Ni sa bula vinaka and welcome to the Oceans, Islands and Skies - Oceanic Conference on Creativity and Climate Change (OIS-OCCCC) at The University of the South Pacific on our Laucala Campus in Suva, Fiji.

It is my pleasure on behalf of our faculty and university, to extend a warm welcome to the many participants from the region and those from the wider international community.

This conference is organized by School of Language, Arts and Media (SLAM) and the Faculty of Arts and Law at USP. It builds on the achievements of the Pacific Epistemologies Conference (PEC) hosted by SLAM and the Faculty of Arts and Law in 2006.

One of the conference resolutions from 2006 was to diversify into specific issues of concern affecting the Pacific region. Thus, this conference on creativity and climate change, takes on an added importance given the fragility of the region, when it comes to the environment we live in. At a critical time such as now, when the Pacific Island nations are faced with climate instability and serious threat to the environment, there is a need to look for creative ways of addressing the issues. Indeed, the conference is timely, and will provide opportunities for debates, scholarship and awareness programs by examining creative responses from areas of the humanities like literature, expressive and visual arts, music, dance and traditional knowledge and its narratives, among others. The forum is to facilitate constructive and creative engagements and strategies in formulating a multidisciplinary response to issues of climate change.

In 2009, the faculty took the initiative to invite conference proposals from schools, and the university through the Vice-Chancellor, Professor Rajesh Chandra, responded very generously to our proposal for this conference.

This conference is made possible through the generous funding provided by the University and contributions from SLAM and the Faculty of Arts and Law. The Oceania Centre for Arts, Culture and Pacific Studies (OCACPS) and the USP Book Centre are also commended for their support of this important conference.

We look forward to a week of celebrating creative and innovative responses to the pressing issue of climate change and environment.

We hope that you will interact and participate fully, and of course enjoy the activities planned for you during this conference. At the end of it all, may you have a rich and rewarding experience from the Oceans, Islands and Skies - Oceanic Conference on Creativity and Climate Change (OIS-OCCCC).

Vinaka vakalevu Dhayaanabad
A warm welcome to all for the Oceans, Islands and Skies - Oceanic Conference on Creativity and Climate Change (OIS-OCCC), hosted at the Laucala Campus of The University of the South Pacific.

The words within protocol, sometimes carry more than just a summery conveying of gratitude, from host to guests. It takes on a more sinister meaning in the context of climate change and its association with global warming.

It gets difficult to be cheery and sunny when it stands to reason that some of the atoll island states in Oceania may well disappear and soon. This concern is given greater urgency with the realisation that this in all likelihood will happen within generations from now who will remember us as more than just distant branches in the genealogical tree.

With the conference theme of creativity and climate change, we are bound to see informed and passionate delivery and discussions in the debates, songs, poetry, prose, paintings, installations and other performances. The point is that we voyage the oceans, islands and skies of Oceania and the world through these engagements.

I do not intend to dwell further on what lies ahead for there is much to be said of the enigma of debates and expressive arts that beckon with crooked fingers and ask us to ‘come, find out.’

This conference was conceived, when thought turned to a follow-up to the Pacific Epistemologies Conference hosted at USP in 2006. I received support from some quarters and sceptical looks from others. Even a few sniggers from those who tend to think within narrow and territorial assignation to global concerns.

The Dean of the Faculty of Arts and Law, Dr Akanisi Kedrayate, was supportive of my initial concept paper on the conference. She followed up with her immediate presence in the infinite process that goes in securing funding. The School of Language, Arts and Media lent weight to my concept paper with their commitment to hosting the conference.

Commitment of funding from the University late in 2009 with added funding commitments from the faculty and school saw the first call for expressions being made.

It is always a significant and often sobering journey from concept to fruition of a project. This has been the case in organising this conference.

The supportive and understanding nature of the participants at this conference has made it possible for us to arrive at a point when we are poised to listen to the first of the papers, attend the events, and enjoy the performances.

The larger fraternity at SLAM and FAL have worked hard behind the scenes for this conference. My sincere thanks to all those who have supported the conference and I look forward to their continued assistance and goodwill over the coming week.

I look forward to Oceans, Islands and Skies of enterprising and engaging presentations and performances in creatively assessing, documenting, expressing and working towards solutions to issues on climate change.

Thank You
CONTENTS

Conference Programme 4-5

Conference Keynotes, Plenaries, Papers and Presentations 7-23

Exhibitions, Events, Performances, Book Launches and Readings 24-38

Conference Panels 39-48

Pe’a - Dan Taulapapa McMullin
### MONDAY 13TH SEPTEMBER

<table>
<thead>
<tr>
<th>TIME</th>
<th>EVENT</th>
<th>SPEAKER/CONVENER</th>
<th>VENUE</th>
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<tbody>
<tr>
<td>9am-5pm</td>
<td>Registration</td>
<td>OIS-OCCCC Secretariat</td>
<td>Mokokilagi Bure</td>
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<tr>
<td>11am</td>
<td>Media Brief and Press Conference</td>
<td>Mohit Prasad/ All invited speakers and other presenters</td>
<td>Oceania Centre for Arts, Culture and Pacific Studies (OCACPS)</td>
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<tr>
<td>7pm</td>
<td>Conference Welcome Cocktails and Opening of OIS-OCCCC Art Exhibition</td>
<td>Welcome Address – Dean FAL Dr Akanisi Kedrayate</td>
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<td>Art Exhibition Overview – Professor Wilsoni Hereniko</td>
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<td>Opening of Art Exhibition – High Commissioner for Papua New Guinea to Fiji - His Excellency Peter Eafeare</td>
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### TUESDAY 14TH SEPTEMBER

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<tr>
<th>TIME</th>
<th>EVENT</th>
<th>SPEAKER/CONVENER</th>
<th>VENUE</th>
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<tr>
<td>8.30am -9.00am</td>
<td>Traditional Fijian Welcome Ceremonies</td>
<td>Conference Dedication: Rev Dr Bruce Yeates (Associate Dean L&amp;T FAL)</td>
<td>AUSAID THEATRE 1</td>
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<tr>
<td>9.00am-9.30am</td>
<td>Conference Opening Address: VC Professor Rajesh Chandra</td>
<td>Keynote Address: Dr Cathie Koa Dunsford</td>
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<tr>
<td>9.30am-10.30am</td>
<td>Kaitakitanga: Protecting Our Oceans, Islands and Skies: Inspiring a Climate Change of Consciousness.</td>
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<tr>
<td>10.45am -11.15am</td>
<td>Presentation I: Dr Judith Mitoma</td>
<td>Water is Rising</td>
<td>N111</td>
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<tr>
<td>11.30am-12.00pm</td>
<td>Paper Session I: Professor Vilsoni Hereniko</td>
<td>The Human Face of Climate Change: Notes from Rotuma and Tuvalu</td>
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<tr>
<td>12.15pm-12.45pm</td>
<td>Paper Session II: Dr Manoranjan Mohanty</td>
<td>Human Dimensions, Creativity, and Environmental (Climate) Change: Implications to Pacific</td>
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<tr>
<td>1.00pm-2.00pm</td>
<td>LUNCH</td>
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<tr>
<td>2.15-2.45</td>
<td>Paper Session IV: Dan Taulapapa McMullin</td>
<td>Lologa, The Sea Flood: Meaning in Oceania Arts in the Age of Global Warming</td>
<td>N111</td>
</tr>
<tr>
<td>3.00-4.30</td>
<td>Performance, Book Launch and Book Signing:</td>
<td>Pele's Tsunami. Dr. Cathie Koa Dunsford, Dr. Karin Meissenburg, Global Dialogues Press. 2010</td>
<td>AUSAID Performance Space</td>
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<tr>
<td>7.00pm</td>
<td>Evening with a Writer: Public Event -Featuring Pio Manoa</td>
<td>Convener: Dr Som Prakash</td>
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### WEDNESDAY 15TH SEPTEMBER

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<tr>
<th>TIME</th>
<th>SPEAKER / PANEL / GROUP</th>
<th>PAPER/TITLE</th>
<th>VENUE</th>
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<tbody>
<tr>
<td>9.00-10.00 am</td>
<td>Plenary Address I: Dr Susan Hawthorne</td>
<td>Ecology in Poetry / Poetry in Ecology</td>
<td>AUSAID THEATRE 1 Professor Sudesh Mishra (FNU)</td>
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<tr>
<td>10.00am-10.15am</td>
<td>MORNING TEA</td>
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<tr>
<td>10.30-11.15</td>
<td>Panel - Literature Convener Dr Som Prakash</td>
<td>Panelists: Dr Som Prakash (Chair) Seona Smiles (Comm. Consultant: FNU) Dr Tony Weir (USP-PACE/SD) Professor Biman C Prasad (Dean FBE-USP)</td>
<td>N111 Professor Sudesh Mishra (FNU)</td>
</tr>
<tr>
<td>11.30-12.00</td>
<td>Paper V: Dr Briar Woods</td>
<td>Science in the Poetry of Oceania</td>
<td>N111</td>
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<tr>
<td>12.15-12.45</td>
<td>Paper VI: Dr Elizabeth Deloughrey</td>
<td>Literatures of the Environment in Oceania: Climate Change as Nuclear Fallout</td>
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<tr>
<td>1.00pm-2.00pm</td>
<td>LUNCH</td>
<td>The Writer in Oceania: Pacific Ways of Seeing the Environment</td>
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<tr>
<td>2.15pm-2.45pm</td>
<td>Paper VII: Dr. Sina Vaai</td>
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<tr>
<td>3.00pm-3.45pm</td>
<td>Panel: Creating a Bridge Between Intellectual Property Rights and Traditional Knowledge – Convener Kathy Moore</td>
<td>Kathry Moore (USP-Chair), Douveri Henao (PIFS), Teweiariki Teaero (USP)</td>
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### THURSDAY 16TH SEPTEMBER

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<th>TIME</th>
<th>SPEAKER / PANEL / GROUP</th>
<th>PAPER/TITLE</th>
<th>VENUE</th>
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<tbody>
<tr>
<td>9.00am-10.00am</td>
<td>Plenary Speaker II: Associate Professor David Robie</td>
<td>Iconic Environmental Images of Oceania: Challenging Corporate Media for Solutions</td>
<td>AUSAID THEATRE 1 Associate Professor Jito Vanualailai (Assoc Dean RGA FSTE)</td>
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<td>10.00am-10.15am</td>
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<tr>
<td>10.30am-11.15am</td>
<td>Panel – Media : Convener - Shailendra Singh</td>
<td>Panelists: Shailendra Singh (Chair), Ricardo Morris (Mylife) Atumece Nakeke (Seaweb)</td>
<td>AUSAID THEATRE 1 Associate Professor Jito Vanualailai (Assoc Dean RGA FSTE)</td>
</tr>
<tr>
<td>11.20am-11.50am</td>
<td>Paper VIII: Keron Niles</td>
<td>Resilience amidst Rising Tides: Climate Change, Trade and the Competitiveness of the Tourism Sector in Small Island Developing States</td>
<td>NV111 Associate Professor Paul Geraghty (USP-SLAM)</td>
</tr>
<tr>
<td>11.50am-12.20pm</td>
<td>Paper IX: Jeremy Dorovolomo</td>
<td>Children's Writing and Drawings: Making sense of Natural Disasters</td>
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<tr>
<td>12.20pm-12.50pm</td>
<td>Paper X: Shaiza Janif</td>
<td>Narratives of a Lost Land</td>
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<td>1.00pm-2.00pm</td>
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<tr>
<td>2.00pm-2.30pm</td>
<td>Paper XII: Nilesh Bilimoria</td>
<td>Sustainable Development Is An Ethical and Moral Ideal But Does It Have in Essence Practical Legal Effect?</td>
<td>N111 Ashwin Raj (USP-SLAM)</td>
</tr>
<tr>
<td>2.30pm-3.15pm</td>
<td>Panel – EAP : Dr Rajni Chand</td>
<td>Teaching Across Curriculum: Focus on Climate Change - Dr Rajni Chand, Rajend Prasad, Premila Devi and Renuka Prasad</td>
<td>AUSAID Performance Space - MC: Shalesh Kumar (FNU)</td>
</tr>
<tr>
<td>3.30pm-4.30pm</td>
<td>Paper XII: Theatre Presentation -Dr Ian Gaskell</td>
<td>1-2-3 Jump! The Global Warming Play</td>
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<tr>
<td>5.00pm-6.00pm</td>
<td>Book Launch - Dr Cathie Koa Dunsford and Dr Karrin Meissenburg - Tatau Oceania Imprint and Global Dialogues Press</td>
<td>Songs of the Jahajin – Poems Mohit Prasad</td>
<td>AUSAID Performance Space - MC: Seona Smiles</td>
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<tr>
<td>7.00pm</td>
<td>Evening Function</td>
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### FRIDAY 17TH SEPTEMBER

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<tr>
<th>TIME</th>
<th>SPEAKER / PANEL / GROUP</th>
<th>PAPER/TITLE</th>
<th>VENUE</th>
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<tbody>
<tr>
<td>9.00am-10.00am</td>
<td>Closing Keynote Speaker: Dr. Karin Meissenburg</td>
<td>Working Cross-Culturally With Literary and Environmental Activists</td>
<td>AUSAID THEATRE 1 Shailendra Singh Act HOS SLAM USP</td>
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<tr>
<td>10.00am-10.15am</td>
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<tr>
<td>10.30am-11.00am</td>
<td>Paper Session XIII: Dr Otto Heim</td>
<td>Breathing Space: Ecology and Sovereignty in Pacific Island Poetry</td>
<td>N111 Nash Sorariba (USP-SLAM)</td>
</tr>
<tr>
<td>11.00am-11.45pm</td>
<td>Paper XIV: a) Felicity Hefferman</td>
<td>One Sheep and a Tree: Climate Change in Fiji - a Child Centered View on Climate Change Project (Within an International context)</td>
<td>N111 MC: Anurag Subramani</td>
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<tr>
<td>11.45pm-12.00pm</td>
<td>b) Craig Marlow</td>
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<td>c) Catherine Morgan</td>
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<tr>
<td>12.00pm-1.00pm</td>
<td>Film Screening</td>
<td>&quot;There Once was an Island: Te Henua e Nino&quot; by Permission of Director/Producer Briar March and Producer Lyn Collie</td>
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<td>1.00pm-2.00pm</td>
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<tr>
<td>2.30pm-4.00pm</td>
<td>Community Presentation</td>
<td>Fijian Studies: Associate Professor Paul Geraghty and Mereisi Kamoe</td>
<td>AUSAID Performance Space</td>
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<tr>
<td>4.00pm-5.00pm</td>
<td>Conference Concluding Statements: Dr Mohit Prasad</td>
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<td>7.00pm</td>
<td>Evening Function</td>
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Conference Keynotes, Plenaries, Papers and Presentations

Fanua - Dan Taulapapa McMullin
OPENING KEYNOTE ADDRESS

KAITIAKITANGA: PROTECTING OUR OCEANS, ISLANDS AND SKIES: INSPIRING A CLIMATE CHANGE OF CONSCIOUSNESS.

DR. CATHIE KOA DUNSFORD
Dunsford Publishing Consultants

Abstract: In this opening keynote speech I will trace the importance of returning to our indigenous Pacific roots and our korero or talkstory from our tipuna [ancestors] to discover ways to move forward in challenging climate change. I will address the issues and provide concrete examples of kaitiakitanga [guardianship] of the sea, earth and sky from our tipuna in the form of whakatauki [proverbs] and waiata [song]. I will suggest possible solutions for climate change based on indigenous Pacific models of working, key amongst this will be Environmental Restorative Justice. I will cover other creative Pacific responses to climate change and also detail the new Kaitiakitanga Island Permaculture Courses in sustainable living, based on the knowledge of our Pacific ancestors. The emphasis in this keynote speech is that we are all one people, descended from one root, te rito, the heart of the harakeke, or flax, and that we must act with aroha, love, to find creative, constructive solutions to climate change that endorse our place in the Pacific. What we are needing to evoke at this conference is a climate change of consciousness, of Pacific initiatives, ideas and actions that have global impact. We cannot continue to survive together on this planet if we follow the rampant consumerism that has pulled us away from local, sustainable lifestyles which contained systems that prevented exploitation of resources. For instance, in Maori culture we have a rahui or ban on collecting shellfish once the resources show signs of becoming diminished. Throughout our indigenous Pacific systems, there were kaupapa in place that protected the environment in which we live. To destroy that kaupapa is to destroy the world for future generations. We must return to our indigenous knowledge and use this creatively to evoke a new climate change of consciousness so we may all move forward together.

Bio Data: DR. CATHIE KOA DUNSFORD

Cath Koa Dunsford’s Maori and Hawai’ian heritage inspires her environmental work in the arts. She believes as tangata whenua [people of the land] it is not possible to seperate her work and life experience. For thirty years she has been a Literary Activist, penning 23 books in print and translation internationally with ecological themes and performing from her novels globally, including the Frankfurt, Leipzig and Istanbul Bookfairs. Her environmental novels were celebrated in Canada with two academic conferences, Ao Toa; Earth Warriors, based around the books and a performance filmed by Aboriginal People’s Television Network. German film-maker Monika Treut featured her in a film: “Aotearoa: Sketches 1-3” broadcast within a Maori Pou [totem pole]. She is currently working on a novel, Pele’s Tsunami, about climate change and its effects on tangata whenua in the Pacific region. Cath Koa has been a part of Maori Protest Movements to reclaim their traditional land ever since the Maori Land March in 1975 through to Waitangi and supported the Foreshore and Seabed Hui with her art exhibition featuring ki’i pohaku. Her academic and creative writing was put into grass roots practice in 1998 when she established a non profit educational community organic garden in Matakana, teaching Rongoa Maori [traditional Maori bush medicine] and how to
create sustainable organic gardens using traditional knowledge and dealing with climate change. Claudette Hauiti, who directs an award winning company, is currently filming a documentary on her work titled: Cath Koa Dunsford: Writer, Artist, Ecologist, Academic. Dramatisations of her novels are also in television production. Cath Koa is kaitiaki and kaupapa consultant to the renowned ecologically sustainable Rainbow Valley Farm. Dr. Dunsford directs a publishing consultancy which has supported 197 Pacific authors into print, is on the Advisory Board of Asia Pacific Writers Network and Maori Permaculture Actionists Roopu: Taking Kaitiakitanga to the World.

Plenary Speaker I: Dr. Susan Hawthorne
Adjunct Professor - Writing Program James Cook University Queensland, Australia

Title Ecology in Poetry / Poetry in Ecology

Abstract: Ecological activism and writing poetry are a wonderful combination of activities. In this paper I explore different ways of drilling down into language and into the experience of the natural world as a source of poetic inspiration. Poetry has always been the song that is imprinted in human culture, and equally importantly the song that we learn from the natural world. What can happen to poetry, what might happen to poetry, where are poetry’s songs, in a world where ecological disasters are on the rise? I draw on my experiences of a rural childhood, a feeling for land and place, as well as significant experiences of extreme weather events such as flood, drought, fire and cyclone. I ask questions about the use of poetic language to convey these extreme events. I ask is eco poetry a form of elegy or a vision into the future? The paper will include readings from the author’s works.

Bio Data: Dr Susan Hawthorne

Dr Susan Hawthorne is an Adjunct Professor in the Writing Program at James Cook University in Queensland, Australia. She is the author of five collections of poetry, the latest of which is Earth’s Breath (2009). For the last fifteen years she has supervised MA and PhD students of Creative Writing at Victoria University. In 2002 she completed a PhD in Political Science at the University of Melbourne, which resulted in her book Wild Politics (2002). She has an MA (Prelim) in Ancient Greek language and for the last three years she has been learning Sanskrit. In 2009, she spent four months in Chennai on an Asialink Literature Residency based at the University of Madras and she is currently working on a new collection of poems, Cow.
Plenary Speaker II: Associate Professor David Robie  
Pacific Media Centre, AUT University, Aotearoa/New Zealand  

Title Iconic environmental images of Oceania: Challenging corporate media for solutions  

Abstract: The fate of almost 3000 islanders from the Carteret Islands off the north-eastern coast of Bougainville has become an icon for the future of many communities on low-lying small states globally and especially in the Pacific the so-called climate change refugees or environmental migrants. They are a controversial casualty of the failure of developed nations to deal decisively with the global warming crisis. Iconic images of islanders leaving their ancestral homeland and relocating also resonates with earlier environmental parallels in the Pacific such as the evacuation of Rongelapese and other Marshall islanders in the wake of nuclear testing and the forced shift of Banaban islanders to Rabi in the Fiji Islands because of phosphate mining. Despite an inspired and colourful campaign by Pacific Island delegates at the United Nations Climate Change Conference in Copenhagen in December 2009, global geopolitics stifled the outcome to the disadvantage of Oceania. This paper examines how the emergence of internet-based and innovative news services have challenged corporate media in the public right to know and explores strategies to communicate over climate change in both mainstream and alternative public spheres.  

Bio Data: Associate Professor David Robie  

Associate Professor David Robie is director of the Pacific Media Centre, AUT University, Aotearoa/New Zealand. He was head of journalism at both the Universities of Papua New Guinea and the South Pacific (Fiji) for almost a decade and was a pioneer of new media in Pacific journalism education, including online coverage of the 2000 Fiji coup. He is author of Mekim Nius: South Pacific media, politics and education and other books and publishes the independent blog Café Pacific: www.cafepacific.blogspot.com  

David.robie@aut.ac.nz www.pmc.aut.ac.nz www.pacific.scoop.co.nz
CLOSING KEYNOTE SPEAKER: DR. KARIN MEISSENBURG
Independent author, ecologist and translator

Working Cross-Culturally With Literary And Environmental Activists

As a translator, ecologist and author, I will be drawing on all these work and life experiences to address the issues of climate change. I live and work in Orkney, a group of islands north of Scotland. Hence issues relating to climate change causing the sea to enter our islands are vital to me. Some are no more than six metres high and islanders are counteracting and preparing for climate change [e.g. building stone dykes around islands, aiming towards self-sufficiency]. Providing practical examples, the paramount importance of living sustainably to conserve and respect our resources becomes self-evident. I hope to explore how a renewed perspective on traditional ways, where creative expression and karakia flowed naturally with the work sustaining us, can turn around the destructive aspect of climate change, both throughout the Pacific and globally. As a translator I am keenly aware of the importance of translating and communicating our ideas to the widest possible audience and in finding methods that empower people. I will discuss experiences of working cross culturally with literary and environmental eco activists in changing ways of living and working to make them sustainable. All cultural pursuits, if in tune with nature, have an effect on wider realms. This has not yet been measured as a contribution. As this is the closing keynote speech, I wish to summarise ideas the conference has brought forward and suggest future directions and environmental solutions that all can enact. My emphasis is on discovering, discussing and implementing ideas that can inspire us all in this spirit of mutual co-operation.

Bio Data: DR. KARIN MEISSENBURG:

Dr. Karin Meissenburg is an academic, writer, ecologist and literary translator who pioneered the importance of honouring indigenous cultures and authors in literary translations at the Frankfurt and Leipzig Bookfairs when indigenous rights were so often being abused by foreign translators. She is translator of the indigenous ecological Cowrie novel series into German and worked closely with author Cath Koa Dunsford in discovering new ways to work as author and translator which empowered and respected indigenous authors. She talked about this issue in a powerful workshop at the inaugural Asia Pacific Writers Conference. Karin has taught ecology and sustainable development for thirty years since gaining her Diploma in Ecology at Tubingen University. She co-founded Mohala Community Gardens in Aotearoa as an indigenous resource and also The Ark Seaweed Gardens in the Orkney Islands, where she taught the first Permaculture Design Course for free for indigenous Orcadians to support them to become self-sustainable. Karin has toured the globe giving lectures, workshops and performances based around literary and ecological themes and runs a publishing company, Global Dialogues, which supports work by indigenous authors. She is Guest Tutor for Northtec Sustainable Rural Development Courses and Rainbow Valley Farm workshops. Karin and Cath performed and gave workshops at the Permaculture New Zealand Hui on the use of traditional Maori garden tools and how to combat climate change by working sustainably with the earth using indigenous methods. Karin’s dedication to working with indigenous people was recently honoured when she was invited to be on the Advisory Board for the Asia Pacific Writers Network and the Maori Permaculture Actionists Roopu: Taking Kaitiakitanga to the World. She has successfully completed Mauri Ora, a year long indigenous course in Maori culture, ecology, history and tino rangatiratanga at Te Wananga o Aotearoa and has written about the Pacific Paradigm in her books.
The scientific community agrees that due to global warming, the Pacific island atolls of Tuvalu, Tokelau and Kiribati will be hard hit by rising sea levels. "Water is Rising" will invite a total of 45 musicians and dancers from these three island nations for an unprecedented six week American tour. Traditional song and dance will convey the vibrant spirit and cultural history of each group. These exuberant and artistic performances establish a powerful language with which they can then communicate their feelings about climate change and rising sea levels. The UCLA Center for Intercultural Performance will organize, administer, and manage this six-week tour. The Center will work with each group as they compose and choreograph works specifically for this international tour. The sung poetry, elegant movement and vibrant rhythms will speak of hope and faith while conveying the harsh reality of this global crisis. "Water is Rising" will strike a deep cord with the American public, increase their awareness of the current crisis, and serve as a call to action.

Bio Data:

Judy Mitoma began her academic career at UCLA in 1975 and retired in 2009. From 1982-1995 she chaired the interdepartmental program World Arts and Cultures. She continues her work at UCLA as the Director of the Center for Intercultural Performance. Professor Mitoma has launched campus, citywide, national and international projects. Artist collaboration, inter institutional partnerships, international exchange and work in developing countries are common themes in her projects. Her innovative projects has received major funding from the Ford Foundation, The Rockefeller Foundation, Pew Charitable Trusts, Irvine Foundation, the United States Department of State, National Endowment for the Arts, Asian Cultural Council as well as local funders.

Mitoma has documented the activities of the Pacific Island Festival of the Arts in Townsville, Australia, Cook Islands, Western Samoa, and New Caledonia. As a Los Angeles based Festival Director she has invited artists from: Wallace and Futuna; Lifou Island, New Caledonia; Hawaii; and Mornington Island, Australia. In the Fall of 2011 Mitoma will curate and produce a national tour – THE WATER IS RISING, featuring 45 performers from the Pacific Islands of Tuvalu, Kiribati and Tokelau. She will also produce the fifth World Festival of Sacred Music – Los Angeles in Fall 2011; and take the 24-member Bali based Gamelan Cudamani music and dance ensemble on a nine-city USA tour in the of Fall 2010.
Paper II

Professor Vilsoni Hereniko
Director – Oceania Centre for Arts, Culture and Pacific Studies

Title: The Human Face of Climate Change: Notes from Rotuma and Tuvalu

Abstract: This presentation is a preliminary survey of how Rotumans and Tuvaluans are responding to climate change: in the case of Rotuma, the focus is on the threat of possible tsunamis and how Rotumans are reacting to possible future scenarios; in the case of Tuvalu, the focus is on sea level rise and how residents are responding to the possibility of a whole island nation disappearing under the sea. Using interviews, newspaper reports, documentary films, and other sources of information, I will compare the views, reactions, and responses of these two cultural groups to climate change and provide some explanations for the similarities and differences in their outlook.

Bio Data

Vilsoni Hereniko became the Director of the Oceania Center for Arts and Culture and Professor of Pacific Studies at the University of the South Pacific in August, 2010. Originally from Rotuma, he spent the past twenty years at the University of Hawai’i where he taught courses on Pacific literature, theater, film, and Pacific arts and cultures. For the past two years, he was the Director of the Center for Pacific Islands Studies, the only federally funded National Resource Center in the United States that focuses on the Pacific Islands region. He is also a playwright and filmmaker.

Paper III

Dr Manoranjan Mohanty
Development Studies Program, The University of the South Pacific, Suva, Fiji

Title: Human Dimensions, Creativity and Environmental (Climate) Change: Implications to Pacific

Abstract: Human societies are at crossroads today in the face of global environmental (climate) change. Human dimensions are seen as the critical determinants causing climate change and minimizing its impact. As more scientific discoveries explore the criticality of human and cultural dimensions in climate change, the humanistic fields of inquiry quest for their potential role in helping societies in minimizing the impact of climate change. There exists however a gap in understanding the man-environment relationships, ethical values, and the cultural and human dimensions of
environmental changes. Creative expression has a great potential in bridging this gap. The artists, writers, painters, and poets manifest society’s values and relationships with environment through their visual arts, plays and writings. They have indeed crucial role inculcating the environmental ethical values through their expressions and raising awareness about the impacts and adaptation to climate change. Art, song, dance, drama, painting, street play and stories can clearly express the environmental relationships and values. Oceania has a great tradition of creative expression and has potential in changing people’s attitude and environmental behavior.

The questions arise: What are the human/cultural dimensions in environmental/climate change? What values the creativity carry in the face of climate change? What environmental ethical values need to be reflected through creativity? How creative expression can help the Pacific societies that are facing the challenges of climate change?

The paper examines the human and cultural dimensions in environmental/climate change, explores the forms and role of creativity especially in the Pacific in creating awareness and lessening the impact of climate change and also indentifies the challenges to creativity in the Pacific.

Bio Data

Manoranjan Mohanty is a Senior Lecturer at Development Studies Program, School of Government, Development and International Affairs, Faculty of Business and Economics, University of the South Pacific, Suva, Fiji. He has been teaching at USP since 1999. He is a human and development geographer with current interests towards social development, urbanisation, environment, climate change, migration, NGOs and island studies. He is an Indian national with a Ph.D degree from Jawaharlal Nehru University (JNU), New Delhi, India. He has participated in many international conferences and workshops. He has many publication including books and research papers to his credit.

Paper IV

Dan Taulapapa McMullin
Independent Artist and Activist

Title: Lologa, The Sea Flood: Meaning in Oceania Arts in the Age of Global Warming

Abstract: In a recent paper to the Pacific Art Association on the Mythology of the Contemporary and the Traditional in Oceania Art, I questioned the utilization of these terms contemporary and traditional in terms of colonization and indigeneity. I looked at the origins of these concepts: contemporary as contemporaneous time zones realized in colonization, or the idea of the rural and uncivilized extended over Oceania and its arts; and the traditional as the handing down of power, or the globalization of the urban owner and the dispossessed and therefor owned indigenous. Turning to the fallacy of translation, or x = y, the idea that concepts are translatable, when, as I see it, meaning itself colonizes language, I search for indigenous meaning in the arts of Oceania.
in relation to signs and their possession. The arbitrariness of the sign, in Saussure, extends over
words, but in our post-colonial culture of Oceania, language itself being colonized by language,
meaning is now is being supplanted within language by other meaning. Seeking to take this
argument further, in terms of the environment and globalization, in relation to the arts, I search
for a place for the arts, for a democracy of the arts in Oceania today during the globalization of
environmental catastrophe, during the Lolo(n)ga the sea flood.

ARTIST BIO

Dan Taulapapa McMullin is an American Samoan artist and activist whose multimedia work
traverses geographic and cultural boundaries. He has experimented with painting, sculpture, video,
installation and writing to explore issues surrounding tradition, gender, colonialism, sovereignty,
exile, and diaspora. His performance poem “The Bat” and other early works received a 1997 Poets
& Writers Award from The Writers Loft, his film “Sinalela” won the 2002 Honolulu Rainbow Film
Festival Best Short Film Award. His latest work explores the relationship between pre-colonial
Pacific Islander interpretations of the body and its narrative, and his own today. He travels frequently
between his home in California and the Pacific Islands, where he is represented by Okaioceanikarts
Gallery based in Auckland. He teaches a seminar on Contemporary Oceania Art at University of
California, Irvine. His artwork was exhibited at the Bishop Museum, the Peabody Essex Museum,
The United Nations, Cambridge University, New York University, and University of the South Pacific.
He will be artist in residency at the De Young Museum in October 2010 and there will be a solo
exhibition of his work at the Gorman Museum beginning January 2011. He will also be in group
exhibitions in 2011 in Whakawahine at City Gallery of Wellington, and Ata Samoan Artists at Santa
Monica Artist Studios.

Paper V

Dr Briar Woods
London Metropolitan University

Title: ‘Science in the Poetry of Oceania’

Abstract: In a 1987 paper on ‘Novelists an Historians and the Art of Remembering’ Albert
Wendt declared his disagreement with Western rationalism, reason and science at the same time
as he declared his belief in the importance of scientific discoveries (DNA, new physics) and the
outdatedness of the two cultures debate. This paper will ask what this reformed Oceanic conception
of a science that is not rationalist in an exclusive Western sense, but inclusive of Oceanic notions of
history and its significance, might be, and what relevance it can have to reading poetry of Oceania.
It will argue that while one legacy of anglophone culture to anglophone poetry of Oceania has
been a suspicion of science, there already exists in Oceanic poetry strands of thought that create
multiple va, connections between poetry and science, and therefore suggest many directions for an
ecocritical approach to thinking about the past and the future of Oceania. How can this changing
rapprochement between poetry of Oceania and scientific ideas inform an understanding of the
destructive potential of climate change and help construct creative ways of responding to it?

Bio Data

Dr Briar Wood is a Senior Lecturer at London Metropolitan University. She has published poetry
and research work on British and Pacific writing.
Abstract: This paper argues that literature in Oceania has a long history of addressing environmental concerns that should be of interest to humanists as well as scientists. Writers in Oceania have been attentive to the ecological threats of colonization, the erosion of cultural sustainability and sovereignty, and have been particularly concerned with how state entities like the military impact the environment. The fifty-year history of nuclear testing in the Pacific increased radiation levels in humans around the globe, catalyzing the concept of a unified global ecology and a body of literature that engaged the complex relationship between science and ecology, culture and the state. This body of work might be seen as an important precedent to current discourses of an earth that faces a shared social, political, and environmentally constituted threat of climate change. In this paper I draw from the work of Hone Tuwhare, Witi Ihimaera, Albert Wendt, Chantal Spitz and James George to demonstrate the ways in which Pacific literature has provided discourses of resistance to global environmental devastation, and how these author provide important visions for a viable and sustainable ecological future.

Bio Data

Elizabeth DeLoughrey is an Associate Professor of English at the University of California, Los Angeles. She is the author of Routes and Roots: Navigating Caribbean and Pacific Island Literatures (University of Hawai`i Press, 2007) and co-editor, with Renée Gosson and George Handley, of Caribbean Literature and the Environment: Between Nature and Culture (University of Virginia Press, 2005). She recently co-edited a collection with George Handley called Postcolonial Ecologies: Literatures of the Environment, which is forthcoming from Oxford University Press.
Conference Keynotes, Plenaries, Papers and Presentations

Paper VII

Dr. Sina Vaai,
National University of Samoa.

TITLE: The Writer in Oceania; Pacific Ways of Seeing the Environment

Abstract: Creative writers in Oceania have grounded many of their narratives, drama and poetry in a deep awareness and acknowledgement of the gift of the environment and the various ways in which the colonial and post-colonial footprint has resulted in dramatic changes to our ‘sea of islands.’ The land and the sea, particularly, as major sources of our livelihood and of our very identities as Pacific Islanders, have over the recent decades come into sharp focus as being at risk, calling for an ecological conversion which demands that we take more care of the earth, to ensure environmental justice for everyone. This paper will discuss Hauofa’s satiric analysis of the real obscenities in Oceania together with other creative pieces which signal similar concerns about the environment.

Bio Data

Dr. Sina Vaai is Associate Professor of English at the National University of Samoa in Apia. Her research interests involve literary representations in Pacific post-colonial literatures and Pacific identities, especially across the diaspora as well as a focus on the literacy of Samoan students at tertiary level. She is Chair of the Foundation for Science Education in Samoa, which has set up a low cost Community computer lab at the Nelson Library in Apia and which promotes learning via computers. She is also Convenor of a small creative writing group based at NUS.

Paper VIII

Keron Niles
PhD Candidate – University of Otago.

Title of Presentation: Resilience amidst Rising Tides: Climate Change, Trade and the Competitiveness of the Tourism Sector in Small Island Developing States

Abstract: The Caribbean is the most tourism-dependent region in the world. Throughout most of its islands; the tourism sector is the greatest contributor to employment and gross domestic product (GDP). Tourism also provides a healthy source of foreign exchange. Nonetheless, not only are these small island developing states (SIDS) overly reliant on income earned from this sector, but the region is also dependent upon travellers from a limited number of markets.

This paper asserts that the following changes are needed to enhance the region’s tourism
Conference Keynotes, Plenaries, Papers and Presentations

competitiveness in the face of the threat of climate change.

• Enhanced use of climate-friendly goods and services along with increased energy efficiency can reduce costs to proprietors and help make the sector more attractive to environmentally-conscious travellers.

• Trade policies should support the local manufacture of climate-friendly technologies by, inter alia, decreasing or removing tariffs on inputs necessary for production and shielding such goods from external competition.

• Policies incentivising the acquisition, application and manufacture of climate-friendly goods are not (in and of themselves) likely to be effective if applied in a vacuum. Tourists and proprietors alike need to be engaged and informed of the importance of decreasing their carbon footprint.

This paper argues that increased use of climate-friendly goods, accompanied by public education to reform attitudes and behaviour, can reform energy usage in a way that strengthens tourism competitiveness in all SIDS, including those in the Pacific.

Bio Data

Keron Niles is currently a PhD Candidate in Energy Management at the University of Otago. Originally from the Republic of Trinidad and Tobago, Mr. Niles was previously a Research Consultant at the Shridath Ramphal Centre for International Trade Law, Policy and Services, at the University of the West Indies. There, he worked on matters pertaining to culture and free trade, Economic Partnership Agreements, and on Climate Change and trade. Mr. Niles is the author of a paper entitled “Resilience Amidst Rising Tides: An Issue Paper on Trade, Climate Change and Competitiveness in the Tourism Sector in the Caribbean.”

As a certified youth worker and a published poet, Mr. Niles has been involved in several international outreach projects in Guyana, Suriname, Haiti and Kenya. His academic career has also given him the opportunity to participate in conferences in the United States of America, Venezuela, Jamaica, Switzerland, St. Lucia, Cuba and Samoa.
Abstract: Children are most vulnerable during natural disasters. Those who suffered most in the Asian tsunami were children and women (Mangkusubroto, 2005). About 67 million children were affected by natural disasters in every year of the previous decade, considerably more than in the decade before (Penrose and Takaki, 2006). The plight of children is no different when an earthquake followed by a tsunami hit the Choiseul and Western Provinces of the Solomon Islands on April 2 2007 (SIBC, 2007). Children not only lose their physical properties such as their homes and schools, but are traumatised and affected emotionally and psychologically as well.

This presentation takes a teacher and her primary class at a school in Choiseul, Solomon Islands, to discuss how children are making sense of the disaster through their writing and drawings. There are two observations in these children’s writings. Firstly, children expressed how they feared the tsunami, and secondly, on how very poor they are now. The psychological trauma and losing their families’ physical properties had instilled in children a huge sense of deficiency. This in turn affects their efforts at school. Teachers recognise children’s inner feelings from their writings and would attempt to provide an environment in which they are happy. Not only evident in children’s writing but in the drawings as well. Children’s drawings often include the approaching tsunami and what they would do if it happens. For example, they would draw big waves coming in and a drawing of themselves running up a hill. Alat (2002) stresses that coloring and drawing activities gets children to express their experiences and cope with the trauma.

Bio Data

Jeremy Dorovolomo was a high school teacher for several years in the Solomon Islands, up to being School Principal for three years. Jeremy then joined teacher education in 2000 with the Solomon Islands College of Higher Education and with the University of the South Pacific since 2004. His research interests are in the areas of physical activity and health; physical education teaching and curriculum; and Solomon Islands educational issues.
Paper X
Shaiza Janif
Graduating Student – The University of the South Pacific
Title: Narratives of Lost Lands- Preliminary Research in Fiji

Abstract: The purpose of this research project was to visit selected communities in Fiji to see whether or not narratives regarding lost lands exist. If they do, their nature and substance were to be reported.

It was initially believe that such narratives may exist among communities in various parts of Fiji, including Kioa and Rabi Islands where displaced communities are known to exist, as well as Qamea Island where people from now-alienated islands in northern Lau live.

Once in-depth interviews were conducted with village elders and story tellers, it was realized that a large number of villages have ceased recording their past memories in oral traditions. Due to this, not many narratives about lost lands were uncovered, though the area covered in the research does not grant enough information to rule out the existence of narratives on lost lands.

Bio Data
Shaiza Janif is a final year undergrad student at USP currently pursuing her degree in Lit/Lang & Geography. She hails from Nadroga and has an interest in furthering her academic and research work. She has been part of USP-Fiji Museum organized archaeological excavations. As part of the Eonesian Society, Shaiza also holds interest in environmental conservation. She plans on furthering her studies next year on Value of Oral Traditions about Climate-Forced Migration to Future Climate-Change Adaptation.

Paper XI
Nilesh Bilimoria
School of Law, University of the South Pacific, Suva, Fiji.
Title: Sustainable Development is an ethical and moral ideal but does it have in essence practical legal effect

This paper investigates the concept of sustainable development (SD), its emergence and definition. It then identifies some of the principles of SD, its incorporation in domestic policy and legislation and its application by decision-makers who seek to apply the principles to particular fact situations through trends in case laws.
Reference, in this paper, is made to a recent Constitutional Court of South Africa case, which has taken into account not only the provisions of the domestic legislation but has also tied them with the right to environment provision of the Constitution which a decision-maker is required to realize, in order to give practical legal effect.

What strides if any, have been taken and made by decision-makers to embrace the application of the principles of SD for Small Island Developing States, this paper attempts to address.

Bio Data

Nilesh Bilimoria is an Assistant Lecturer with the School of Law since March 2009 at the University of the South Pacific [USP]. He was admitted to the High Court of Fiji as a legal practitioner in July 1998 and after gaining sound legal practical work experience he decided to upgrade his USP academic qualifications in Melbourne, Australia. This then, acquired him admission to the Supreme Court of Victoria in 2004, to practice as a legal practitioner in the State of Victoria, Australia. He brings with him a combination of civil and commercial experience including his close passion for protection, control and management of natural and physical resources and environmental litigation. Just recently, he completed his Masters of Law from USP which motivated him to contribute his skills and experience for the benefit of students in tertiary learning and teaching at USP.

Abstract: The presentation will be a short play called One, Two, Three ...Jump! (The Global Warming Play) using two local actors, Shane Antonio and Shailesh Lal. The play, published in Saraga! (Whish-Wilson & Prasad, ed. 2006), was based on performance artist Torsten Lauschmann’s 2006 internet hoax “World Jump Day” which suggested that if 600 million people could be persuaded to jump at the same time Earth’s orbit could be changed slightly and thus “stop global warming, extend daytime hours and create a more homogeneous climate.” The project generated intense debate from the environmental activists of treehugger.com who questioned not only its feasibility but also its morality. They thought it might be risky to alter Earth’s orbit. There were also concerns that the shift in orbit might make the Gregorian calendar obsolete.

The two-person play runs about twenty minutes, is audience interactive and requires no sets (or even a theatre). The complete props list is “one lighter”.

Although rather tongue-in-cheek, the play serves as a commentary on climate change and environmental activism.
Abstract: This paper will discuss the ways in which the image of breath serves to concretize ideas and attitudes toward ecology and sovereignty in Pacific Island poetry. It will be based on the recognition of the importance of the oceanic environment to the cultures and societies of the Island Pacific, of connectedness as a defining characteristic of island life, and of the irreplaceable value of islands as places. One implication of this recognition is that the pursuit of sovereignty and development is inseparable from respect for ecology and sustainability. Perceptions and interpretations of the ocean as a connecting element have often been framed in terms of fluidity and mobility suggested by a metaphorical association between the ocean and blood that encompasses genealogical histories of migration and settlement. In my paper, I will try to suggest the advantage of framing such perceptions and interpretations in terms of a metaphorical association between the ocean and breath, drawing attention to the connection between the oceans and the life-sustaining terrestrial Atmosphere as well as the existence of islands as habitable places threatened by rising sea levels. I will indicate the importance accorded to breath and breathing in indigenous epistemologies, emphasizing the value of centered relationships and an acknowledgment of the presence and precedence of others within and beyond the horizon of visibility, and discuss the metaphorical significance of breath in conceptualizations of space, the negotiation of boundaries and cross-cultural (institutional) action with reference to poems by Caroline Sinavaiana-Gabbard, Robert Sullivan, Teweiariki Teero and Teresia Teaiwa.

Bio Data

Otto Heim is Head of the School of English at the University of Hong Kong, where he has been teaching since 2001. He grew up in Switzerland and gained his PhD in English at the University of Basel with a dissertation on Maori writing, which was published under the title Writing along Broken Lines by Auckland University Press in 1998. He has written and published on American and postcolonial literatures and co-edited a collection of essays on memory work in culture and history entitled Inventing the Past. His current research focuses on creative engagements with indigeneity and globalization in the writing of Oceania.
Paper XIV

Title: One Sheep and a Tree Climate Change in Fiji

Presenters:  
a) Felicity Heffernan  
b) Craig Marlow  
c) Catherine Morgan

Independent Artists and Activists

Abstract: Our paper is “a bridge” between several areas of the conference themes as identified in this list: (climate change and creativity with an emphasis on the role of the humanities in creative expression, education, scientific inquiry on environment that is child centered, language, and literature). The presentation will demonstrate the use of the writing technique made famous by Rudyard Kipling – known as the six honest serving men

“I keep six honest serving- men  
(They taught me all I knew);  
Their names are What and Why and When  
And How and Where and Who…”

Rudyard Kipling, from Just So Stories

Bio Data

Catherine Morgan the Chairperson of the Executive Committee of the Learning Centre School. The project includes (year 6) - creative team of pupils of the Learning Centre School.

One of Craig Marlow’s work on exhibit at the conference
**Craig Marlow** a renowned Fiji Artist

**Felicity Heffernan** who writes emergent readers & is the current, 2010 USP Writer in Residence.

This is the group who will take the class on story board writing for an emergent reader book on climate change.

**HOW** – As Artists we are following the NZ model used by 13 children and one teacher at the Tarras High Country School to create a picture book.

**WHY** - As Artists combining our talent we have undertaken with the Learning Centre (Chair of the Executive Committee’s permission) to do a children’s picture book.

**WHEN** - As artists (big and small) using the UK Big Draw theme and other international models we are going to replicated the Shrek model and create a short story by children for children on climate change in Fiji.

**WHAT** the story will be about “The Fiji Tree.” The children will be assisted to create the artwork for an emergent reader book to help children understand in child friendly terms what exactly ‘climate change’ is. The Fiji Tree will have a wonderful journey growing tall through the Learning Centre but then the effects of climate change on the Fiji Tree will involve an analysis of the Island, Ocean and Skies.

**WHERE** – The Learning Centre

“Kipling draws a contrast between the appropriate and restrained question asking of the adult and in the indiscriminate and incessant questioning of the young child who “keeps ten million servings men, one million How’s, two million When’s, and seven million Whyos! Adults and children learn in different ways.” We hope our conference bridge between a sheep, a tree and climate change in Fiji will have the foundations to educate entertain and delight.
Pio Manoa: Evening with a Writer

Pio Manoa is a premier poet of Oceania, who often dismisses himself as an occasional poet, in his usual self-effacing manner. Born and raised in Natewa Bay in Savusavu, at the head of the bay, or Boto Ni Toba. He attended the prestigious and one of the earliest schools in Fiji, St Johns College in Cawaci on the island of Levuka. He left school and worked in Levuka for a while before returning to his home village. Later on Pio Manoa was taken under the wings of the Marist Fathers, who organized for him to complete his secondary education from 1966 to 1967 at Woodlawn College in Lismore, Australia.

He entered training for Catholic priesthood and as part of the program enrolled at Macquarie University where he completed his BA (Hons) in literature in 1972. He returned to Fiji in 1973 and took up a teaching position at his old alma mater at St Johns College. The following year he was persuaded by fellow Macquarie alumni, Vijay Mishra to join him at the Ministry of Education in Suva.

Pio Manoa worked on the United Nations project to introduce a curriculum for English in the Junior Secondary initiative. Among his colleagues there was the late Raymond Pillai. Towards the end of 1974 he was encouraged by yet another Macquarie University alumnus, Tim Macnaught to apply for a position at the University of the South Pacific. Manoa met the deadline that was only two days away, and joined USP at the beginning of 1975.

This marked the beginning of a long association with the university where he rose to become a senior lecturer, then held the position of Head of Literature and Language and was appointed Pro-VC Academic for a term. He finished teaching at USP in 2006. He retains a position at the university at the Pacific Studies program. Here Manoa provides mentorship and occasional lectures in Fiji culture, society and orature.

Pio Manoa published his first poem in 1966 with the Poetry magazine published by the Poetry Association of Australia. This marked the beginning of his long journey as a poet with his works featured in journals like Mana, Sinnet, and in various anthologies. His poems have been recorded at USP and a video-poem featuring his works like ‘By the Manoa Stream’ was produced in the 1980s. Pio Manoa’s works have been cited by and referred to in the works of over two generation of academics with scholarship interest in Pacific literature. Manoa has resisted many efforts to anthologize his works in a single collection. The Oceans, Islands and Skies- Oceanic Conference on Creativity and Climate Change is honoured to host an evening with this renowned Oceanic scholar, author and poet.
PERFORMANCE, BOOK LAUNCH AND BOOK SIGNING: PELE’S TSUNAMI

Dr. Cathie Koa Dunsford, Dr. Karin Meissenburg, Global Dialogues Press, 2010
Book Launch: Dr. Mohit Prasad, Dr. Susan Hawthorne.
Performance with conch shell, taonga puoro, waiata, karakia.

Koana has organised a Talkstory, Mo’olelo Festival [“to let the spirit fly between people”] with indigenous storytellers from around the globe meeting in Hawai’i. The theme of the festival is stories that celebrate past wisdom but also preview the effects of climate change on island nations of the Pacific. But they are challenged by US climate change deniers living on Maui. Who will survive Pele’s Tsunami when it comes?

This empowering novel reinforces the potential of people to find creative solutions to climate change that are in tune with their ancestral beliefs. It is a model for Kaitiakitanga, looking after the land and people and living sustainably so that all benefit from these practices. It is a waiata, a song of redemption.

"If Cowrie is about discovering personal strength, it is also about strengthening the bonds between Pacific peoples, and so celebrates our lands."  Keri Hulme – Booker Prize, the bone people.

"There is freshness, humour and honesty in the writing. Above all, there is beauty in the sea imagery that permeates the novel. It is related to Cowrie’s belonging to a Turtle totem that embraces her Hawai’ian as well as Maori roots" – Canberra Times.

Dr. Cathie Koa Dunsford
Artist

Cathie Koa Dunsford has immersed herself in the arts all her life [see her Arts and Publications Curriculum Vitae]. At school, she was one of two winners in the Auckland Schools Art Competition and had to recreate her painting, live, in the window of John Courts Department Store on the corner of Queen and Victoria Streets! This was her first Visual Arts Award. She has spent much of her life encouraging other artists and writing 23 books which have been translated/published internationally, many of which include her art.
In between writing books and touring for publishers in Europe, the UK, USA, Canada and the Pacific, teaching Writing and Publishing Courses at Auckland University and running Dunsford Publishing Consultants, which has brought 194 authors into publication internationally over the past thirty years [www.dunsfordpublishing.com] Cath Koa Dunsford has also managed to exhibit and sell her paintings, woodcuts and ceramics at several galleries. These include Art By the Sea - Devonport, Manaia Gallery - Whangarei, Arts Desire Gallery – Warkworth, A Fine Line Gallery, Matakana and the celebrated Waterfront Gallery in Stromness, Orkney. Her donated woodcuts reached unexpected prices at the Malawi Auction in Orkney to support the building of a church and school in Malawi.

She has been finalist in two major National Ceramic Awards run by the National Bank and Art by the Sea Gallery in conjunction with the Devonport Festival of Arts, being awarded alongside well established artists. Her pit-fired ceramic sculpture, Whekiponga Dreaming, was a Finalist in the 1996 Ceramic Awards alongside pieces by Rick Rudd, Sam Ireland, Brian Gartside and Belinda Patton. Whekiponga Dreaming was a hand-sculpted, burnished pit fired vase, with a raised black tree fern or Mamaku design shooting dramatically up its side. The work was highly commended by the judges. Her second major ceramic work, which was judged finalist by renowned Ceramic Artist, Peter Lange, was a kiln-fired piece : “RIP Moruroa” featuring a sculptured turtle and sea creatures exploded in the kiln with a RIP pit-fired tombstone dedicated to all the victims of over 150 nuclear explosions at Moruroa Atoll. This was exhibited in the Finalists Exhibition for the Annual National Ceramics competition. Cathie Dunsford has also had her work published in Art New Zealand.

The Dunedin Public Art Gallery exhibited four of Dunsford’s pen and ink drawings from the Earth, Air, Fire and Water Hawai‘i-Aotearoa Mandala series, in a major national exhibition, I am: Ko Ahau, which was highly praised by critics. The exhibition ran from Oct 14-Dec 4, 1992.

In 1994, Australia Post commissioned Cathie Dunsford to design a poster for the International Feminist Bookfair held at the Grand Exhibition Hall in Melbourne and attracting authors from all over the world. This featured a modern expression of ancient Maori and Hawai‘ian rock drawings collected from Dunsford’s own research into ancient caves in her ancestral homes of Hawai‘i and Aotearoa. The poster was framed, exhibited and sold out at the festival. Her first novel, Cowrie, was launched by Booker Prize Winning author, Keri Hulme, at this festival and went on to spawn a series of award winning books which have been translated and published overseas.


Starfish Enterprise has been selling Cath’s woodcuts internationally for the past three decades and they were also chosen by the German publisher, Dr. Sigrid Markmann at OBEMA, the University of Osnabrueck Press, as the cover for Survivors: Uberlebende, a bilingual collection of poetry published in 1990 with the entire print run being sold out soon after. Her woodcuts were selected for the hardback German edition of Kia Kaha Cowrie, published by Rogner and Bernhard, Hamburg, in 1998 and her art commissioned for the German edition of Manawa Toa [2003] both of which books sold out after European book tours by the author and her translator. Later, the paperback German edition of Lied der Selkies featured drawings especially commissioned by the Publisher, Christel
Goettert Verlag.

Spinifex Press, Australia, chose woodcuts by Dunsford for the covers of Manawa Toa [2000] and Ao Toa [2008] and her art as chapter titles throughout Cowrie [1994] and Te Haerenga Kainga [1996]. All these books have been displayed and featured at the Frankfurt Bookfair, the largest international bookfair in the world. Dunsford’s woodcuts and paintings have also appeared on bags, fliers, posters and T-shirts promoting the books globally and in art and literary periodicals like Hecate – University of Queensland Press. Her indigenous art has also appeared in Writing the Pacific, edited by Kavita Nandan, et al, for the University of South Pacific Press, 2007.

Cathie Dunsford has exhibited and sold her woodcuts and paintings at several Sing Aotearoa Festivals during the 1990’s in exhibitions with photographers like Craig Potton and master carvers of original Maori koauau and other traditional instruments like Brian Flintoff. She has performed in public concerts, composing a score from her published writing which worked with koauau, putorino, putatara, gourds, nose flutes and other traditional Maori instruments, with Richard Nunns [Ku Te Whe], which opened the Sing Aotearoa Festival. She has also studied and taken practical courses in bone carving under master carver James [Hemi] Taranaki, whose work is exhibited and sold internationally.


Cathie Koa Dunsford draws from her rich heritage in all her chosen art media and believes that art has the potential to help heal the planet. She chooses to use sustainable and natural ecological products and processes in her art where possible.

THE EMERGENCE OF THE MANDALAS: HAWAI’I - AOTEAROA
Air Mandala - Fire Mandala - Earth Mandala - Water Mandala

The mandalas were first exhibited in New Zealand at the Ko Ahau Exhibition curated by Marion Evans at the Dunedin City Art Gallery and have since been exhibited and sold on international book tours and in galleries throughout the globe.

The Hawai’i - Aotearoa mandalas were conceived on an intense inner journey. I was living on the Big Island of Hawai’i, Pele’s home, and went on a vision quest to get beyond the need for words in our communication. As a writer, artist and academic, I wanted to explore the inner images of my ancestral home. Meditating and exploring the wilderness, I discovered ancient rock carvings which reminded me of similar etchings I had seen on cave walls in my native home, Aotearoa. I began sketching the shapes in my dream journal. From that point on, the shapes and figures - often half bird or animal and half human - came to me in dreams and told me of journeys and connexions they had made. I became fascinated in the characters. I discovered more figures and journeys, asked Hanoa where I could find further rock carvings, and tramped miles to get to them. They became a magic story circle - and I slept and meditated at these sites, breathing in their ancient energy. It was a powerful time of inner dreamscape.
Weeks later, back in my retreat amidst the lush tree ferns and aqua waters of Tawharanui, Aotearoa, I again dreamed of these carved figures who took flight and went on journeys, taking me with them. But now the ancient Hawaiian figures had reached Aotearoa and were dancing with Maori taniwhas and erupting out of volcanoes like Rangitoto. They moved in a circular motion around the globe from North to East to South to West to North. I awoke from this dream at 4 a.m. and began sketching the scene. For the next fifteen days I worked day and night, with only 4-5 hours sleep, capturing the images that came to me in my dreams with pen and ink. [Survivors: Uberlebende, Dr. Cath Koa Dunsford, University of Osnabrueck Press, Germany]

Later, these ki‘i pohaku were included in the Cowrie novel series which was launched by Keri Hulme at an international bookfair in Melbourne, where she stated:

"Throughout Aotearoa, and especially in the South, you find caves, and in the caves, you find marvellous drawings and sometimes petroglyphs. Once you have a cave that has been inscribed, it becomes alive, touched by the human spirit. You all have a special treat in store in reading Cowrie. You will find the petroglyphs and drawings play quite a large part in the book. This novel makes an especial mark on New Zealand writing, and of course, because she has reached much further afield, on South Pacific writing...Cowrie is quite an extraordinary work. There’s been nothing like it published in New Zealand before and I deeply suspect not elsewhere. So may the book fare well on the journeys of the world. May it be protected by the turtle spirit that is so openly and magically and poignantly a part of its pages. Kia ora koutou..."

Keri Hulme. Highlights of book launch at Royal Exhibition Building, Melbourne.


Still from the film "There Once was an Island: Te Henua e Nnoho"
THE TOTEM FORESHORE EXHIBITION – A CELEBRATION OF SURVIVAL

CATH KOA DUNSFORD

The Totem Foreshore Exhibition is a series of fine art prints which celebrate the stories of our ancestral past alongside a celebration of the natural world still existing today.

The works draw on ancient Maori and Hawai’ian ki’i pohaku or rock drawings which are etched into a pou or totem pole which rises up from the symbolic sand and sea, embracing both their elements.

Each work depicts a shell or gourd or native plant that has survived centuries of destruction to the planet and still sings its stories to the world.

With both rock drawings on the pou or totem and the existing natural world which is celebrated, the artist has used oil pastels and the ancient method of sgraffito to etch into the oils.

By doing so, she wants to convey the connecting forces between the ancient Polynesian stories told long before words were used and the natural elements that have survived colonisation to live on now and into the future, reflecting the importance of the past in speaking to the present and future.

The medium of oil pastels was chosen so that the artist could carve into the thick oils in much the same way as a carver cuts into wood or stone. Each pou or totem is unique although some share similar symbols and stories.

Wavy, stroked, organic lines etched into the shells and plants and line linking the symbolic sand and sea evoke a sense of vibration in the viewer, a sense that these stories are still alive and speaking to us now. They radiate an energy that comes from the heart and soul of the works.

The pou or totem and the shells, plants and gourds sit astride the sand and sea. Their positioning represents that contested space of the foreshore of Aotearoa, traditionally used by Maori, Pacific and Pakeha tangata whenua for the gathering of kai moana.

While many will see a beautiful beach scene, others will recognise that beneath this vision is a long history of the Aotearoan Foreshore, latent with ancient and modern stories and that this narrative is ongoing.

I’d like to end with an inspirational Pacific waiata, Nga Iwi E, written by Hirini Melbourne which celebrates our Pacific tino rangatiratanga and asks us to work together to achieve this. Hirini Melbourne took a kapa haka group to the Festival of the South Pacific in New Caledonia. He wrote the first two verses and asked the other countries attending to add on their own verses. It was later adopted by Greenpeace who sang it on board the Rainbow Warrior while protesting French nuclear testing at Mururoa Atoll in Tahiti. Nga Iwi E has historical significance as a uniting protest song that encourages us all as Pacific people to work to together. I hope it may become an important waiata in our creative approach to challenging climate change at this conference.
Exhibitions, Events, Performances, Book Launches and Readings

Am
Nga iwi e! Nga iwi e!

All you people! All you people!

Kia kotahi ra te Mo-a-na-nui-a-kiwa
Be united as one, like the Pacific Ocean.

Am G Am
(Cries of joy!) e-i-a-i-e

e-i-a-i-e

Kia mau ra! Kia mau ra!
Hold on firmly! Hold on firmly
ki te mana motuhake me te aroha
to your inheritance, and to compassion.

e-i-a-i-e

Wahine ma! Wahine ma!
All you young women! All you young women
Ma-ra-nga mai, Ma-ra-nga mai, kia kaha
rise up, rise up, be strong

e-i-a-i-e

e-i-a-i-e

E tama ma! E tama ma!
All you boys! All you boys!
E tama tu, E tama tu, tama ora!
Stand up tall and live like men!

e-i-a-i-e

Nga iwi e! Nga iwi e!
All you people! All you people!
Kia kotahi mai te Moana-”nui”-kiwa
Be united as one, like the Pacific Ocean.

e-i-a-i-e

Korero [c] Dr. Cathie Koa Dunsford.

Dr. Cathie Koa Dunsford and Dr. Karin Meissenburg (right)
Book Launch: Songs of the Jahajin

Tatau Oceania Imprints (Global Dialogues Press)
Launched by Dr Cathie Koa Dunsford.

Mohit Prasad

This is the fourth collection of poems by Mohit Prasad. Songs of the Jahajin is a collection of narrative poems, 35 in total that is connected through the evocation of Maina, as an indentured woman, and traces her journeys and life, from India to Fiji. The poems construct through free verse, evocations and incantations of her life from colonial India to the island colony of Fiji.

From Foreword to Songs of the Jahajin “Recalling Song: Touching the Spirit” - John O’Carroll, Charles Sturt University, Australia.

This collection, of a piece and yet readable in its individual verses, is at once sustained and rich. Its ambition – to capture the gathering of indentured Indians, their transportation, to tell the reality of individual lives while also suggesting the widest collective awareness – is in itself astonishing. Alongside a series of visual images, captioned at times poignantly, at times with brutal factuality, we find a string of thumbnail poems arranged around signal poetic images. These images are themselves recurring (variations on human and natural words like wash, sighs, eyes, fingers and so on are juxtaposed with words like trade, paper, exchange). The effect is powerful, and in the course of reading we find that Prasad weaves a world that is at once tactile and believable.

From Introduction to Songs of the Jahajin, “The Jahajin’s Oceanic Memories” by Piya Chatterjee, Associate Professor, Department of Women’s Studies, University of California at Riverside

If the master-narratives of the global plantation only tell tales of heroic maritime discoveries and “pioneering” settlement in so-called savage lands, then Mohit Prasad’s Songs of the Jahajin offers us a counter-history—giving complex voice to the anonymous women and men who were shipped, unknowing, as slaves and coolies for the ruthless labor regimes of the imperial plantation: east, west, south. If we can occasionally glimpse these lives against the grain of History, we might forget that women’s bodies, in particular, are vulnerable to violation in ways that are doubly shrouded within the annals of imperial history—and even in resistance to the plantation regime. Through the Jahajin, Mohit Prasad offers us another kind of illumination, and center, for imagining not only the history of Fiji—but an oceanic history of the global plantation which is brought through, if not birthed, by the enduring, mournful, and resolute body of a woman in desire, in labor.
OIS Conference Film Screening

“There Once was an Island: Te Henua e Nnoho”

by permission of director and producer.

Briar March
Director, producer, cinematographer, editor

Briar March is a documentary filmmaker and Fulbright scholar. Fascinated by polarizing and colorful subject matter, and angered by environmental and human rights issues her films are diverse in style, but consistently grounded in a passionate desire to communicate. There Once was an Island: Te Henua e Nnoho, Briar’s current project, is an award-winning feature documentary on climate change. Partly funded by PBS, the film follows three Pacific islanders in Papua New Guinea as they consider leaving their homeland and culture forever.

This prize-winning film is screening worldwide in festivals. In her hour length documentary, Allie Eagle and Me, Briar appears on-screen questioning the veteran artist Allie Eagle on her astonishing journey from lesbian separatism to celibate Christianity.

The film has been broadcast on New Zealand television and screened at a number of festivals worldwide. In addition to her own filmmaking, Briar has worked closely with award-winning filmmaker Annie Goldson. She has also directed several music videos, magazine shows, and commercials, and is a competent practitioner of most elements of the filmmaking process, from cinematography to editing. She is highly involved in the New Zealand Film and Television community and has a production company with Lyn Collie, On the Level Productions. She is currently completing an MFA at Stanford University in California.
Filmmaker, writer and academic Lyn Collie has most recently produced award-winning feature documentary There Once was an Island: Te Henua e Nnoho, about the impact of climate change on a small Pacific community. This film is currently screening world-wide in festivals.

Lyn lectures video production, researches use of new teaching technologies and produces video at The University of Auckland Business School. She was previously a film and media studies tutor and production co-ordinator for Annie Goldson. She produced, directed and edited Cruise Control, a 2005 documentary on “boy-racer” culture.

Lyn has written for several magazines in New Zealand, including Take the Screen Director’s Guild of New Zealand publication, and served as an online editor for nzherald.co.nz, New Zealand’s largest daily newspaper. She co-authored online educational resources for the documentaries Sheilas: 28 Years On and Allie Eagle and Me and has created blogs and a website (e-learn.org) using various platforms. Lyn has an honours degree in Social Anthropology (Otago) and a Masters in documentary directing (Auckland). She has a production company, On the Level Productions with Briar March. There Once was an Island: Te Henua e Nnoho is her first feature documentary.
Fijian Studies Program

This interactive interweaving of oral narratives, presentations and community interaction will be hosted by the Fijian studies program in the School of Language, Arts and Media at USP on Friday 17th September from 2.30-4.30pm. Featuring some of the most prominent researchers and other seekers of traditional knowledge from Fiji, the program will add another dimension to ‘Oceans, Islands and Skies’.

Hindi Studies Program

Community Presentation - Hindi

1. **Folk song**
   By Satya Deo of Nakasi. This Hindi song is associated with the subject of Creation of the World and how do people use the earth’s resources.

2. **Play**
   A Hindi play by MGM High School looking at how climate change is already impacting on people’s lives.

3. **Dance Drama**
   By Rishikul Primary School students focusing on how to save our Planet Earth. The dance drama portrays that there is an urgent need for everyone to cooperate to save our planet for our own sake. Awareness is needed at the primary school level so that they also have a sense of concern and responsibility as they grow up.

Climate Change Art Exhibition

The Climate Change Art Exhibition is hosted at The University of the South Pacific by The Faculty of Arts and Law. It is an integral part of the Oceans, Islands and Skies - Oceanic Conference on Creativity and Climate Change.

The exhibition experience runs concurrently with the conference ideal of creative responses through visual, expressive and literary arts to spreading awareness of and seeking solutions to issues brought about by climate change. The featured artist during the exhibition will be Dan Taulapapa McMullin, with American Samoan roots, currently residing and working out of Los Angeles.

This exhibition will be held at The Oceania Centre for Arts and Culture and Pacific Studies, from the 13th to the 17th of September, 2010. The official opening will be done by His Excellency Peter Efeare, the High Commissioner for Papua New Guinea.

There will be paintings and drawings, installation on the lawns around the Oceania Centre and recycle arts. The exhibition features various artists locally and from abroad. There will be artworks from Dan Taulapapa McMullin, Craig and Warwick Marlow, Ledua Peni. Pita Waqanui, Jeke and Abraham Lagi, Irami Buli, Waqa Vuidreketi, Ruha Fifita, Dervis Pavlovic and many more.
Exhibitions, Events, Performances, Book Launches and Readings

Waqa Vuidreketi - Artist

Tomasi Domomate - Artist
Exhibitions, Events, Performances, Book Launches and Readings

Jeke Lagi - Artist
Exhibitions, Events, Performances, Book Launches and Readings

Ledua Peni - Artist
Exhibitions, Events, Performances, Book Launches and Readings

Pita Waqanui - Artist
Panel I: Literary Responses to Climate Change

Wednesday 15th September 10.30-11.15

“Creativity and Climate change from Three Perspectives: Literary, Scientific and Economic”

Dr Som Prakash
Chair

Som Prakash was born in Ba, Fiji. He went to Ba Methodist Mission School, Xavier College, Ba, and Marist Brothers’ High School, Suva.

After finishing his BA and MA (Hons) degrees (in English) from the University of Auckland, he taught in a number of high schools before joining the University of the South Pacific.

He completed his PhD in English from the Flinders University of South Australia. He also has two professional qualifications: his Postgraduate Certificate in Teaching (from USP) is complemented by the RSA/Cambridge University Certificate in English Language Teaching to Adults (CELTA). Apart from USP, he has taught at the University of Adelaide and Flinders University.

Seona Smiles
Communications Consultant
Fiji National University

Seona Smiles is Communications Consultant with the Fiji National University and a columnist with the Fiji Times. She is a journalist whose interest is in creative non-fiction. A collection of mostly family transpired works was published under the title Wan Tok Two Talk South edited by Som Prakash in 1999. She is a regular reader at Pacific Writing Forum events and a supporter of its activities.
Dr Tony Weir first came to the Pacific as a lecturer in Physics at USP in the 1970s. Since then he has worked for the Forum Secretariat on energy policy and the Australian Government on environment policy, particularly policy on climate change leading into both the United Nations Framework Convention on Climate Change and the Kyoto Protocol. He is now back at USP, as project manager at the Pacific Centre for Environment and Sustainable Development, and is a lead author for the Intergovernmental Panel on Climate Change, which produces authoritative reviews of what scientists, engineers and economists call “the literature on climate change”.

Professor Biman C Prasad is a renowned Pacific scholar in economics and a highly regarded commentator on various social issues. He is widely published and has headed a number of influential and highly regarded research and scholarship innovations.
Panel II: Creating a Bridge Between Intellectual Property Rights and Traditional Knowledge

Wednesday 15th September 3.00-3.45

Kathy Moore (Chair) Copyright & IP Officer USP
Douveri Henao: Trade Policy Officer, Pacific Island Forum Secretariat
Teweiariki Teaero: Senior Lecturer School of Education USP

Panel Abstract: Over the last few years there has been a gradual change to how people view copyright, one of the intellectual property rights. They question whether it should continue to be protected in the global digital environment. At one end of the continuum, there is a belief that everything should be made available for free online. At the other, there has been a move to protect traditional knowledge against exploitation by people other than its indigenous owners.

Copyright law was created to provide a balance between the rights of creators to earn a living from their works, and users to have access to those works. It worked pretty well until technology changed bringing with it photocopiers and then digital technology. The move to create a bridge between intellectual property rights established in international law and traditional knowledge and folklore is important for the indigenous societies in the South Pacific.

Traditional knowledge refers to the culture, traditions and values of an indigenous people that have been passed down generation to generation through the centuries. It relates to folk music, song and dance, traditional wood carvings and other artistic works, indigenous textiles, indigenous medicines and ecological and environmental knowledge. All of which are unlikely to have been recorded in material form and which, if they had been, would not be protected under copyright law.

Expressions of folklore and indigenous culture are now being protected under copyright law in Samoa, Tonga and Vanuatu.

Samoa’s legislation makes provision licensing of expressions of folklore with revenue to be used for the purposes of cultural development.

Vanuatu’s Copyright Act provides protection for expressions of indigenous culture - ritual performances, details of designs and visual compositions, specialised and technical knowledge and the skills required to implement that knowledge; and for the indigenous knowledge of the people of Vanuatu which has been transmitted from generation to generation. The bill has not yet passed into law.

Bridges are being built between traditional knowledge and copyright law protecting the rights of indigenous people to their cultural heritage, enabling them to exploit those rights in recreating creating new works based on folklore and other traditional knowledge, for sale and financial return to the community. The Pacific Island Forum has implemented an action plan to develop national systems of protection for traditional Knowledge that will complement existing forms of protection for intellectual property and encourage creativity in the development and commercialisation of cultural industries in the region. The project aims to contribute to the improvement of livelihoods and the eradication of poverty in the region.
Kathy Moore has recently been employed by USP to take on the role of Copyright & IP Officer, to provide policy and procedural advice on copyright and IP issues, to facilitate copyright compliance within USP and to consider whether the development of a regional licensing agency is a viable proposition. Before coming to USP, Kathy spent more than 15 years managing and directing a copyright licensing collective in New Zealand, establishing licensing schemes in educational institutions throughout New Zealand.

As CEO of Copyright Licensing Ltd she was also involved in making submissions for changes to copyright law in both New Zealand and Fiji. She has a deep understanding of copyright law as it relates to the rights of publishers and authors and has worked as Secretary to both the Publishers Association of NZ and the Copyright Council of NZ. She has presented papers on copyright at conferences and seminars held throughout New Zealand and in the South Pacific region.

Kathy has studied copyright law with the WIPO Worldwide Academy, the WIPO-UNISA Intellectual Property Specialization Program and the University of Auckland and has written research papers on copyright issues. She has an MBA from Massey University in New Zealand and a Post Graduate Certificate in Law from the University of Auckland.

Douveri Henao is a Pacific Islands Forum Secretariat Trade Policy Officer, responsible for Intellectual Property and Traditional Knowledge matters. His work involves assisting several forum Island countries are developing their TK policy and legal frameworks as well as intellectual property frameworks. Prior to joining the PIFS, he worked extensively with the government of Papua New Guinea and the private sector in developing various policy and law reform initiatives in IP and TK. A lawyer by background, Douveri is keen on using IP and TK frameworks to promote the creative, innovative and knowledge based industries.
Teweiriki Teaero is a senior lecturer in the School of Education at USP. He is a painter and poet with an interest in the environment. His artworks and poetry reflect this interest with the synergy between mythology, genealogy and folktales as running motifs. His research interest in traditional knowledge and work in his native Kiribati among community groups and artists especially on climate change related concerns has sparked off an associated quest to spread greater awareness of copyright and intellectual property issues.

Dan Taulapapa McMullin - Artist
Panel III: OIS Media Panel

Thursday 16th September 10.30-11.15

Shailendra Singh (USP)
Ricardo Morris (Mylife)
Alumeci Nakeke (Seaweb)
Dawn Gibson (USP Student)

Shailendra Singh
USP - Chair

Shailendra Singh is the Acting Head of the School of Language Arts and Media, and Divisional Head of journalism at the University of the South Pacific in Suva. He lectures in print and online journalism, international journalism and media law and ethics. He holds a Masters in Business Administration and Graduate Certificate in Tertiary Teaching from USP. Shailendra is an experienced Fiji newspaper and magazine editor, and business journalist. Former editor of The Review, Pacific Business and content editor of fijilive.com, associate editor of the Daily Post and currently the Pacific Islands correspondent for IPS Inter Press global news agency.

Ricardo Morris
Mylife

Ricardo Morris is the Editor of Mai Life, a general interest monthly magazine published in Suva. His role also includes editorial advice to Mai TV, Fiji’s second free-to-air commercial television station. His background is in print journalism, having worked at Fiji Daily Post, Fiji Sun, The Review, Fijilive.com, and the Fiji Times, where he was a sub-editor from late 2007 to early 2008. He was chief sub-editor at the Fiji Daily Post until June 2006. He is a former Fiji correspondent for the Hawaii-based Pacific Magazine and for Radio Australia.
Alumeci Nakeke is a Program Associate for Seaweb's Asia Pacific Program. She conducts communications workshops for community leaders, science experts and government officials in Fiji, helping them elevate the discussion of ocean issues in the Pacific. Nakeke also works with the media to help them gain a greater understanding of critical ocean issues facing Fiji and to connect them with scientists, members of the conservation community and other sources. She also collaborates with USP to encourage them incorporate marine science and communications into their curriculum.

She was a teacher and church volunteer conducting community outreach. She was with the Fiji Sun for about 7 years as a proofreader, translating news into Fijian, news reporter and later lead the features department. She also started the newspaper's first weekly environmental page, called the Green Page which inspired her to increase awareness of environmental issues in Fiji. Nakeke became a SeaWeb media fellow in 2007 and then joined its staff in 2008.

Dawn Gibson is a second year journalism and literature student. She was the editor for USP Journalism's award winning student training newspaper, Wansolwara, in semester 1, 2010. Dawn has worked for the Fiji Sun newspaper on a part-time basis. She was part of a USP debate team in the inter-tertiary debate competition held earlier this year.
Panel IV - EAP: Teaching Across Curriculum: Focus on Climate Change

Thursday 16th September 3.00-3.45

Presenters

Dr. Rajni Chand
Mr. Rajend Prasad
Ms. Premila Devi
Ms. Renuka Prasad

ABSTRACT

English for Academic Purposes (EAP) at the University of the South Pacific is a generic course that is taken by all first year students enrolled at the university. The Division of EAP incorporates teaching across curriculum to develop understanding amongst students on issues that concern all in the South Pacific region. One of the themes that EAP focuses on is environmental issues affecting all. The presentations will focus on how climate change as an issue is taught whilst teaching of macro skills (reading, writing, speaking and listening) to all the students enrolled for the course.

Dr. Rajni Chand

Dr. Rajni Chand is the Division Head for English for Academic Purposes. Rajni holds a BA PGCE; Cert in ESL and GCCT from USP; MA Applied Linguistics (Griffith); and PhD Applied Linguistics (Otago). She has taught at various secondary schools in Fiji and Australia. She has been involved with teaching of English for Academic Purposes at USP since 1998. Rajni has also taught study skills and TESOL courses at University of Otago. Rajni lists her research interest areas as those of second language learner needs, study skills and distance learning. She has published research articles and book chapters in these fields as well as a referencing guide book for USP students.
Rajendra Prasad currently teaches English for Academic Purposes at USP. He holds a BEd in Literature and Language and PGD in Linguistics from USP. Currently he is working towards his MA in Linguistics. He has taught in secondary schools in the Central Division before joining USP to teach EAP. Apart from that he has worked in a major socio-linguistic survey conducted by USP in collaboration with Macquarie University. His interest lies in the development of Fiji Hindi and publications in it.

Premila Devi is one of the teaching staff of UU114 at USP. She holds a BA in Literature, Language and History /Politics from USP; PGCE from USP; TESL from In House (Sydney). she is currently working on a personal research in the area of teaching and learning English as a second language and completing her PG Diploma in Development Studies (USP).Premila has taught study skills and ESL at Central Queensland University and taught English at International School Suva prior to joining USP. Apart from that she has written scripture books for the Bible Society (South Pacific) which is now part of the Christian school curriculum and also worked in the translation of the Fiji Hindi Bible. Her interest lies in the area of Christian literature and publications.
Renuka Prasad is a Teaching Assistant for UU114. She has a Bachelors degree in Literature, Linguistics and Education and is enrolled in a Postgraduate Diploma in Applied Linguistics (USQ). She has been the recipient of the Gold Medal in Literature in 2007. Renuka has been with the department since then as well. She has also taught Foundation English, LLF11 for USP. Renuka’s major interest is reading and books play a significant role in her activities.