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APRIL 2008 CONFERENCE ON MICRONESIANS IN HAWAI‘I

The Center for Pacific Islands Studies is sponsoring a conference on Micronesian in Hawai‘i, 3–4 April 2008, in Honolulu. The conference will examine some of the challenges that migrants from the freely associated states of the Federated States of Micronesia, the Republic of the Marshall Islands, and the Republic of Palau face as they move to Hawai‘i and other parts of the United States. The conference will focus on the innovative programs that Micronesians are developing in Hawai‘i to help ease the transition and some of the needs that remain. With this conference, the center hopes to build on the very successful Micronesian Cultural Festival of last October, which brought together members of the different Micronesian communities to share their experiences and talk about the opportunities as well as the challenges of relocating.

A number of Micronesian community organizations, such as Micronesian Community Network and Micronesians United, as well as the public health nurses’ initiative, Nations of Micronesia, are engaged in program development and advocacy on behalf of Micronesians locally. The number of people moving to Hawai‘i from the freely associated states has grown since the last census in 2000 and an estimated 12,000 to 15,000 people from the islands currently reside in Hawai‘i, having moved here to take advantage of educational and health services and to seek employment. The Hawai‘i State Legislature has expressed an interest in identifying and addressing the needs of Micronesians and other Pacific Islanders in Hawai‘i, and the center plans to use the conference as a forum for Micronesian community leaders, professionals, and students to respond to this request for guidance.

Those interested in receiving updates about the conference should send their e-mail or mailing addresses to Tisha Hickson at ctisha@hawaii.edu or call the center at 808-956-7700. A conference Web site will be available closer to the date of the conference.

TWO HEYUM SCHOLARSHIPS AWARDED FOR 2007–2008

Two outstanding students from Yap, Federated States of Micronesia, were chosen to receive Renée Heyum Endowment Fund Scholarships of $3,000 for the 2007–2008 academic year. Arlyonne Shof Chugen is a freshman economics major at University of Hawai‘i at Hilo. An outstanding student at Yap High School, she is building on her love of math and hopes to start her own business someday.

Clement Yow Mulalap graduated from UH Mānoa with a major in economics and minors in political science and English. He is a first-year student at the UH William S Richardson School of Law and will be taking advantage of the law school’s impressive Asia-Pacific Legal Studies curriculum. After graduation he hopes to get a master’s in economics and then return to Yap to work in the legal system and to assist with the state’s economic planning.

The Heyum Endowment Fund was established by the late R Renée Heyum, former curator of the Pacific Collection, Hamilton Library, to assist Pacific Islanders pursuing education or training in Hawai‘i. It awards a scholarship of up to $3,000 a year to a student, or students, enrolled at a University of Hawai‘i campus. The annual competition is held during the spring semester. For more information,
ALBERT WENDT — “LE AMATAGA: THE BEGINNING”
An Interview by Marata Tamaira, CPIS MA Student

On a balmy August evening a large crowd of people jostled for space in downtown Honolulu’s Louis Pohl Gallery to attend the opening of a painting exhibition by acclaimed Samoan novelist Albert Wendt. Titled “Le Amataga: The Beginning,” the exhibition of twenty-seven paintings marked Wendt’s first public showing of his artwork. I recently met with Professor Wendt to discuss the exhibition and his passion for the visual arts. The following are excerpts from a longer interview.

MT: Many people are familiar with your novels and poetry, but most don’t realize that for many years now, you have been expressing yourself through the visual arts. How long have you been involved in the visual arts, and what inspired you to pursue the medium?

AW: I’ve always loved art anyway, visual art, and when I was a boy I did a lot of it. But when I went to New Zealand, to the high school there, they wouldn’t let me do art. If you were sort of a bright student . . . you had to learn Latin (laughs). So, for five years I did Latin at this high school, while some of my friends did art—and I envied them a lot. And then I went to teachers’ training college and I spent three years doing art there, which I loved very much, with Selwyn Muru and Sandy Adsett, and other Māori painters and artists. And after I left training college, I decided to concentrate on my writing. So throughout university I didn’t do much art, I just did my writing. However, my love of art continued because I followed the development of art in New Zealand and the Pacific very closely . . . It wasn’t until the year 2000 that I began to do art again—I couldn’t stop it (laughs). The urge to do it just came upon me; it was like a flood and I couldn’t deny it anymore. So, I went up the road to the French Art shop on Ponsonby Road [in Auckland, New Zealand], and I bought pencils, crayons . . . and I went home and I spent nearly three months teaching myself how to draw again . . . I’m still teaching myself how to draw now . . .

MT: You and Reina have resided in Hawai‘i for the last three and a half years. How has Hawai‘i inspired your artwork?

AW: The shift to Hawai‘i has been really tremendous. When I shift to another country . . . I write myself into the country. I use my writing to try and describe how I feel about the
country. So when I came to Hawai‘i I now had two ways of doing it: I could write . . . but I also decided I would start painting. . . . When we got here, I had brought with me two small ready-made canvases . . . so those were the first two canvases I painted here. Those were my first two paintings since the 1960s. And when you saw the exhibition, that’s the first one, and I wrote it in Samoan and it’s a tribute to the Ko‘olau Mountains, five minutes from my house. And while I was drawing the Ko‘olau and doing these first paintings, I was also writing a very long poem called “The Ko‘olau,” which I read at the end of the night at the exhibition. So, I was doing three things: teaching myself how to draw, painting, and then writing my poems. And those two small paintings then turned into—over the last three years—twenty-seven paintings, ranging from small to quite large. And those were the paintings that I exhibited in this exhibition. They’ve all been done in Hawai‘i. Hawai‘i I find ideal to make art in. It’s because even though I’m very committed to the Hawaiian political struggle, I’m also distant from it, because it’s not my country. So I can participate in that, but I can also distance myself from it and look at the country and paint. I find the landscape of Hawai‘i absolutely marvelous and unusual. I also find the climate here ideal for painting. I can spend day and night painting just with my lava lava on and look at the Ko‘olau, and the light is ideal. At this stage in my life I only want to paint and draw. People say to me, “Don’t you do other art things?” I say, “No, I don’t have the time.” I mean if I was young I would try to do ceramics, sculpture—to find out what I’m good at doing. But I’ve always loved painting and drawing, so that is what I’m going to do, I just don’t have the time to explore the other genres of art.

MT: What were your feelings about the exhibition?

AW: It was quite a privilege to have my first public exhibition . . . It’s my first exhibition, so it was like publishing my first book. But in this case it was more public. You know, you publish a book and people take it home and read it privately, right, so you don’t see their reaction. The only reaction you see is when people critique it or write reviews on it or write essays on it. But you don’t see the average reader’s reaction to your book. However, once you put your twenty-seven paintings up in a gallery, it becomes very public. And if you’re there you can watch the reactions by people to the paintings and the impact on you is immediate. I was quite fearful about the exhibition and the reaction of the people . . . But the opening was a lovely family get-together.

MT: How does writing inform your painting and vice versa?

AW: I’ve used the stuff I’ve learned from writing poetry and novels, and combined that with using color and shapes. So really what I’ve done is I’m now a poet who uses color, and I combine that with language. And that’s really the challenge for me now: How do you get a balance between written language and color and shape? And I know what’s going to happen—the art itself, by my exploring it, will take me to wherever it’s going to go. And, at the moment, I feel very good about where it’s going . . .

MT: Your poetry is a prominent feature of your artwork. Do the words come to you as you paint, or are they conceived of ahead of time?

AW: I thought I could just simply take some of my poems, which have already been published, and put them on the canvas—very difficult, I found. You’re predetermining what is going to be on the canvas before you actually work it—you’re actually predetermining the language—and then you are trying to force it on to the canvas and combine it with color. I found it’s very difficult. Sometimes it has worked. Some of the paintings in the exhibition are from previous poems, but most of them are poems that I make up as I do the paintings. . . . I like it this way, as I’m painting, because you see it visually. When you alter it, you visually see the whole thing alter . . . I’ve always believed that when you alter something in the reality, you alter the whole reality, but now I can actually see it on the canvas. I mean, by putting another color there, the whole unity of the canvas changes. And if you alter something here, you’ve got to balance it with something there. It’s similar to what you do when you are writing. But I love it this way—this is visual.

MT: In what ways does your artwork offer you a freedom of expression that your writing does not?

AW: It gives you another dimension to work with, especially when I use words as well . . . but you see, you run into that problem again of making sure that the color goes with the wording. Sometimes they don’t go, but you keep working at it. It’s exactly as I do in my writing. I love revising my work, which is exactly what I do in my painting. I mean I can paint quickly, and then I sit there, and I alter it a bit . . . and then change the whole thing, which is what I do in my writing anyway.

MT: How has Kānaka Maoli art inspired your own work?

AW: I’ve been lucky in Hawai‘i, because Kānaka Maoli art here is enjoying a renaissance, and the contemporary art of Hawai‘i is very powerful stuff, and I’ve learned a lot from it. Similarly, I think the same of contemporary Māori art in New Zealand and contemporary Pacific art . . . Without the art of the Kānaka Maoli, I don’t know what kind of art they’d produce here—it would be just like mainland American art. Kānaka Maoli art is bringing something unique, which is theirs and which belongs to this place . . .

MT: So, do you think art is a medium through which indigenous voices can be heard?
AW: Art is only a part of the whole drive by our peoples to decolonize themselves and to get our own ways of expression out there, instead of being dominated by foreign ways of looking at the world. But we’ve also learned from them. . . . We’ve taken acrylics, which were invented in the West, and used them in our own way.

MT: In many ways, the title of your show “Le Amataga: The Beginning” has an air of auspiciousness about it. Where to from here?

AW: Reina and I are retiring from academic life. That doesn’t mean we’re retiring from life. All it means is we’ll be staying in Ponsonby in Auckland, and continuing with our work. For instance, I’ll continue my painting, and we will watch our grandchildren growing up. And it’ll give us a lot more time to do our own work. “Le Amataga”—I called the exhibition that because it was my first public exhibition. But how I got there, it’s not really a beginning, because I’ve always loved art, and I still love art in a very passionate way. In fact, when I paint now, I feel more absorbed in it than when I write, and some of my publishers are worried that I might stop writing and do art (laughs). I have a novel, which I have to finish before we go back to Aotearoa. But it will be just another phase at reinventing myself, like most artists—well, most people, not just artists. Somewhere along the line, we find something new that we love and that’s the direction we take. The word reinventing is a sort of a big word, but most of us do it. We do it to survive. We do it to survive according to the things we love. And, making art for me—I really love it. . . .

JANET BELL PRIZE AT UHM

The UHM Hawaiian and Pacific Collections announce the 2007 Janet Bell Pacific Research Prize competition. Two $100 awards for papers written on the Pacific Islands area are offered each year by the University of Hawai‘i Library in cooperation with the University of Hawai‘i Foundation. There are two categories of prizes: one for a graduate student and one for an undergraduate student. Any student currently enrolled at the University of Hawai‘i at Mānoa may submit a paper, and any original research on the Hawaiian or Pacific Islands may be submitted with the exception of graduate theses and dissertations, in synopsis or completed form, and published materials.

The deadline for submission of papers is 4:00 pm, 7 December 2007, at the Hawaiian and Pacific Collections, Fifth Floor, Hamilton Library. Full details of the competition rules and the form of entry are available at the Hawaiian and Pacific Collections desk and at libweb.hawaii.edu/libdept/pacific/html/janetbell.htm. Questions may be addressed to Pacific Curator Karen Peacock at peacock@hawaii.edu.

TWO CPIS GRADUATES AWARDED NZ DOCTORAL SCHOLARSHIPS

Chikako Yamauchi and Katherine Higgins, 2007 graduates of the Center for Pacific Islands Studies MA program, have been awarded New Zealand International Doctoral Research Scholarships from Education New Zealand. The scholarships are awarded for three years of full-time study. The program awards up to 40 new scholarships each year.

Chikako is looking forward to working with Karen Stevenson, senior lecturer in art history at the University of Canterbury, beginning in February 2008. Her dissertation will focus on the narratives of contemporary artists of Māori and Pacific Islander heritage working in Aotearoa/New Zealand.

Katherine will also be working in the School of Fine Arts at the University of Canterbury. She intends to examine aspects of contemporary art that have not been shaped by art schools or institutions. Having been inspired by her two residencies at the Oceania Centre for Arts and Culture at the University of the South Pacific, she wants to look at innovative artists and groups that create outside of institutional frameworks. She will also look at how these artists and their art are shaping spaces for art in Oceania.
ALUMNI PROFILES: MARGO VITARELLI

From time to time, the newsletter profiles former student to see where their interests in Pacific Islands studies have led them. In September, the editor talked to artist, curator, and contributing writer to Pacific Magazine Margo Vitarelli (CPIS MA, 1985).

LH: How did you first become interested in enrolling in the Pacific Islands Studies MA program at UH Mānoa?

MV: I was living and working in Palau at the Palau Department of Education as a curriculum writer and illustrator in the late 1970s when I first heard of the Center for Pacific Islands Studies. The idea that there was a center that focused on studies of the Pacific immediately interested me. Years before, as an undergraduate in anthropology at UH, I had sought out and enjoyed those classes that were Pacific-related. I had some great classes, all taught by Pacific experts in their fields: cultural anthropology (Leonard Mason), dance of the Pacific (Adrienne Kaeppler), literature of the Pacific (A Grove Day), and ethnobotany (Beatrice Krauss). This taste of the Pacific in the classroom whetted my appetite for more.

As a child growing up in Palau, where my father was working as an educational administrator, I did not consider Micronesia or the Pacific as something to be studied. It was just home, a place where real people lived, worked, and played, and resolved their daily problems. I grew up seeing things from an Islander’s perspective, eating local food, speaking the local language, and embracing an Island lifestyle. But of course having been raised by American parents I also grew up with an awareness of my own culture.

Seeing the world through bicultural eyes always made me want to understand these worlds better and try to make sense of these contrasting cultures, each with its own logic. Studying the Pacific sometimes helps make sense of these cross-cultural questions. It gave me the opportunity to take a step back and analyze Pacific issues from an organized academic standpoint, after having lived it and taken it for granted.

While growing up in the Islands I think I became a student of Pacific cultures without even realizing it. I always enjoyed learning the dances, observing the crafts people, and recording the legends. So when I later discovered that you could actually get a master’s degree doing something as fascinating as reading and writing about the Pacific I was definitely attracted to the idea. To be in a program whose entire focus was anything and everything about the Pacific Islands seemed almost too good to be true.

You cannot live in the microcosm of a Pacific Island community without recognizing problems and challenges, and it follows that you develop the desire to contribute or help out in some way. Living in small communities seems to foster a sense of caring and you actually sometimes have the power to make positive changes. I think people living in the Pacific are motivated to seek out new perspectives that might enable them to find solutions for problems, whether it be in areas of education, environment, cultural preservation, or economic development. I felt that CPIS might provide a stimulating atmosphere for learning and possibly gaining an understanding of Pacific problems and possible ways to solve them.

LH: What kinds of activities have you been involved with since you graduated, and, as an artist, how have you been able to combine your interest in the Pacific with other interests?

MV: Since I graduated from CPIS, I have gravitated toward working in culture and the arts and education. My interests in art, economic development, cultural preservation, and anthropology are all interrelated. I ran the arts program at the Northern Marianas College in Saipan and then did teacher training in Palau and the Marianas. After that I taught at Palau Community College and then organized an art program at the Belau National Museum. Museums are great educational institutions, using their collections to create interesting exhibits and to relay culture, history, and ideas to the public in an entertaining format. I am a great supporter of museums—places that teach visually, without exams and grades!

The Pacific has a lot to offer the world in terms of an approach to living, the natural environment, their art forms and beliefs. It is important to preserve what is unique about the Pacific for future generations to know, appreciate, and learn from. In my various roles, whether it be teaching art, working with teachers, helping local artists develop their talents, or creating an exhibit, I always feel motivated by helping people realize the value of what they have, so that it is not lost, and at the same time, moving ahead to have a better life in our modern world.

Right now I am working at the Mānoa Heritage Center. It is a cultural site as well as a living museum. It includes a native plant garden that surrounds an ancient Hawaiian heiau. It is a small site nestled up in Mānoa Valley, which offers daily tours that relate the history and culture of Hawai‘i.

LH: How did your MA work and other Pacific experiences prepare you for the positions you have had?
MV: Having lived mostly in Micronesia, my experiences at CPIS broadened my vision to include the rest of the Pacific and allowed me to see the similarities as well as differences between Island groups. Looking beyond the “American Pacific” region made me acutely aware of the influences that colonial powers have had and continue to have on the Pacific.

While at CPIS, I was very fortunate to have taken part in a remarkable two-month project, whereby I visited the University of the South Pacific centers in Kiribati, Fiji, Sāmoa, and Tonga and assisted in various projects relating to cultural preservation, art, and education. Travel is always a great education in itself, but I must say that my studies at CPIS were an excellent preparation for my encounters in each Island group.

CPIS classes are varied and give you the opportunity to analyze issues, think, discuss, and then, ultimately, write. I definitely got a lot of needed practice writing at CPIS, painful as it sometimes may have been. The ability to write is something that is useful in any position, and I have found the writing skills I acquired at CPIS essential to every job I have held.

One reason I enjoyed my studies and did well is because of the tone of the CPIS program set by then-director Bob Kiste. He was open, accessible, informal, and yet professional at the same time. He was excited about what he was doing, and his excitement was contagious. He was interested in every one of the CPIS students and what they were involved in. He created a great environment for learning and the exchange of ideas.

_LH: What have been the most rewarding aspects of your Pacific activities?_

Development of the arts in the Pacific—art, music, dance, theatre, and literature—is a very celebratory kind of venture. Helping people express themselves through the arts is rewarding and fun as well. Observing as Pacific Island artists find their own voice is definitely exciting. For example, many Pacific Island artists are using their own history, traditions, and cultural change as the theme while using contemporary means and technology, such as film, books, theatre, and digital art, to communicate.

Inspiring young people in the Islands to develop their artistic skills is also enjoyable. When Pacific Island schools adopt Western-style curriculums, they often omit the arts. Art, oral traditions, and craft were an important part of Pacific cultures. Research has proven that art in the schools helps children learn, motivates them, and provides an avenue for success.

I must put in a plug here for festivals. When Pacific groups gather to perform, show their art, play their music, it is a wonderful noncompetitive atmosphere of sharing.

Festivals are a way to promote the arts; make the arts, as a cottage industry, a profitable venture; and aid in the efforts to promote creativity, self-expression, and the communication of ideas. Festivals are definitely worthwhile gatherings that are educational and deserve our support.

**VISITORS TO THE CENTER**

Sonia Lacabanne, senior lecturer at the University of New Caledonia, was a visiting colleague with the Center for Pacific Islands Studies for two weeks in September 2007. Dr Lacabanne has been active in getting works by playwrights Vilsoni Hereniko and Larry Thomas translated into French. She was in Hawai’i to do research on Hawaiian drama and recent works of fiction.

Other visitors to the center during the period July through September 2007 included

- Keith Camacho, Asian American Studies Department, UCLA
- Sacha Davis, Department of Geography, University of Vermont
- Christine DeLisle, History and Women’s Studies, University of Michigan, Ann Arbor
- Vince Diaz, Asian/Pacific Islander American Studies, American Culture Program, University of Michigan, Ann Arbor
- John Henderson, Department of Political Science, University of Canterbury, Christchurch, Aotearoa/New Zealand
- Doug Herman, National Museum of the American Indian, Washington, DC
- Richard Herr, School of Government, University of Tasmania
- T K Jayaraman, Department of Economics, School of Social and Economic Development, University of the South Pacific
- Aurelia Kinslow, Honoka’a Elementary School, Honoka’a, Hawai’i
- Arthur Ngiraklsong, Chief Justice, Republic of Palau
- Glenn Petersen, Department of Anthropology, Baruch College, City University of New York
- Marie Salaün, Université de René Descartes, Paris, France
- Yvonne Underhill-Sem, Centre for Development Studies, Faculty of Arts, University of Auckland
- Eric Wittersheim, Research Fellow, Pacific Islands Development Program, East-West Center
CENTER OCCASIONAL SEMINARS

CPIS was a cosponsor of a performance and class visit by the Crossroads Theater for Youth (CTY) from American Sāmoa, on 11 July 2007. Betty Ickes, a lecturer for the UHM Department of History and the Center for Pacific Islands Studies, invited the group, which was on tour in Hawai‘i, to perform for her Pacific Islands history class and interested community members. With the support of funds from the US Administration for Native Americans, CTY allows young people to produce their own work—plays and education programs that help young people to understand each other and their place in the community and culture.

Marie Salaün, maître de conferences at the Université René Descartes in Paris, gave a talk entitled “The Noumea Accord and the Evolution of the Kanak Movement: From Political Sovereignty to Indigenous Rights?” on 23 August 2007, as part of the Department of Anthropology Colloquium Series. She looked at new forms of Kanak activism and how these might interact with the process of achieving independence.

On 29 August 2007, Alice Te Punga Somerville, from the Department of English at Victoria University of Wellington, Aotearoa/New Zealand, gave a talk entitled “Māori: Indigenous or Pacific?” Somerville looked at some of the tensions between the categories “indigenous” and “Pacific” as core identity concepts in Aotearoa/New Zealand, and the impact that these tensions might have with respect to indigenous politics. The talk was cosponsored by the EWC Pacific Islands Development Program and the Māori Language and Culture Program, in the Department of Indo-Pacific Languages and Literatures.

John Henderson, associate professor in Pacific politics and international relations at the University of Canterbury, Christchurch, Aotearoa/New Zealand, gave a talk entitled “China Engages Oceania: Threat or Opportunity?” on 5 September 2007. The talk, which was cosponsored by the EWC Pacific Islands Development Program, looked at the political, strategic, and economic dimensions of China’s growing role in Pacific Island affairs.

On 12 September 2007, Victoria Nalani Kneubuhl, Distinguished Writer in Residence in the UHM Department of English, presented a dramatic reading of scenes from several of her plays. She also read from her forthcoming novel, and first mystery, The Portrait Murders. She was assisted on this enlightening and entertaining evening by her niece Hina Kneubuhl, UHM Theater Program Director Dennis Carroll, UHM English Professor Craig Howes, and local actor and director Sammie Choy. Kneubuhl’s play Ola Nā Iwi (The Bones Live), first produced in 1994, is being revived by Kumu Kahua Theater in Honolulu. It will run from 1 November to 2 December 2007. For more information, see the Web site at www.kumukahua.org.

FACULTY ACTIVITIES


Associate Professor of History David Chappell published a commentary entitled “Development or Underdevelopment: Isle-lands or Cultures?” in the Singapore Journal of Tropical Geography 28 (2), July 2007.


Assistant Professor of Linguistics Yuko Otsuka has an article, “Making a Case for Tongan as an Endangered Language,” in the latest issue of The Contemporary Pacific, 19:2. She is also book review editor of the new online journal Language Documentation and Conservation (see Publications).

Associate Professor of Pacific Islands Studies Terence Wesley-Smith has an article, “The Limits of Self-Determination in Oceania,” in Social & Economic Studies, 56:1/2. As a member of the East-West Center and UH Mānoa Islands of Globalization Project, Terence, and others in the project, were collaborators in the production of this issue, which focuses on the intersection of Pacific and Caribbean studies.

CPIS Managing Editor Jan Rensel and Emeritus Professor of Anthropology Alan Howard published an article, “Contextualizing Histories: Our Rotuman Experience,” in Back in the Field Again: Long-term Fieldwork in Oceanic Anthropology, a special issue of Pacific Studies 27:3/4. Also, in early September, Jan and Alan were invited presenters in a workshop entitled “The Repatriation of Material and Immaterial Patrimonies: A Comparative Approach, Canada/Melanesia,” organized by the Centre Interuniversitaire d’Études et de Recherches Autochtones (CIÉRA) of the University of Laval, in Quebec, Canada. Jan’s paper was “Returning Indigenous Knowledge through Publications Written for Pacific Islands Communities,” and Alan spoke about “Web Sites as Vehicles for Repatriation.”

Congratulations to Associate Professor of Education Margaret Maaka, who is one of 30 scholars selected as an
Agenda for Education in a Democracy (AED) Scholar by the Seattle-based Institute for Educational Inquiry. Maika is director of Ho’okulawi: ‘Aha Ho’ona’aua ‘Oiwi (the Center for Native Hawaiian and Indigenous Education) at the UH Mānoa campus.

Congratulations, also, to CPIS affiliate faculty members who recently received promotions—Robert Sullivan (English) to associate professor, and Will McClatchey (Botany) and Jon Kamakawiwo’ole Osorio (Hawai’inui‘akea School of Hawaiian Knowledge) to professor.

Finally, the center would like to say aloha and best wishes to Heather Young Leslie. Heather has accepted a position as HIV Capacity Adviser to the Madang Provincial Aids Committee in Papua New Guinea. She continues her ties to UH Mānoa as an affiliate graduate faculty member with the Department of Anthropology.

STUDENT AND ALUMNI ACTIVITIES

Congratulations to our three newest graduates! With their final papers and projects, they are


As a Chuukese native, Myjolynne Kim set out to provide a Chuukese cultural and contextual perspective on violence and warfare in Chuukese history, incorporating Chuukese poetry, art, music, legends and other forms of discourse. She also explored the special role that afeér or afeffér (peacemaking) has in Chuukese culture. Mymy teaches psychology, human growth and development, and introduction to social science at the College of Micronesia–FSM, Chuuk Campus. She also runs leadership training for the Student Body Association officers.


For her thesis, Noe Noe Wong-Wilson, who is Hawaiian-Chinese and who teaches Hawaiian culture and history at Hawai‘i Community College, interviewed four Hawaiian leaders who have made significant contributions to the Hawaiian self-determination movement: Dr Kekuni Blaisdell, Mililani Trask, Pu‘uhonua Dennis Keiki Bumpy Kanahele, and David Keau Sai. She identified some common threads linking these leaders, and also looked at possible origins of some of the differences in their philosophies.

- Chikako Yamauchi—Portfolio project: “Swept around the Sphere: Inside and Outside Pacific Islands Studies”

Chikako Yamauchi’s creative and auto-ethnographic writing explored her life’s journey and, in particular, her relationship with the landscapes of Aotearoa/New Zealand. As she traveled around the country, she reflected on the various ways that Aotearoa/New Zealand has been described in the writings of academics and other visitors.

Congratulations, also, to two friends of the center who earned degrees in August 2007 from UH Mānoa and who have returned to their home countries to work and continue their studies. Solomon Kantha, from Papua New Guinea, earned an MA in political science. In his thesis, “The Political Economy of Resource Curse in Papua New Guinea,” Kantha examined Papua New Guinea as a “resource curse” country—a country in which there is an inverse relationship between natural resource endowments and the level of economic growth. In particular, he looked at the political and institutional factors that contribute to this development enigma.

Iati Iati received his PhD in political science and returned to Aotearoa/New Zealand to be a visiting research scholar at the Macmillan Brown Centre for Pacific Studies, University of Canterbury, in Christchurch. His research and writing focus is civil society in Sāmoa. His thesis was “The Effect of the ‘Good Governance Agenda for Civil Society’ on Political Accountability in Sāmoa.”

In the middle of August, CPIS had the pleasure of welcoming eight new students to the program:

- Lucille Fuamatala Achica has a BA in Hawaiian and Pacific studies from University of Hawai‘i–West O‘ahu. She was born in American Sāmoa but spent the first part of her life in Apia, Sāmoa, before moving to O‘ahu. She has an interest in dance and its relationship with the landscapes of Aotearoa/New Zealand.

- Asuka Hirabe, who is from Tokyo, Japan, has BAs in international relations and economics from Boston University. From visits that she has made to Upolu, Sāmoa, she has become aware of some of the issues that the Islands face. She is interested in increasing
her knowledge of the region and applying it to international initiatives and agencies that respond to Islander-identified needs.

- Christine Manarpaac, from Kailua-Kona, Hawai‘i, graduated from UH Mānoa with a BA in interdisciplinary studies and a focus on the Pacific Islands. Her volunteer activities as an undergraduate led to her interest in studying Micronesian immigrant social issues. She hopes to assist with the development of programs to aid this segment of the population in the areas of education and employment.

- Junko Nishida, from Yamaguchi, Japan, studied at the University of California–Berkeley and graduated with a major in English from Sophia University, in Tokyo. Her interests lie in the area of socioeconomic development and globalization, with a particular focus on Micronesia.

- Brandon Tafea Polamalu, from Oregon, has a BA in English from Southern Oregon University. As part of a recent internship, Tafea had an opportunity to interview Samoans living in the United States about their experiences. Building on this research, he is interested in taking an interdisciplinary approach to learning about issues that confront Samoan and other diasporic communities in the region.

- Joanne Sheng, from California, has a BA in media studies from Pomona College, with an emphasis on indigenous self-representation in the media. Her interest in Pacific Islands studies was fueled by two study trips to Aotearoa/New Zealand and research on Māori Television. She will use her time at the center to get a better understanding of Pacific history and contemporary issues.

- Edelene Uriarte, from Palau, has a BA in English from Adventist University of the Philippines. Edelene will focus on learning more about the political and economic situation in the Islands and the role that education might play in determining the future of the region. She hopes ultimately to contribute to the field of Pacific Islands studies at Palau Community College.

CPIS also welcomed new certificate student Jessica Garlock-Tualii. Jessica, who is from Ohio, has a MSW from Boston College. She is a PhD student in the School of Social Work at UH Mānoa, with a research focus on the Samoan population and social issues in Sāmoa.

The East-West Center also recently welcomed five new US–South Pacific Scholarship student fellows. The three students studying at UH Mānoa are

- Joseph Brider, from Cook Islands, who will be working on his MA in natural resources and environmental management.
- Coggan Kuare, from Solomon Islands, who will be working on his MA in urban and regional planning.
- Evelyn Pusal, from Papua New Guinea, who will be working on her MA in educational technology.

At UH Hilo,

- Margaret Moala, from Tonga, will be working on her BA in information technology management.
- Alfred Riibako, from Solomon Islands, will also be working on his BA in information technology.

For more information on the East-West Center’s US–South Pacific Scholarship, see the Web site at www.eastwestcenter.org/studentprograms.

We would also like to welcome Paulina Youripi, from Chuuk. Paulina was a member of the Asia-Pacific Leadership Program at the East-West Center last year, and is now a new MA student in the UHM Department of Linguistics. She is also the project coordinator for the newly formed UH Mānoa Pacific Islands Connection (PIC). PIC is a new initiative by the Vice Chancellor’s Office of Student Affairs. Its aim is to provide services for the Pacific Islands student population at UH Mānoa, which comprises a small percentage of the total school population. Services provided include assisting in the transition to university life, tutoring, referrals to on-campus services and professionals, informal advising, and networking between students, faculty, and organizations on- and off-campus.

Recent CPIS graduate Terry Brugh (MA, 2007) has just taken a job as the youth activities supervisor with the Muckleshoot Indian Tribe, southeast of Seattle, Washington. She will be developing after-school programs and activities for the youth on the reservation, focusing on things that are educational and also build cultural skills and knowledge, leadership skills, and self esteem. She will be working with community elders to develop these programs and will help assess the community’s needs regarding youths.

CPIS alumnus Sam Kaima (MA, 1989) is currently a records management consultant to the Papua New Guinea Justice Sector Project. He recently wrote an article for the Pacific Manuscripts Bureau Newsletter on the current state of, and proposed changes in, recordkeeping practices of five legal agencies in Papua New Guinea.

Finally, warm wishes to CPIS graduates Kealalokahi Losch (MA, 1999) and Tracie (Ku’uipo) Cummings Losch (MA, 2004), who welcomed their first child, daughter Kala’iohauola Lokalia Isabella Losch, on 4 August 2007. Keala is teaching at Kapi’olani Community College, and Tracie is teaching at Leeward Community College.
SONGS FROM THE SECOND FLOAT: PIMS VOLUME 21

*Songs from the Second Float: A Musical Ethnography of Takū Atoll, Papua New Guinea*, by Richard Moyle, is the latest volume in the center’s Pacific Islands Monograph Series, published with University of Hawai‘i Press. The book, based on fieldwork spanning a decade, gives a comprehensive analysis of the musical life of a unique Polynesian community whose geographical isolation, together with a local ban on missionaries and churches, combine to allow its 600 members to maintain a level of traditional cultural practices unique to the region. According to series editor David Hanlon, this volume “highlights the centrality of music and dance to expressions of cultural identity and persistence on one Polynesian atoll and, by extension, throughout much of Oceania.”

In addition to looking, in detail, at Takū musical performances, Moyle describes much of the history and geography of Takū and the everyday life in which the musicking is embedded. “Second float” is a poetic metaphor for the outrigger canoe. In 1891, Takū’s small population was forcibly relocated to one of the atoll’s smaller islands, and eventually to their current location on Nukutop. The new island home became “second float” to the “canoe,” their earlier and larger island home.


INDIGENOUS ENCOUNTERS: NEW CPIS OCCASIONAL PAPER

*Indigenous Encounters: Reflections on Relations between People in the Pacific*, edited by Katerina Martina Teaiwa, is CPIS Occasional Paper 43. This publication had its genesis in the editor’s realization, strengthened through her teaching and interactions with students, that Pacific studies lacked a vocabulary for talking about, and understanding, relations between ordinary people in the Pacific—not between Pacific Islanders and outsiders, but among Islanders themselves. With this in mind, she invited submissions, especially from graduate students, on the theme of “indigenous encounters.” Students and others responded with poetry and prose, fiction and nonfiction, which coalesced around six themes—learning Oceania, oceans and islands, sisterhood, post-colonial reflections, institutional relations, and embodied encounters. The authors include Brandi McDougall, Monica LaBriola, Christopher Robbins, Greg Dvorak, Kali Fermantez, Sara Lightner, Yola Gray, Julia Gray, B David Kombako, Emelichter Kihleng, Lu‘ukia Archer, Malia Ka'aihue, U‘i Keli‘ikula, Tanya Wendt Samu, Karin Ingersoll, Trisha Kehaulani Watson, and Terri Janke. The cover art is by tattoo artist Vaimu‘a Muliava, from New Caledonia.

*Indigenous Encounters* is available, free of charge, from the Center for Pacific Islands Studies. To request a copy, contact the center at the address on the masthead. This publication was made possible by a US Department of Education Title VI National Resource Center grant to the center.

THE CONTEMPORARY PACIFIC, 19:2

The latest issue of *The Contemporary Pacific: A Journal of Island Affairs* contains several oral traditions, as well as articles, a resource piece, and political and media reviews.

**URIPIV ORAL TRADITION**

The Story of the Eel

**ARTICLES**

Told by Elder Mark of Emil Potun

A Fishy Romance: Chiefly Power and the Geopolitics of Desire

Heather E Young Leslie
country’s new coat of arms on the wall of Central Primary School, in the capital city of Port Vila. He painted his most famous piece, *Las Kakae (The Final Feast)*, when he was taking formal art classes in grade twelve in Australia. Among several inspirations for his art is the storyboard style popular in neighboring Papua New Guinea. From this style he has created a number of drawings, including those in this volume, that highlight custom stories from his family’s home island of Uripiv, off the northeast coast of Malakula.

**PUBLICATIONS, MOVING IMAGES, AND CDS**

**UH Press Publications**

*Vaka Moana, Voyages of the Ancestors: The Discovery and Settlement of the Pacific*, edited by K R Howe, examines the latest findings from authorities on voyaging and the settlement of the Pacific. The text is accompanied by numerous photographs, images of artifacts, maps, and diagrams. The contributors include Ben Finney, K R Howe, Geoffrey Irwin, Sam Low, Roger Neich, Anne Salmond, and Rawiri Taonui. 2007, 368 pages. ISBN 978-0-8248-3213-1, cloth, US$59.00.


*Nokonofo Kitea: We Keep on Living This Way*, by anthropologist Janet Dixon Keller and Vanuatu Cultural Centre staff member Takaronga Kuautonga, focuses on five
stories and two songs from the Polynesian outlier community of West Futuna, Vanuatu. The selected texts provide a window on personal and social struggles that characterized the nineteenth and early twentieth centuries. 2007, 284 pages. ISBN 978-0-8248-3113-4, cloth, US$54.00.


Also available from UH Press are


UH Press books can be ordered through the Orders Department, University of Hawai‘i Press, 2840 Kolowalu Street, Honolulu, HI 96822-1888; the Web site is www.uhpress.hawaii.edu.

Other Books


Tonga and the Tongans: Heritage and Identity, edited and published by Elizabeth Wood-Ellem, on behalf of the Tonga Research Association, consists of 19 essays on topics such as the political aspects of marriage in traditional Tonga, Tonga’s Lapita beginning, Tongan missionaries abroad, and source and structure of Tongan ilalava patterns. 2007. A$30.00, plus postage and packing. To order, contact Elizabeth Wood-Ellem, at fihu28@optusnet.com.au.


The heArt of my reVersing: a redemption song through original poems & stories in verse, is by Lili Tuwai, a New Zealander of Fijian, Tongan, and European ancestry, who migrated to Australia with her daughter in 1985. In 2001, she earned her doctorate in philosophy/cultural studies. Her book is available as an ebook at www.ebookmall.com for US$5.95. It will also be published in hard copy.

Our Wealth is Loving Each Other: Self and Society in Fiji, by anthropologist Karen Brison, explores the fluid and context-bound nature of cultural and personal identity among indigenous Fijians. Brison examines traditional kava ceremonies, evangelical church rhetoric, and individual life history narratives to show how individuals draw on a repertoire of narratives from local and international culture to define their identities. Published by Lexington Books. 2007, 172 pages. ISBN 978-0739114889, cloth, US$60.00.

Disciplining the Savages: Savaging the Disciplines, by Martin Nakata, is an indigenous critique of the contradictory and ambiguous intersections of academia and indigenous experience. Nakata, a Torres Strait Islander, is the Director of Jumbunna Indigenous House of Learning and Chair of Australian Indigenous Education at the University of Technology, Sydney. Nakata begins by looking at the Cambridge Expedition of the late 1890s, led by Alfred Haddon, and carries his argument up through recent knowledge production in Torres Strait education. Published by Aboriginal Studies Press. 2007, 256 pages. ISBN 978-0-85575-548-5, paper, A$44.95.

Lost Maritime Cultures: China and Pacific, edited by Tianlong Jia, focuses on archaeological discoveries in southeast China over the past half century and the possibility that these civilizations were ancestors to Pacific Islanders and people on the islands of Southeast Asia. Published by Bishop Museum Press. 2007, 219 pages. ISBN 9781581780635, cloth, US$49.00.

La domination des femmes à Tahiti: Des violences envers les femmes au discours du matriarcay, by Patrick Cerf, obstetrician and anthropologist, looks at the “myth of matriarchy” and the paradoxes created by the existence of this image and the reality of violence against women. In
Pacific News from Mānoa


Once Were Warriors—The Aftermath: The Controversy of Once Were Warriors in Aotearoa New Zealand, by media studies academic Emiel Martens, looks at the controversies that were stirred up by Once Were Warriors as a book and as a film. The author probes for the reasons behind the controversies in topics such as racial stereotyping, cultural politics, ethnic relations, indigenous media, and Māori identity. Published by Aksant Academic Publishers. 2007, 184 pages. ISBN 978-90-5260-236-3, €24.90.

Berghahn Books has two new books about the Pacific


Journals

The latest two issues of Journal of the Polynesian Society, September and December 2006, are now out. Volume 115:3 has articles on aberrant Austronesian languages of Southeast Melanesia and conflicting autonomist and independentist logics in French Polynesia. Volume 115:4 has an article on what house posts reveal about status difference in ancient Tahitian society, as well as shorter communications about offering stands from Mangareva and the music of Nukumanu.

The March/June 2007 issue of Social and Economic Studies is a special issue, The Caribbean and Pacific in a New World Order, edited by Patsy Lewis, Hopeton Dunn, Matthew Smith, and Biman Prasad. It contains articles on the East-West Center–University of Hawai‘i Islands of Globalization project, trade liberalization and development, the migration of health workers from Caribbean and Pacific Island states, the possibility of regional currencies, the limits of self-determination in Oceania, foreign policies, pedagogies of cultural difference, bilingualism, small businesses in small economies, and financial reform in Vanuatu.

Language Documentation & Conservation is a new, refereed, online open-access journal sponsored by the University of Hawai‘i Foreign Language Resource Center and published exclusively in electronic form by the University of Hawai‘i Press. This semiannual publication is the only journal exclusively dedicated to serving the needs of linguists and language activists engaged in documenting the many under- and undocumented languages of the world. The current issue (June 2007), containing articles on a range of topics, as well as technology and book reviews, is online at nflrc.hawaii.edu/ldc/June2007.

Ebooks


Films, Videos, and DVDs

The Hawai‘i International Film Festival (HIFF), which runs 18–28 October 2007, is featuring the following seven Pacific films as part of its Pacific Island Shorts program:

- Brother (Aotearoa/New Zealand, 2006, 15 minutes). Two young New Zealand Samoans wait all day for one important phone call in this comic coming-of-age story. The film is directed by Miki Magasiva.
- Hands Up! Your Betel Nut or Your Life (Papua New Guinea, 2007, 7 minutes). A pair of inept rascals in Port Moresby, Papua New Guinea, set out on a crime spree. The film, which is in pidgin with English subtitles, is by Brendan Walsh and Emmanuel Narokobi.
- Hawakii (Aotearoa/New Zealand, 2006, 11 minutes). A story of a young girl’s attempt to find her identity in a new world and her father’s efforts to support her. The film is directed by Mike Jonathan.
- Rites of Courage (Aotearoa/New Zealand, 2005, 5 minutes). The film is the story of a boy going through the ritual of becoming a man, through the challenge of receiving his tattoo. The film, which is in Samoan with English subtitles, is directed by Miki Magasiva.
- Taua (Aotearoa/New Zealand, 2007, 15 minutes). A war party has abducted an enemy leader and bound him to the stern of their war canoe, which is being towed through a forest. On a desperate and grueling journey, everyone is in need of water. Even the unknown captive strapped to the stern. The film, in Māori with English subtitles, is directed by Tearepa Kahi.
- Tavahe (Tonga and United States, 2007, 15 minutes). Set in the Kingdom of Tonga, this film looks at the
influence and encroachment of Western culture as shown in the relationship of a young man and his traditional father. The film, in Tongan with English subtitles, is directed by Paul Stoll.

- *The Speaker* (Aotearoa New Zealand, 2006, 14 minutes). A political tagger’s midnight marauding gets his younger brother caught by the police, but the words “I’m sorry” are best said with action. The film is directed by Tearepa Kahi.

- *Ans Westra: Private Journeys/Public Signposts* (Aotearoa/New Zealand, 2006, 72 minutes). The film, by first-time filmmaker Luit Bieringa, focuses the camera on photographer Ans Westra, whose photographs of New Zealanders were an important part of the 60s counterculture and the cultural renaissance of Māori. The commentary and images are framed by a conversation with Hone Tuwhare.

- *Island Fettlers* (Australia, 2006, 25 minutes). In the 1960s, Torres Strait men left their homes to travel to the foreign country of the Pilbara, determined to provide for their families. When the work was over, many returned home, but some did not. This documentary by Kelrick Martin uses historical footage, with current interview and observational footage, to tell a story about the men who stayed on.

- *Denias...Singing on the Cloud* (Indonesia, 2006, 110 minutes). The movie, by director John De Rantau and writer Jeremias Myangoen, is based on a true story of the struggles of a boy, Denias, from Aroanop, a small village at Jayawijaya Mountain in western Papua. A poor villager, he travels for days to get to the city in search of a good education. Regardless of the hardships he faces, Denias never gives up, and with the help of his two friends, he finds the strength to persevere.

- *Lahaina: Waves of Change* (Hawai‘i, 2007, 60 minutes). Directed by music legend and documentary filmmaker Eddie Kamae, the film is the result of Eddie’s eight-year journey exploring the changing history of the sugar-mill town of Lahaina, in Maui. The story is told in the intimate, highly personal style that is the hallmark of all of Kamae’s films.

- *Maui Boyz* (Germany, 2007, 85 minutes). Directed by Carsten Maaz, this film is a German documentary about the daily lives of a handful of Maui residents. This outsider’s portrayal shifts between the “boyz” who surf and the “boyz” who ranch.

- *Sione’s Journey* (2007, 36 minutes), from first-time filmmaker and recent University of California–Berkeley graduate Folola Pelenatita Takapu, is a comedy that follows a young Tongan-American, Sione, on his journey to discover “what is Tongan?” Along the way the film raises important issues that many Pacific Islanders as well as many other underrepresented minorities face every day of their lives—stereotyping, identity issues, generational conflicts, language barriers, and the need for positive role models. To order the DVD, contact Folola Takapu at folola@berkeley.edu. An interview with the filmmaker can be found in *Pacific Eye* youth magazine at www.planet-tonga.com/pacificeye/July2007/pacificvoices/folola.html.

**CD**

*Moonlight Leta Volume I: “Musical Transitions”* is the first in a planned series of traditional Marshallese string band recordings, recently released by Moonlight Recording Studios and its parent, the Majuro Music and Arts Society. The society has received major funding from UNESCO and the United States Ambassador’s Fund for Cultural Preservation, which has permitted systematic retrieval, indexing, and preservation of the Marshall Islands’ acoustical musical heritage. With 17 original string band story and love songs, the CD represents a sampling of the tight harmony, technical artistry, and unhurried style for which Marshallese music is best known. It also includes 6 contemporary tunes made popular recently by local ukulele boy bands. CD sales proceeds will support local choral, string band, and youth music programs sponsored by the Majuro Music and Arts Society. To learn more, see the article in *Micronesian Journal for the Humanities and Social Sciences* at marshall.csu.edu.au/MJHSS/Issue2006/MJHSS2006_121.pdf. For more information and CD availability, contact Scott Stege or Ingrid Ahlgren, Majuro Music and Arts Society, c/o Moonlight Recording Studios, #208 RRE Professional Building, PO Box 403, Majuro, MH 96960; moonlightmajuro@gmail.com.

**CONFERENCES AND MEETINGS**

**PIPSA Conference in December 2007**

The Pacific Islands Political Studies Association conference, “Securing Governance: Security, Stability, and Governance in the Pacific,” will be held in Port Vila, Vanuatu, 7–8 December 2007. The conference will explore the security of the region through a range of topics, including good governance, law and order, economic growth, migration, gender relations, labor market, civil society, human rights, and sustainable development. For information, contact Fleur Adcock at fleur.adcock@bellgully.com or Steven Ratuva at ratuva_s@usp.ac.fj.
Maritime Archaeology and History of Hawai‘i and the Pacific in Honolulu
The nineteenth annual Symposium on the Maritime Archaeology and History of Hawai‘i and the Pacific, sponsored by the UH Marine Option Program, will be held 16–18 February 2008. Two days of presentations will be followed by a day of field trips. The theme, “Maritime Industry,” includes shipping, whaling, fishing, tourism, warfare, maritime trade, and more. Information will be posted on the Web sites at www.hawaii.edu/mop and www.mahhi.org.

New Dates for “Oceanic Connections” Conference
The new dates for the second conference of the Australian Association for the Advancement of Pacific Studies, at the Australian National University, are 18–20 April 2008. For more information contact Katerina Teaiwa (katerina.teaiwa@anu.edu.au) or Stewart Firth (stewart.firth@anu.edu.au) or see the Web site at rspas.anu.edu.au/tpc/aaaps.php.

Oceanic Popular Culture Association Conference
Chaminade University, in Honolulu, is hosting the second Oceanic Popular Culture Association conference, 23–25 May 2008. All topics and proposals are welcome, particularly those dealing with cultural productions within or about the Oceanic region. Abstracts are due to session chairs by 30 November 2007. The Oceanic/Pacific Literature and Culture chair is Anna Marie Christiansen at chrianna@byuh.edu. For general conference information, see the announcement at www.h-net.org/announce/show.cgi?ID=158553.

European Society for Oceanists Conference
The next conference of the European Society for Oceanists (ESIO) will be held in Verona, Italy, 10–12 July 2008. The title is “‘Putting People First’: Intercultural Dialogue and Imagining the Future in Oceania.” The deadline to submit paper abstracts to session chairs for consideration is 14 January 2008. For a list of the proposed sessions and the session chairs, as well as registration information, see the Web site at esfo2008.dpac.univr.it.

“New Zealand and the Mediterranean”
“New Zealand and the Mediterranean,” the fifteenth conference of the New Zealand Studies Association, will be hosted by the association and the Centre for New Zealand Studies, Birkbeck, University of London. The dates are 2–4 July 2008, in Florence, Italy. The keynote speakers include Māori writers Patricia Grace and James George, among others. For more information, see the announcement at coombs.anu.edu.au/pacific-www-monitor.html or contact Ian Conrich at ian@ianconrich.co.uk.

10th Festival of Pacific Arts
The tenth Festival of Pacific Arts will be held in American Sāmoa, 20 July–2 August 2008. The theme is “Su‘iga’ule a le Atuvasa: Threading the Oceania ‘Ula.” The ‘ula (necklace) is an adornment that signifies a celebration or festive occasion, such as the Pacific family gathering that is planned for the festival. For more information, see the Web site at www.festival-pacific-arts.org.

“Contemporary Myths in the South Pacific”
A conference to look at the survival of ancient myths and the emergence of new myths in the Pacific will be held at the University of New Caledonia in October 2008. The conference sessions will also look at myths about the Pacific created by Europeans. The deadline for paper abstracts is 30 June 2008. For more information, contact Sonia Faessel at soniafaessel@lagoon.nc.

Pacific History Association (PHA) Conference in Fiji
The Pacific History Association’s next biennial conference will be held in Fiji, 8–12 December 2008. It is being organized by PHA members at the University of the South Pacific and the Pacific Theological College. Suggestions for themes, workshops, and panels will be accepted until 1 November 2007. They may be sent to convenors Morgan Tuimaleali’ifu‘ono at tuimalealiifu‘ono_m@usp.ac.fj or Kambati Uriam at principal@tangintebu.edu.ki.

Conferences Announced in Previous Newsletters
- “Reinterpreting Pacific Governance: Voices of the Pacific Conference,” will be held 22–24 November 2007 in Melbourne, Australia. For information, see the Web site at conferences.vu.edu.au.
- “Pacific Worlds and the American West” will be held 8–9 February 2008 in Salt Lake City. For information see the Web site at www.hum.utah.edu/display.php?pageId=1925.
- The workshop “Pacific History and Film” will be held 6–8 February 2008 at the Australian National University. For information, see the Web site at rspas.anu.edu.au/pah/filmandhistory.
- The 2008 Association for Social Anthropology in Oceania (ASAO) meeting will be held in Canberra, Australia, 13–16 February. For more information see the ASAO Web site at www.asao.org.

BULLETIN BOARD

Pacific Islands Politics Position at UHM
The University of Hawai‘i at Mānoa Department of Political Science is advertising a tenure-track position (#84790) for an assistant professor. The duties include teaching graduate and
undergraduate courses in the politics of the Pacific Islands. It is expected that the successful candidate will also participate in activities associated with the Center for Pacific Islands Studies. The minimum qualifications include a PhD in political science or a related field, although ABDs with all requirements for degree completed by 1 August 2008 will be considered. Review of applications will begin on 15 January 2008 and will continue until the position is filled. For more information, see www.politicalscience.hawaii.edu.

“London Fale” Web Site Interviews
“London Fale,” a Web site designed to promote the Pacific Island and New Zealand arts, crafts, cultures, and businesses within the United Kingdom, recently launched their monthly Spotlight interview at www.londonfale.org.uk. Their inaugural interview was with Rosanna Raymond, London-based artist and performance poet.

New Zealand Electronic Poetry Center
In the New Zealand Electronic Poetry Center’s Pasifika Poetry section, there are several audio interview and poetry readings of interest, featuring poets Selina Tusitala Marsh, Tusiata Avia, Karla Milo, and Robert Sullivan. The site is www.nzepc.auckland.ac.nz/pasifika/.

Pacific Islands Report E-mail News Briefs
The East-West Center’s Pacific Islands Report (PIR), online at pidp.eastwestcenter.org/pireport, now offers its readers daily e-mail news briefs. Five days a week, PIR sends out e-mails with a summary of the top stories of the day, in brief form. Readers can sign up for the service by going to the Web site. The Center for Pacific Islands Studies assists with the support of this important online news service through its US Department of Education Title VI National Resource Center grant.

Asia Pacific Leadership Program Deadline
The East-West Center’s graduate certificate program, the Asia Pacific Leadership Program, combines the development of regional expertise with the enhancement of individual leadership capacity. The scholarship provides five- or nine-month courses of study, including seminars, field studies, and internships. The scholarship is open to early- to mid-career professionals, currently enrolled graduate students, and recent university graduates from all countries. The application deadline is 1 December 2007. For information, see the Web site at www.eastwestcenter.org/aplp.

Graduate Scholarship at Oxford
The Alun Hughes Graduate Scholarship, Jesus College, Oxford, offers a fully funded scholarship for doctoral research into the languages and/or cultures of Polynesia or Micronesia, including their relationship to Melanesia. For information, see the Web site at www.jesus.ox.ac.uk/notices/alunhughesscholarship.php.