

International Council for Traditional Music

**Study Group on
Music and Dance of Oceania**

10th Symposium [Webinar Remix]

**Connecting Oceania
Through Music and Dance**

**9-12 April 2021, Online
Hawai'i Standard Time**

**Hosted Online by East-West Center (Honolulu),
in cooperation with The New Zealand School of Music—Te Kōkī,
Te Herenga Waka, Victoria University of Wellington and
The Ethnomusicology Programme and Music Department,
University of Hawai'i at Mānoa**

Programme Book



**SGMDO
2021**

Welcome and Greetings

Kia ora, Aloha kākou, Talofa lava, Kia orana, Mālō e lelei, Fakatalofa atu, ‘Ia orana, Ni Sa Bula Vinaka, Halo olketa, Gude, Kam na Mauri, Hafa adai, Alii, Yokwe, Kaselehlie, Lenwo, Ran Annim, and warm Pacific greetings to you all!

It is my pleasure to welcome you to the 10th Symposium of the ICTM Study Group on Music and Dance of Oceania.

This symposium is the first time that the Oceania Study Group has met in a fully online format. Following the postponement of our 2020 meeting in Honolulu (to be held in connection with FESTPAC and the 100th birthday celebration for Barbara Smith), members expressed strong interest in meeting virtually to carry forward the planned 2020 programme. With a focus on making connections, both through presentations and the online format, the newly reorganized symposium—a “Webinar Remix”—is entitled *Connecting Oceania Through Music and Dance*. The challenges of COVID-19 remain with us globally, and this, together with the range of time zones and a wish to avoid ‘Zoom fatigue’, have prompted us to organize the programme into short sessions across each day. The programme represents new research that engages closely with contemporary issues in music and dance, and we are delighted to see representation from across the region. As a link with the original 2020 planned events and the 100th birthday for Barbara Smith, a panel on Day Two addresses her pioneering work in Micronesian music. Day Three of the programme focuses on two roundtable sessions, the first newly organized to address current issues with COVID-19 and the second on Asia Pacific connections. Through a joint effort between members of the ICTM Oceania and Ethnochoreology Study Groups, Day Four will launch a new book in celebration of Adrienne Kaeppler, an enthusiastic member of both groups and past President of ICTM. This new book publication, called *Perspectives in Motion: Engaging the Visual in Dance and Music* (Berghahn Books, 2021), addresses Adrienne’s contributions for over five decades of scholarship.

As Chair of the Oceania Study Group I offer my thanks to collaborators on the programme committee, Irene Karongo Hundleby and Reuben Brown, for work extending from the 2020 event. The Study Group is grateful to local arrangements advisors Eric Chang and Ric Trimillos, and to the staff at the East-West Center (Honolulu), for seamlessly transferring our gathering to virtual format. We extend our sincere thanks to everyone at the East-West Center for agreeing to host our symposium online. Thanks also to our parent organization, ICTM and its Executive Board, for their support. A warm appreciation to Tāmihana Katene, Aaron Salā, Otto Jungarrayi Sims, and Rob Thorne for offering their musical skills to the symposium. The Study Group acknowledges Barbara Smith for supporting this meeting and allowing us to hold an open registration. We also note our gratitude to the New Zealand School of Music—Te Kōkī, at Te Herenga Waka, Victoria University of Wellington and the Ethnomusicology Programme and Music Department of the University of Hawai‘i at Mānoa, for their cooperation with this event. For the book launch on Day 4, a special thanks is due Kendra Stepputat, Noenoelani Zuttermeister, Salwa El-Shawan Castelo-Branco, Catherine Foley, HM Queen Nanasipau‘u, Mary Lyn Fonua and all performers from Tonga, for their assistance and participation.

As we all gather together across our screens, my heartfelt thanks to all participants—presenters, chairs, performers, and listeners—for enthusiastically supporting our programme and for bringing greater advocacy to the music and dance of Oceania.

Ngā Manaakitanga,

Brian Diettrich, Symposium Convener
Chair, ICTM Study Group on Music and Dance of Oceania

Symposium Online Access

The 2021 Symposium will be held on Zoom and hosted by the East-West Center (EWC), Honolulu. Registration is Free, but all participants must register with EWC to receive the Zoom link. A single Zoom link will work for all four days of the Symposium. All times for the Symposium are published as Hawai'i Standard Time (HST).

Registration:

<https://www.eventbrite.com/e/ictm-study-group-on-music-and-dance-of-oceania-10th-symposium-registration-146867192727?aff=ebdsoporgprofile>

Study Group on Music and Dance of Oceania (SGMDO)

The Study Group on Music and Dance of Oceania (SGMDO) is an informal association of scholars who share interests in the study of music and dance of Oceania within the International Council for Traditional Music. The idea of the Study Group formed during the 1977 conference of the (then) International Folk Music Council in Honolulu, and the group has since met when opportunities arise to discuss research and periodically exchange information through a biannual newsletter. Special meetings have been held in Australia in 1988, 1995, 2001 and 2010; Germany in 1993; Japan in 1999; Palau in 2004; Hawai'i in 2006, Papua New Guinea in 2014, and Guam in 2016. Informal gatherings have been held on various occasions, such as the Festivals of Pacific Arts and the Melanesian Arts Festivals, and in conjunction with meetings of other scholarly societies in which SGMDO members participate. The 10th Symposium marks the first online meeting of the group, after the postponement of the planned 2020 meeting in Honolulu. Members of the Study Group have published *Traditionalism and Modernity in the Music and Dance of Oceania* (2001), *Oceanic Music Encounters: the Print Resource and the Human Resource: Essays in Honour of Mervyn McLean* (2007), and *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild* (2017). Members collaborated on the publication of *Perspectives in Motion: Engaging the Visual in Dance and Music* (2021).

SGMDO Website:

<http://ictmusic.org/group/music-dance-oceania>

Symposium Programme

Day 1

9 April, 13:00-15:30, Hawai'i Standard Time [HST]

Symposium Opening	
13:00	Opening Performances: Tāmihana Katene (Ngāti Toa, Aotearoa), Aaron Salā (Hawai'i) Welcome Comments: Richard R. Vuylsteke, East-West Center Jane Freeman Moulin, University of Hawai'i at Mānoa Sally Jane Norman, New Zealand School of Music—Te Kōkī Brian Diettrich, ICTM Study Group on Music and Dance of Oceania

Session 1

HST	[local time]	Performance and Listening Experiences Chair: Ricardo D. Trimillos	
13:15	[20:45]	Kati Szego	Listening with a Hula Dancer's Body.
13:30	[11:30]	Tala Simeti & Jessica Marinaccio	Movement and Success in Tuvalu's Contemporary Music Industry
13:45	[11:45]	Irene Karongo Hundleby	Barasili – Kastom Dance Performance and Transformation in Malaita, Solomon Islands
14:00		Questions/Discussion (15 min)	

Session 2

HST	[local time]	Historical Consciousness in Music and Dance Chair: Keola Donaghy	
14:15	[20:15]	Amy Ku'uleialoha Stillman	Indigenous Cosmopolitanism and Multiple Literacies in Hawaiian Sheet Music: Applying Tune Itinerary Methodologies to "Ipo Lei Manu" & "Pua Melekule" (1892)
14:30	[10:30]	Judith S. Flores	Folk Dance and Modernity in the Mariana Islands: Re-Created CHamoru Dance In the Twenty-first Century
14:45	[10:45]	Michael Webb	Island <i>Messiahs</i> : Contexts and Meanings of Handel in the Southwest Pacific
15:00		Questions/Discussion (15 min) Informal Greetings	

Day 2
10 April, 13:00-16:30, HST

13:00	Welcome Opening		
	Welcome: Brian Diettrich Opening Performance: Otto Jungarrayi Sims (Australia)		

Session 3

HST	[local time]	Indigenous Relationships with Place: Aotearoa and Australia Chair: Catherine Grant	
13:05	[11:05]	Meri Haami	He Whiringa Muka: The Relationship between the Whanganui River, Marae and Waiata
13:20	[9:20]	Genevieve Campbell & Tiwi Song Custodians	Tiwi songs – Journeys around Time and Place
13:35	[9:35]	Georgia Curran, Enid Nangala Gallagher,	Place-based songs and new performance spaces: Warlpiri women's <i>yamulyu</i>
13:50		Questions/Discussion (15 min)	

Session 4

HST	[local time]	Pacific Legacies: Barbara B. Smith's Contributions to Music and Dance in Micronesia -- Chair: Adrienne Kaepler	
14:10	[2:10 & 14:10]	Birgit Abels & Simeon Adelbai	Stories Untold. The Barbara B. Smith Recordings from Palau
14:25	[9:25]	Junko Konishi	Reviewing the Japanese Recordings of Micronesian Dance and Music as a Precursor to the work of Barbara B. Smith and Osamu Yamaguti
14:40	[12:40]	Brian Diettrich	Applied Ethnomusicology in Micronesia: Barbara B. Smith and the 1963 Recordings
14:55		Questions/Discussion (15 min)	

Session 5

HST	[local time]	Moving Across Boundaries in Music and Dance Chair: Kirk Sullivan	
15:15	[10:15]	Jun'ichiro Suwa	The Appropriation of Indigenous Musical Materials in Papua New Guinean Ethnopop
15:30	[20:30]	Chun-bin Chen	Call and Response Between Voice and Body: the Tremilatiraw Dance of the Pinuyumayan People, Taiwan
15:45	[9:45]	Gisa Jähnichen	Keeping the Past under Control? Difficulties of Audiovisual Archiving across the Asian Pacific Region
16:00		Questions/Discussion (15 min)	

Day 3
11 April, 13:00-16:00, HST

13:00	Welcome Opening
	Welcome: Brian Diettrich Opening Performance: Rob Thorne (Ngāti Tumutumu, Aotearoa)

Session 6

HST	[local time]	Roundtable 1: Community and COVID-19: Perspectives from Oceania Chairs: Brian Diettrich and Ojeya Cruz Banks
13:05	[12:00] [9:00] [13:00] [11:00]	Kuki Motumotu Tuiasosopo (American Samoa) Naomi Faik-Simet (Papua New Guinea) Goenda Turiano-Reea (Tahiti, French Polynesia) Rob Thorne (Ngāti Tumutumu, Aotearoa)
13:35		Discussion (20 min)

Session 7

HST	[local time]	Roundtable 2: Asia-Pacific Modernities: Cultural Solidarities, Connections and Boundaries -- Chair: Mayco A. Santaella	
14:00	[8:00]	Yuan-Yu Kuan	Making Waves in Oceania: Resistance, Traveling, and Musicking
14:10	[8:10]	Masaya Shishikura	Links of Music beyond Ocean: A Case Study of Musical Crossings of the Ogasawara Islands, Japan
14:20	[8:20]	Mayco A. Santaella	Austronesian Logics of Practice: Shared Praxis and Cultural Links Between Southeast Asian and Pacific Island Music and Dance Traditions
14:30	[10:30]	Don Niles	Jumping Boundaries: Looking to Papua New Guinea's West for Cultural Links
14:40	[10:40]	Stephen A. Wild	Aboriginal Australia in Oceania: Does History Trump Culture?
14:50	[14:50]	Ricardo D. Trimillos	Discussant
15:00		Discussion (30 min)	

Business Meeting for ICTM Members

	SGMDO Business Meeting (30 min)
15:30	Chair: Brian Diettrich

Day 4

12 April, 10-11:30, HST

Book Launch in Celebration of Adrienne L. Kaeppler

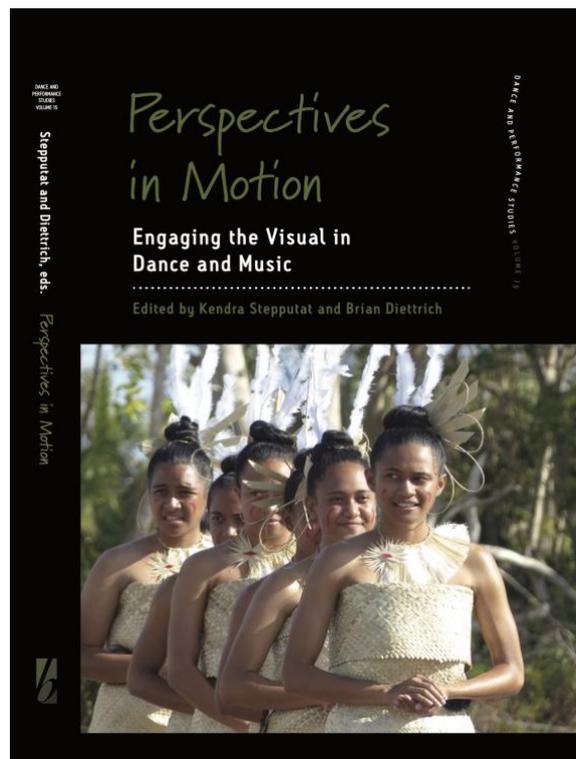
Perspectives in Motion: Engaging the Visual in Dance and Music

Edited by Kendra Stepputat and Brian Diettrich

New York: Berghahn Books, 2021

Focusing on visual approaches to performance in global cultural contexts, *Perspectives in Motion* explores the work of **Adrienne L. Kaeppler**, a pioneering researcher who has made a number of interdisciplinary contributions over five decades to dance and performance studies. Through a diverse range of case studies from Oceania, Asia, and Europe, and interdisciplinary approaches, this edited collection offers new critical and ethnographic frameworks for understanding and experiencing practices of music and dance across the globe.

Foreword by Nanasipau‘u Tuku‘aho; Chapters by Kati Szego, Kendra Stepputat, Egil Bakka, Judy Van Zile, Jane Freeman Moulin, Mohd Anis Md Nor, Don Niles, Brian Diettrich, Irene Loutzaki, Ojeya Cruz Banks, Elsie Ivancich Dunin, Kirsty Gillespie, Irene Karongo Hundleby, Ricardo D. Trimillos and Adrienne L. Kaeppler, Jess Marinaccio.



HST	Book Launch: <i>Perspectives in Motion</i>
10:00	Surprise Schedule of Performances and Presentations ...

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

Session 1: Performance and Listening Experiences

Chair: Ricardo D. Trimillos

Listening with a Hula Dancer's Body

Kati Szego

In the early 1990s, I conducted research at Kamehameha Schools, a private K-12 academy for Kānaka Maoli in Honolulu, Hawai‘i. Seeking to understand how young Hawaiians made meaning out of different kinds of music, I asked Kamehameha students to listen to *hula ku‘i* songs and to give written and verbal expression to their multi-dimensional experiences. In this paper, I provide a new phenomenological reading of their responses. Students’ writings and drawings revealed that listening to *hula ku‘i* songs called forth meanings that were embodied through perception and imagination, and that crossed multiple modalities of sense experience. I characterize *hula ku‘i* songs as “kinetic soundscapes” that guide hula dancers’ bodies in particular ways.

Movement and Success in Tuvalu's Contemporary Music Industry

Tala Simeti and Jessica Marinaccio

In a recent interview, a founder of the New Zealand-based YouTube channel MusicTuvalu explained one of the motivations for creating the platform: “All our musicians nowadays for Tuvalu music, they got some pretty good songs ... so instead of doing music for free, why not get paid for it?” In this paper, we explore three themes. We first reflect on the current state of the contemporary music industry in Tuvalu. Subsequently, we explain how contemporary music from Tuvalu travels in the Pacific (and further afield) and consider why this music has been less widely promoted and less monetarily successful than music from other Pacific countries like Tonga, Fiji, and Sāmoa. Finally, we critically analyze what “success” means from the perspective of contemporary musicians in Tuvalu. Based on semi-structured interviews, we explain that the goals of musicians and their target audiences may not actually center on “[getting] paid for [making music].”

Barasili – Kastom Dance Performance and Transformation in Malaita, Solomon Islands

Irene Karongo Hundleby

Over the last fifty years, *kastom* (cultural) dance performance in North Malaita, Solomon Islands has transformed in response to influences such as social media, globalization and participation in regional performance festivals. Contemporary art forms have flexed to become a synthesis of the new and the old – anchored in ancestral traditions, yet embracing twenty-first century technologies and trends. Irene Karongo Hundleby, a Solomon Islands-New Zealand ethnomusicologist presents research conducted with her Lau-Mbaelelea peoples, where collaborations focus on local knowledge and performance practice. For the first time in North Malaitan research, women emerge as culture-bearers – enthusiastic to perform publicly and to express their perspectives on *kastom* stories, histories and traditional cultural practices of the past and present. In this presentation, indigenous voices use a variety of oral story-telling devices to explore cultural waves of thinking. This paper discusses how North Malaitan performing arts have transformed and the processes involved in these developments.

Session 2: Historical Consciousness in Music and Dance

Chair: Keola Donaghy

Indigenous Cosmopolitanism and Multiple Literacies in Hawaiian Sheet Music: Applying Tune Itinerary Methodologies to “Ipo Lei Manu” & “Pua Melekule” (1892)

Amy Ku‘uleialoha Stillman

Printed sheet music is a kind of textual artifact that engages multiples literacies. In the Hawaiian context, sheet music is also a material artifact that witnesses colonial encounters of indigenous islanders and new ideas, brought by foreign sojourners landing in the islands as well as by Hawaiians who ventured abroad. Although the “encounter” trope has yielded productive analysis of sociocultural transformations conveyed in colonialist and postcolonial scholarship alike, this paper advocates for moving beyond the bifurcated “us-and-them” perspective, in favor of fixing an analytical gaze singularly on indigenous cosmopolitanism. My case study is a sheet music folio published in Honolulu in 1892, containing two songs: “Ipo Lei Manu” and “Pua Melekule.” Both songs are labelled “Hula Kui” on the cover and under each respective masthead. A brief notice in the Evening Bulletin on June 18, 1892 reported, “The BULLETIN acknowledges the receipt of the music and words of two hula kuis—”Ipo Lei Manu” and “Pua Melekule”—the first ever printed.” Tracking tunes across time and space begins with bibliographic searching. The itineraries that materialize suggest that tunes can be pursued genealogically back in time or biographically forward; tune itineraries are also marvelous tools for following paths of localized and globalized circulation. Most suggestively, tune itineraries can be shown to serve as portals onto indigenous praxis flowing subterraneously beneath materials and transactions of encounter. This paper uses tune itineraries to juxtapose multiple literacies in the sheet music with grounded modes of practice in performance. Doing so will illuminate an indigenous praxis that has subsumed textuality on its own cosmopolitan terms.

Folk Dance and Modernity in the Mariana Islands: Re-Created CHamoru Dance in the Twenty-first Century

Judith S. Flores

This paper presents the brief history of re-created CHamoru dance as it began in the 1980s in response to Indigenous movements to reconnect to a lost heritage. The author brings this story up to date in the twenty-first century, showing how these dance groups have proliferated both in the home islands and spread to CHamoru communities in the United States and globally, using the genre to discuss issues of authenticity, performance versus internalization, and indigenous voice; and to promote awareness about the people of the Mariana Islands on world stages, leading to the building of a national identity.

Island Messiahs: Contexts and Meanings of Handel in the Southwest Pacific

Michael Webb

As early as 1873 an Australian newspaper mentioned Handel’s ‘Hallelujah’ chorus being performed in “grand style” by Samoan and Rotuman church choirs. This was in the context of an argument against ‘over-educating’ Islanders at the expense of European settlers. This paper considers a cappella performances of choruses from Handel’s *Messiah* by indigenous choirs between the 1920s and 1940s in a number of locales: Tonga, Fiji, Loyalty Islands (Kanaky New Caledonia), Solomon Islands and New Britain (PNG). In the context of a colonial discourse of music and against the wider background a discussion of the ‘South Pacific choral voice’, it examines the circumstances and social processes that led to each performance, and the means by which each group of singers learned the music, whether aurally from a gramophone recording or from a Tonic Sol-fa score. It goes on to discuss the audience reception and potential meanings of the performances for the

singers and their community. Rather than viewing these ‘Pacific *Messiahs*’ merely as cultural imperialism in action, the paper seeks to understand the different ways Islanders attempted to absorb and own the music, and why they did so.

Session 3: Indigenous Relationships with Place: Aotearoa and Australia

Chair: Catherine Grant

He Whiringa Muka: The Relationship between the Whanganui River, Marae and Waiata

Meri Haami

He Whiringa Muka examines the relationship between the Whanganui river in Aotearoa New Zealand, Rānana Marae [ancestral meeting place] and waiata [songs]. This presentation uses ecomusicological methods, Kaupapa Māori methodologies and performative ethnography while adapting and applying Te Awa Tupua legal frameworks within research. The objective of this research is to explore the inextricable connection between the marae community of Rānana and the Whanganui river through examining the musical expressions of this relationship within the scope of waiata. This presentation aims to examine the research methodologies, findings and to reaffirm mātauranga Māori [Māori knowledge] through waiata as oral legacies that have historically transmitted and expressed the relationship and well-being of Whanganui iwi and the Whanganui river.

Tiwi songs – Journeys around Time and Place

Genevieve Campbell and Tiwi Song Custodians

Imagine that you live within a hundred paces of where you were born – where your mother and grandmother were born and all of your grandparents as far back as beyond remembering. Now imagine that everyone – the not yet born, the living and the now passed – are here too, in different layers of time and existence, so that all of your ancestors are in this place around you, albeit unseen, and their voices are heard in the trees when you walk or sit and they sing with you when you sing. Tiwi songs are the conversation between the layers of time and place – the journey from where we have been to where we are now. All our songs are old and new at once and we weave old melodies with new melodies and old language with new language to tell our children their stories and teach them about their place in the world. We hope they’ll keep singing even now that place is perhaps no longer a timeless certainty. Through dance and song we will show you what we mean.

Place-Based Songs and New Performance Spaces: Warlpiri Women’s Yawulyu

Georgia Curran and Enid Nangala Gallagher

“Our songs are not just about country, but places with stories and a spirit”

-Barbara Napanangka Martin

Across Australia, people sing to maintain links between kin, land and Dreamings which are core to Indigenous religious identity. For the custodians of these singing traditions relational qualities are often emphasised and spiritual agency and power are assigned to songs and their singers. In contemporary contexts where Warlpiri singers are finding there are fewer opportunities to perform and pass on songs, new performance spaces are being created to do the significant cultural work of maintaining social and spiritual order through song. I will consider two contemporary performances of Warlpiri women’s *yawulyu* and discuss the inter-group dynamics and negotiations which are central to these particular performance instances. The first example is of performance at an outstation close to Yuendumu, Northern Territory, in which numerous groups of Warlpiri women gathered to sing, dance and nurture cultural traditions. The second is a performance by Warlpiri women held in Alice Spring as part of a broader theatrical event. Here Warlpiri women presented

themselves to the Arrernte owners of Alice Springs as well as a broader intercultural audience. In each instance, Warlpiri singers and dancers collectively maintain the spiritual efficacy of song by renewing and reforging their intimate links to country and others.

Session 4: Pacific Legacies: Barbara B. Smith's Contributions to Music and Dance in Micronesia

Chair: Adrienne Kaepler

The Barbara B. Smith Recordings from Palau

Birgit Abels and Simeon Adelbai

Barbara Smith's Palauan recordings from 1963 have found their way 'back home' several times in the past decades. First, as digital copies edited by Brian Diettrich; a couple of years later, as part of a repatriation project between the Berlin Phonogramm-Archiv and Belau National Museum. During her fieldwork, Birgit has extensively used the recordings in discussions with her Palauan interlocutors. The recordings have also travelled internationally, most recently with Simeon to Japan, where they have been part of a curated exhibition on Palauan-Japanese cultural relations. In all these contexts, the recordings have led to larger discussions about the role of the performing arts in Palauan culture, both historically and in the post-colonial present. In this brief presentation, we share our perspectives on the history of the Barbara B. Smith recordings and their impact as they travel around the globe.

Reviewing the Japanese Recordings of Micronesian Dance and Music as a Precursor to the Work of Barbara B. Smith and Osamu Yamaguti

Junko Konishi

It was in the middle of the 1930s when Hisao Tanabe, who specialized in acoustics and comparative musicology and an archaeologist Iwakichi Muranushi, visited Micronesia to record dance and/or music by chance. In this paper, their research and recordings are reviewed within their academic and historical contexts to understand their significance as well as differences from those of Barbara Smith and her former student, Osamu Yamaguti, made in the 1960s. Then, the paper discusses how Barbara Smith opened a new path with her experimental knowledge and longtime interactions with applied ethnomusicology.

Applied Ethnomusicology in Micronesia: Barbara B. Smith and the 1963 Recordings

Brian Diettrich

Writing about historical recordings now occupies a significant literature in ethnomusicology, with recent work continuing to explore the many challenges and opportunities presented by the repatriation of sound globally. The work of Barbara B. Smith has been at the forefront of these efforts, both in the pioneering documentation of sound in Micronesia in 1963, but also in recent efforts of repatriation. When Smith undertook research in Micronesia at the request of students from the region enrolled at the University of Hawai'i in 1963, she made extensive sound recordings throughout the Marshall and Caroline Islands, the first to undertake such a project since Japanese and German researchers decades earlier. Many of these recordings have been repatriated by Smith to institutions in Micronesia, where they have been welcomed as treasured voices from the past. Understanding local engagements with Smith's 1963 recordings provide examples of the influence and impact of recorded sound within Pacific communities today. In this paper I discuss the history of Smith's 1963 recordings and their use in recent contexts in the Federated States of Micronesia. While these recordings preserve rich aspects of the sonic past, I contend that Smith's work in their making and later repatriation are an example of applied ethnomusicology in the Pacific.

Session 5: Moving Across Boundaries in Music and Dance

Chair: Kirk Sullivan

The Appropriation of Indigenous Musical Materials in Papua New Guinean Ethnopol

Jun'ichiro Suwa

Papua New Guinea has developed a distinct style of pop known as lokol singing. The repertoire of ethnopol appropriates a large number of musical materials from traditional musical genre, most of which comes from traditional dance, the singsing tumbuna. Roughly 100 musical samples of lokol singing obtained from the Yabob community, Madang Province, are analyzed in terms of aspects of such appropriation. As a result, about a quarter of lokol singing use the words of singsing tumbuna or other traditional material, either entirely or partially. Participant observations at six-to-six nightly dance sessions indicate that the audience reacts positively to these appropriated tunes. The cultural process that desires electronic renditions of singsing tumbuna texts will be discussed in connection with the altered contexts of singsing tumbuna under post-colonial cultural background.

Call and Response Between Voice and Body: the Tremilatiraw Dance of the Pinuyumayan People, Taiwan

Chun-bin Chen

This paper explores how meanings are generated through the collaboration of participants in an Austronesian Taiwanese dance. The tremilatiraw dance of the Pinuyumayan people, one of Taiwan's 16 Austronesian-speaking Indigenous groups, does not portray lyrics of the accompanying chant, but specific meanings can be expressed through the call and response between the chanting and dancers' movements. In a couplet form with a vocable-driven introduction, the chant is sung by an elder. Led by a male member, male and female dancers crouch, jump and kick to punctuate melodic phrases. Since the chant is non-metric, the chanter, the dance leader and other participants must collaborate closely to move in unison, and a sense of solidarity and emotional power is fostered consequently. Participants thus use the power of togetherness to support or honor certain members, for ending public mourning for the deceased or confirming the political maturity of young men.

Keeping the Past under Control? Difficulties of Audiovisual Archiving across the Asian Pacific Region

Gisa Jähnichen

In November 2019, an extraordinary workshop about issues of audiovisual archiving in the Asian-Pacific Region will take place at the Shanghai Conservatory of Music. Participants of diverse profession and of different background are invited and will take this opportunity as a chance to learn from each other. This paper will reflect on the main issues brought up at this workshop and the real needs observed through ethnomusicologists traveling and living in the region. Some questions on the awareness of audiovisual materials for future use, the difficulties of their promotion, their use and appropriateness in academic discourses, and the viewpoints expressed by the descendants of their cultural creators have to be investigated and addressed among the members of this study group and beyond. As an ICTM member interested in an number of subjects resulting from my professional tasks and at the same time as the Ambassador of IASA to Asia, I feel an urgent need in promoting a thoughtful dealing with digital resources as well as with all kinds of representations of life experiences. In order to further exist as humankind, it seems necessary to involve large groups of people in gaining time consciousness, of which audiovisual archiving of music and dance practices is one part. This paper is to raise awareness among those who are possibly promoters and the first users of these archived items.

Session 6

Roundtable 1: Community and COVID-19: Perspectives from Oceania

Chairs: Ojeya Cruz Banks and Brian Diettrich

Participants: Kuki Tuiasosopo, Naomi Faik-Simet, Goenda Turiano-Reea, Rob Thorne

With COVID-19 still impacting countries globally, even as vaccination programmes have begun, this panel offers an open discussion about some of the issues, transformations, and problems that the pandemic has brought to the peoples and societies, as well as practices of music and dance in Oceania. We see this panel as a preliminary intervention to these questions and issues and as a starting point for conversations to continue. While various media reports have noted the resilience of the Pacific region against the health ravages of COVID-19 experienced elsewhere, the full impact for the region continues and has been profound. Disease and death have come to Pacific locations, but so too has the overwhelming effects on communities, resources, economies, livelihoods, and global connections.

What problems of COVID-19 are specific to communities, states, countries, or subregions of Oceania? How has COVID-19 exacerbated previously established inequalities, colonial/neocolonial predicaments, and localised problems? How do we understand and evaluate the economic devastation brought by COVID-19 on the livelihoods of musicians and artists, as well as within local institutions? What long-term impacts in the arts will come from the extended absence of international tourism and travel? What are the effects of COVID-19 on the learning and transmission of music and dance? How has the resulting push into virtual spaces offered new opportunities but also renewed problems for music and dance in the region, including within already established inequalities of internet access? How have artists deployed music and/or dance as social commentaries about COVID-19, or as local means of well-being within social and cultural anxieties? How has closed borders and transformations by COVID-19 generated ideas about re-engagements with traditional practices and local resources? Lastly, what new pathways of research could be taken to address, respond to, and offer meaningful change to these issues? This panel takes a broad approach to these questions with speakers representing across the region.

Session 7

Roundtable 2: Asia-Pacific Modernities: Cultural Solidarities, Connections and Boundaries

Chair: Mayco A. Santaella

The Asia-Pacific region is often regarded as a post WWII conceptualization supported by a number of organizations including the Asia-Pacific Economic Forum (APEC), the East-West Center (EWC), and the Asia Pacific Indigenous Youth Network (APIYN). However, the region shares a historical past of voyaging, European exploration and colonization since the 16th century, and the rise of power and establishment of colonies by the US and Japan during the 20th century. In view of recent cultural solidarities through the above mentioned institutions this roundtable discussion uses performance traditions to identify historical links, interactions and related cultural areas within the region. The roundtable considers both historical and post-national Austronesian connections that binds cultures beyond nation states from Taiwan, to Southeast Asia and the Pacific Islands. The panel also investigates cultures located at the nexus of Asia and the Pacific Islands through the examination of indigenous groupings, cultural regions, and boundaries that define categories and styles in performance traditions. In view of the symposium theme, the roundtable discussion considers performance streams and the movement of communities and performers, both contemporary and historical between the Pacific Islands and neighbouring regions at the confluence of Asia and the Pacific.

Making Waves in Oceania: Resistance, Traveling, and Musicking
Yuan-Yu Kuan

My paper explores non-governmental encounters between Aboriginal Taiwan (AT) and the greater Pacific. Specifically, I investigate the ways AT musicians link civic engagement with indigenous rights and land ownership directly to Hawai‘i’s current Mauna a Wākea Thirty Meter Telescope Protests. I examine two cases: 1) an AT musician, Ado Kaliting Pacidal, who participated in the Hawaiian movement and composed a song titled “Long Time No See,” and 2) AT musicians who recorded “Kū Ha‘aheo.” Using the notion of musicking as “way-finding,” I discuss two musical journeys: 1) making music while physically traveling and 2) making music as metaphorical travel between musical cultures. These cases show the musicians’ resolve to circumvent governmental interference by initiating direct dialogue with another indigenous nation. I argue that musicking as traveling interweaves an open-ended history for indigenous peoples of the Pacific, generating waves of decolonizing forces that reach both distant and not-so-distant Pacific shores.

Links of Music beyond Ocean: A Case Study of Musical Crossings of the Ogasawara Islands, Japan
Masaya Shishikura

The ocean is not a place that separates people and regions. Rather, it is a contact zone where people travel, encounter, and create dynamic interactions. This paper explores links of music that transcend conceptual boundaries—often defined by areas, regions, and the nations. Since the first human settlement by Westerners and Hawaiians in 1830, a variety of people have migrated to the islands of Ogasawara from many different places, mostly because of political manipulations of nation-states. Today, on the surface, it seems that Ogasawara musical culture revels disorder, turbulence, and confusion in its memories. However, I argue that the diversity of Ogasawara musical activities actually manifests the bonds of peoples, who have traveled, migrated, and contributed to the current music life in Ogasawara. This case study of musical crossings of Ogasawara proposes the possibility of new music studies in trans-border and collective music activities across oceans.

Austronesian Logics of Practice: Shared Praxis and Cultural Links Between Southeast Asian and Pacific Island Music and Dance Traditions

Mayco A. Santaella

Movements, circuits and voyages of Austronesian communities across the Pacific have shaped a number of Polynesian communities and languages. Departing from linguistic studies of Austronesian connections (Bellwood, Blust) and earlier ethnographic studies of both regions (Kaudern) this paper explores links between Southeast Asia and the Pacific islands conceived as two historical cultural complexes and present-day area studies. The structure of this presentation is twofold. First, it looks at shared material culture used in performance traditions of both Southeast Asia and Oceania. The second part of this presentation investigates shared features of performance traditions that are indicative of a ‘Logic of Practice’ (Bourdieu, Handelman) hereby conceptualized as characteristically Austronesian. This presentation departs from recent 20th century solidarities that have led to interregional influences in the performing arts of Southeast Asia and the Pacific Islands considering post-national and contemporary developments of ethnomusicological and ethnochoreological discourses that look at global margins and alternative modernities.

Jumping Boundaries: Looking to Papua New Guinea's West for Cultural Links

Don Niles

Political boundaries demarcate one country from another. Cultural boundaries enable us to focus discussion by grouping certain commonalities together or showing contrasts. Political boundaries seldom coincide with cultural ones, although the latter may ultimately be modified to reflect the former. *The New Grove Dictionary of Music and Musicians* (1980) offered unprecedented coverage of traditions outside of Western classical music. As regional editor for Oceania, Barbara Smith had to decide how to group articles in that region. While the familiar groupings of “Melanesia,” “Micronesia,” and “Polynesia” are followed, some entries rather appear under country names. Such decisions shape understanding of the region. Papua New Guinea has tended to look to the east for consideration of cultural relations, but I will suggest that looking to the west, to areas not usually included in definitions of “Oceania” is also essential when considering cultural relationships. These relationships help further define what is similar and what is distinctive in Papua New Guinea and beyond.

Aboriginal Australia in Oceania: Does History Trump Culture?

Stephen A. Wild

The theme of this Symposium is a maritime metaphor likening cultural change and ocean travelling. While Aboriginal Australia has traditionally been included in Oceania, it is difficult to conceive a topic linking it with this theme. Does Aboriginal Australia truly belong in the broader group? This paper explores the issue by considering the evidence in several categories, including linguistic, cultural, prehistory, musical instruments, vocal and choreographic styles. The links between Aboriginal Australia and island Oceania are primarily geographic and historical. This suggests an Oceanic affiliation. However, Southeast Asia is equally close and is almost certainly the prehistoric origin of Australian Aborigines. Historically, James Cook's first expedition to the South Pacific included sailing along the entire east coast of Australia, entering and exploring Botany Bay, resulting in the first European settlement in Australia. From then, Australia became known as part of the South Pacific, now known as Oceania.

Contributors

Birgit Abels is Professor of Cultural Musicology at Georg-August-University Göttingen, Germany. Her research interests include neo-phenomenological and ecological approaches to music as well as music as epistemology. She currently directs the ERC research project *Sound Knowledge. Alternative Epistemologies of Music in the Western Pacific Island World*. Her books include *Sounds of Articulating Identity. Tradition and Transition in the Music of Palau, Micronesia* (2008), which was recognized with the ICAS Book Prize (PhD) 2009, and *Music Worlding. Chanting, Atmospheres and Meaningfulness in Palau* (forthcoming, 2021).

Simeon Adelbai is a media and cultural specialist from the Republic of Palau. He has worked at Belau National Museum as the Media Collection Manager since 1990 and also held roles as the President of United Artists of Belau since 1993 and member of Palau Hall of Fame since 2017. He has undertaken numerous documentation projects with Palauan culture and has been an exhibit curator in Palau and internationally.

After 30 years as an orchestral horn player, **Genevieve Campbell** has, since 2007, been involved with the Tiwi Strong Women's group collaborating on performance, recording and study centred around Tiwi song practice in historical and contemporary contexts. She is currently a Sydney University Fellow, working in the Sydney Conservatorium of Music and the Sydney Environment Institute with focus on the role of Tiwi song and embodied knowledge in cultural maintenance, artistic creativity and community health.

Eric Chang is the coordinator of the EWC Arts Program, where he oversees gallery exhibitions, performing arts presentations, and community engagement activities with an Asia Pacific focus. Eric studies and performs taiko and related arts, with a particular interest in Edo Kotobuki Jishi, the lion dance of Edo-period Tokyo. He serves on the boards of a number of community arts organizations.

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Ojeya Cruz Banks (PhD) is an Associate Professor of Dance at Denison University. Her research combining African and Pacific lineages is inspired by her identity as a Pacific Islander (Guåhan/Guam) and African American with roots in Alabama, Kentucky and Louisiana. For over a decade, she worked as a Senior Lecturer at the University of Otago in Aotearoa/New Zealand. Her choreographies and publications include topics such as West African dance (Guinea and Senegal), Pacific Island dance as critical spiritual and cultural health, and indigenous education and performance.

Georgia Curran is a research fellow at the Sydney Conservatorium of Music, The University of Sydney. Her interests include Indigenous Australian music and languages, performance ethnography and ethnomusicology. She has undertaken research with Warlpiri people since 2005. She is the author of *Sustaining Indigenous Songs* (Berghahn 2020) and has collaborated with Warlpiri women on two song-books (Batchelor Press 2014 & 2017) as well as numerous other articles.

Brian Dietrich is Senior Lecturer in Ethnomusicology at Victoria University of Wellington, New Zealand. He specializes in the music and dance of Oceania and has undertaken research in Hawai‘i, Aotearoa, and across Micronesia over the past twenty years. A member of the ICTM Executive Board and Chair of the ICTM Oceania Study Group, his publications include the co-authored book *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture*, the co-edited volume *Perspectives in Motion: Engaging the Visual in Dance and Music*, as well as numerous articles published in *Ethnomusicology*, *Yearbook for Traditional Music*, the *World of Music*, and other Journals.

Dr. Keola Donaghy is Assistant Professor of Music at the University of Hawai‘i Maui College, and the faculty coordinator of Music Studies and the Institute of Hawaiian Music. He serves on the Board of Governors of the Hawai‘i Academy of Recording Arts and PBS Hawai‘i. He is a prolific haku mele (composer of Hawaiian poetry/song) with over 150 compositions to his credit. Keola holds the PhD in Ethnomusicology from the University of Otago, New Zealand, and his publications focus on Hawaiian music.

Naomi Faik-Simet is presently the Dance Ethnologist for the Institute of Papua New Guinea Studies. She undertakes research on Papua New Guinea’s indigenous and contemporary dance forms both in their cultural and noncultural contexts. Naomi is also completing her PhD programme in Dance Studies at the University of Auckland, New Zealand. Her Doctoral research explores Buai as a pedagogical indigenous knowledge system for learning dance and creativity among the Tolai of Papua New Guinea.

Judith S. Flores, Ph.D. has worked as a Folklorist, Historian, Teacher and Artist over a 40-year career in the Guam academic and indigenous community.

Enid Gallagher is a senior Warlpiri woman from Yuendumu community in Central Australia. Enid is a senior cultural advisor for the Warlpiri Youth Development Aboriginal Corporation (WYDAC). In collaboration with WYDAC and Incite Arts, she has envisaged and led the Southern Ngaliya dance camps since 2010 - these biannual events being important contemporary spaces for Warlpiri women to sing and dance and nurture their *jukurrpa* (Dreamings).

Catherine Grant is a music researcher, educator, and author on music endangerment and sustainability based at Queensland Conservatorium Griffith University (Australia). Her books include *Music Endangerment* and *Sustainable Futures for Music Cultures* (OUP). Catherine has collaborated with communities in Australia, Vanuatu and Cambodia on engaged research projects relating to cultural justice, cultural sustainability, and cultural vitality.

Meri Haami

E rere kau mai te awa nui, mai te kāhui maunga ki Tangaroa, ko au te ko te awa ko au. Ko Te Āti-Haunui-a-Pāpārangi, ko Ngāti Rangi, ko Ngā Rauru Kītahi, ko Ngāti Tūwharetoa ngā iwi. Ko Ngāti Ruakā, ko Ngāti Hine-kōrako ngā hapū. Ko Rānana, ko Te Pou o Rongo ngā marae. Nō Singapore tōku māmā. Ko Meri Haami tōku ingoa.

Meri Haami is a Kaupapa Māori researcher based in Whanganui and Ngāmotu, Aotearoa for health and the environment as well as an ecomusicology Doctoral Candidate with Te Herenga Waka - Victoria University of Wellington.

Irene Karongo Hundleby is a bicultural (Solomon Islands, New Zealand) ethnomusicologist and independent researcher. In 2017 Irene completed her doctoral thesis, entitled *Kwaimani Ana Liohaua Gia (The Heart of Us)* on North Malaitan music at the University of Otago, New Zealand. Irene continues to focus on collaborative grassroots projects, including the Natives Be Woke vlog broadcast series. Irene and her husband Dave James own and operate Relics, an independent record

store established in 2013. Irene also provides health support through her neuromuscular therapy practice in Ōtepoti, Aotearoa.

Gisa Jähnichen is Prof. Dr. (Ecomusicology, Performance Practices of Southeast Asia) at the Shanghai Conservatory of Music, Chair of the ICTM Study Group on Musical Instruments, Secretary of the IASA T&E Committee, Ambassador of IASA to Malaysia and China, and also teaches at Guangxi University of the Arts, Vienna University, Humboldt University Berlin, and as a consultant at the National Library of Laos. She studied at Charles University, Prague, Humboldt-University, Berlin, and Vienna University. Her many writings have been widely published and are accessible online and in libraries around the world. Moreover, she also is chief or co-editor of some regular open access publications such as *Studia Instrumentorum Musicae Popularis* (New Series) and the *Asian European Music Research Journal*.

Adrienne L. Kaeppler is Curator of Oceanic Ethnology at the Smithsonian Institution, Washington, D.C. Her B.A., M.A., and Ph.D. are from the University of Hawai`i Anthropology Department. She has carried out extensive fieldwork in Tonga, Hawai`i and elsewhere in Polynesia, as well as in museums and archives in many parts of the world. Her research focuses on the relationships between social structure and the arts, including music, dance, poetry, and the visual arts. She has published widely on these subjects and co-edited the Australia and Pacific Islands volume of *The Garland Encyclopedia of World Music*.

Tāmihana Kātene

(Ngāti Toa Rangatira, Ngāti Tama, Ngāti Koata, Te Taoū - Ngāti Whatua)

For over 15 years Tāmihana has been involved in the reinvigoration of taonga puoro within the Wellington region. As a carver of wood, stone, and bone Tāmihana has spent this time focusing on the study and recreation of traditional taonga puoro, with the intent of reintroducing and strengthening its use within traditional Māori cultural practices. Tāmihana has lead many community-based wānanga exploring the creation of taonga puoro, their associated pūrakau (stories) and their use as musical instruments. He has also frequented Te Kōkī, The New Zealand School Of Music, as a guest lecturer in ethnomusicology studies and as a teacher of performance, particularly within haka, mōteatea and taonga puoro. Tāmihana's passion for tikanga and te reo have lead him to the composition of karakia and mōteatea, specifically used to encapsulate and retain the knowledge pertaining to taonga puoro. These resources serve as a set of tools to ensure that intergenerational learnings will be passed on from our tūpuna.

Herea ngā hana o te Rā ki te tenga o te korokoro.

Mauri Tū,
Mauri Oro,
Mauri Ora!

Since 2013 **Junko Konishi** has been Professor at Okinawa Prefectural University of the Arts. Her main research areas are Micronesia and the Japanese remote islands, such as Ogasawara and Okinawa. Her research interests are transmission and localization of musical culture, soundscape, applied ethnomusicology, and ecomusicology. She was awarded her PhD by Osaka University in 1998. She is president of the Japan Music Expression Society, Vice President of the Japan Society of Island Studies, and Director of the Soundscape Association of Japan.

Yuan-Yu Kuan is an ethnomusicologist whose scholarly interests include a broad range of topics in Austronesian and Ryukyuan music and cultures. His recent work focuses on indigenous solidarity and musical interconnectedness between Taiwan and Okinawa. He was a lecturer in Asian Studies and the Music Department at the University of Hawai`i at Mānoa, served as editorial assistant for the *Asian Music* journal, and is an alumnus of the East-West Center associate program.

Jess Marinaccio is a Technical Support Officer for the Ministry of Justice, Communication and Foreign Affairs in Tuvalu. She received her PhD in Pacific Studies at Victoria University of Wellington, New Zealand. Previous to this, she worked as a Mandarin-English interpreter for the Tuvalu Embassy in Taiwan. Jess's research focuses on Tuvalu-Taiwan cultural diplomacy. She has published relevant articles in *Issues & Studies*, *International Journal of Taiwan Studies*, *International Journal of Cultural Policy*, *Pacific Studies*, and *The Contemporary Pacific*.

Jane Freeman Moulin is Professor of Ethnomusicology at the University of Hawai'i at Mānoa. Moulin's research focuses on the musical traditions of French Polynesia, including changing transmission patterns related to formalized music instruction and the relationships of music to dance. A former professional dancer in Tahiti's foremost traditional dance troupes, Moulin is the author of *The Dance of Tahiti* (1979), a five-volume catalog for the Territorial Survey of Oceanic Music: *Music of the Southern Marquesas Islands* (1989), *Music of the Southern Marquesas Islands* (1995), and the co-authored work *Music in Pacific Island Cultures. Experiencing Music, Expressing Culture* (2011).

Don Niles is acting director and senior ethnomusicologist of the Institute of Papua New Guinea Studies, where he has worked since 1979. He researches on many types of music/dance in Papua New Guinea, including traditional, popular, and Christian forms. He is a vice president of the International Council for Traditional Music and an honorary associate professor at the Australian National University. In 2016, he was invested as an Officer in the Order of Logohu.

Aaron Salā is a PhD candidate in ethnomusicology at the University of Hawai'i and an award-winning recording artist for Hawaiian music. He is Cultural Affairs Officer for the Royal Hawaiian Center (Sheraton Hotels) and affiliate faculty at UH West O'ahu.

Mayco A. Santaella is Associate Professor and Head of the Film and Performing Arts department at Sunway University. He studied at the University of Hawai'i at Mānoa as an East-West Center fellow researching music and dance traditions of the extended Sulu Zone (East Malaysia, southern Philippines, and eastern Indonesia) and its links to the Nusantara region. He carried out fieldwork for his doctoral studies in Central Sulawesi, Indonesia as a Fulbright recipient (2012–2013). His recent publications include *Made in Nusantara: Studies in Popular Music* (2021) published by Routledge and *Popular Music in East and Southeast Asia: Sonic (under)Currents and Currencies* (2021) published by Sunway University Press.

Masaya Shishikura is a lecturer at Huizhou University, China, and also a research fellow at Tokyo Institute of Technology, Japan. He recently received two KAKENHI governmental grants of Japan for the research projects, "Songs of karayuki-san (pre-war Japanese overseas prostitutes/migrants)" and "Musical cultures of minority groups in Japan." Shishikura's publications include chapters/articles from Routledge, ANU Press (Australia), IIAS (the Netherlands), Junpōsha (Japan), and Journal of Musical Science (Russia). He received a Ph.D. from The Australian National University.

Otto Jungarrayi Sims is a senior Warlpiri man who has grown up and lived all his life in the Central Australian Tanami desert. He is an internationally acclaimed artist and through his work advocates for Warlpiri cultural traditions to remain strong in the future. Otto is the current chairperson for Warlukurlangu Artists Aboriginal Corporation, based in Yuendumu community.

Amy Ku'uleialoha Stillman is a Professor of American Culture and Music (Musicology) at the University of Michigan. Professor Stillman is a former director of the Department of American Culture Asian/Pacific Islander American Studies, and a two-time Grammy award winner for Best Hawaiian Music Album, as co-producer, lyricist and accompanist. A historical musicologist by training and an ethnomusicologist by practice, Stillman's research focuses on historical perspectives on indigenous performance in Polynesia, especially Hawai'i and Tahiti.

Kirk Sullivan is a PhD candidate in Ethnomusicology at the University of Hawai'i at Mānoa. His research focuses on the vocal music of Cook Islanders both in the islands and in the diaspora.

Jun'ichiro Suwa has been studying Oceanian music culture with a special focus on post-colonial musical phenomena within the scope of cultural anthropology. He has conducted field research and published a monograph and articles about Papua New Guinean guitar and electronic band music in the coastal Madang area as well as on traditional dances. His recent interest in Oceania includes acoustemology of island and maritime settings, and has started preliminary surveys in Melanesia, particularly in Vanuatu.

Kati Szego joined Memorial University of Newfoundland's School of Music in 1995, establishing its program in ethnomusicology. Her ethnographic and archival projects on Hawaiian choral music, falsetto singing, and yodelling are subsumed by larger interests in intercultural processes and discourses on vocal production. Kati is currently examining the roles of women in the North American 'ukulele revival. From 2014 to 2017, Kati was General Editor of the *Yearbook for Traditional Music*.

Rob Thorne (Ngāti Tumutumu) is a New Zealand Māori composer, performer, improviser, anthropologist and specialist, and a diverse and original explorer in the evolving journey of taonga puoro (traditional Māori instruments), fusing these ancient voices with modern sounds and technology. Rob's combined musical and academic experience are multitudinal. A musician with over 25 years performance experience in bands and solo, predominantly within alternative rock, free noise, experimental, and improvisational sound art, his work since 2001 with traditional Māori musical instruments (taonga puoro) has seen him complete an MA in Social Anthropology, international performances, and several albums, including his debut solo album *Whaia te Maramatanga* (Rattle Records).

Ricardo D. Trimillos is Professor Emeritus in Asian Studies and in Ethnomusicology, University of Hawai'i. His theoretical emphases encompass music and ethnic identity, the arts and public policy, and issues of gender in the arts of the Pacific and Asia. He has published on musics of Hawai'i and Southeast Asia. He has been consultant to a number of governments (including Poland, Malaysia, the Philippines, and Hong Kong) in the area of arts and public policy.

Kuki Motumotu Tuiasosopo is the chairman of the Fine Arts Department at the American Samoa Community College. He has presented papers in England and Japan, and he recently presented a paper entitled "Tomai Faatoeaina: The Making of Samoan Choral Music in the 20th Century" at the Barbara B. Smith Music Symposium. He is an alumni of the UH Manoa Ethnomusicology Program where he graduated with an M.A. in Music in 2005.

Goenda Turiano-Reea is Senior Lecturer in Polynesian languages, literature, and civilization at the University of French Polynesia, in the EASTCO laboratory (EA 4241). Her research focuses on Tahitian oral tradition and literature, including songs and dances, which reflect a social-linguistic situation corresponding to the actual experiences of Tahitians. She won the Heiva Best Writer Award in 2012 as well as Best Author of Hura tapairu in 2019.

Michael Webb is currently completing a book on the impact of Protestant hymnody in Melanesia. In 2015 he won the *Journal of Pacific History* prize for an article on this topic. He has recently published on music and the South Sea Islander labour experience in late 19th century Queensland. Michael is also collaborating with Steven Gagau on a book on music in colonial Rabaul (PNG) between the volcanic eruptions of 1937 and 1994.

Stephen Wild taught at Monash University, City University of New York and Australian National University. He was a Research Fellow and Research Director at the Australian Institute of Aboriginal and Torres Strait Islander Studies. He is a former Executive Board Member, Vice President and Secretary General of ICTM and Chair of the Study Group on the Music and Dance of Oceania. His main research interests are the music and dance of Aboriginal Australia.