

## SGMDO Newsletter, December 2013

### *From the Chair...*

It was a pleasure to be elected Chair of the SGMDO in October this year, a term I share with Brian Diettrich. As you all know, it was a pretty unique election, with an equal outcome! So Brian and I will split the four year term into two years each, and I am pleased to have his support as I start my part of the term. Thank you everyone for your confidence in the both of us.

In October, Dan Milosavljevic set up our Facebook page. Thanks Dan! Please join up if you use Facebook. The page is only as good as its postings, so do share information with us there, as well as through our email list. The Facebook page has the potential to reach a wider audience than our membership, so if you know anyone curious about our activities, encourage them to join as well:

[www.facebook.com/groups/ictmsgmdo](http://www.facebook.com/groups/ictmsgmdo).

Please also take a moment to check the membership contact details on the ICTM website, and let me know if you need your details to be changed, or if you notice anyone missing from the list: <http://www.ictmusic.org/group/music-dance-oceania>.

Below you'll find all our news. A special feature is the opening of the Oceanic Culture Museum in Okinawa – thanks to Judy for her report, which you will find at the end of this newsletter.

Enjoy your holidays!

*Kirsty Gillespie*

### **General news from our members**

Brian Diettrich was Visiting Scholar in Ethnomusicology at National Taiwan Normal University (NTNU) in May of this year. Brian reports that the ethnomusicology programme at NTNU has been undertaking very extensive work with indigenous music of the Pacific, and especially from Micronesia, and including the creation of an online digital archive and work with intangible cultural heritage of Oceania. Possible engagements between NTNU and the study group might be of interest in the future.

Continuing collaborative work with Indigenous communities and artists, Karl Neuenfeldt has co-produced several music projects with Will Kepa and Nigel Pegrum. St. Paul's on Moa Island and Murray Island have completed recording and filming for community CDs and DVDs funded by the Torres Strait Regional Authority. R & B singer Danny Bani has completed a CD and the Rev. Ron Enosa has completed a CD of contemporary religious *kores*. Although no longer 'gainfully employed' in academia, Karl has kept busy promoting 'Steady Steady: The Life and Music of 'Seaman' Dan', published by Aboriginal Studies Press. He

and co-author Henry 'Seaman' Dan have performed for numerous national radio shows as well as the Melbourne and Brisbane Writers Festivals.

### *Symposium on Aboriginal and Torres Strait Islander Music and Wellbeing*

On 27 November 2013 the University of Melbourne and the National Recording Project for Indigenous Performance in Australia hosted the Symposium on Aboriginal and Torres Strait Islander Music and Wellbeing in association with the 12<sup>th</sup> Annual Symposium on Indigenous Music and Dance and the Australian Music & Psychology Society conference 'Music, Mind, and Health'. The Symposium, convened by Dr Sally Treloyn and opened by Deborah Cheetham (Associate Dean – Indigenous, Faculty of VCA & MCM), brought together over 20 Indigenous musicians, performers, community leaders and researchers to increase recognition of the vital and diverse roles that music plays in social and emotional wellbeing and of community-led efforts to sustain musical traditions into the future. Improving knowledge of these links in the community and across disciplines is vital to a more inclusive and healthy Australia.

An initiative of ARC Linkage Project 'Strategies for Sustaining and Preserving Aboriginal Australian Song and Dance in the Modern World' (LP0990650) and University of Melbourne Staff Engagement Project 'Indigenous musical arts and wellbeing: promoting knowledge and building dialogue for future research', the Symposium had additional support from the Wilin Centre for Indigenous Arts and Cultural Development and the Melbourne Branch of Rotary.

The program included presentations on musics from Western Australia, the Northern Territory, Queensland, New South Wales, South Australia, Tasmania, Victoria, and the Torres Strait, culminating in performances by the Mowanjum Dancers (Mowanjum Art and Culture Centre) and the Kuma Kaaru Dance Group (led by Jack Buckskin). The event was attended by up to 100 delegates from arts research, health research, and community sectors. Proceedings will be published in coming months.

For any inquiries, contact Sally Treloyn [streloyn@unimelb.edu.au](mailto:streloyn@unimelb.edu.au)

### **Publications in 2013**

*For the Sake of a Song: Wangga Songmen and their Repertories*, the new book by our members Allan Marett and Linda Barwick (and their colleague Lysbeth Ford) is available on-line from the Sydney University Press (<http://purl.library.usyd.edu.au/sup/9781920899752>). Allan writes, "One of the things that I am most excited about is that in addition to the texts, interlinear glossing and translations published in the book, we have also published (with appropriate consent of the owning families of course) recordings of more than 100 songs on the web - so these are now readily available as virtual CDs both to the scholarly community and to indigenous communities in northern Australia, where *wangga* is particularly prized. It is quite a moving experience to be able to call up these songs on your mobile, or any other web-enabled devices. The link

for the tracks is <http://wangga.library.usyd.edu.au/repertories>. We still need to construct a virtual player to make the audio tracks easier to navigate around, but they are usable right now. I hope people will enjoy these wonderful songs and performances."

Jane Moulin's chapter "The Marks of a Sensual Person: Music and Dance Performance in the Marquesas Islands, French Polynesia" has appeared in the recently-released book *Music, Dance and the Art of Seduction*, Frank Kouvenhoven and James Kippen, eds. (Eburon Delft, 2013).

The following publication has contributions from a number of our members, including Adrienne Kaeppler, Kirsty Gillespie and Stephen Wild: Stephen Wild, Di Roy, Aaron Corn, and Ruth Lee Martin (eds.) *One Common Thread: The Musical World of Laments. Humanities Research XIX* (3). The volume can be downloaded for free here: <http://epress.anu.edu.au/titles/humanities-research-journal-series/volume-xix-no-3-2013>.

Neil Coulter published "Bamboo Flutes, Music Shift, and the End of Groove in an East Sepik Community." *Language & Linguistics in Melanesia* 31/2 (2013): 27-42. A copy can be downloaded here: <http://www.langlxmelanesia.com/issues.htm>

Alex François and his colleague Monika Stern released the CD *Music of Vanuatu*. More about the CD can be found at: <http://www.maisondesculturesdumonde.org/node/632>. An associated ebook is also available: [http://alex.francois.free.fr/AF-Vanuatu-ebook\\_e.htm](http://alex.francois.free.fr/AF-Vanuatu-ebook_e.htm).

Muriel E. Swijghuisen Reigersberg published 'Australian Aboriginal Choral Singing: Gendered Absence, Emotion and Place' in Fiona Magowan and Louis Wrazen (eds) *Performing Gender, Place and Emotion in Music: Global Perspectives*, pp. 85 – 108, University Rochester Press. (ISBN 978-1-58046-464-2)

Jane Moulin's chapter "The Marks of a Sensual Person: Music and Dance Performance in the Marquesas Islands, French Polynesia" has appeared in the recently-released book *Music, Dance and the Art of Seduction*, Frank Kouvenhoven and James Kippen, eds. (Eburon Delft, 2013).

Raymond Amman (with Verena Keck and Jürg Wassmann) published 'The Sound of a Person: A Music-Cognitive Study in the Finisterre Range in Papua New Guinea', *Oceania* vol. 83 issue 2 (2013):63-87.

## Plaudits

Dan Bendrups has recently been appointed Deputy Director (Research), Queensland Conservatorium, Griffith University.

Julie Rickwood completed a doctoral research project in the Interdisciplinary Cross-cultural Research Program at the Research School of Humanities and the Arts (RSHA), Australian National University (ANU). Her thesis, "We Are Australian: An ethnographic investigation of the convergence of community

music and reconciliation", concentrates on three musical interactions in Victoria, Western Australia and Central Australia. The thesis explores notions such as community music, reconciliation, harmony and wellbeing while also generating fine-grained ethnographic analyses of the nuanced interactions themselves. She currently holds a Visiting Fellowship at the RSHA to further develop work emerging from her doctoral project.

Congratulations to both Dan and Julie!

## **Upcoming conferences and gatherings**

The Melanesian Festival of Arts is planned for the 28 June to 11 July 2014 in Papua New Guinea. Save the date: more details shall follow when they come to hand.

The 43<sup>rd</sup> ICTM conference will be held in Kazakhstan from 16-22 July, 2015. The 1<sup>st</sup> notice and call for proposals appears in the latest ICTM newsletter. In addition to a number of themes, there is the possibility of putting together a panel on new research. If you are planning to attend the conference in Kazakhstan and would like to be part of an SGMDO/Pacific panel, please email Kirsty with your expression of interest ([k.gillespie@uq.edu.au](mailto:k.gillespie@uq.edu.au)). Proposals are due in September 2014.

## **OKINAWA OCEANIC CULTURE MUSEUM**

**Report by Judith S. Flores, PhD, Arts of Oceania**

**Research Associate, Richard F Taitano - Micronesia Area Research Center**

I visited the Oceanic Culture Museum at Expo Park in Motobu, Okinawa, on November 2, 2013, shortly after its opening. My primary interest was to see the Guam and Micronesia cultural contribution to Oceanic cultures. Secondly, I was interested in seeing new ideas and technologies for presenting culture and history. I had the good fortune to be personally guided by Dr. Junko Konishi of the Okinawa Prefectural University of Arts in Naha City, who worked extensively over the past four years in researching, selecting the material objects that best represented each Oceanic culture, and planning how to present the materials that would appeal to various age groups and educational backgrounds.

To the right of the entrance lobby, a lower room displayed a huge double-hulled sailing canoe constructed by the people of Tahiti for the 1975 Ocean Expo. Time didn't permit me to examine that display. A hallway to the left led to a planetarium that showed star charts and constellations associated with Oceanic cultures.

We entered the 2-level museum on the ground floor and proceeded to the second floor Introductory Level. This level was comprised of a surrounding wide balcony overlooking the center of the ground floor below, painted deep blue, with the islands of Polynesia, Melanesia and Micronesia depicted in white and dwarfed by the vast sea. The impact of the deep blue floor was heightened when the image of water was projected on its surface, complete with occasional fish, dolphins, turtles and, lastly, a whale which swam towards a two-story high projection screen at the far end. Water lapping sounds completed the illusion. A short movie began on the projection screen, which first showed a pristine white beach on which two island children ran to their grandfather, sitting on the beach. The grandfather told a story to answer the children's question, "Where did we come from?" The story focused on the importance of the canoe in Oceanic cultures, from migration and peopling the islands to present-day practices and values – told in terms that held the attention of my 9-to-12-year-old nephew and nieces while retaining the interest of adults as well.

After the movie, we followed the directional signs around the balcony, beginning with illuminated still photos from the movie. This led to a continuous wall mural that introduced each major island culture in an illustrated cartoon format, called "bande dessinée" – a popular art form in France and Belgium. Island characters spoke through comic text balloons with simple statements about their traditions and practices being depicted. Junko explained that the artist, Togen Kim from Korea, was sent to visit TASA canoe house in Guam so that he could correctly depict islander physique and character. Display cases in front of each island being depicted had displays of some of the materials used in their daily lives. After completing the circuit we were directed to go downstairs to view more detailed exhibits. The exhibits began with dozens of scale model, hand-crafted canoes representing the islands of Oceania, mounted and spotlighted over the entire entrance wall.

The Main Floor exhibits surrounded the central blue ocean floor. Children loved to experience the projected water and fish on the floor. Visitors could roam freely across the floor to examine the map of islands spread across the "ocean". Traditional

canoes were displayed at the edge of the floor, near their respective islands. From above, these canoes seemed to float in the water. The exhibits around the central “ocean” were categorized according to traditions and practices. Artifacts associated with each major island culture showed Body Ornamentation, as the first example, with photos and text that put them into their context. This allows one to compare practices and artifacts from various island groups, highlighting similarities and differences among island cultures. Other classifications around the room included Body Decoration, such as tattoo and scarification, with an interactive station where tattoo designs could be projected upon one’s hand; Beliefs and Religion, with a video station where the visitor could select an islander telling a story from their heritage; Traditional Music, Song and Chants, where samples of songs and instrument playing could be sampled from an interactive screen; Traditional Dance, which included a separate performance room where visitors could learn various dances by selecting and following instructors on a video screen. Slit drums were available for trying out various island rhythms. Fishing Traditions, Food Preparation, Clothing and Cooking traditions each had their own exhibit area, complete with life-size dioramas, interactive screens or films. The canoe theme continued in the rear section of the museum, where several full-size sailing canoes were on display – a Melanesian Kula Canoe, a Lakatoi boat used for trading by the Port Moresby area people of Papua New Guinea, and a Micronesian sailing canoe. An Okinawa Zone introduces the fishing culture of Okinawa.

I was especially excited to see the Lien Polowat – the Micronesian sailing canoe crafted in Polowat, an island atoll in Yap State of the Federated States of Micronesia. The Lien Polowat was the last canoe built under the direction of Master Canoe Builder and Navigator, Manny Sakau, with his cousin Teo Onepey. Manny died in 2013, leaving a legacy of canoe building and navigation knowledge with the Guam community where he resided. The Lien Polowat was built in Polowat and then sailed 500 miles to Guam using traditional star navigation, greeted traditionally by the Guam community. The vessel was commissioned for and purchased by the Oceanic Culture Museum. This is a fitting international memorial to Manny Sakau, who shared his knowledge so that the people of Guam could revive their ancient canoe heritage.

I especially like the Museum’s policy of recognizing all the known cultural masters, artisans and contributors by noting their names in the appropriate text panels and materials’ labels. This puts a face on representatives of their island heritage. It personalizes the presentation and helps build pride among visitors associated with these cultures. I took pride in seeing a Guam “Sinahi” neck piece carved by Joseph Guerrero among the collection of Body Ornaments from various islands. The Bilembaotuyan master, Jesus Crisostomo, is memorialized by his photo and song, “Moheh Purisi Madre” which plays when the button beside his photo is selected. Likewise, the Chamorro “Kantan Chamorita” call-and-response singers are identified by their names and photos, where a push of the button plays “I Lalo an Kumupu”, a children’s song sung by Angelina Anderson and Marcella Aguon. A photo of master Kantan Chamorita singers Lourdes Taitague, Vicente Meno, Asuncion Cruz and Angelina Anderson is beside a button that plays a sample Kantan Chamorita song. The Chamorro Studies Choir under the direction of Mr. Bill Paulino is also recognized for their contribution to the documentary tape, “Musikan Guahan”, from which these songs were recorded (produced by the Guam Council on the Arts & Humanities Agency in 1990).

While text is in Japanese, there are English subtitles, and films and videos have English language selection choices. The presentations can be enjoyed by a wide range of age groups.

The museum is inspiring and impressive. Our Oceanic cultures are well-represented with this new addition to the international list of museums.

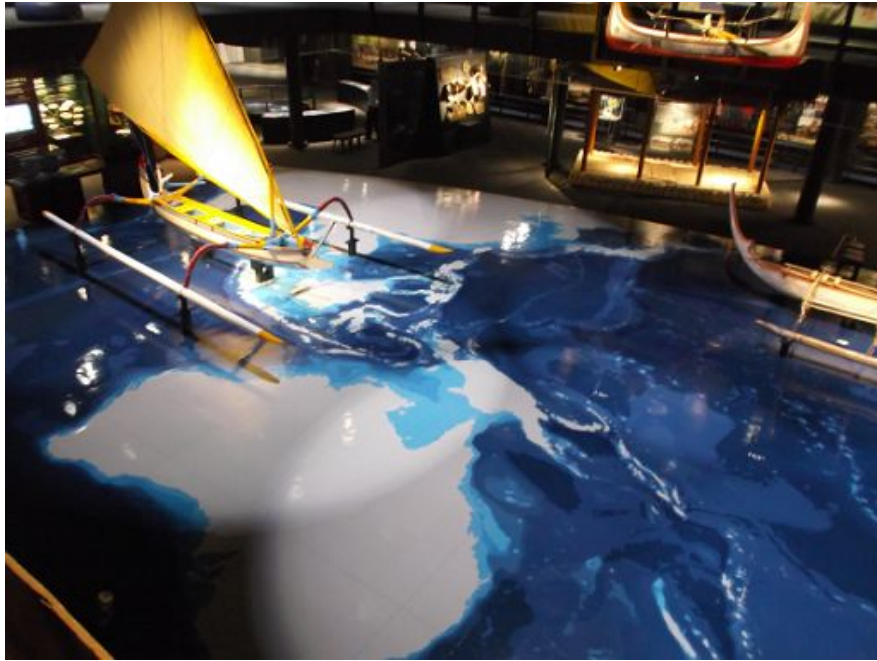


Joe Guerrero Sinahi displayed



Ocean floor and film screen





Ocean floor waves



Marianas map

*For more images of the Museum see the following Picasa albums:*

<https://picasaweb.google.com/100828774509104584107/OCMIntroduction?authuser=0&authkey=Gv1sRgCJiw0a28psiglgE&feat=directlink>

[https://picasaweb.google.com/100828774509104584107/OCMMusicSection?authuser=0&authkey=Gv1sRgCLn1\\_ojDubS6OA&feat=directlink](https://picasaweb.google.com/100828774509104584107/OCMMusicSection?authuser=0&authkey=Gv1sRgCLn1_ojDubS6OA&feat=directlink)

<https://picasaweb.google.com/100828774509104584107/OCMOtherSections?authuser=0&authkey=Gv1sRgCIWBzJrttYf9MA&feat=directlink>

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