagery and atrocious crimes, but also casts historical Maori figures in a bad light because of their tattoos. In contrast, in the popular television series *Star Trek*, the make-up artist Michael Westmore gave the character Chakotay, from the *Voyager* series, tattoos based on Maori designs with entirely different intentions. Unlike in *La bête du Gévaudan*, here the tattoos are connected to the character's ancestry and identity and carry positive connotations. This paper will explore these issues by contrasting the two productions.

Biography

Dr Georg Schifko is a lecturer of traditional Maori Culture at the University of Vienna, where he previously studied biology and social anthropology. In 2004 he finished his thesis on the image of the Maori in Jules Verne's work. Schifko has written several articles on the European image of the Maori, the Maori-collections in Vienna, Andreas Reischek and Ferdinand von Hochstetter, as well interdisciplinary works focusing on the impact of animals in culture. His research interests include the indigenous people of the Canary Islands. Current research focus is the reception of the image of the Maori in Europe and America.

Death by Design: Antipodean Hauntings in the Films *The Frighteners* (1996), and *The Tattooist* (2007)

Laura Sedgwick (Session 2a; room GN1)

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The cyclical appearance of ghosts in horror cinema is testament to their enduring popular appeal. A diversity of world cultures feature tales of ghosts and hauntings, with New Zealand fiction revealing the land to be contested on spiritual as well as physical levels. Here, despite existing on the borders, spectral forms in horror cinema are often very design-dependent as the ethereal is given a space to dramatically haunt.

This paper will examine the visual representation of hauntings within *The Frighteners* (1996) and *The Tattooist* (2007), both transnational productions filmed in New Zealand. The former is a Peter Jackson horror-comedy, starring Michael J. Fox, which masquerades as an American movie, whilst *The Tattooist* is a New Zealand-Singapore co-production that directly engages with Samoan culture and beliefs. The use of the term ‘antipodean’, in this paper, will refer not only to the geographic origins of these films, but also to the other side of life, the nether world, which is explored within these narratives. These films work within a horror tradition of victims being ‘marked’ for death – in *The Frighteners*, victims bear numbers on their foreheads as a testament to a death tally, and in *The Tattooist*, the tattoos completed by the cursed hero continue to grow and spread of their own accord until the totally tattooed victim dies. Both films are notable for their design and effects for creating spectral spaces, which reveal sites of unsettlement within a particular local identity. This paper will consider the uncanny as a narrative and stylistic device, which allows for the movement of the past into a corrupted and unhomely present.

Biography

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of Essex, on the topic of ‘Haunted Spaces in Contemporary Horror Cinema: Set Designs and the Gothic’. She is Book Reviews Editor for the *Journal of New Zealand and Pacific Studies*, and Assistant Organiser for the annual conferences of the New Zealand Studies Association.

Parsing the Pacific(s): The National Film Unit's 'Colonising' Gaze, 1947-62

Simon Sigley (Session 3b; room GN2)

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Cinematic representation of the South Pacific by the National Film Unit (NFU) began during the Second World War when New Zealand soldiers and nurses fought and served in the Pacific theatre of operations. Early films were, typically, short reports in the Unit's *Weekly Review* programme and spoke about preparing for war through, for example, the construction of runways and ports; the digging of trenches or dug-outs; setting up camp sites; maintaining aeroplanes; or firing large guns. Other films looked at New Zealand combatants relaxing on palm-fringed sandy beaches or, more dramatically, engaging the enemy at close quarters, as in *Easter Action on Bougainville* (1944). In the post-war period, the NFU continued to make films about New Zealand and its South Pacific neighbours; naturally, in the 'piping times of peace' that replaced the 'winter of discontent' the emphasis of these films shifted. Nation building, economic development, and the melding of the modern with the traditional were broad categories in which films sought to underscore New Zealand's significant contributions to Pacific development.

From *Showing the Flag* (1947) to *Moana Roa* (1951) and *A New Day in Samoa* (1959), this paper examines the representational strategies of several longer form post-war NFU productions. From enlightened United Nations-mandated trusteeship of Samoa to mythic cinematic fictions, these films document material change and construct the symbolic role that the South Pacific has played in the cultural imaginary of New Zealand.

Biography

Dr Simon Sigley has taught the history, aesthetics, and practice of screen media arts at Massey University's Auckland campus since 2005. His first book, *Transnational Film Culture in New Zealand*, was published in May this year. His research involves the New Zealand film industry, its history, aesthetics, culture, and politics. His essay 'How The Road to Life (1931) Became the Road to Ruin: The Case of the Wellington Film Society in 1933', published in the *New Zealand Journal of History*, was awarded a prize by the Film and History Association of Australia and New Zealand for the best article recently published on a topic relating to film history. His current research project is a cultural history of the National Film Unit. An experienced screen media arts practitioner, he has worked in a variety of programme formats in France (where he obtained a Maîtrise in cinema studies) and New Zealand.

Samoan Women and Power: A Historiographic Snapshot

Fata Simanu-Klutz (Session 2b; room GN2)

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When the German, British, and American boats docked at Fagatele or Saoluafata Bay in the early nineteenth century (before the port town of Apia was even thought of) the girls of Saoluafata owned the bay and the village which their ancestral mothers had founded circa the 14th Century. Elsewhere in the Samoan archipelago, the gendering of politics appeared in favour of females, particularly the sisters who knew the magnitude of their power over their brothers and, who, while not in the combat zone of Samoan politics with their brothers, were the advisors. Unfortunately, the advent of male-delivered Western ideas and systems in Samoa resulted in the brothers shifting alliances to a different 'sister', thus neglecting the political role of the blood ones who have continued to support them in both public and private spaces, regardless of the silencing.

This paper traces the devolution of the sisters' political and economic powers in both traditional and modern systems of governance, during and since the New Zealand administration of Samoa as a United Nations mandate. It also examines how contemporary tensions between global and local understandings of gender ideologies and divisions, are a residual consequence of colonial social engineering and contemporary globalism. This discussion uses the girls of Saoluafata as a window to discuss how Samoa's women have been struggling to define such tensions, what it means to be a sister in modern politics, and how such an understanding may hopefully lead to an increase in the number of sisters entering and shaping village and national politics in Samoa, and church politics in Samoan communities abroad.

Biography

Fata Simanu-Klutz is an Assistant Professor at the University of Hawai'i at Manoa's department of Indo-Pacific Languages and Literatures, where she teaches second and third year Samoan language, literature, and history, and upper level courses on Samoan/Pacific island writers. She has lived in Hawai'i since the mid-eighties where she did graduate studies in curriculum and instruction, reading and the language arts, Pacific Islands history and contemporary issues. Her research interests lie in an historiography of gender and power relations in the Pacific particularly where are concerned, at the intersection of colonial, religious, and indigenous systems of governance. Fata writes poetry and fiction when possible; she has published some poems from her collection *Valualuga Penu i le Pasefika, Coconut Scrapings in the Pacific*. She has co-authored a Samoan Wordbook with her mother and is editing another one about Samoa's games and recreation.

Global Citizenship, National Self-Determination, and Local Roots: Māori Media in the 21st Century

April Strickland (Session 5c; room GN3)

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Taking as its departure point Maori filmmaker and theorist Barry Barclay's conceptualisation of Indigenous cinema as Fourth World cinema, this paper examines contemporary Maori media practice as an international practice in conversation with Indigenous media practices worldwide. Drawing upon ethnographic research with Maori film and television producers in New Zealand, I investigate how Barclay's ideas have been influential on local production and global circulation of Maori media.

In particular, I focus on how Maori filmmakers, who privilege local forms of knowledge as their primary source of identification, extend beyond their local and national contexts to develop transnational ideas of pan-Indigenous citizenship, community, and mediamaking practices that resonate domestically and internationally. In doing so, the creation of these pan-Indigenous networks modifies existing concepts of indigeneity, globalisation, and cosmopolitanism. Lastly, this paper considers how these transnational flows of ideas, products, and people are transacted nationally in New Zealand to strengthen claims for Maori self-determination.

Biography

April Strickland is a documentary filmmaker and PhD candidate in the Anthropology Department at New York University. She earned her BA in Art History from Mount Holyoke College. Her dissertation research considers how sites of Maori media production in New Zealand create, negotiate, and sustain indigenous subject formation, reclaim Maori political and cultural agency, and contest state-legislated identities. As a 2013 Ruth Landes Memorial Research Fund Fellowship, she is currently finishing her dissertation.

The Construction of a Myth: Aggie Grey, Tourism and Samoan History

Kirsten Moana Thompson (Session 2b; room GN2)

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The life and career of the leading Western Samoan hotelier, Aggie Grey (1897-1988), spanned multiple periods in Samoan history from its time as a German colony, through the New Zealand administration, world war and independence. In this time frame Aggie Grey's hotel business grew from the small bar she founded in 1933 and hamburger stand and boarding house of World War II (1940-1944). The hotel that she would build with her son Alan Grey in the post-war era (1945-present) would become a leading company and dominant figure in Samoan tourism. This paper will look at the mythic dimensions of Aggie Grey as a cultural icon and marketing brand in Samoan history examining Aggie's discursive relationship with the American film industry and productions in Samoa.

In particular, I will examine the mythological dimensions of the hotel's marketing in constructing Aggie Grey as a partial source for the figure of *South Pacific*'s pidginspeaking Tonkinese 'Bloody Mary'. Made famous by Juanita Hall in both the Rodgers and Hammerstein Broadway musical (1949), and subsequent cinematic adaptation (Joshua Logan, 1958), Bloody Mary first appeared in James Michener's *Tales of the South Pacific*. Shifting claims have been made about Aggie Grey being a partial source for Bloody Mary, including Michener himself, although Aggie Grey always denied the relationship. I will examine the genealogy of this myth tracing the relationship between the Aggie Grey brand and historical developments in South Pacific tourism, including the first Pan Am flights from Hawaii to American Samoa and Teal Package flights from New Zealand and Australia. I will also consider parallels with other Pacific entrepreneurial figures such as Emma Coe of Hawaii/New Ireland.

Biography

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

European Union – New Zealand Cooperation in Development Assistance in the South Pacific

Tatiana Tökölyová (Session 5a; room GN1)

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The aim of this paper is to analyse the key points of the European Union's (EU) role in development assistance devoted to the Pacific as one of the areas of the EU-New Zealand cooperation. The EU plays a significant role in various areas of cooperation (veterinary norms, science, research and education) based on the well-established legal framework involving the EU, New Zealand, Australia and regional organisations. This paper will deal with the most critical moments of the cooperation which is led by NZAID (New Zealand's governmental organisation) and the EU bodies governed mainly by the Cotonou development policy.

The paper is divided into three parts. First, it will detail the impulses of the mutual cooperation rooted in the colonial past. This will be followed by an analysis of the legal and institutional frameworks of the cooperation, concentrated on the fact that the EU development policies started with the 1957 Treaty of Rome. This was a treaty which comprised provisions on development assistance centred on the undeveloped countries, that resulted in the Yaoundé Convention being adopted in the 1960s and finally to the Lomé Conventions revised as the Cotonou Agreement. Finally, the third part is an analysis of specific areas of policy such as the goal to reduce poverty.

Biography

Dr Tatiana Tökölyová graduated from the Faculty of Political Science and International Relations of UMB in Banská Bystrica, where she defended her PhD thesis on the democratic transition of New Zealand's political system as a result of her interest in the issue during her earlier studies. She works as an Assistant Professor at the University College of International and Public Relations Prague (based at the Bratislava campus) where she gives lectures in International Relations and Diplomacy. She also works for FSEV UK in Bratislava, Institute of European Studies and International Relations. Since 2009 she has been the Secretary General of CEPSA (the Central European Political Science Association). In her current research she deals not only with the domestic politics of New Zealand and Australia, but also with their international positions and their roles within the Pacific regional cooperation. She is the author of a number of studies, papers and the book *Analysis of Reform of New Zealand's Political System against the Background of Lijphart's Theory of Democracy*.

Shared Leadership in Kiwi Theatre Practice: Adapting Frameworks when Working with a Kaumatua

Bronwyn Tweddle (Session 2c; room GN3)

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This paper discusses two theatre productions, which actively engaged with questions of shared leadership and cultural translation as practiced by myself, as a Pakeha producer/director, in collaboration with a kaumatua, the celebrated actor and director Rangimoana Taylor. While kaumatua are playing an increasing role in Kiwi theatre practice, often this has been in a context of Maori or bicultural theatre within New Zealand. This paper examines the role of the kaumatua in contexts where the shared leaders of the project engage in cultural translation of an international nature. The first project was a professional tour of two Kiwi plays to Belgium, Germany and Romania, where the kaumatua not only supported bicultural practice within the company itself, but also assisted in translating the Kiwi performances as a whole to international audiences. The performances were presented in areas which have a history of ethnic conflict, and the Kiwi production was a mirror with which to discuss local concerns.

The second example was about supporting a cultural translation in the other direction – in which a very culturally-mixed group of theatre students in Wellington worked on the English-language premiere of a contemporary German play, which has relevance, but a different cultural history, which needed to be understood and negotiated, in order to address New Zealand questions. In both cases, the collaboration with a kaumatua necessitated a reassessment of theatre and academic structures and practices in order that the theatre production process *enacted* the negotiation that is the thematic of the material presented.

Biography

Bronwyn Tweddle is a professional theatre director, dramaturg, and performer. She is a Senior Lecturer in Victoria University of Wellington's Theatre Programme, where she has been on staff since 2001. She is Victoria's co-ordinator for the Master of Theatre Arts in Directing, which is co-taught by the university and Toi Whakaari: New Zealand Drama School. She was an Executive Board member of Playmarket, New Zealand's Playwrights' Agency and Script Development Service from 2002 – 2012, and was elected in 2012 to the new Executive Board of Dance Aotearoa New Zealand, a national organisation which promotes the development of dance in New Zealand. Bronwyn's theatre company, Quartett Theatre, focuses on cultural exchange: bringing non-commercial European plays to New Zealand and touring Kiwi plays to Europe. They have performed in the UK, Belgium, Germany, Romania and Serbia. Bronwyn's research interests include: translation and adaptation; intercultural and multi-lingual theatre work; theories of acting and directing.

The Forsters' Engagement with Gender in Maori Culture

Marja van Tilburg (Session 1a; room GN1)

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Both father and son Johann and Georg Forster published extensive accounts of the exploration of the Pacific, having been employed as botanists on Captain Cook's second voyage (1772-1775). The Forsters established differences between the peoples of the eastern-Pacific and those of the western-Pacific. In this context, both used gender as a category of analysis as Margaret Jolly has demonstrated (1992). Furthermore, their descriptions have influenced explorers and scientists well into the twentieth-century, as Nicholas Thomas has argued (1997).

However, Jolly, Thomas and other scholars analysing gender in European interpretations of non-western peoples, have not drawn the European debate on women into the analysis. This prolonged debate started with the Renaissance's *Querelle des Femmes* and lasted into the twentieth-century. Moreover, this debate resulted in a very different approach to gender in the course of the eighteenth-century. No doubt, this European engagement with gender influenced European perceptions of 'other' peoples; the question is how? These issues will be explored in this paper. The Forsters' respective perceptions of femininity will be traced, and the results will be connected to different phases of the eighteenth-century debate on women. The aim is for the analysis to offer insight into the ways in which specifically European concerns impacted European interpretations of Pacific peoples.

Biography

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

New Zealand and Australia: Commonwealth and Contemporary Economic and Defence Links

Krzysztof Winkler (Session 5a; room GN1)

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New Zealand and Australia have had a long-standing relationship since the colonial era, with both countries beginning as British colonies. The first white men arrived in New Zealand in the 1790s; they were whalers from America and Australia. Between 1839 and 1840 New Zealand was governed as part of the New South Wales colony and then after the Treaty of Waitangi, from 1841, it became a separate Crown colony. In imperial policy, both colonies, Australia and New Zealand, were considered as one for a long time, and they were often named Australasia. In the twentieth-century close cooperation between them was shown during both World Wars, the ANZAC force and from 1931 in the Commonwealth.

After World War II, Australia and New Zealand kept their ties with the UK, but these relations deteriorated with the process quickening in the 1960s, and further still after the UK entered into the European Community in the 1970s. During this period, Australia and New Zealand began to build strong relationships between the two countries. Australia and New Zealand share historical linkages, values and institutions, which are very important due to their geographical location. They have close political relations with annual meetings of their Prime Ministers and strong parliamentary links. A further important aspect of these relations can be observed in their economies. Closer Economic Relations (CER) is a series of agreements and arrangements governing trade and economic relations between Australia and New Zealand. These agreements have created new possibilities for both countries to develop their economies, with the next step in this cooperation being the Single Economic Market (SEM).

This paper will examine the cooperation between Australia and New Zealand during the time of the British Empire as well as contemporary cooperation on the grounds of economy and defence. Both countries have to tackle modern challenges from new powers like China and India, as well as the rapid economic growth of other Asian economies.

Biography

Krzysztof Winkler has a PhD in Political Science (University of Warsaw) on 'The Doctrine of Splendid Isolation and Its Influence on the Pursuit of the United Kingdom's Strategic Interests'. He is a founding member of the British Socio-Political Studies Research Group BRITANNIA, and an inspector at the Independent Unit for European Funding, the Warsaw-Wola District Council Office. His research interests cover the history and contemporaneity of United Kingdom politics and economy, the history of the British Empire and Commonwealth, relationships between powers in the modern world and issues relating to the European Union - political, economical and cultural.