

Plenary Speakers in Alphabetical Order of Title

A Regular Black: The Hidden History Of Wuthering Heights

Cassandra Pybus
University of Sydney

This provocative documentary, written and produced by historian Cassandra Pybus, is an attempt to distill her extensive research into mixed race children from the Caribbean slave colonies. Using the medium of film, and taking the key text as Emily Brontë's famous novel, Pybus seeks to examine the ambiguities of *Wuthering Heights* to tease out themes of slavery and miscegenation coded into the text. The visually stunning film locates the narrative in the Dentdale region of the Yorkshire Dales, home to the slave-trading Sill family, whose history strangely parallels that of the fictional Earnshaw family. It poses a series of tantalizing questions:

What is Heathcliff's role in the Earnshaw family and is he their kin ?
Is he racially "other" and what is his actual status?
Why does he have only one name?
How does he make his quick fortune?
Why is he so angry and vengeful?

Mismatching Perspectives and Pacific Transculturality

Anne Holden Rønning
University of Bergen

Increased critical consciousness and awareness of interculturality in a global and glocal context at the beginning of the twenty-first century has increasingly used the concept of transculturation when discussing modernities. Politically transculturation can be used to describe processes of negotiation in contemporary society that lead to social awareness and solidarity, as well as ensuring the continuity of societies. The fusing of cultural forms leads to a mismatching of perspectives, hence some critics have preferred to use the terms translation and/or transliteracy to describe this concept. Attwell has described transculturation as "multiple processes, a dialogue in both directions and, most importantly, processes of cultural destruction followed by reconstruction on entirely new terms" (18). This concept is related to the "normal processes of artistic borrowing and influence, by which any culture makes part of its contribution to the conversation of mankind," as Les Murray maintained, and "it engages multiple lines of difference simultaneously" with overlapping boundaries. (Rogers 491). Referring to various authors and linking it to cultural appropriation and border crossings, this paper examines how the narrative expression of *Both Sides of the Moon*, to cite the title of Alan Duff's book, is a key feature of Pacific writing, in an area where centuries of migration from near and far have exposed different cultures to each other on social, political, linguistic and aesthetic levels. These

‘contact zones’, to use Mary Pratt’s words, provide the reader with constantly moving translated identities, cultural hybridity and a use of language that has a highly local significance in a global context.

What’s new in agriculture?

Dr. Francesc Llauradó

The target is food for all, what’s new in agriculture? How to reach that target?

A pacific army of farmers is working hard to permanently produce the food we need to cover the requirements of humanity. What is being done in agriculture in order to increase the yield to meet the new needs of a constantly increasing population? How are climate changes affecting harvests? How is water availability managed to share between human needs and agriculture? What’s new in bio-combustibles? How is Europe applying the new CAP and consequences for farmers? What are the consequences of the increase in prices of staples? What will we eat tomorrow?

All of these questions and many others will be analyzed during the presentation. New technologies are the key for the future of agriculture. What is new now, may will be old in December...

Dr. Francesc Llauradó Duran was born in Barcelona in 1956. He holds a PhD in Sciences of Soils from the University of Strasbourg (1983), a specialist in marketing of food products (MBA) in 1987. He has worked in South America, France, Switzerland, and Italy in the Seeds and Agrochemical industry; at present he works in Spain as Managing Director of Nufarm (Australian-Japanese Agrochemical Company). He is also member Board of AEPLA (Spanish Crop Protection Association)

PANEL SESSIONS IN ALPHABETICAL ORDER OF PANEL TITLE

Untitled Panel

Following Vanuatuan experiences: An artistic project from a western perspective in Barcelona.

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The new international technological landscape opens up for us, or pushes us, towards the abyss of intercultural globalization. The desire to preserve identity or individual thinking collides with a reality which is paradoxically enriching. This scenario enables knowledge with various departure points and aesthetic hierarchies. These hierarchies are an undeniable source of inspiration. Interculturalism taken to an extreme could well lead us towards the danger of collectivism thereby cancelling out the introspection of artwork subjected to ongoing dispersal. The solution is to restore the concept of acquired “influence”. Influence, a word of Latin origin, tells us how to modify our behavior according to an absent subject. Cultural influences have a positive impact on both thinking and the work of art. Collective imitation only leads to the deterioration of our patrimonial heritage.

Taking this as my departure point, I am going to argue for an artistic intervention that springs from "peaceful solutions" to conflict and in particular regarding the islands of Vanuatu. The drawings on sand, volcanic ash or clay in the archipelago have been declared "Intangible Heritage of Humanity" by UNESCO. The ornamental and geometric essence of the drawings, the fact that each is drawn by a single artist, the technological simplicity involved (the exclusive use of the index finger) together with its ephemeral state attract the attention of Western art. The drive to argue for the non-contamination of other artistic legacies has given me the chance to propose both a study and an artistic proposal. This will be implemented in the exhibition during this congress in Barcelona.

The study takes the work of 9 artists from the fields of sculpture, video art and installation who try to pay tribute to endangered cultures and peaceful solutions for Vanuatu. At the same time, I intend to attempt to open up a discussion on the value of creation in isolation in contrast to creation derived under the influence of ideological media control of culture and aesthetics in the West.



Pacific Solutions for the environment

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It was through making documentary films that I first became interested in the natural world and the environment and how essential it was for us all to play our part in preserving it. Above all, I wanted to find ways of involving others.

A number of these films have looked at preserving fresh water resources. These resources have included the Great Lakes which act as a border between Canada and the United States and Lake Baikal, the world's deepest lake, far off in Siberia and one of the largest reservoirs of fresh water on the planet.

In one film on the Great Lakes we looked at the accumulation of PCB's and the effect on herring gulls nesting on island sanctuaries. Scientists found high levels of PCB (Polychlorinated Biphenyls) in gull eggs causing thin shells and hatching failures. Even more alarming was the discovery that parent gulls were not taking care of their nests. A question that arose was "Could this have a similar effect on human behaviour?"

Another film involved two Indian communities in Northwest Ontario (Canada) which I did for the CBC (Canadian Broadcasting Corporation). They were seriously affected by high levels of mercury in the river they depended on for their livelihood, namely, commercial fishing. Because of the mercury pollution, the government had banned fishing. This had disastrous effects on community life. The result was a whole series of social problems.

Over the years I have seen few examples of ordinary people actively involved in "taking care of the environment". We have witnessed laudable efforts by some organizations taking initiatives, often on an impressive scale, from saving the whales to stopping clear cases of dangerous water pollution. All of this work has its positive side but perhaps it also has a negative aspect. It relieves the ordinary citizen of any need to become involved. The big question is how to develop this involvement in today's world where the polluters are so big and so powerful.

David Fulton

(Formerly of Toronto, now living and working in Barcelona (Spain))

EXPERIENCE (RADIO)

Worked on a number of programs for CBC RADIO, several being for IDEAS. These programs included the following:

THE GREATEST HUNT IN THE WORLD (by George Allan England) adaptation written for radio series THE BUSH AND THE SALON (60 minutes)

LEONARD HUTCHINSON - taped interview with artist for series ONE TO ONE (20 minutes)

THE CONSERVATION EXPLOSION – taped documentary for series TUESDAY NIGHT (90 minutes)

THE SPANISH-SPEAKING PEOPLES – taped documentary for program on MULTICULTURALISM (30 minutes)

THE VIKINGS IN NEWFOUNDLAND – taped documentary for series BETWEEN OURSELVES (60 minutes)

THE REIGN IN SPAIN – 5 taped half-hour interview programs made in Spain during the Franco dictatorship

EXPERIENCE (TELEVISION)

Worked in documentary films for more than 30 years, first as scriptwriter then as director and producer. Involved in wide range of productions for Canadian Broadcasting Corporation, National Film Board (Canada), Ontario Educational Television, WNET/Channel 13 (New York), BBC Natural History Unit, Bristol, Central Independent Television, U.K. and independent houses, including own production company Montero-Fulton Productions, first established in Canada.

Scripted, directed or produced a large number of films and reports which have enjoyed major television audiences nationally and world-wide. Films have dealt with a broad range of subjects from reports on wildlife and environmental issues in North America and Europe, from art and architecture to people and social problems, from stories about children in Brittany to First People in Canada. Worked on productions coast-to-coast across Canada and the United States and in Europe from Spain to Scandinavia. Was writer and co-producer of one-hour documentary “BAIKAL: The World’s Deepest Lake” in collaboration with Story Films (Helsinki, Finland) and Klimov Films (St. Petersburg, Russia). Had a major role in the following productions:

TO THE SEA IN SHIPS: 120 min. Two one-hour CBC specials on the history of the ship from the Ancient Egyptians to the supertanker. Researched personally in naval museums in Canada, United States, United Kingdom, Netherlands, Sweden, Denmark, Spain. Writer-researcher.

THE BEAT OF A DIFFERENT DRUMMER: CBC one-hour television special. Peter Seeger visits Walden and brings to life the times and writings of Henry David Thoreau. Writer-researcher.

THE CRY OF THE GULL: 26 min. About effect of PCB and other toxic chemicals on herring gulls in Lake Ontario. Montero-Fulton Productions. Producer-director. Shown on CBC with high audience response.

ANIMAL MIGRATION: 58 min. CBC “Nature of Things”. Examines phenomenon of seasonal migration in birds and animals from monarch butterfly to giant sea turtle. Writer-researcher. Program sold world-wide.

THE ICE LOVERS: 28 min. CBC “Nature of Things”. A look at life cycle of the harp seal. Shot at Magdalen Islands and University of Guelph, Ontario (Canada). High audience response. Writer-researcher. (Research on floe-ice off Magdalen Islands at time of pupping.) Program sold to various countries.

LESSONS IN GENOCIDE: 28 min. An early look at social and health effects of mercury pollution among First People at White Dog and Grassy Narrows reserves in north-western Ontario (Canada). CBC. Producer-director-interviewer.

ALONE: 28 min. Examines alcoholism among elderly. Old people openly talk about their drinking problems. CBC “Take Thirty” production. Producer-director-researcher.

YEARS OF STRUGGLE: 26 min. Deals with life and work of Canadian artist Leonard Hutchinson who gained international reputation with his wood-block prints. Montero-Fulton Productions. Producer-director.

CRISIS IN THE RAIN: 26 min. Dealt with problem of acid rain in eastern North America. Montero-Fulton Productions.

SPANISH REPORT: Short ecological reports on Spain: “Bears in Danger”; “Desertification”; “Portman Pollution Story”. BBC Natural History Unit, Bristol. Adviser/Associate producer.

STORKS OF AVILA: 28 min. Looks at white stork in Spain, nesting habits in towns and villages and its close connection with people. Central Independent Television, Birmingham. Associate producer.

Indian Imaginaries: Popular Cinema, Cultural Translation and the Mimetic Politics of Cricket

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The image, the imagined, the imaginary - these are all terms that direct us to something critical and new in global cultural processes: the imagination as a social practice.

- Arjun Appadurai

Cricket is as an Indian game accidentally discovered by the English.

- Ashis Nandy



Ashutosh Gowariker's critically acclaimed *Lagaan* (2001), is a marvellous piece of cinematic *troubling*, which, via an astute use of allegory, reflects upon identity politics and power relations in both colonial and postcolonial contexts. Bringing two cornerstones of Indian popular culture together, namely cricket and Hindi formulae films, Gowariker produces an engagingly, *affective* alchemy of image and sound, which intervenes critically in the discourses of British colonial rule.

It is my intention to demonstrate the mimetic devices inherent in *Lagaan*'s narrative; and how they mirror the regional resilience evident in the global success of popular Indian cinema. Making the most of the South Asian diaspora, which has exploited the networks and routes of the former British Empire, Indian popular cinema serves to illustrate the point that local cultural dynamics can add their own nuances to global media flows.

At the heart of *Lagaan*'s late 19th Century narrative, is a cricketing challenge; the British colonials against the small village of Champaner; and the prize for the locals is an exemption from the punishing taxes (*Lagaan*) imposed by the colonial authorities. The team assembled by the village is a motley one, but one that nevertheless hints at the ethnic diversity and the collaborative practices evident in India, something not always apparent in Hindi blockbuster films.



Interdisciplinary approaches are required to traverse within and between cultures; and to underscore the deep currents of contestation, as well as the radical and often surprising politics that characterise popular culture. In this respect, I shall employ a range of scholars from different fields of study; Ashis Nandy, Arjun Appadurai, Wimal Dissanyake and Homi Bhabha amongst them. Their voices will help to open up uncertainties in the conventional discourses, and to articulate some of the cultural politics and poetics at play in *Lagaan* specifically and Indian Cinema generally.

Andrew Jones is a Lecturer in the School of Arts and Social Sciences at Southern Cross University. He teaches into the Media Degree and is also engaged in a doctorate entitled: *In/appropriating Sainthood - the Unbecoming Cause: Melancholy Wonder and Colonial Experiences*.

Protecting the children

Lucy Frost
University of Tasmania

In the second decade of the 21st century, the Australian government has encountered a barrage of criticism from people outraged by its treatment of refugees. The Immigration Minister, accused of failing in his obligation to act as guardian of asylum-seeking children, has talked “tough”, refusing to engage with the circumstances of individuals. Nearly two hundred years earlier, when Lieutenant-Governor George Arthur confronted the problems of administering Australia’s second colony, Van Diemen’s Land (now Tasmania), his approach was radically different. This paper considers how the colony under Arthur struggled with the government’s responsibility to protect vulnerable children in its midst.

Lucy Frost is Emeritus Professor of English at the University of Tasmania. Her current research focuses on the experiences of the convict women and their children transported to Van Diemen’s Land (Tasmania) during the first half of the nineteenth century. She is the editor of *Convict Lives at the Ross Female Factory* (Convict Women’s Press 2011), and in February 2012 her biographical study, *Abandoned Women: exiled beyond the seas*, will be published by Allen & Unwin.

Are Pacific solutions pertinent for contemporary novelists?

Gloria Montero
Writer

Marianne Choquet
Universitat de Barcelona

Though a novelist writing today might not consider herself part of any particular literary tradition, she certainly writes in a period which has been tagged postmodern, to differentiate it from the so-called modern period that preceded it.

While the modernist novel moved away from nineteenth-century linear conventions in storyline and often explored language as an element in itself, it still—with certain

celebrated exceptions—adhered to a set of values identifiable with Western culture which provided a catalyst for the various ‘isms’ that appeared within the period, such as impressionism, expressionism, surrealism, absurdism. However, from the second half of the 20th century, most of the accepted values regarding style and content were rejected. Writers today take a much broader look at the world—geographically, linguistically, and certainly with reference to gender.

Three contemporary women novelists—Terri-ann White, Gloria Montero and Marianne Choquet—writers from radically different backgrounds, comment on this very question using their own work as example.

Gloria Montero Novelist, playwright, poet Gloria Montero grew up in a family of Spanish immigrants in Australia’s North Queensland. After studies in theatre and music, she began to work in radio and theatre, and then moved to Canada where she continued her career as actress, writer, broadcaster, TV interviewer, scriptwriter and producer of radio and film documentaries. Co-founder of the Centre for Spanish-Speaking Peoples in Toronto, she served as its Director in its initial years. Following the success of her oral history *The Immigrants* she was invited to act as consultant on Immigrant Women to the Multicultural Department of the Secretary of State, Government of Canada.

Since 1978 she has been living in Barcelona, where she has continued writing and publishing in both English and Spanish. Her cycle of prose poems *Letters to Janez somewhere in ex-Yugoslavia* provided the basis for collaboration with painter Pere Salinas in an exhibition at Barcelona's Galería Eude. In 2004 she won the NH Premio de Relato for *Ménage à Trois*, the first time the prize was awarded for a short story in English. Montero’s theatre has been translated and performed all over the world, particularly her award-winning *Frida K.*, based on the life and work of Frida Kahlo. She has recently completed a new novel *Butterfly*.

Marianne Choquet's novel manuscript, *Lucy, Go See*, constitutes the creative component of the PhD dissertation she is preparing through the doctorate program, Construction and Representation of Cultural Identities, at the University of Barcelona in cooperation with Southern Cross University, Australia. Two-time recipient of an International Mobility Scholarship by the Spanish Ministry of Education and Culture, and former Visiting Scholar at the prestigious International Writing Program at the University of Iowa, Marianne teaches On Being Foreign, a creative writing course, at the CIEE Barcelona Study Center and A Narrative Workshop in English at the Escola d'Esriptura de l'Ateneu Barcelonès.

Marianne has lived and worked in the United States, Italy, France, Spain, Japan, Hong Kong, Austria, and Switzerland, and has traveled extensively throughout the world. As model and actress, she appeared in international advertisements, commercials, television series, theater, and films.

Changing perspectives, transformation and new identities

Transnational Literatures and Identities: Gloria Montero's The Villa Marini

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This paper takes as its premise that globalization has played an important role in the creation of a transnational literature and new transnational identities. Globalization is responsible for the vertiginous increase in speed and volume of integration between cultures, races, genders, and classes, giving way to a transnational English literature from disparate parts of the world.

In this paper, I will look at the novel *The Villa Marini* by Gloria Montero as a contemporary literary text that exemplifies this transnational character of a new body of literature. I will pay special attention to how Gloria Montero deals with the relationship between globalization and the histories of colonialism, decolonization and postcolonialism. Together with imports from globalization and transnationalism theories, my analysis shall use concepts and tools from postcolonial studies. In *Maps of Englishness: Writing Identity in the Culture of Colonialism*, Simon Gikandi points out that “when social scientists try to differentiate older forms of globalization...from the new forms” they often “fall back on key words borrowed from postcolonial theory” such as “hybridity and difference” (631). This borrowing, in his view, is linked to a general claim that “culture, as a social and conceptual category,” is at the centre of contemporary globalization because it is culture, more than anything else, that has “escaped ‘the bounded nation-state society’ and has thus become the common property of the world” (1996, 631). In conclusion, through my analysis of the novel and particularly of its main character, I intend to show how works like *The Villa Marini* transform the nature of national literatures and push national boundaries to engage globalization, contemporary culture and the identities they produce.

Kathleen Hoyos was a grant student for the CEA (Australian Studies Centre) of the University of Barcelona in 2008. She is currently a post-graduate student completing her MA thesis in *Construcción y Representación de Identidades Culturales* (Construction and Representation of Cultural Identities) at the same University. She teaches English at The North American Institute in Barcelona and is an associate teacher in the Departament de Filologia Anglesa i Alemanya at the University of Barcelona.

Narratives Of Return: The Making Of Afro-European Identities In The Uk.

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The post-colonial era unfolded with a series of unresolved tensions that grew larger in Great Britain's industrial settings, where the arrival of newcomers from old colonies during the period when a policy of open doors was implemented set into motion the

present-day British multicultural society. Interestingly, this fact contributed to re-shaping representations of identity and, therefore, gave rise to a mixture of hybridity and mimicry that led to the creation of a “third-space” as is presented in the literary accounts of many diasporised identities.

The aim of this paper is, on the one hand, to deconstruct the old-fashioned idea of Europe as a merger of cultures and supporter of equal rights, since Europe actually promotes social inequalities on a large scale and maybe it provokes confrontation in order to reinforce its cultural hegemony. On the other hand, I seek to express the ways cultural entanglements affect people trapped in between cultures and prevent their identities from developing to its fullest. It thus presents two opposed realities: metropolitan cultures vs. post-colonial cultures, and raises the question of how they would fit together. What is identity but a social construction inherited from society and updated every so often? My intention is to illustrate the ways these New English literatures engage with and depict cultural relations in an impasse rather than in progress, as well as the current status of the post-colonial body within the metropolis. These emerging discourses challenge Euro-centric impositions as they try to move from margin into center- even at the cost of performing acrobatics.

Key Words: multicultural, hybridity, mimicry, identity, New English Literatures, intercultural relations, Euro-centrism, Post-colonial Body and margin.

Oscar Ortega is a student of the English department at the University of Barcelona and has an abiding interest in post-colonial literatures and theory, with a particular emphasis on African cultures and literatures. His research interests also include contemporary black British writing. He has been a volunteer at the Australian Studies Centre for the last three years.

“Sorry”- the hardest word. Politics, reconciliation and solutions.

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In late March 2010, after almost 13 hours of heated negotiations in Belgrade, Serbia’s parliament has passed a landmark resolution apologizing for the 1995 Srebrenica massacre- Europe’s worst atrocity after WWII. Serbians were strongly divided whether this apology should have happened but the pro-Western government saw it as a sine qua non condition on their way to entering EU. The Socialist Party of Serbia, formerly under Slobodan Milošević and now under new leadership, voted in favor of adopting the resolution. Opposition parties, in turn, expressed their discontent with the resolution claiming its text was “shameful” for Serbia, either claiming the wording was too strong or too weak. Some relatives of Bosniak victims were also unhappy with the apology, as it did not use the word ‘genocide’, but rather pointed at the Bosnian Genocide Case ruling of the International Court of Justice. Serbian president, Boris Tadić, said that the declaration is the highest expression of patriotism and that it represents distancing from crimes.

In February 2008, Australian Prime Minister Kevin Rudd apologised in parliament to all Aborigines for laws and policies that "inflicted profound grief, suffering and loss".

He singled out the "Stolen Generations" of thousands of children forcibly removed from their families. By saying that guilt is not hereditary, John Howard, who was in office for more than ten years, refused to say the word "sorry" on the basis that the Australians today are not responsible for the actions of the past. Why is it important to say sorry? Shouldn't all the atrocities committed so far, serve human beings as a warning for the future? Are we going to apologise again soon or is it rather more "convenient" to think before we act. Apologising means lifting the burden off future generations but will it really happen?

Key words: Australia, Apology, Bosnia and Herzegovina, Politics, Reconciliation, Solutions.

Victoria Dimitrova is a student at the University of Barcelona. She teaches English in a language school "Vall d'Hebron", Barcelona. She is interested in Postcolonial studies and Contemporary British Theatre. She has been a volunteer at the Australian Studies Centre for the last three years.

Conflict and confluence, production and preservation, growth and governance: current issues in environmental management in Australia

Robyn Bartel
University of New England (Armidale, Australia)

Bill Boyd
Southern Cross University

David Lloyd
Southern Cross University

This panel will examine the conceptual underpinnings of environmental management as a response to global environmental change, using Australia as the case study vehicle for discussion. It will develop a conceptual critique of approaches to contemporary environmental management at a time of significant global environmental change and flux, global population growth, shifting geo- and cultural-politics, and evolving intellectual traditions. Environmental management in Australia is currently facing several challenges; examples include: the recent failed Murray Darling Basin community consultation process; the growth of Green political influence in federal politics; the establishment of new coastal policy; the evolving process of local environmental planning processes. This mirrors global shifts.

Importantly, the International Council for Science and International Social Science Council have recently published their Grand Challenges in Global Sustainability

Research: A Systems Approach to Research Priorities for the Decade (ICSU, 2010). This agenda for change demands a shift in approach for environmental management, in which “science needs to deliver useful and reliable information that will directly and effectively inform and support the responses and actions of decision-makers and citizens in all regions of the world”.

While one response to this challenge could be made under, and maintain, the rationalistic, science driven, productionist behaviour which has produced the issues in the first place, we argue that it is timely to re-examine the underlying socio-political, cultural and intellectual conceptual foundations to environmental management – that is to question the rationale and method by which the ICSU challenge may be met. Such re-examination may yield fresh perspectives that allow for more nuanced, socially-constructed, multi-social, multi-cultural, community-sympathetic approaches to environmental issues; it may help in the growing trend towards the recognition and acceptance of the multiple knowledge systems, and their potential interaction, that are so evident on the ground in any environmental management system.

We will develop and discuss the potential for new conceptual foundations which we will argue are required for future approaches to environmental management: approaches that allow for multi-function land use, community capacity building, adaptive management and governance, and grounded community-engaged environmental management.

Robyn Bartel is Senior Lecturer in the Division of Geography and Planning at the University of New England (Armidale, Australia) and is also a Research Associate with the Australian Centre for Agriculture and Law (UNE’s AgLaw Centre). Dr Bartel is the Convenor of the Legal Geography Study Group of the Institute of Australian Geographers, a member of the Planning Institute of Australia and was a Discipline Expert on the panel to develop academic standards for Geography in 2010. Robyn has science and law degrees, a University Medal in Geography and a Master of Higher Education from ANU and a PhD in environmental regulation from the University of Melbourne. Dr Bartel has been working in the field of environmental regulatory theory and legal geography for over ten years, is an active contributor to public inquiries and a founding member of AELERT, the Australian Environmental Law Enforcement and Regulators Network. Dr Bartel is Chair of the Talloires Declaration Implementation Committee at her university and the recipient of a Vice-Chancellor’s Award for Inter-Disciplinary Innovation for her work in sustainability. Her empirical research evaluating the implementation of environmental law and models of regulatory efficacy has made a significant contribution to the field of environmental law and policy. Robyn’s research encompasses regulation, regulatory agencies and the regulated, as well as the social, institutional and natural landscape in which all are situated. Recent work includes investigations of environmental compliance, harmonisation of environmental law, cultural heritage protection and biodiversity protection through land clearance and weeds legislation. Her most recent publication is Bartel, R. and Barclay, E. 2011. Motivational postures and compliance with environmental law in Australian agriculture. *Journal of Rural Studies*. doi:10.1016/j.jrurstud.2010.12.004

Bill Boyd is the Professor of Geography in the School of Environmental Science & Management, Southern Cross University, Australia; he is Chair of the University's Human Research Ethics Committee and Animal Care & Ethics Committee, and the Director of the Southern Cross Environmental Innovations Research Centre. Bill has special research interests in environmental change, human-landscape interactions and cultural heritage management. He draws on both the geosciences and the humanities to inform his research. Working throughout Australasia and southeast Asia, Bill examines how people interact with and modify their environments, and how the landscapes of this tropical region evolved over the last several thousand years. He critiques his conclusions within models of resilience and system capability. Bill is also an active environmental management researcher, especially working problems of the management of environmental and cultural heritage places and landscapes, and of community engagement with environmental management. He has published extensively in the scientific literature, and co-authored several books, including: *Heritage Landscapes: Understanding Place and Communities*; *Maunten Paia: Volcanoes People and Environment*; *Mapping the Environment*; *Analysing Global Environmental Issues*; and *Living and Working in Rural Areas: A handbook for managing land use conflict issues on the NSW North Coast*. Bill holds doctorates from the Universities of Glasgow and St Andrews, and is a Life Fellow of Clare Hall, University of Cambridge. He is a Fellow of the Royal geographical Society and of the Institute of Australian Geographers.

David Lloyd is Senior Lecturer in Protected Area Management in the School of Environmental Science & Management, Southern Cross University, Australia; he is the Executive Officer of the Bundjalung Cultural Mapping project, and he coordinates the University's East Timor Projects. He has a strong research interest in the incorporation of local/indigenous knowledge into Natural Area Management. He wrote and produced *Saltwater People* for SBS, a documentary depicting the relationship of coastal Indigenous communities with their environment. He has an ongoing role in natural area management projects in a number of Pacific nations working on 'capacity building projects' in Tonga (assisting in the development of the Fangu'ata Lagoon management plan which was developed with village level input) and developing management strategies and policy for the Fisheries Department. David is currently working on research and training projects in East and West Timor, and PNG. In particular he is working on community-based projects to provide value adding for coffee in East Timor and curriculum development for the East Timor Coffee Academy. David is the Chair of the Cape Byron Marine Park Advisory Committee. He came to the University after ten years as a Great Barrier Reef Marine Park Authority senior manager. He has extensive community development experience, from remote aboriginal communities to the Solomon Islands, Indonesia, East Timor, Tonga, Tuvalu, New Guinea and Fiji.

Community Matters: 'Small' Stories/ 'Big' Politics

Merlinda Bobis's *The Solemn Lantern Maker: The Ethics of Traumatic Cross-Cultural Encounters*

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Merlinda Bobis's second novel is an interesting combination of opposites: of the powerless and the powerful, the holy and the profane, the magical and the seedy, Third-World Asian poverty and white Western affluence. The Solemn Lantern Maker is a traumatized mute 10-year-old boy who lives with his crippled mother in the slums of Manila. One day, when trying to sell his colourful wares, he becomes improbably involved in the life of a grieved American tourist who is caught up in a murder of a controversial journalist. In this post-9/11 climate, this event will soon be wrongly interpreted as a terrorist conspiracy. My paper will rely on some of the most relevant assumptions put forward by ethical criticism and trauma studies to show that Bobis's novel succeeds in illustrating how the powerful world of international politics can inadvertently impinge on the small world of an insignificant Third-World child, and how the love and care that this child offers to an unknown distressed westerner eventually manages to play the miracle of transforming the latter's life, thus making it clear that Bobis's allegory of traumatic cross-cultural encounters testifies to the power of the un(common) to render the invisible visible, and of the unselfish circulation of affect to effect unexpected changes in an apparently indifferent globalized world.

“New Possibilities of Neighbouring: Tim Winton’s Cloudstreet”

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I intend to revisit Winton's popular family saga in the light of Emmanuel Levinas's ethics of alterity and Kenneth Reinhard's political theology, both built upon the Christian principle of loving thy neighbour. The story of two families, the Pickles and the Lambs, sharing house in post-World War II Perth, proves fertile ground for the analysis of the encounter with the Face of the Other, the founding principle of Levinasian philosophy. In his political theology of the neighbour, which aims at breaking the traditional dichotomy friend/enemy, Reinhard draws on Badiou's conception of love as a truth procedure, capable of creating universality in a particular place. Thus, the vicissitudes of the two families in coming to terms with each other in their “great continent of a house” invite a metaphorical reading and echo Winton's interest in promoting a sense of community in Australia.

“Past Conflicts / Future Solutions: Alison Wong’s ‘As the Earth Turns Silver’ “

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My paper focuses on Alison Wong's *As the Earth Turns Silver* (2009), the first novel to be published by a New Zealand author of Chinese descent, and can be read in the light of current debates about the political articulation of New Zealand's multiculturalism and the role of the Chinese community in these debates. The novel is

set in Wellington at the turn of the 20th century and narrates the cross-cultural romance between Yung, a Chinese shopkeeper, and Katherine, a Pakeha widow, amidst the confusion and anti-Asian prejudice which dominated interethnic relations and official legislation in New Zealand at the time. The novel's historical focus reveals that Wong's main concern is to recover the silenced voice of the Chinese community and condemn their neglected role in a process of national construction which until recently has been presented as exclusively monocultural. But I would like to suggest that the novel also invites us to establish connections between the outright repression of ethnic diversity in the past and more ambivalent contemporary replications of this repression, which continue to hinder the role of the Chinese and other ethnic minorities in the construction of New Zealand's national narratives.

Dolores Herrero is Senior Lecturer of English Literature in the Department of English and German Philology at the University of Zaragoza. She currently teaches an undergraduate course on Victorian literature and another on postcolonial literatures in English; and one MA course on postcolonial literature. Dolores Herrero is a member of a competitive research team currently working on the ethical and traumatic component in contemporary fiction in English under the directorship of Susana Onega. She has published articles and book chapters on Victorian and postcolonial literature –in particular Australian and Indian authors such as Mudrooroo, David Malouf, Peter Carey, Merlinda Bobis, Roberta Sykes, Janette Turner Hospital, Gail Jones, Satendra Nandan, and Meena Alexander, to name but a few – and film and cultural studies. She has co-edited, together with Marita Nadal, the book *Margins in British and American Literature, Film and Culture* (1997). She was also the editor of *Miscelánea: A Journal of English and American Studies* from 1998 till 2006.

Bárbara Arizti is Senior lecturer in English Literature at the University of Zaragoza (Spain). She wrote her doctoral thesis on the work of David Lodge. Her current research interests are postcolonial literature and criticism, with special emphasis on the representation of ethics and trauma in Australian and Caribbean fiction. She has published widely in specialised journals and collective volumes and is the author of the books *Textuality as Striptease: The Discourses of Intimacy in David Lodge's Changing Places and Small World* (Peter Lang, 2002) and *On the Turn: The Ethics of Fiction in Contemporary Narrative in English* (Co-editor, Cambridge Scholars Publishing, 2007).

Paloma Fresno-Calleja is Senior Lecturer in English Literature at the University of the Balearic Islands (Spain). Her current research interests are multiculturalism, identity politics, gender and diaspora in New Zealand and Pacific literature and film. Some of her recent publications have appeared in the *Journal of Commonwealth Literature*,

Cultural solutions in the social media

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There is much talk about the impact that social media, Web 2.0 or tag clouds are having on the economy, business and interpersonal relations . Since culture is inseparable from the social reality in which we live, this panel we will focus on the constant transmission and knowledge creation that is taking place in media such as social networks, blogs, microblogging, wikis, social bookmarks and more. Our starting point is the attention that the media has paid at all levels to the Spanish language (description, education, identity, evolution, etc.), but certainly we'll pull the thread that will lead inevitably to a tangled skein whose common denominator is the interplay between disciplines.

Bio notes

Mar Cruz Piñol (Panel Coordinator, UB)

is Professor of Spanish Language at the Faculty of Philology at the University of Barcelona. Since 1995, she investigates the relationship between technology and language, especially between the Internet and Spanish as a foreign/second language. On this subject she focused her BA (1997) and Ph.D. (2001) thesis. She currently teaches courses and conducts research in this area.

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Ana María Ducasse (La Trobe University)

holds a PhD in Applied Linguistics, lectures and is the head of the program in Spanish at La Trobe University in Australia. Prior to this she taught and managed English as a Second Language Programs. Teaching first Italian, then ESL, and now Spanish kindled an interest in second language acquisition, in particular spoken language. Experience as an IELTS assessor developed a parallel interest in language testing which has become a major research focus.

Laura Canós (Universitat de Barcelona)

is Professor of Spanish Language at the Faculty of Philology of the University of Barcelona. Her research is centered on Spanish language policy and the construction of cultural identities in the global era, with a focus on language ideologies and language attitudes within the Global Spanish.

Fabrizio Fornara (IES Abroad Barcelona)

is Professor of Spanish Language at IES Abroad Barcelona and a Ph.D. researcher at the University of Barcelona. The aim of his current research is to suggest an approach to teaching Spanish that is in line with the changes that are occurring in our society, in order to improve the social and collaborative language learning process of students.

Fieldwork and Museums: Australia, Africa and Papua New Guinea

Kinship Solutions in North-East Aboriginal Australia

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Every kinship system is a social scenario where links and relationships are established to provide responses and solutions to situations that may be experienced as controversial. In a economically dependent, politically underprivileged and socially discriminatory context, as is the case of Australian Aborigines, kinship values, norms and practices represent a support framework in a difficult environment.

In the *Dyirbal* case in North-East Australia, their flexible tribal ascription and shared child rearing allow children that in other circumstances would be in a situation of vulnerability to be considered as relatives and therefore with rights and responsibilities within their kin group. Moreover, the rights a person acquires at birth and being recognized inside a group do not change even though this person is brought up within another family group. Furthermore, kinship relationships expand through time and space; the links established after kinship recognition last forever and know no distances. Any relative -or group of relatives- will be welcome at the family home, for as long as they need. This is the Aboriginal way of acting, and doing otherwise would be considered a serious offence. Kinship duties allow and enhance the high mobility of Aboriginal population in Australia, which in turn also promotes this group's survival. Hospitality and reciprocity in kinship relationships are kept as constant in their practices and remain as representations of their norms and values. Finally, kinship relationships are directly articulated with identity constructions and links to their land. The domain of kinship acts as a social framework of individual and group identification through the land (despite the lack of legal recognition for the property of their tribal land).

Perspectives on human diet and palaeoecology in the Lake Natron area (Peninj, Tanzania)

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Since 1999 we have been carrying out fieldwork in the Peninj archaeological area (Tanzania) developing our own line of interdisciplinary research by studying the first hominids' behaviour in savannah environments. We know the fossil/geological record, stone tools and paleobotanical remains identified in the western area of Lake Natron; we have put it together with the information about modern vegetation – structure, composition and distribution–. All this indicates the consumption of certain foods of animal and vegetable origin; it helps us to understand the hominids' ecological adaptations, particularly regarding subsistence. Our main objective is to study human diet and the feeding behaviour of hominids that occupied the Plio-Pleistocene sites from the Peninj zone. Between 2.5 and 1.5 million years ago there was a critical period in human evolution, with very important palaeoecological changes. Most of the archaeological sites of the East African Rift Valley in this period had a similar environment. In this paper I will put forward a possible and hypothetical model of land-use by hominids based on the exploitation of animal and vegetable resources of the African savannah. As a result, this study can also contribute to an understanding of how past environments influenced the ecological relations of early hominids.

A walk through Papua New Guinea.

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The Barcelona Museu Etnològic was created in 1948 by the Town Hall of Barcelona and established in a little pavilion of the Universal Exhibition of 1929, on Montjuïc Park. Little by little its collections grew and it became necessary to construct a new building that was designed specifically as a museum with architects, designers, curators and museum personal working together, which opened the 13th of March 1973: a new building with three floors, two for exhibitions and the three for storage, workrooms and archives.

Over the last 40 years Museology has changed a lot, with different tendencies such as new Museology, and programmes for the museographic layout of the areas devoted to displaying the collections to the public. The presentation of exhibitions in our Museum has followed different paths according to the directors and his /her museologic and museographic projects. The general principles adopted were to offer visitors a circuit, a geographic itinerary, visitors thus having different access to each of these areas. Last year our museum decided to revert to the original 1973 project. We decided to change the museography, technical exhibitions, that has become old-fashioned, obsolete, unfunctional and return to the natural, functional and original idea for which the Museum was rebuilt in 1973.

The exhibition *A walk through Papua New Guinea*, opened on April 2010, presenting a selection of materials collected in Papua New Guinea by Eudald Serra and Albert Folch, on joint expeditions with the Barcelona Ethnological Museum to the Far East, Australia and New Guinea during the late nineteen-sixties and early nineteen-seventies. The two men were able to explore the territory thanks to the cooperation of missionary and ethnographer Xavier Vergés. A taste of the country.

Victòria Medina is archaeologist and PhD Student of Department of Prehistory, Ancient History and Archaeology of the University of Barcelona. Now finalizing her doctoral thesis on the feeding in the Past; the diet and nutrition of the first hominids that lived during the Plio-Pleistocene on the archaeological site of Peninj (Lake Natron, Tanzania). She has spent many years researching and doing fieldwork in Africa and Australia participating in projects of ethnoarchaeological research. She's a member of CEA (Australian Studies Center) and of Fent Història, Catalan Association of Historical Studies.

Dolors Soriano, PhD in Ancient History, is the curator of the Museu Etnològic de Barcelona where she has worked since 1972, classifying and studying the collections of material culture. She organizes exhibitions in the museum and other venues and she is in charge of the Photographic Archive of the Museum. She is currently doing research and participating in projects on Australia, Africa and about vegetable fibres and basketwork. She is a member of ICME/ICOM (International Council of Ethnological Museums), ICA (Catalan Institute of Anthropology), CEA (Australian Studies Center) and Fent Història, Catalan Association of Historical Studies.

Anna Piella Vila PhD in Social and Cultural Anthropology (2001). Lecturer at the Department of Social and Cultural Anthropology, Universitat Autònoma de Barcelona (Spain).

Studied at the University of Queensland, Brisbane, subjects concerned with Australian Aboriginal cultures (1993). 'Visiting Scholar', University of Cambridge, Department of Anthropology (1996).

Did fieldwork research in *Jambun* an aboriginal community in Murray Upper, Tully (North Queensland) from 1998 to 2003.

Coordinator of the GETP (Grupo de Estudio Transcultural del Parentesco / Cross-cultural Kinship Research Group), Department of Social and Cultural Anthropology, Universitat Autònoma de Barcelona.

Main research interests: Cross-cultural Kinship, Family Studies, Childlessness and Kinship, Australian Aborigines Ethnography.

From Conflict to Resolution

The Malvinas/Falklands War (1982): Pacific Solutions for an Atlantic Conflict

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Although the Malvinas/Falklands War (1982) was relatively short and did not involve a great number of losses, it stands as an important blow in the collective memory of the two nations involved: Great Britain and Argentina. For the British, it was the last “colonial” war and one which allowed Margaret Thatcher to stay in power for almost a decade after the British victory. For the Argentine, it was the only war fought and lost in the twentieth century and it brought about the fall of the dictatorship. This paper will summarise the course of events related to the war, showing how the war implied a major nationalist project for both nations since national honour and national dignity were at stake. The paper will explore, making use of historical publications, how and why some pacific solutions were ignored before the breaking of the war, as well as the failure of the diplomatic negotiations in putting an end to the battle.

Keywords: Malvinas/Falklands War, pacific solutions, diplomatic failure, history

Andrea Roxana Bellot is working on her doctoral thesis at the Universitat Rovira i Virgili, Tarragona. She holds a degree in English Philology from the University of Barcelona and completed the Masters’ programme “Cultural Studies: Texts & Contexts” in the URV. Her minor dissertation was on the promotion of nationalist identities in the war of the Malvinas/Falklands, a topic which she has been working on since her undergraduate studies. Her interests are mainly in cultural studies, war studies, national identity and the media. Andrea was born in Argentina, but has been living in Catalonia since 2005.

Maori Politics: The Pacific Path Towards Rangatiratanga/Self-determination

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Colonisation brought to indigenous people the need to fight in order to keep their cultural values and resources against an imposed superior power. In the case of *Aotearoa*/New Zealand, the Treaty of Waitangi (1840) was the first attempt towards pacific understanding between *Pakeha* and Maoris. However, due to linguistic misinterpretations, both sides were condemned to disagree on the second article where the concept of *Rangatiratanga*/self-determination was stated. This paper discusses the ways in which the Maoris in the last decades have tried to adapt pacifically to the new social and political situation in *Aotearoa* and how these changes are reflected in Maori literature. The goals of political parties such as the *Maori Party* and the *Mana Movement of the People*, together with the feelings and traditions expressed in novels such as *Potiki* and *The Whale Rider*, are examples used in this paper to illustrate the progress towards a balanced understanding between the Maori and *Pakeha* cultures.

Keywords: *Rangatiratanga*, Maori literature, Treaty of Waitangi, Maori political parties

Esther Rodríguez Bernal is an English teacher and is working on her doctoral thesis project. She holds degrees both in English Philology and German Studies from the Universitat Rovira i Virgili (URV), Tarragona, and completed her Masters’ course of “Cultural Studies: Text and Contexts”. The title of her minor dissertation was *Maori*

Women Readjusting Maori Identity. Since her undergraduate studies, she has been interested in cultural, post-colonial and gender studies, and in the recovering of indigenous identities in the construction of the twenty-first century Aotearoa/New Zealand.

Connections and Integration: Oral Traditions/Quantum Paradigm

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This paper begins by mentioning the deep connections between art and science and how these connections, which in certain periods of time had been practically ignored, have recently received much consideration. The present attention comes from specialists in different fields of science and humanities and the conclusions/solutions that they bring can be regarded as means of integrating. The paper briefly refers to examples in the visual arts which illustrate Einstein's discovery of the double nature of light. Then it focuses on the possible relationships between literature and quantum mechanics. The novels *Potiki* and *Benang*, both from the Pacific region, are good examples to help us realize that notions concerning space-time that had been part of indigenous knowledge for centuries are now validated by recent scientific discoveries: the uncertainty principle and the principle of no-locality among others. Thus, native literatures that had been analysed in the frame of the traditions of their respective cultures, or even within the parameters of magic realism, can now acquire a new and stimulating dimension.

Key words: pacific region, native literatures, magic realism, quantum physics.

Dolors Collellmir Morales is a senior lecturer in Commonwealth literatures and cultures at the University Rovira i Virgili, Tarragona. She has published articles principally on Australian, Canadian, and Caribbean authors and cultural issues. Other publications relate to the South-African author J.M. Coetzee and to Indian theatre. At present her research interest is in the relations between literature and science. She has written a book, *El corazón matemático de la literatura*, which will soon be published.

Japanese Literary and Cultural Representation in the Pacific.

The Invisible Other, or the Encounter with the New: Japanese Poetic Visions of the Colonial Pacific in the 1920s

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In the 1920s when the Japanese empire was pushing its borders outwards, a significant number of Japanese civilians moved out of the Japanese archipelago to

settle in or travel through its newly acquired/leased territories. The encounter with the foreign landscape and the people who lived there took various forms. Through the analysis of poetic images, characterising the poets' vision of "the other", I will examine the ambivalent nature of the experience shared by young Japanese poets as they faced the realities of Japanese colonialism.

My presentation will focus on two poets in particular: Anzai Fuyue, a settler in Dalian, Manchuria, whose paralytic vision of the land can be read to reflect a sense of bewilderment and disorientation in a place which is not his; and Kaneko Mitsuharu, who travelled through the Southern Seas and produced works centring on the themes of rebellion against the growing empire and fascination with the local culture. My intention does not lie in comparing the respective stances of the two poets per se. Rather, I wish to explore the reasons behind the differences in their poetic representations from a broader cultural and geo-political perspective, and relate it further to the question concerning the limitations and possibilities of cross-cultural encounters in a specific historical context.

Toshiko Ellis is professor in the Department of Language and Information Sciences at the University of Tokyo. After completing her MA in Comparative Literature at the University of Tokyo, she went to Australia to teach Japanese Literature at Monash University, where she stayed for six years and received her Ph.D. Her publications include a monograph on a Japanese poet, Hagiwara Sakutarō, a co-edited book on Japanese poetic modernity, and other works in English and Japanese on modern Japanese poets, Japan's modernism and postmodernism.

Ambiguous Gazes: an Indigenous Portrait Triptych of 1912

Hidehiro Nakao
Chuo University, Tokyo

To look at the ambiguous gazes of the year 1912, this paper begins with the introduction of the photograph of three Ainu children at the Colonial Exposition, Ueno, Japan.

If we join two other portrait photographs to the portrait of Ainu children, we have a kind of portrait triptych of 1912. One is a photo of an aboriginal Australian taken in Northern Territory and another is a photo of a native American in Washington state. I would like to discuss the apparent similarities and differences amongst the three portraits of this triptych.

Each one of the three photographs offers its own characteristics comprised of chance and inevitability. Surveying the background histories of Japan, Australia and the USA, the elements of chance and inevitability of each portrait are examined. The authoritative symbols of the respective nations behind the triptych are to be viewed as well.

What makes the ambiguity of photography multiple-layered would be the gazes of three different origins: the gaze of the photographer, the gaze of the subject, and the

gaze of the spectator. I would like to elaborate on the ambiguity of the gazes of the triptych. When we liken the triptych to a three-way mirror, the ambiguity would assume another layer.

Lastly, I would like to touch upon the 100 years' changes since the ambiguous triptych of 1912, introducing the UN Declaration of the Rights of the Indigenous Peoples in 2007.

Hidehiro Nakao is Professor in the Faculty of Letters, Chuo University, Tokyo. He specializes in America, Australia, Japan and New Zealand culture and literature. He has recently published essays on the role of photography in J. M Coetzee's fiction, on the career of David Gulpilil, and on the post-colonial aspect of New Zealand films. His present research interest is in the visual representation of indigenous peoples.

Imagining Hawaii in Japan during the Cold War

Yujin Yaguchi
University of Tokyo

Between the end of WWII in 1945 and 1964, Japanese citizens did not have the freedom to travel abroad because their government had imposed a strict limit on who could leave the country. The (partial) lifting of this ban in 1964 marked Japan's "re-entry" into the world stage, along with the hosting of the summer Olympics in Tokyo. This presentation discusses how the Japanese understood Hawaii as a new tourist destination in and around 1964 by focusing on the representation of the islands in travel books, brochures, and other texts. Hawaii served as a dream destination for the Japanese not only because of its image as a tourist "paradise" but also, more importantly, because it came to symbolize the new kind of freedom in the Cold War society. Accordingly certain aspects of Hawaiian society, such as the presence of American civilization and culture, were emphasized at the expense of others. This presentation will analyze the ways in which Hawaii was imagined and constructed in Japan within the social and political context of trans/intraPacific history.

Yujin Yaguchi is associate professor of Area Studies (in North American Division) in the Graduate School of Arts and Sciences, the University of Tokyo. He received his Ph.D. in American Studies from College of William and Mary in Virginia, USA. His work has focused on the issues of tourism, war memories, and cultural production, especially focusing on Hawaii. He is the author of three single-authored books on Hawaii in Japanese, the latest being *Akogare no Hawaii: Nihonjin no Hawaii Kan* [The Longing for Hawaii--Japanese Views of Hawaii], published from Chuo Koron Shinsha in 2011.

Barbarism begins at home: Colonialism and modernization in Satō Haruo's writings on Taiwan

Pau Pitarch Fernandez
Columbia University

Between July 5 and October 15, 1920, the Japanese poet and novelist Satō Haruo visited Taiwan, a colony of the Japanese Empire since 1895. There he met with a wide range of individuals, from Atayal tribesmen to Japanese colonial officials, including Mori Ushinosuke, then the leading anthropologist studying the aboriginal peoples that lived on the island. In the years that followed, Satō would go on to publish numerous pieces of fiction and travel writing set in Taiwan. Far from being simple escapist narratives about the colony as exotic locale, Satō's writings about the island shed light on the complex position of a cosmopolitan artist towards the process of colonization as part of the larger modernization project sponsored by the Japanese state. My presentation will try to offer a reading of this corpus that shows the relevance of the experience of colonialism for the self-understanding of Satō as artist and intellectual in pre-war Japan.

Pau Pitarch received a BA in Literary Theory and Comparative Literature from the Universitat Autònoma de Barcelona (Spain) and an MA in Language and Information Sciences from the University of Tokyo (Japan). He is currently a PhD student in the Japanese Literature program at Columbia University (USA). His current research focus is the interaction between aesthetics and scientific discourse (especially medicine and psychology) in modern Japanese literature up to WWII.

Multiple Narrations: Rethinking identities and cultures 'down under'

Dr Janie Conway-Herron
Southern Cross University

Dr Wendy Holland
University of Western Sydney

Dr Yvette Steinhauer
Southern Cross University

In his book *The Birth of Tragedy* (1872) the German philosopher Frederick Nietzsche made the connection between myth, culture and place. Nietzsche suggested that myths of place underpin cultures and that cultures lacking such an indigenous mythic tradition lack roots and identity. Through the deconstruction of essentialist notions of Indigeneity and non-Indigeneity this panel will expose some of the problematic ideologies incurred when the politics of 'race' and nationality are represented within an Australian context.

The failure to recognise Indigenous Australian cultural stories as having imprinted themselves upon the nation's collective psyche suggests a lack of intercultural portability. Accessing stories common to all Australians has involved a deep searching for commonality and a vexed journey – literal, psychic and metaphoric– plus a rethinking of the way we view identity and its relationship to culture within any national context. A growing number of recent attempts to rewrite Australian history from a more culturally sensitive point of view and to focus on Australian identity through the lens of whiteness have opened up new landscapes of possibility in this

regard. In this panel all three papers contest accepted views on the connections between race and identity, particularly as viewed within Australia and surrounding Pacific nations. Our papers will focus on different ways in which dominant discourses of national identity become scripted and performed and reveal the way the materialisation of these discourses occurs through the language of documentation, policies and practices that together constitute scripts that influence performances of identity in an Australian context. (250 words)

Dr Janie Conway-Herron is a senior lecturer in creative writing at Southern Cross University. She regularly conducts writing workshops with Burmese refugees on the Thai/Burma border and her own work reflects this passion for human rights and exploring landscapes of identity in an historical and contemporary context. Her novel *Beneath The Grace of Clouds* was published in July 2010.

Dr Wendy Holland is responsible for the ‘roll-out’ of the Indigenous Graduate Attribute at the University of Western Sydney. This institution-wide initiative means that *all* graduating students will be better informed about the history of Indigenous Australia, will have developed confidence about how to work more closely with Indigenous people and will be positive advocates for change. This institution-wide initiative is the first of its kind in Australia. Wendy’s long standing commitment to the education of non-Indigenous Australians about Indigenous cultures, histories and issues and providing educational opportunities for Indigenous Australians positions her to work effectively across the seventeen UWS Schools.

Dr Yvette Steinhauer’s interest lies in the field of spiritual anthropology. Her doctoral thesis examined the spiritual relationship between ‘self’ and landscape in Australia. She now regularly travels between Australia and India where she continues to track connections between spirituality and issues of identity and belonging. She complements her academic researches with a career as a guest radio current affairs presenter with the Australian Broadcasting Commission.

Pacific (dis)solutions?

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This panel follows the title of the conference (*Pacific Solutions*) and gives more arguments that support the idea that there are as many solutions for a problem or situation as cultures or lifestyles, for example. Each panelist addresses this topic from a different point of view: philosophical, literary and socio-political.

Carles Conrad Serra Pagès considers “peace” from a philosophical perspective. He analyzes Kant’s modern concept of “perpetual peace” and the approaches defended by Habermas and Derrida.

Cornelia van Bleijswijk takes a literary perspective in her examination of the postmodern discourses of feminism, freedom and race relations in Bernadine Evaristo’s novel *Blonde Roots* (2008).

Catalina Ribas Segura follows a socio-political perspective as she revises multiculturalism in Australia and the concepts of multiculturalism, interculturality and intraculturality. Finally, she questions if an adapted and improved version of Australia’s multicultural policies could be valid in current Spain.

The main keywords for this panel are peace, modernity, postmodernity, freedom and racism.

Carles Conrad Serra Pagès holds a double degree in English and Philosophy, and is currently completing his thesis on the influence of Husserl on Derrida’s early work. He has been a member of the Australian Studies Centre at the University of Barcelona since 2007.

Corneeltje van Bleijswijk holds a BA in History from the Universitat Autònoma de Barcelona (UAB). She is currently working on her MA-dissertation with the title: “Routes beyond roots: Negotiation and Transculturation in the Narrative of Bernardine Evaristo” at the Universitat de les Illes Balears (UIB). Her research interests are related to contemporary British literature and develop around postcolonial and gender issues.

Caty Ribas Segura is a teacher at the Languages Department at the University College Alberta Giménez and runs its International Relations Office. She is also a PhD candidate at the University of Barcelona. Her main interests lay on identity and the representation of migrant identities in the literature written by first- and second-generation migrants, especially that of Greek and Chinese in Australia. She is a member of the Australian Studies Centre at the University of Barcelona.

Peaceful Solutions: generating imaginative pedagogic spaces to bridge oceans of difference.

Jim Hearn

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This panel will consider how educational contexts provide both opportunity and means to engage in peace-building. We believe there is an opportunity to develop skilful responses to the limits imposed and enacted because of histories that divide us; that make islands of us.

We explore several key critical spaces and technologies that can assist educators to transform the institutional environment and bring about a shift in consciousness towards a peaceful, decolonizing and *neighbourly* world. Further, we suggest that there are discourses available to us to assist us to ethically intervene where there are sites of injustice. Finally, we consider, how might we exist as human beings when we achieve recognition and embrace what Ashis Nandy calls ‘the necessary other’.

Beyond power relations: peace and the unconditional

Jim Hearn

University of Technology Sydney & Southern Cross University

The starting point for this research springs from Derrida’s notion of unconditional hospitality. While much of my early research has sought to analyze hospitality in all of it’s domains (the social, private and commercial), as both theory and practice, it is the concept of the unconditional which has come to be a more recent focus.

If Foucault was right in regards to his idea that the histories of power are that which legitimate and make normative the truth claims of knowledge, it is argued here that the idea of the unconditional can be imagined as a cultural space that exists somehow after and beyond such power relations.

Popular usage of the term unconditional most commonly functions as a preface to two words: love and surrender. Both words invite an understanding of an ontological space that exists, like peace might, somehow after and beyond such power relations

The potential of an actual cultural space that might be labeled as unconditional - a zone of unconditional hospitality as it were – potentially functions as both physical

space that bodies might inhabit, as well as a philosophical challenge to somehow move after and beyond Foucault's matrix of power relations and the resultant investigations of meanings which spring from such clashes.

Of Atlantic Ages and Pacific Futures: Decolonising Pedagogy and Re-Imagining the World

**Soenke Biermann
Southern Cross University**

Drawing on recent doctoral fieldwork undertaken in Australia, Aotearoa/New Zealand and Canada, this presentation seeks to explore the opportunities, challenges and implications of a decolonising approach to university pedagogy and academic knowledge production. It questions what it might mean to unpack the continuing epistemological dominance of the Atlantic Age, of the long-lasting legacies of five hundred years of European colonialism, and to turn our view towards a Pacific Future, one determined by the realities of peoples with diverse ways of being and knowing struggling to decolonise and relate to each other through ties of mutual recognition. Looking beyond the Eurocentric confines of contemporary academic knowledge production, this presentation asks us to consider the vast implications of a decolonising turn that both engages with the irrevocably pluralistic realities of human thought and works towards a peaceful, decolonising and neighbourly world.

Literature Without Borders

**John Ryan
Kingscliff High School**

This paper adopts the critical pedagogy of Paulo Freire. It affirms and responds to the notion that "all educational spaces are unique... politically contested... constructed by history and ...ambiguous", by exploring the sorts of cultural encounters that take place when the accoutrements of power are put aside. Through an examination of David Malouf's *Ransom* and other recent works centring on South East Asia and Australia, such as Nam Lee's *The Boat*, the paper will consider how seeing the 'other', perhaps for the first time, has a transformative and altruistic cultural value.

The paper will also suggest ways this can be translated into secondary school and higher education contexts. Malouf says, "To interpret the wood you first must fall / asleep in it". Through the negotiated space of literature, we reflect on education as a site of ethical understanding, a place where Peaceful Solutions can be cultivated from within each student and citizen.

GLBTIQ and/or MVPFAFF: Affirming and Engaging with Pre-colonial and pre-Christian Understandings of Sexual Diversity and Gender Diversity

Dr Maria Pallotta-Chiarolli
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The available research in Australian schools is pointing to high rates of homophobic violence and abuse being perpetrated by both Anglo-Australian and CALD young people, particularly from diverse Arabic, African, Asian and Pacific Islander backgrounds, to both CALD and Anglo-Australian peers. Some major reason students give is that “being gay” is a Western “sickness” or “sin” or “crime” that is antithetical to their cultural and religious backgrounds. Many students such as those from Pacific Island backgrounds are unaware of their cultures’ own pre-colonial and pre-Christian knowledge, understandings, texts and art that provide evidence of a greater understanding and acceptance of sexual and gender diversity before colonialism and Christianity erased this history and imposed 18th/19th century Western constructions of pathology, sin and criminality. There is a growing international movement to (re)introduce these heritages to students in order to foster the health and wellbeing of sexually diverse and gender diverse young people and reduce the levels of homophobic violence and abuse that are justified by using religious and cultural rhetoric. Using the growing movement in the Pacific Region to re-claim and engage with MVPFAFF heritages and identities alongside GLBTIQ identities, this paper is an initial discussion regarding what we can learn, and how we can teach pre-colonial and pre-Christian constructions of gender and sexuality in ways that do not collapse into a simplistic pedestalling of any culture.

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Soenke Biermann Originally from northern Germany, Soenke Biermann is a PhD candidate at Southern Cross University, Australia. Soenke teaches in a range of first-year Cultural Studies units in SCU’s Bachelor of Arts and has collaborated with a team of colleagues on a number of award-winning student equity projects. He has presented his research at national and international conferences, and published a number of peer-reviewed articles and book chapters. His PhD research focuses on social justice, decolonisation and pedagogy in higher education, and he is particularly interested in the ways educators facilitate these ideals in their everyday practice.

John Ryan is Head of English at Kingscliff High School, New South Wales. He is an independent scholar who has published in the field of human rights and education and was awarded a NSW Premiers’ Scholarship in 2002. He has a commitment to curriculum innovation through combining human rights, cultural diversity and social justice.

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Dr Maria Pallotta-Chiarolli is Senior Lecturer in the School of Health and Social Development at Deakin University, Melbourne, Australia. Dr Pallotta-Chiarolli writes and researches on social justice, diversity and equity issues in Education and health. Her primary areas of interest are cultural diversity, gender diversity, sexual diversity and family diversity. Maria is also an External Faculty Member of Saybrook University, San Francisco, the Honorary Patron of PFLAG (Parents and Friends of

Lesbians and Gays) Victoria in Australia, and Founding Member of AGMC Inc (Australian GLBTIQ Multicultural Council), which is a member of FECCA (Federation of Ethnic Communities' Council of Australia). Her books include "Someone You Know" (Australia's first AIDS biography), "Girls Talk", "When Our Children Come Out", "Tapestry", "Boys Stuff", "So What's a Boy", "Being Normal is the Only Way to Be" (these last three with Wayne Martino) and "Border Sexualities, Border Families in Schools" (currently shortlisted for a 2011 Lambda Literary Award). Her novel, "Love You Two" was co-winner of a 2010 Lambda Literary Award.

Post/colonial narratives, displacement and violence

The Pornography of Violence in *Noir* Fiction

Bill Phillips

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The term *noir* has little significance, at least with regard to this paper. I use it as a portmanteau term to cover popular or best-selling novels in which crimes are committed, often with extreme violence, and in which the forces of order, or their representatives, are pitted against the forces of darkness. Not, it should be said, that there is any difference between the two sides.

Some of the most violent novels written over recent years take place in countries which were once, or to some measure still are, under the yoke of a colonial power. South African writers, with their long literary tradition, have chronicled the apartheid years and now, through the novels of Mike Nicol and Deon Meyer, examine the tensions and contradictions of modern-day democracy. Ken Bruen's and Stuart Neville's novels expose contemporary Ireland's dark underbelly, post Good Friday agreement, post Celtic Tiger. Don Wilson, in *The Power of the Dog*, dissects the war on drugs in the Americas and the rise of the Mexican narcos. Peter Temple, an Australian writer of South African origin, peels away his adopted country's sun-soaked epidermis to reveal the cancer within.

Do certain societies, particularly those with a troubled colonial past, produce or inspire a particularly violent kind of literature? Is the representation of violence merely titillating, or can it be cathartic? Or does it have other significances entirely?

Displacement as intimate violence: A *personal* approach to Sri Lankan-Australian migration narratives

Isabel Alonso Breto

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In my contribution to this panel on migration and violence, I want to suggest, with Vijay Mishra (2007), that the experience of migration, however successful in the end, entails some degree of violence for the undertaking subject. The violence exerted upon the migrant (often by him or herself, migration frequently

resulting from a personal decision) can appear as more or less pronounced, explicit or conscious, but it is always there. We can speak in all cases of an “intimate violence,” inasmuch as, social or communal pressures aside, migration embodies a geographical and cultural displacement. This displacement necessarily shakes the migrant’s sense of a personal identity, as it shatters her or his referential map and forces her to build one anew, not infrequently in an indifferent or even aggressive environment.

I shall test this idea against a number of examples offered by Sri Lankan-Australian migration narratives, namely Yasmine Gooneratne’s *A Change of Skies* (1991), Chandani Lokuge’s *If the Moon Smiled* (2000) and Channa Wickremesekera’s *Walls* (2001). All these novels depict migration as a double-edged survival weapon, one which certainly ameliorates some aspects of the characters’ lives, but which is not without a heavy toll. I shall ground my discussion on a suggested map of the migration experience intended to help analysis, ultimately aiming to throw some light on its more personal and individual aspects, as a means to complement current approaches which focus on its social or communal dimensions.

Kim Scott’s Fiction, a Narrative against the Violence of Removal and Displacement

**Martin Renes
Universitat de Barcelona**

It is nowadays evident that the West’s civilising and eugenic zeal have had a devastating impact on all aspects of the Indigenous-Australian community tissue, not least the lasting trauma of the Stolen Generations. The latter was the result of the institutionalisation, adoption, fostering, virtual slavery and sexual abuse of thousands of mixed-descent children, who were separated at great physical and emotional distances from their Indigenous kin, often never to see them again. The object of State and Federal policies of removal and mainstream assimilation between 1930 and 1970, these lost children only saw their plight officially recognised in 1997, when the *Bringing Them Home* report was published by the Federal government. The victims of forced separation and migration, they have suffered serious trans-generational problems of adaptation and alienation in Australian society, which have been not only documented in the aforementioned report but also in Indigenous-Australian literature over the last three decades. The particular imprint of the Stolen Generations on the life and oeuvre of the Nyoongar author Kim Scott shows how a liminal, hybrid identity can be firmly in place yet. Un-writing past policies of physical and ‘epistemic’ violence on the Indigenous Australian population, his fiction addresses a way of approaching transculturality within the Australian nation-space from an inclusionary Indigenous perspective.

Telling Tales: politics without jackboots.

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Story-telling has traditionally been used by many cultures to represent and disseminate subversive politics. Nursery rhymes, for example, can be analysed to expose political critiques of powerful European regimes throughout history. Australian Aboriginal stories reveal voices and responses to contemporary issues which have been otherwise suppressed. Stories of dispossession, dislocation and unbearable life conditions embedded in songs by African slaves transported to many American, Caribbean and other places illuminate histories that had been sanitised by more powerful dominant discourses.

Our panel will present papers which analyse stories which are embedded in different representations in different cultural contexts. The thing these representations have in common is that they are alternative stories from those told by a dominant society or a more powerful voice. They are politically resistant and subversive yet peaceful in their delivery if not always in their intent.

Eleanore Wildburger's "*Claiming land by telling stories on canvas*" tells the story of how, in 1997, the Walmajarri and Wangkajunga peoples, traditional owners of land that forms part of the Great Sandy Desert, demonstrated their land claim in front of the Native Title Tribunal in a unique way: The claimants produced, in a collaborative effort, a huge canvas that represented a whole range of "stories". This paper will elaborate on the interrelation of Indigenous Australian art production, cultural texts and land rights.

Images and Imagination: how intercultural spaces work to break down barriers is Eloise Hummell's contribution to this panel. She will introduce the

Daruganora program, an innovative, research led learning and teaching program for schools and universities. This paper will explain how images are used to facilitate intercultural narratives which enable students to explode their own misconceptions about 'others'.

Elisabeth Gigler will discuss narratives of the global art world in "*Symbolic Practices of Exchange in the Global Art World: Indigenous Australian Art, Art Investment and Exhibition Practices in Europe.*" The global art world, as a fast changing and highly individualised part of the post/neo-colonial and consumerist world, represents an ambivalent system of politics that determines art investment in Indigenous Australian art and exhibition practices in Europe. Which different values are attached to the artworks within these "circuit of culture(s)" and which 'narratives' are involved?

In her paper, "Daruganora: a thousand and one reasons for inclusive classrooms in Australia", Kristina Everett outlines the development of an innovative, research led learning and teaching program. The program, Daruganora, facilitates and supports the telling of Indigenous and non-Indigenous school students' stories while engaging with Indigenous artworks as representations of identity.

Eleonore Wildburger lives in Villach/Austria. She holds an MA in English and Italian (literature and linguistics) and a PhD in Australian Studies. She is a lecturer at University of Klagenfurt/Austria. Her main fields of research are: Indigenous Australian Studies, Indigenous Australian art, Cultural Studies, cross-cultural research ethics, cross-cultural communication.

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Eloise Hummell is a current PhD candidate in the Department of Sociology, Macquarie University. She has worked as a Research Assistant on various projects including enhancing intercultural education and the importance of outdoor places for learning. Her main research interests include cultural minorities, power and politics, and the photographic image.

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Elisabeth Gigler holds a PhD in English Studies from University of Klagenfurt, Austria. Her dissertation "Indigenous Australian Art Photography: An Intercultural Perspective" was published in 2008 by Shaker Verlag, Aachen (Germany).

She is working as a lecturer at the Department of Art History, University of Graz. She has also worked in education and is consultant, project manager and researcher for AVL Cultural Foundation.

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Trans-Cultural Exchange, Creativity and Governance

Authority and Authenticity in the Vanuatu Creative Industries

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Pacific Island communities, particularly those located at a substantial remove from metropolitan centers, enter into regional and trans-regional cultural networks without many of the capital, infra-structural and ICT advantages of Western societies. These societies engagements with Modernity occur at a complex level whereby largely un-/under- developed societies have points of interaction with pockets of more 'developed' activity (around capital cities in particular) and some aspects of contemporary ICT and commercial opportunity at the same times as their home island base societies retain many aspects of pre-colonial/pre-modern Pacific societies.

In the field of culture, contemporary Pacific islanders retain various degrees of knowledge of customary culture along with increasing knowledge of the media channels, genres and conventions of regional and global popular cultures. This paper examines the manner in which these aspects are present in aspects of cultural activity undertaken in music related fields. Two examples will be discussed, those of the syncretistic contemporary ni-Vanuatu ensemble Tropic

Tempo (active in the 1990s) and the traditional water percussionists who have recently featured in Asia-Pacific cultural festivals.

The paper will draw on its case studies to raise issues about the dynamics of Pacific island societies engaging with modernity and the implications of this for contemporary Pacific island cultural identities.

Doing Things Differently: Power and exchange in grassroots music initiatives

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Regionally based music industries and young people's engagement with this industry is the focus of this research. Cunningham et al. (2009) contends that the concept of 'social network markets' best describes the way in which the creative industries operate. It is suggested then, the music industry exists on the premise of; 'it's not what you know, but who you know.' While youth and young people form an important cornerstone of regionally based music industries, such participants rarely have extensive social networks with which to engage effectively and actively in these established systems. It is argued in this paper that young people may be better positioned to engage in these network industries through activating alternate networks and key network actors. Further, it is suggested that these actions and prospects can be turbo-charged through specific learning forums and opportunities for knowledge exchange.

This paper explores three cases in which network turbocharging strategies have been employed to positively affect the ability of youth and young people to more effectively engage in regionally based music industries. Framing in Foucaultian notions of power/knowledge, transdiscursivity, self-regulation, and autonomy, results indicate such discursive positions may be activated for youth and young people seeking to engage in regional music industries. The acquisition of such means that youth can more effectively negotiate the music industry, and provide innovation and vibrancy to regional music activity.

Findings indicate to strengthen the position of youth in music industry and go some way towards legitimizing vocational pathways in music for young people, there is a need to develop learning and knowledge production in different ways. This is significant from a cultural and economic perspective, as regional music industries require a sustainable and productive long term view.

Outback and Beyond: Live Cinema and the Archive

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Key Words: archive, Western, live cinema

“Outback and Beyond: A Live Australian Western” is a live audio-visual performance and collaboration between myself and Rome-based sound artist Mike Cooper. The show is in the “live cinema” tradition, with Mike’s soundtrack of deconstructed Blues and processed electronics juxtaposed against my visuals, which consist of a live mix of archival footage of the Australian outback culled from films from the National Film and Sound Archive. The result is a live “Australian Western,” a meditation on Australian iconography and mythography, the dusty, hard-bitten DNA of national identity.

Despite historical and geographical similarities to the USA, Australia has no cinematic tradition of the Western. Its archive is filled with images of harsh desert lands, of stalwart Colonial settlers, of burgeoning communications technologies, the railroad and the telegraph, and encounters with native peoples; yet these images do not coalesce into the Western, they remain fragmented themes and icons, doing duty across feature films, docu-dramas and documentaries. In this presentation I wish to explore what it means to constitute a Western – a genre film – where none existed before, and in a live, improvised performance context. Can the archive render up what doesn’t exist within it as a concrete formation? Is this to pervert the archive, or to make it function despite itself? What kinds of responsibility, therefore, underpin such an endeavour; what are the ethics of this re-mix in regards to the archive, and to the citizens the archive both represents and serves?

Dispersed Indigenous Governance: Making The Case For An Expanded Governance And Institutional Model

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A need for a shift to new forms of governance is a recurring theme in Indigenous policy and action. The development of a reform strategy for Indigenous peoples and their communities to overcome legacies of prior dysfunctional governance arrangements has focused on investing in an array of participatory governance arrangements. Dispersed models of governance have come to the fore as pre-eminent modes of fostering inclusive and involved decision-making and service delivery. However, while a clear agenda for change is evident, there has not been a concomitant strategy for building the appropriate structures and institutional arrangements in order to achieve good Indigenous governance.

This paper argues that while the concept of Indigenous governance is presented as the new way forward, it has not been unpacked sufficiently to maximise the options available. Since this is necessarily a nuanced and multifaceted process, an extension of dispersed governance is proposed in order to capture the shift in processes engagement, accountability and transparency necessary to fully operationalise dispersed governance in the contemporary context. The contention is that implementing dispersed governance models requires new thinking in relation to institutional and community arrangements to both ensure appropriate representation and to avoid the inherent problems of conventional models of decision-making and resource allocation. This paper concludes that in this nuanced approach to dispersed governance, new relational-based institutional arrangements and power sharing operational components are required.

Thomas Dick has lived for 9 years in Vanuatu and 2 years in Thailand. He is a PhD student producing a documentary film exploring the interaction between traditional knowledge and contemporary scientific knowledge on an active volcano.

Professor Kerry Brown has a keen interest in promoting regional development through unique activities that create prosperous and vibrant regions. Kerry is based at Southern Cross University's Gold Coast campus and is the Director of the Research Centre for Tourism, Leisure and Work and holds the Mulpha Chair in Tourism Asset Management.

Professor Neal Ryan has worked in the university sector for 18 years in three different institutions. Since 1992 he has held a range of senior management roles at Queensland University of Technology (QUT). Previously he has held positions at Griffith and Murdoch universities.

Dr Grayson Cooke is an interdisciplinary scholar and media artist, Senior Lecturer in the School of Arts and Social Sciences, and Course Coordinator of the Bachelor of Media degree. Grayson has exhibited works of new media and photography in Australia and Canada, he has performed live audio-visual works in Australia, New Zealand, Italy and the UK, and he has published academic articles in numerous print and online journals. He is also an associate editor for the online peer-reviewed journal Transformations. He holds an interdisciplinary PhD from Concordia University in Montreal.

Kristina Kelman is currently researching her PhD project in creative pedagogies for engaging young people. She has a Masters in Jazz Vocals and she is interested in the ways that young people interact with the music industry.