

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, April 2019

From the Chair...

It is with great pleasure that I present to you the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. This issue includes research updates, news from members, as well as upcoming events. I am grateful to Don Niles and Michael Webb for co-authoring an article on the recent passing of Vida Chenoweth and her significant contributions to the music of Papua New Guinea over many years. Ric Trimillos has given us a number of updates from Hawai'i, including recent awards to Barbara Smith, and July Flores has offered an article on Chamorro dance and diaspora. This issue also includes recent publications about the region.

At the end of the newsletter I have included an early notice and call for papers for our 10th Study Group Symposium, "Performance Pathways: Movements, Circuits, and Voyages across Oceania." The Symposium will be held in Honolulu in June 2020 along with a special conference for the 100th birthday of Barbara Smith, organized by Ric Trimillos and Adrienne Kaeppler. Both of these events will be held in connection to the 13th Festival of Pacific Arts in Honolulu. June 2020 will surely be an important gathering for the music and dance of Oceania.

Later this year, I look forward to greeting members at the ICTM World Conference, held in Bangkok, Thailand, from 11–17 July. The Study Group will hold a business meeting at the conference on Saturday 13 July at 13:00 and all members are encouraged to attend. The preliminary programme for the conference shows a number of papers by members, including those on music and dance of the region. A full report on the conference will appear in our next newsletter.

With thanks to all contributors,

Brian Diettrich

In Memoriam: Vida Chenoweth

by Don Niles and Michael Webb



Vida Chenoweth (Image courtesy of Don Niles)

Ethnomusicologist Vida Chenoweth passed away on 14 December 2018 at the age of 90. Born in Enid, Oklahoma (USA), in 1928, Chenoweth made her formal debut as a classical marimbist in the early 1950s. Her superb artistic abilities and performance of new works (most written for her) gave the marimba a new status in Western classical music. In 1957, she received a Fulbright grant to research the instrument in Guatemala, about which she published a book in 1964.

Around 1964, Chenoweth severely burnt her hand when a gas stove exploded, and she feared she would lose her fingers. During treatment she read about Wycliffe Bible Translators and the Summer Institute of Linguistics (SIL). Her life as a professional musician became less important to her than helping people get the Bible in their own language. Although she did regain use of her hand, she pursued linguistics training with SIL and postponed almost all concert activity for many years.

Chenoweth arrived in the Territory of New Guinea to work at SIL and in 1966 began collaborating with linguist Darlene Bee, who had been working on the Usarufa language since 1957. Bee died in a plane crash in 1972, after which Chenoweth only returned to the village for short visits. While undertaking music research, she also continued Bee's linguistic work, resulting in their publication of the Usarufa New Testament (Chenoweth and Bee 1980). In addition to her Usarufa music research, Chenoweth collaborated with a number of other SIL linguists to analyse musical systems in other areas of the country. Although most of this work is unpublished, some of it appeared in *Ethnomusicology* (1966; 1968) and *Oceania* (1969). She regarded music as a language and felt that linguistic analytic techniques were useful in understanding it. She fine-tuned her approach in the 1970s, co-authoring an article with Bee in 1971 that was published in *American Anthropologist*. Its title—"Comparative-Generative Models of a New Guinea Melodic Structure"—neatly summarised her approach: developing a generative grammar of a music system for analysis and composition. Her analyses were comparable to determining the phonology and syntax of a language, thus pioneering the linguistic analysis of music. As SIL linguists analysed languages in order to translate the Bible, Chenoweth analysed musical systems to enable the composition of new songs, in this case, hymns. Her collection of Usarufa Christian songs or hymns was published in 1971.

Chenoweth outlined her techniques in a field manual (1972), but the fullest elaboration and realisation of her approach is in her 1974 dissertation on the music of the Usarufa of Eastern

Highlands. This was the first dissertation written on PNG music collected by the researcher, and the first on music from the Highlands region. It was revised as a book and published in 1979. She would publish three primers for the musical systems of other PNG groups in the 1980s. As a result of her broad experience in musical systems throughout the country, Chenoweth also wrote some major works on music in the country as a whole, such as a book on musical instruments (1976) and one on singsings (2000), the large music/dance festivals found in different forms throughout the country. She wrote the article on Papua New Guinea music for *The New Grove Dictionary of Music and Musicians* in 1980, and contributed many articles on music and dance in Papua New Guinea, Vanuatu, Solomon Islands, and West Irian to the Australia and Pacific volume of the *Garland Encyclopedia of World Music* (1998). Many of these publications draw on Chenoweth's collaborations with SIL colleagues. Over the years, she returned to Papua New Guinea many times, often with her students from Wheaton College, where she taught from 1975 until 1993. She also participated in the New Guinea Ethnomusicology Conference, convened in Port Moresby by Robert Reigle in 1993. Vida Chenoweth taught or influenced many other ethnomusicologists who would work all over the world, often in conjunction with SIL.

Michael Webb: My family joined SIL in 1964 and I grew up in Papua New Guinea in the 1960s and early 1970s. For the next five years I was sporadically exposed to Vida Chenoweth's marimba playing in community recitals for expatriate missionaries, and even as a boy I was aware that she was a performer of world class. For a time, Vida gave marimba lessons to missionaries' children including my brother, who for many years treasured a pair of Guatemalan mallets she had given him that were made from rubber taken straight from the tree. In my high school years, I became aware of the academic study of unwritten Melanesian languages and music traditions. Vida was an esteemed figure in my family, as both musician and scholar, and I attribute much of my deep and abiding interest in Melanesian music and culture to the inspirational influence she had within the community circles of my childhood.

Don Niles: I first met Vida in 1975, when she taught a summer course on music in Papua New Guinea at Roosevelt University in Chicago, where I was an undergraduate. She revealed a world outside Western classical, contemporary music, and analysis that I barely knew existed. Her course totally changed my plans for graduate school: the following year I ended up at UCLA studying ethnomusicology. I was happy to be able to edit one of her last publications (Chenoweth and Hooley 2010).

Chenoweth's recordings and documentation are archived in the Library of Congress.

We mourn the loss of our teacher, colleague, and friend, and her very special contribution to ethnomusicology.

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General News from Members

News from Hawai‘i

by Ric Trimillos

Barbara Smith Honored for Lifetime Achievements

Founding SGMDO member Barbara B. Smith is the recipient of two honors this Spring: The *Preis Honors* award conferred by the Hawai‘i Arts Alliance and the *Nā Lani ‘Ehā Literary Award* by the Hawaiian Music Hall of Fame.

The *Preis Honors* is given annually to “an individual for longtime dedication to the arts and culture of our state [Hawai‘i].” Of the 25 honorees since 1996, Barbara is the first academic and the first honoree whose stewardship encompasses more than one culture, in her case the crosscultural sweep of the Pacific and Asia. Particularly cited were her pioneering research in Micronesia, activities in Japanese music, the ethnomusicology program at the University of Hawai‘i, and patronage of cultural organizations. The award banquet on 26 January was a sold-out festive occasion that included two generations of nieces and nephews visiting from the US mainland (image below) as well as many of her former students, and featured video greetings from former students and colleagues including SGMDO members Masaya Shishikura (alumnus) and Stephen Wild. Performances included Hawaiian chants of greeting by kumu hula Noenoelani Zuttermeister and former student Dr. Kalena Silva of UH Hilo, an elementary school ‘ukulele band taught by alumna Ruth Komatsu (image below), and a Hawaiian youth chorus directed by alumna Nola Nāhulu. Former student and colleague Ric Trimillos served as honorary co-chair and delivered the encomium. Barbara was in fine spirits and delivered an impromptu response that was thoughtful, generous, and moving.



The Smith-Hobson relatives who attended the Preis Honors banquet with Prof. Takeo Kudo and Barbara Kudo (photo by Yuan-yu Kuan)

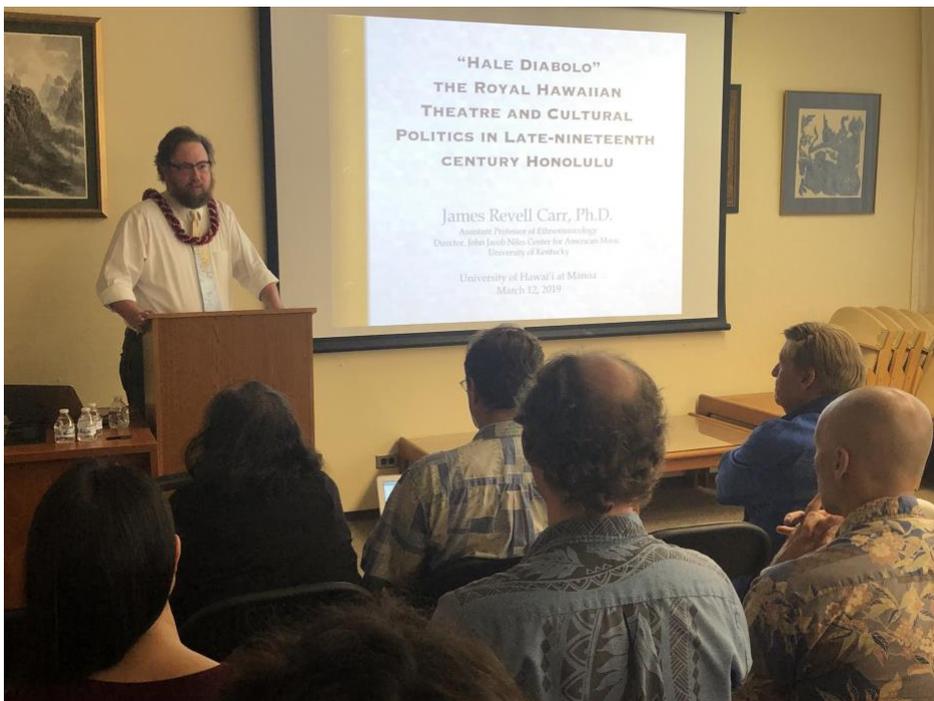


The Kalihi Kai Elementary School ‘Ukulele Club with teacher Ruth Komatsu (photo by Yuan-yu Kuan)

The *Nā Lani 'Ehā Literary Award* honors Barbara for her editorship of the iconic publication, *The Queen's Songbook* (Hui Hānai, 1999), compositions of the last reigning queen of the Kingdom of Hawai'i, Queen Lili'uokalani (1838–1917). The project was begun in collaboration with Native Hawaiian colleague Prof. Dorothy Kahananui Gillett, whose untimely death gave Barbara the sole responsibility of seeing the publication to its conclusion, which included editing scores and organizing historical information. It is the first and only anthology of the Queen's work, much "appreciated for its rich annotations and careful editing." At a time of renewed interest in the music of the Monarchy Period, the anthology has become invaluable as the primary resource for Hawaiian organizations and performers to access the musical heritage of this period of their history. *Nā Lani 'Ehā* translates as "the four royal ones" and refers to members of the Kalākaua dynasty who were remarkable as composers: Queen Lili'uokalani, King Kalākaua, Princess Likelike, and Prince Leleiōhoku. Barbara is the recipient of one of two Literary Awards for the year 2018, conferred on 4 May 2019 as part of the banquet-concert honoring Barbara and six other inductees into the Hawaiian Music Hall of Fame. These events in 2019 are a prelude to 2020BBS, a year of celebration honoring Barbara on her 100th birthday, and linking with the 10th Symposium of the Study Group.

James Revell Carr Residency at University Of Hawai'i

James Revell Carr, director of the John Jacob Niles Center for American Music, University of Kentucky, delivered two lectures at the University of Hawai'i: "In Search of John Kanaka: The Music of Hawaiian Seamen Aboard American Ships in the Nineteenth Century" on March 10 for the Ethnomusicology Forum seminar and "'Hale Diabolo': The Royal Hawaiian Theatre and Cultural Politics in Late-nineteenth Century Honolulu" on 11 March as the public lecture for the 9th Annual Words on Music Speaker Series (see image below). His visit from 9–16 March 2019 is the ninth residency sponsored by the Ethnomusicology Association (EMA), an organization founded, organized, and run completely by ethnomusicology students at UH. Revell is author of the study on nineteenth-century Hawaiian maritime music *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels* (University of Illinois Press, 2014), which received an SEM Allan Merriam Prize in 2015.



Public Lecture by James Revell Carr (photo by Chiao-Wen Chiang)

Hawaiian Music Hall Of Fame Music Series in Waikiki

The Hawaiian Music Hall of Fame (HMHF) has organized the music series “Waikiki by Moonlight” to re-introduce the heritage of Hawaiian music to Waikiki. Each month close to the weekend of the full moon the HMHF presents a free concert in cooperation with the Hyatt Regency hotel. The series has included: “Puamana and Hailama Farden” on 21 October 2018; “Remembering Israel Kamakawiwo‘ole” on 25 November 2018; and “Honoring Palani Vaughn” on 23 December 2018. Fewer hotels currently support Hawaiian music in their venues, and the HMHF is trying to encourage more employment opportunities for Hawaiian artists.

Merrie Monarch Hula Competition in Hilo

The 56th Merrie Monarch hula festival took place 24–27 April 2019 with a record 23 hālau hula taking part in the three-day competition in Hilo on the Big Island of Hawai‘i. The Festival, dubbed “the Olympics of hula,” has contributed to the re-invigoration of hula as an art and as a cultural form over the past half-century. SGMDO member Adrienne Kaeppler was in attendance, as she has been over the history of the Festival. The Festival was named for King Kalākaua, the last king of Hawai‘i, who was known as the Merrie Monarch.

Awhina-i-te-Kaupapa at East-West Center

This visiting cultural ensemble from Aotearoa New Zealand performed at the East-West Center in Mānoa on 17 April 2019, as part of a goodwill appearance on O‘ahu, including exchange of protocols and a visit to the lo‘i (taro patch) at the Hawaiian Studies Center (see image below). The group comes from the Māori immersion school Te Wharekura o Rakaumanga in Huntly (North Island) and were enroute to Hilo to be the guest Pacific Island performing group for the Merrie Monarch public performance in Hilo.



Performance by Awhina-i-te-Kaupapa at East-West Center (photo by Eric Chang)

Chamorro Songs of Resistance

Andrew Gumataotao presented the paper “Na‘lá‘la‘ Songs of Freedom Concert: Guåhan’s New Soundtrack for Freedom” for the conference “Militarization: Methods, Approaches, and New Directions” on 28 March 2019 at Harvard University (see image). He also performed Chamorro songs. Andrew is a MA student in ethnomusicology at the University of Hawai‘i in affiliation with the East-West Center, and he participated in the 2017 ICTM World Conference in Limerick.



Andrew Gumataotao at Harvard University (photo courtesy of Andrew Gumataotao)

Asia-Pacific Dance Festival

The 2019 Asia-Pacific Dance Festival is scheduled from 22 July to 4 August at the University of Hawai‘i and the East-West Center in Honolulu, Hawai‘i. The Festival includes two weeks of intensive dance instruction 7/22-8/4, a conference “Ho‘ala—to waken” 8/2-4, and a series of performances by local and international companies 7/25-8/4. For more information see <http://manoa.hawaii.edu/outreach/asiapacificdance/>.

Thoughts on the Renaissance of Chamorro Culture and the Diaspora

by Judy Flores

Chamorros of Guam, Saipan, Rota and smaller islands have more population in their diaspora communities than in their home islands. Organizations have sprung up to preserve, practice and promote Chamorro music, dance, and culture in far-flung communities across the United States. San Diego's Sons and Daughters of Guam Club celebrates 60 years of service to the Chamorro community, providing a space to celebrate fiestas, youth activities and senior citizens events. An annual Chamorro Arts Festival called CHELU (meaning Brother/Sister) promotes Chamorro Education Links for Unity. A two-hour drive north in Long Beach, the cultural group Kutturán Chamorro has taught cultural practices through dance for over 25 years. Over the past five years their leader, Heidi Quenga, has shared her knowledge with the San Diego cultural group, Uno Hit (We are One), that promotes “Chamorro Culture, Language, and Health through Dance.” These groups are active members of the Pacific Islanders Festival Association annual event on Mission Beach.

The Festival of Pacific Arts (FestPac) hosted in Guam in 2016 included over 100 diaspora members from across the United States, further inspiring Chamorro communities to form cultural education groups. A significant number came from Chamorro communities in Washington state. In Washington DC the Guam Society has sponsored a Cherry Blossom Queen candidate each year since the 1960s, and annually celebrate a Chamorro Night of Chamorro arts, dancing, and

home-cooked Chamorro food. New cultural groups have organized in these smaller communities, including groups in Texas, North Carolina, and Maryland. A lively sharing of cultural knowledge from the home islands has increased, with annual teaching visits by traditional masters usually sponsored by island governments.

The youth in these communities are increasingly 2nd and 3rd generation born and raised in diaspora communities. Yet they aspire to visit “home”. A common goal of diaspora community groups is to showcase Chamorro culture to the general public, to educate mainstream Americans about the existence of these islander fellow Americans. School books are devoid of stories about the role of these islands before, during, and following World War Two. Efforts to educate the American school child and the general public about Mariana Islands’ history will help strengthen the identity of our diaspora youth. The renaissance of Chamorro culture and identity continues to flourish in both the home islands and diaspora communities. They continue to tell their stories, hoping to claim their rightful space in history.

Te Matatini Kapa Haka Festival in Wellington

by Brian Diettrich

In late February, Te Whanganui-a-Tara (Wellington) hosted Te Matatini ki te Ao (The Many Faces to the World), known simply as Te Matatini, the national *kapa haka* (Māori performing arts) competition of Aotearoa New Zealand. Held over four days from 21–24 February at Westpac Stadium, the festival focuses on performances, with forty-six teams competing in 2019. Te Matatini is one of the largest gatherings of Māori arts, with rich displays of culture, and additional related events held around the city. The Wellington event attracted some 60,000 people for the festivities and competition. Each *kapa haka* team focuses on different disciplines within their performance at Te Matatini, including *mōteatea* (chanted laments), *waiata-ā-ringa* (action song), *poi*, *haka*, and others. Te Matatini was first held in 1972 and is hosted in different regions of Aotearoa every two years.



Spectators and Performers at Te Matatini 2019 (photo by Brian Diettrich)

Recent Publications

Sturman, Janet. 2019. *The Sage International Encyclopedia of Music and Culture*. 5 Vols. Thousand Oaks, CA.: Sage. This new expansive resource includes the following articles, many by SGMDO members:

- “Aotearoa: History, Culture, and Geography of Music” and “Aotearoa: Modern and Contemporary Performance Practice” –Henry Johnson
- “Australia: History, Culture, and Geography of Music” -- Kim Cunio
- “Australia: Modern and Contemporary Performance Practice” –Graeme D. Smith
- “Hawaiian Music” –Amy Ku‘uleialoha Stillman
- “Micronesia: History, Culture, and Geography of Music” and “Micronesia: Modern and Contemporary Performance Practice” –Brian Diettrich
- “Melanesia: History, Culture, and Geography of Music” –Paul Wolfram.
- “Oceania” –Kirsty Gillespie
- “Palau: History, Culture, and Geography of Music” and “Palau: Modern and Contemporary Performance Practice” –Osamu Yamaguti
- “Papua New Guinea: History, Culture, and Geography of Music” and “Papua New Guinea: Modern and Contemporary Performance Practice” –Neil R. Coulter
- “Polynesia: Modern and Contemporary Performance Practice”
- “Vanuatu: History, Culture, and Geography of Music” and “Vanuatu: Modern and Contemporary Performance Practice” –Monika Stern

Abels, Birgit. 2018. “It’s Only the Water and the Rocks that Own the Land”: Sound Knowledge and Environmental Change in Palau, Western Micronesia. *Asian-European Music Research E-Journal* 2: 21-32.

Diettrich, Brian. 2018. “A Sea of Voices: Performance, Relations, and Belonging in Saltwater Places.” *Yearbook for Traditional Music* 50:41–69.

Webb, Michael and Camellia Webb-Gannon. 2018. Rebel Music: The Protest Songs of New Caledonia’s Independence Referendum. *The Conversation*, 31 October. Online: <https://theconversation.com/rebel-music-the-protest-songs-of-new-caledonias-independence-referendum-105580>

Webb, Michael. 2019. “Melanesian Worlds of Music and Dance.” In *The Melanesian World*, edited by Eric Hirsch and Will Rollason. London: Routledge.

Media: Society for Ethnomusicology Podcast

by Brian Diettrich

The Society for Ethnomusicology recently released a new podcast programme of the series “Ethnomusicology Today” featuring musics Brian Diettrich has recorded in the Federated States of Micronesia and a discussion about music, dance and environment in the western Pacific. In the podcast ethnomusicologist Trevor Harvey spoke with Brian about his article released last year in the journal *Ethnomusicology* (volume 62 issue 1) titled, “Summoning Breadfruit and Opening Seas: Toward a Performative Ecology in Oceania”. The new podcast, called “Performative Ecology in Micronesia with Brian Diettrich” is featured on iTunes and the website of the Society for Ethnomusicology.

https://www.ethnomusicology.org/members/group_content_view.asp?group=156353&id=784808

Upcoming Events

International Jazz Day in American Samoa

American Samoa Community College, April 2019

Organized by Kuki Tuiasosopo, ICTM Liaison for American Samoa

 **ASCC Fine Arts Department**
in Collaboration with
Samoana Jazz & Arts Festival Board of American Samoa
presents
International Jazz Day 2019
Including a Visual Presentation of
"A tale of 2Samoa ~ Our Samoan Jazz Story"
and a Lunchtime Jazz Special Performance by
Musika Foundation & Friends

FREE ADMISSION **TUESDAY, APRIL 30**
ASCC AUDITORIUM @ 12:30 P.M.

PosterMyWall.com

Workshop: Safeguarding Strategies of Sound Archives in the Pacific Region

4–6 November 2019, Shanghai, China

Organized by Gisa Jähnichen



Call for Papers / Presentations

Workshop: Safeguarding Strategies of Sound Archives in the Pacific Region

4-6 November, 2019, Shanghai Conservatory of Music

Safeguarding Strategies are as diverse as the many cultures within the Pacific Region. The Pacific Region is the immediate neighborhood of continental Asia. Many infrastructural and technical problems overlap, social and economic developments interact, educational goals find a joint focus in order to fight for a sustainable social and cultural environment.

This workshop is to start a deeper exchange between all these neighbors and between those who experienced the world of sound archives in this region departing from early recordings and their current fate in sound archives around the world and the feedback to recent efforts in safeguarding so far. The main emphasis is given to safeguarding strategies within the region. Digitizing analogue carriers is one aspect of it. Another emerging aspect is safeguarding strategies aiming at keeping physical sources of digitized items in good condition and with these items specific knowledge cultures connected to them. This second aspect becomes more and more urgent since mass digitization leads in many places to an irreparable destruction of collections.

The current tendency to overstate the visual power of cultural expressions and to understate the importance of sound as a means of communal memory, a source of knowledge, and a reliable tool for cultural orientation is another aspect that challenges different strategies in Sound Archives.

Nobody can solve all these problems alone. The difficulties sound archives have to face in the future have to be taken seriously. This workshop is a continuation and a new beginning of cultural relationships at the same time. Since communication is key, we call for papers and/or presentations (posters/short films) dedicated to any of the mentioned issues.

Key questions that can guide in choosing a contribution considering specific cultural features in the Pacific Region could be the following:

- What is the current situation of sound archiving in my immediate surrounding, institution, or community?
- Which value is given to sound recordings and their physical essence by different stakeholders?
- What measures are undertaken in order to promote sound archiving in my immediate surrounding, institution, or community?
- Is sound archiving an element of any degree in public education?
- How do we imagine a future use of presently safeguarded sound recordings?

These and other questions could be elaborated keeping in mind the region with specific historical and cultural features.

Please, send your abstracts for papers/presentations to:

gisajaehnichen@web.de and to AEMRC@shcmusic.edu.cn until **20th March 2019**.

Full paper submissions will be due 2 weeks after the workshop.

Please, keep your papers in a length of 20 Minutes with 10 Minutes Q&A. In addition to paper presentations and discussions, there will be roundtables and a hands-on-demonstration about safeguarding sound in the context of urban ecology. Workshops, documentaries, and roundtables can exceed the suggested time limit.

The arrival date is supposed to be the 3rd November and the departure date will be the 7th November. Flexible arrivals and departures are possible in specific cases.

Performance Pathways: Movements, Circuits, and Voyages across Oceania

10th Symposium of the ICTM Study Group on Music and Dance of Oceania

Honolulu, 13-14 June 2020

The Study Group on Music and Dance of Oceania, an association of the International Council for Traditional Music, will hold its 10th Symposium in Honolulu in June 2020 at the East-West Center in cooperation with the University of Hawai‘i at Mānoa. The meeting will be preceded by a conference in celebration of the 100th birthday of Ethnomusicologist and Professor Emeritus Barbara B. Smith (held from 10–11 June), and both events will directly link with the 13th Festival of Pacific Arts, held in Hawai‘i (from 10–21 June). The symposium will allow participants to experience both of these events in Honolulu.

The theme of the symposium aligns closely with that of the 13th Festival: *E Kū i Ka Hoe Uli; a e Kohi i Ka Pale Kai / Take Hold of the Steering Paddle; And Press it Against the Boat's Side (Steer free; steer your own course)*. The notion of performance pathways emphasizes the purposeful movement of peoples, musics, and dances across seas and lands, within Oceania and beyond. The notion of cultural ebb and flow is underscored in Indigenous knowledge and musical heritage in practices of mapping, voyaging, and wayfinding, in historical and contemporary exchanges of music and dance, as well as in broader cultural and political currents underpinned by performances throughout Oceania. Just as song and dance are carried in Pacific movements centered on revival, innovation, and creativity, both musicking and dancing are also a means of steering a course through social and political issues, including in cases of colonial trauma, social justice, and environmental advocacy. An emphasis on movement and motion also invites a renewed interest in the situatedness and place-making of performance in the region. The Study Group on Music and Dance of Oceania invites members and interested new participants to submit proposals related to any of these themes, and linked to any type, genre, or practice of Oceanic music and/or dance.

A title and abstract of 150 words should be submitted to Brian Diettrich: brian.diettrich@vuw.ac.nz. Papers should be 20 minutes in length and allow 10 minutes for discussion. A group of members interested in proposing a panel should include a separate title and abstract for the combined group.

DEADLINE FOR SUBMISSIONS: 1 October 2019

The Study Group on Music and Dance of Oceania is an informal association of scholars within the ICTM. Since 1977 the Study Group has contributed widely to new research and publications on the music and dance of the region.

ICTM Study Group on Music and Dance of Oceania: <http://www.ictmusic.org/group/music-dance-oceania>
13th Festival of Pacific Arts: <http://www.festivalofpacificarts.com/about-festpac-2020>

Conference Celebration for Barbara B. Smith:
teriskillman77@gmail.com

For additional information contact Brian Diettrich: brian.diettrich@vuw.ac.nz