



Book of Abstracts and Programme

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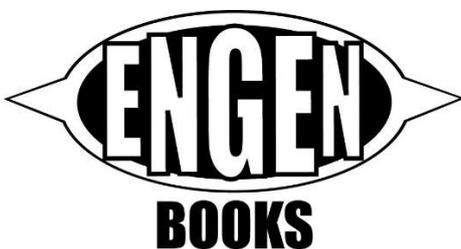
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GENERAL INFORMATION

The Small Islands Culture Research Initiatives (SICRI), in partnership with The Leslie Harris Centre of Regional Policy and Development at the Memorial University of Newfoundland, and with the support of the NQ, City of St John's, St John's Storytelling Festival, Engen Books, Newfoundland Chocolate Company and the Resource Centre for the Arts, welcomes academics, scholars and researchers from all disciplinary field, as well as managers and practitioners who are interested in island issues, to the 13th International Small Islands Cultures Conference. The conference this year focuses on stories, ballads and island narratives, and intends to promote a critical research agenda for island studies in general.

Delegates giving papers on the conference's focal topic are invited to submit extended versions of their papers for consideration for inclusion in a special theme issue of *Shima: The International Journal of Research into Island Cultures* that will be published in April 2018. All submissions will be peer-reviewed as per processes identified on the journal's website: <http://shimajournal.org/index.php>. Intending authors should also familiarise themselves with the 'Instructions for Authors': <http://shimajournal.org/instructions.php>. Submission deadline for the special issue is October 1st, 2017. Delegates giving papers on other topics are also invited to submit extended versions of their papers for consideration for inclusion in a general issue of *Shima* – these may be submitted at any time. All issues of *Shima* are open access online at: <http://shimajournal.org/issues.php>. Contact Professor Philip Hayward (editor of *Shima*) for individual inquiries at prhshima@gmail.com.

2017 Conference Partners



Resource Centre for the Arts

PROGRAMME

Thursday, June 15

7:30pm	A Celebration of Island Cultures: Stories, Ballads and Recitations A Special Story Circle Presented by the St John's Storytelling Festival Location: Gower Street United Church Lecture Hall
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Friday, June 16

8:30-11:30am	City of St. John's Tour
1:00-5:00pm	Bird Island Boat Tour
7:00-9:00pm	Conference Registration and Opening Reception Location: The Rooms, 9 Bonaventure Ave

Saturday, June 17

8:00-9:00am	Conference Registration Location: Bruneau Centre Atrium
8:30-9:00am	Continental Breakfast in Bruneau Centre Atrium
9:00-9:15am	Welcome by Rob Greenwood , Executive Director of the Harris Centre, Memorial University Location: IIC 2001, Bruneau Centre
9:15-9:45am	Keynote Address by Anita Best Location: IIC 2001, Bruneau Centre Anita Best is a traditional singer and storyteller working primarily with Newfoundland songs and stories. She also works as a broadcaster and folklorist. Anita has received several honours for her work in collecting and disseminating Newfoundland folksongs, including the Marius Barbeau award from the Folklore Studies Association of Canada and an honorary doctorate from Memorial University. She was named to the Order of Canada in 2011. She currently lives in Norris Point, in the heart of Gros Morne National Park, where she volunteers with the Voice of Bonne Bay community radio station.
9:45-11:15am	Session 1: Narratives about People Location: IIC 2001, Bruneau Centre
	<i>The Collective Memories Project: Safeguarding Senior's Narratives in Newfoundland</i> Dale Jarvis, Heritage Foundation of Newfoundland and Labrador
	<i>Small Island Humor in the North of Scotland</i> Nancy C. McEntire, Indiana State University
	<i>"A Whole Nation is Sick": Stories of Food, Malnutrition, and Ill-Health in 20th Century (and beyond) Newfoundland</i> Jim Connor, Memorial University
	<i>Rearranging the Facts: Unreliable Narrators in the Isaac Mercer Murder Case of 1861</i> Joy Fraser, George Mason University
11:15-11:30am	Morning Break in Bruneau Centre Atrium
11:30am-12:15pm	Session 2: Panel Location: IIC 2001, Bruneau Centre
	<i>Cooking Together, Sharing Together: Stories from a Community Partnership</i> Kate Duff & Mais Nuaaman, Memorial University; Heather Elliott, Bridges to Hope; Karen Glavine, Association for New Canadians

12:15-1:15pm	Lunch in East Hatcher Dining Hall
1:15-2:45pm	Concurrent Sessions
	Session 3: Geography & Place
	Location: A 1043, Arts and Administration Building
	<i>Gazing at the World from an Island Place. A Visual Geographical Approach of the Documentary Cinema Narratives</i> Benoit Raoulx, University of Caen-Normandy
	<i>Gulf Island Place, not Panacea: Importance of Distinct Place in Culture-led and Creative industry Initiatives</i> Jill Yuzwa, University of Waterloo
	<i>For the King, the Country, and the Fisheries: Everyday Life in Flat Islands, Newfoundland and Labrador</i> John R. Matchim and David Stephens, Memorial University
	<i>Building Culture: Poetic Readings of the Rural Landscape</i> Matt C. Reynolds, Dalhousie University
	Session 4: Island-based Literature
	Location: A 1046, Arts and Administration Building
	<i>The Locus of Fears': The Case for an Australian Coastal Gothic Fiction</i> Lynda Hawryluk and Kathryn A. Burnett, Southern Cross University
<i>Rhymes of his Time: A Daughter's Reflection on her Father's Unpublished Poems</i> Barbara Ledwell Watton	
<i>"Making a family and owning something old, cherishing the past and digging your feet into soil": Romanticizing the Outport and Proving Manhood in Michael Winter's Minister Without Portfolio</i> Mandy Rowsell, Memorial University	
<i>Peig Sayers: Queen of Storytellers</i> Irene Lucchitti, University of Wollongong	
2:45-3:00pm	Afternoon Break in Bruneau Centre Atrium
3:00-5:00pm	Session 5: Narratives about Place
	Location: IIC 2001, Bruneau Centre
	<i>Japanese Island Narratives: The Kojiki and Nihongi in Geo-Cultural Context</i> Henry Johnson, University of Otago
	<i>Isolated yet Connected: Historical and Archaeological Narratives of Saint-Pierre et Miquelon</i> Meghann Livingston & Catherine Losier, Memorial University
	<i>"We're always talking about it": The Social Impact of Weather and Climate in Newfoundland</i> Olivia Vila, Memorial University
	Short Break
	<i>The Last Royal Mail Ship: Stories of a Remote Island's Lifeline</i> Owen Jennings, University of Prince Edward Island
<i>"What Chance Have a Lobster Got": A Story of Biological, Linguistic and Cultural Change in One Coastal Community in Newfoundland and Labrador</i> Barbara Mulcahy, Memorial University	

Sunday, June 18

8:30-9:00am	Continental Breakfast in Bruneau Centre Atrium
9:00-10:30am	<p>Session 6: Narratives about Migration Location: IIC 2001, Bruneau Centre</p> <p><i>The Transatlantic Wandering of the Acadian Family Benoit/Thériault in the Second Half of the 18th Century: From Grand-Pré to Saint-Pierre-Et-Miquelon Via France and Falkland Islands</i> Christian Fleury, University of Caen Normandie</p> <p><i>The Story of the Middlemore Children of Prince Edward Island</i> Sara Underwood, University of Prince Edward Island</p> <p><i>"Once a Slave..."</i> Robert Garfield, DePaul University</p>
10:30-10:45am	Morning Break in Bruneau Centre Atrium
10:45am-12:15pm	<p>Session 7: Island Identity through Narrative #1 Location: IIC 2001, Bruneau Centre</p> <p><i>Irishness and Islandness: Narratives of Identity and Belonging among Irish Jamaicans</i> Kate Butler, Haliburton Highlands Museum</p> <p><i>Gander 9/11: Port in the Storm</i> Heather Gushue, Memorial University</p> <p><i>Incorporation and Inscription and the Embodied Narrative of Irish Sean-Nós Step Dance</i> Kristin Harris Walsh, Memorial University</p> <p><i>Anadromous Fish, Multi-Species Assemblages, and the Renewal of Island Studies</i> Mike Evans and Lindsay Harris, University of British Columbia Okanagan</p>
12:15-1:15pm	Lunch in East Hatcher Dining Hall
1:15-2:45pm	<p>Session 8: Island Tourism & Creative Industries Location: IIC2001, Bruneau Centre</p> <p><i>Stories, Songs, and Dances of the Mi'kmaq: Cultural Tourism Development on Goat Island</i> Janice Esther Tulk, Cape Breton University</p> <p><i>Exploring the Nordic Archipelagos through a Narrative Analysis of Travel Blogs</i> Melanie Greene, Memorial University</p> <p><i>Dispersed Centres: Visual Arts Access, Practice, and Engagement in Rural and Remote Newfoundland and Scotland</i> Jane Walker, The Glasgow School of Art</p> <p><i>Craft in Tourism</i> Rowena House and Kathi Stacey, Craft Council of Newfoundland and Labrador</p>
2:45-3:00pm	Afternoon Break in Bruneau Centre Atrium
2:45-4:15pm	<p>Session 9: Island Identity through Song #1 Location: IIC 2001, Bruneau Centre</p> <p><i>Distinction Through Subtlety: Singing drummers of the Cayman Islands</i> Paul D. Ormandy, York University</p> <p><i>Musical Boundaries: The Making of Traditional Newfoundland Music(ians)</i> Samantha Breslin, Memorial University</p> <p><i>Global Flows of Culture in Nineteenth-century Hawai'i</i> Kati Szego, Memorial University</p> <p><i>Baccala, Beothuk & a Bishop: Newfoundland's First Opera</i> Jim O'Leary</p>

4:30-5:00pm	Session 10: Poster Session
	Location: Bruneau Centre Atrium
	<i>Island-Based Research: Obstacle or Opportunity?</i> Tia Renouf & Desmond Whalen, Memorial University
	<i>From Charity to Social Enterprise: A History of Social Work in Newfoundland and Labrador 1764-2018</i> David Stephens, Memorial University
7:30pm	If a Place Could Be Made, Local Theatre Show Location: LSPU Hall, 3 Victoria Street

Monday, June 19

8:30-9:00am	Continental Breakfast in Bruneau Centre Atrium
9:00-10:30am	Session 11: Island Identity through Song #2
	Location: IIC 2001, Bruneau Centre
	<i>Puerto Rico: The Quest for a 'National' Anthem</i> Valerie Vezina, Memorial University
	<i>"Come all ye hardy sons of toil": Anti-Confederation sentiment in "Prince Edward Isle, Adieu"</i> Annette Campbell
	<i>Regional Variations in the Words of Anthems of Small Island States: Beauty, Unity and Deity</i> Stanley D. Brunn, University of Kentucky
	<i>"Represent" the Island: Rap in and about Sardinian Language</i> Diego Pani, Memorial University
10:30-10:45am	Morning Break in Bruneau Centre Atrium
10:45am-12:00pm	Session 12: Island Identity through Narrative #2
	Location: IIC 2001, Bruneau Centre
	<i>Narratives of Exclusion: 'The Best Place to Live' Racism, Heteronormativity, Environmental Destruction on Gabriola Island, BC</i> Gloria Filax, Athabasca University
	<i>From Cultural Cringe to Cultural Confidence: How the Island Story is Transforming Tasmania</i> Laurie Brinklow, University of Prince Edward Island
	<i>Working with Narratives: Ontological and Epistemological Approaches to Place, Islandness and identity</i> Lynda Harling Stalker, St. Francis Xavier University and Kathryn A. Burnett, University of the West of Scotland
12:00-1:00pm	Lunch in East Hatcher Dining Hall
1:00-2:00pm	Session 13: Panel
	Location: IIC 2001, Bruneau Centre
	<i>Islands Panel: Stories from Patients who Live on Newfoundland Islands, and Other Islands around the World</i> Tia Renouf, Desmond Whalen, Conleth O'Maonaigh, Memorial University; Barbara Doran, Pierre Trudeau Mentor; Dave Paddon, Storyteller
2:00-3:15pm	Session 14: Legends & Mythology #1
	Location: IIC2001, Bruneau Centre
	<i>Corsican Humor and Legend of Grossu Minutu</i> Hideki Hasegawa, Yokohama National University

	<p><i>The Search For the Sabena Diamonds: Stories, Rumours and Legends about the 1946 Sabena Airlines Plane Crash near Gander, Newfoundland</i> Lisa M. Daly</p> <p><i>Re-making the Legend of The Waterwitch</i> Po Chun Lau, Memorial University</p>
3:15-3:30pm	Afternoon Break in Bruneau Centre Atrium
3:30-4:45pm	<p>Session 15: Legends & Mythology #2 Location: IIC2001, Bruneau Centre</p> <p><i>Pacific Ghost Stories: John Kneubuhl and Oral History</i> Otto Heim, The University of Hong Kong</p> <p><i>Diversity in Belief and Imagination in the Western Highlands of Viti Levu, Fiji</i> Adrian Tanner, Memorial University</p> <p><i>Resisting Emulsion: Mermaids, Archival Touches, and Transsexual Yearning</i> Daze Jefferies, Memorial University</p>
4:45-5:00pm	<p>Wrap-Up Location: IIC2001, Bruneau Centre</p>

ABSTRACTS

Session 1: Narratives about People

The Collective Memories Project: Safeguarding Senior's Narratives in Newfoundland

Dale Jarvis

Heritage Foundation of Newfoundland and Labrador, Canada

Contact: ich@heritagefoundation.ca

The Collective Memories Project is an Newfoundland initiative which invites seniors to record their stories and memories for archiving and sharing. The project is about creating a venue for community members and seniors to come together to share their ideas, experiences, memories, and traditional knowledge. The Collective Memories Project promotes and support activities to engage seniors, at the same time promoting pride in community history and traditional cultural activities. Project manager is public folklorist and storyteller Dale Jarvis, the Intangible Cultural Heritage Development Officer of the Heritage Foundation of Newfoundland and Labrador. Dale will present on the Collective Memories project's three major objectives: Conducting a survey of existing oral history collections (print, video, and audio); conducting oral history interviews with seniors; and, creating a plan and toolkit for communities wishing to record and collect their own stories at the local level. Dale will present on how the project identifies community partners to help make existing oral history collections more accessible to the general public, and the techniques used to elicit community stories, including the "People, Places, and Culture" community heritage asset mapping workshops, and the "Memory Mug Up" oral history storytelling sessions with seniors.

Small Island Humor in the North of Scotland

Nancy C. McEntire

Indiana State University, U.S.A

Contact: nmcentire@indstate.edu

Small island culture must be experienced to be fully appreciated. The author spent several years living on Mainland, the largest of the Orkney Islands in the North Sea, as well as visiting some of Orkney's smaller outlying islands. During this time a number of jokes and humorous narratives pertaining to small island life caught her attention. This paper includes several of these narratives as well as examinations of what they tell us about the world view of the islanders themselves.

“A whole nation is sick”:**Stories of Food, Malnutrition, and Ill-health in 20th Century (and beyond) Newfoundland***Jim Connor**Memorial University, Canada**Contact: jconnor@mun.ca*

At the turn of the 20th century, material promoting tourism for Newfoundland portrayed as healthful. Factual and novelistic accounts of the island supported such claims. But in 1945 a team of physicians concluded that the island was an unhealthy place as malnutrition was rampant and the population was both physically and mentally stunted. British medical journals supported these conclusions: “attention has been repeatedly called to the unsatisfactory nutritional state in Newfoundland, our oldest colony,” said one; and in another the “high incidence of malnutrition in Newfoundland has long been a blot on our colonial administration.” Newfoundlanders were outraged over such maligning reports as newspaper editorial articles demonstrate. Magazines fueled the debate. In “A whole nation is sick” published in Magazine Digest, the notion of “island-ness” was paramount: “Gaudy poverty and squalid slums... have earned the Virgin Island and Puerto Rico the unenviable title of ‘North America’s Starvation Centers.’ But another Atlantic island, one wholly populated by white people, may have an equal right to share the title. The island is Newfoundland.” But the island comparison became more contentious: “In many Atlantic ‘poor-house’ islands to the south of Newfoundland, the white ‘ruling classes’ have steadily opposed real liberty and social and economic betterment for the native population. They contend that colored folk in tropical climates are ‘just naturally lazy’ as compared to the more energetic white races in colder climates...” Rejoinders also focused on the theme of islands, including New Zealand. In 21st-century Newfoundland, stories about nutrition and ill-health still circulate but are centred on cancer and obesity—yet they resonate with earlier malnutrition narratives as they are grounded in the culture and identity of insular Newfoundland.

Rearranging the Facts: Unreliable Narrators in the Isaac Mercer Murder Case of 1861*Joy Fraser**George Mason University, U.S.A.**Contact: jfraser3@gmu.edu*

In December 1860, a young fisherman named Isaac Mercer was fatally assaulted by six men disguised as Christmas mummers in the town of Bay Roberts, Newfoundland, in what remains one of the most notorious incidents in the island’s history. It marked the culmination of an escalating pattern of violence associated with Christmas mumming, prompting the Newfoundland legislature to enact a ban on the custom that remained in force for over a century. Despite a lengthy investigation leading to the indictment of six local men on charges of murder, in November 1861 a Supreme Court grand jury ruled that the evidence was insufficient to proceed to trial. Consequently, as far as is known, no one was ever convicted of causing Mercer’s death. Throughout the investigation, the facts of the case were constructed, obfuscated, and contested by unreliable narrators whose doubtful testimony was shaped by their competing agendas and whose awareness of the power and artifice of each other’s stories became a central theme in discussions of the case. As attempts to uncover the truth were hampered by a growing body of conflicting evidence and local rumour, perpetuated by a partisan press, key figures were accused of withholding information, giving contradictory accounts, and otherwise obstructing the administration of

justice. Opposing narratives highlighted alleged irregularities in the conduct of the investigation and the circumstances surrounding the suspects' detention, calling into question the trustworthiness of investigators, officials, and expert witnesses. This paper argues that the story of Mercer's death is as much about the power of narrative to shape and to challenge prevailing understandings of events as it is about what really happened that fateful night in Bay Roberts. I trace the persistent influence of such narratives: from their impact on the investigation to the folk histories that continue to circulate about the case.

Session 2: Panel Presentation

Cooking Together, Sharing Together - Stories from a Community Partnership

Kate Duff & Mais Nuaaman, Memorial University, Canada

Heather Elliott, Bridges to Hope, Canada

Karen Glavine, Association for New Canadians, Canada

Contact: kate.duff@med.mun.ca

Approximately one hundred and fifty government-assisted refugees arrive each year in the ocean-fronting capital city of St. John's. As they navigate settling on this ruggedly beautiful and bleak island rock, they face the challenges of learning about the communities and cultures around them. MUN MED Gateway's Cooking Together is a two-way culture-sharing and community-building program that aims to help them do this while also developing valuable skills in medical students. Centered around that great cultural focal point – food – and facilitated by Bridges to Hope's professional chef, newcomers and medical students come together to share knowledge, skills and culture as they prepare a delicious meal that features cuisine from both the newcomers' home countries and from Canada. The humble, intimate environment of Bridges to Hope provides a perfectly egalitarian setting for meeting one another – no one is in their familiar comfort zone, yet everyone quickly feels comfortable. As the group gathers around a large table in the reception area to enjoy the feast they've prepared, stories about food, home and life begin to flow freely. And by the program's end, the group has built a sense of community among each other, based on the mutual respect and understanding cultivated through their culinary experience. This panel will bring together a variety of people involved in Cooking Together to share their stories about experiences, successes and lessons from this unique program. About newcomers who felt shy speaking a word of English at the start, but by the end gave enthusiastic radio interviews. About medical students who learned about the strength and resilience of people who are part of a 'vulnerable population'. About how a partnership between community organizations can bring hope, light and love into the lives of people from different walks of life... one meal at a time.

Session 3: Geography & Place

Gazing at the World from an Island Place: A visual Geographical Approach of the Documentary Cinema Narratives

Benoit Raoulx

University of Caen-Normandy, France

Contact: benoit.raoulx@unicaen.fr

The Island is a unique place, fascinating both artists and academics including geographers, ethnographers, anthropologists. It provides a means to depict, to understand, and to imagine the world from a small place perspective. By articulating ethnographic and imaginary dimensions through audiovisual narratives, Islands have been at the core of documentary films, including some that have impacted the history of cinema as a whole. A parallel can be drawn between the change of geography paradigms and cinema, from the classical documentary narrating the struggle of the human kind against the nature to present days global concerns on environment and hospitality. This paper explores these ideas, while focusing on some aspects from a corpus of films by Robert Flaherty, Mario Ruspoli, Vittorio de Seta, Pierre Perrault and Michel Brault, Jean-Daniel Pollé, Chantal Richard and Giovanni Rossi. The Island is thus, both a stage and a character that allows the film maker to give a unique gaze of the world, but at the same time embodying deep anthropological, social, and political concerns.

Gulf island Place, not Panacea: Importance of Distinct Place in Culture-led and Creative Industry Initiatives

Jill Yuzwa

University of Waterloo, Canada

Contact: jeyuzwa@uwaterloo.ca

This archival, document and primary research of Gabriola, a rural British Columbia Gulf Island, seeks to answer the question, "What makes a place, a place like no other?" (Bonner 2002 p.1). The objective is to undergo a discourse analysis of narratives and contemporary island stories about this rural culture that respects and develops art and culture. This respect for art and culture qualifies Gabriola to be examined through a cultural lens, an approach that not every community should expect that they have an appropriate foundation for, can interpret or implement successfully (Vinodrai 2012, Communian & Mould 2014). I explore the role of history and place, cultural strategies, and governance of Gabriola as elements that facilitate the potential for Gabriola to thrive as a leader in the culture-led and creative industries, allowing for a sustainable cultural ecosystem. Culture and creativity as key to quality of life and as an attraction for knowledge based workers has been taken for granted as only metropolitan-based (Florida 2002) or been characterized as a rural artistic haven (Wojan, Lambert & McGranahan 2007). I explore this tension with those I interview as well as the notion that rural communities are often places where the land, its stories and meaning are revered, naturally attracting artists, thinkers and those in creative vocations (Bunting and Mitchell 2001, Fleming 2009). This paper represents Doctoral research in progress.

**For the King, the Country, and the Fisheries:
Everyday Life in Flat Islands, Newfoundland and Labrador**

John R. Matchim and David Stephens

Memorial University, Canada

Contact: john.r.matchim@mun.ca

Flat Islands is an archipelago located on Newfoundland's northeast coast in Bonavista Bay. Once a thriving fishing settlement that sent schooners northwards each spring to prosecute the Labrador cod fishery, Flat Islands began to decline in the 1930s and 1940s after that fishery began to fail. By the 1950s many residents of Flat Islands had moved away, and a provincial government sponsored resettlement program removed all remaining families by 1957. While we tend to think of islands as isolated spaces today, the history of Flat Islands demonstrates that this was not always so. In trade, genealogy, seafaring technology, and social institutions, the people of Flat Islands were well connected to other communities in Bonavista Bay, the Labrador coast, St. John's, and further beyond. Although the climate and geography of Newfoundland's northeast coast is formidable and challenging, the people of Flat Islands – and other Newfoundland communities – adapted to their new homes with a highly-specialized economy and social support network. Fashioned in part by their island geography, Flat Islanders also developed a particularly strong sense of identity and cultural tradition. With this paper we will illustrate some aspects of life in this island community through the stories, songs, games, and other folkways of Flat Islanders. Accustomed as we are to road and air links, centralized health and educational systems, and rapidly expanding cities, it is all too easy to view rural – and especially island – communities as inhospitably remote and impoverished, particularly those communities that existed in the pre-industrial era. However, the example of Flat Islands shows a prosperous community that offered its residents a modest degree of comfort, social security, and connectivity.

Building Culture: Poetic Readings of the Rural Landscape

Matt C. Reynolds

Dalhousie University, Canada

Contacts: matt@mattcreynolds.com

Through observation of the built form and building culture, settlements on the North Atlantic Rim share a striking number of similarities. Architect Christian Norberg-Schulz argues that while the Nordic countries are often lumped together by their similarities, their unique and dynamic natural landscapes are the basis of several distinct forms of building rooted in a respect of the genius loci. Likewise, in Vernacular Architecture Henry Glassie states, "Buildings, like poems, realize culture. Their designers rationalize their actions differently... but all of them create out of the smallness of their own experience." In 2016 I undertook a solo research trip to the Faroe Islands to gain a better understanding of rural and peripheral areas, and to illustrate the potential of the ethnography in the fields of architecture and design. The Faroe Islands is known for its expansive, unspoiled landscape and its rugged beauty. Despite its ties to Denmark as well as its similarities to many of the other Nordic countries, the landscape is barren and void of trees. Thus all of their materials are imported, making them extremely valuable. There is a culture of reusing materials, and a strong tradition of moving buildings. Over coffee one morning, a young woman explained to me how their house had been moved from another village over a hundred years earlier. Over time it became evident they had chosen a windy site for their reconstruction. As a poetic — or what they'd call

practical — reading of the landscape, they moved the house to a site further down the hill in the village. “Where the sheep settle is always a good place to build a house,” she told me. Stories like hers inspired a series of events that led me to explore the concepts of landscape, construction, and living on an island.

Session 4: Island-Based Literature

‘The Locus of Fears’: The Case for an Australian Coastal Gothic Fiction

Lynda Hawryluk and Kathryn A. Burnett

Southern Cross University, Australia

Contact: Lynda.Hawryluk@scu.edu.au

'The locus of fears': The case for an Australian coastal gothic fiction Islands are sites of convergence and the things that makes them ideal; their isolation, their lack of facilities, the opportunity to be close to nature, is also what creates in them a 'nervous duality' (Baldacchino 2005 p. 248). It is this duality that creates in islands the possibility for places of boundless beauty and yet the potential for great terror. Depictions of island life in Australian literature provide a unique take on Gothic literary traditions, dispensing with stereotypical tropes to create a singularly Australian literary style. This paper will explore the genesis and development of an Australian coastal gothic fiction, particularly those narratives set on the islands bordering the Australian coastline. It will provide by way of example a case for defining Australian coastal gothic fiction as a significant literary movement. Through reading the work of Winton, Astley and others, it can be seen that Australian coastal gothic fiction extends Gibson's *Badlands* (2002) off shore, to places every bit as wild and untamed as the Australian bush, the traditional setting for Australian gothic texts. Australian coastal gothic fiction provides for readers the depiction of islands as the 'locus of our greatest fears' (Gillis 2009, p. 3).

Rhymes of His Time: A Daughter's Reflection on Her Father's Unpublished Poems

Barbara Ledwell Watton

Contact: bledwellw@gmail.com

My father, Cecil Ledwell (1916-1982), was born and raised in the fishing village of Calvert, Newfoundland. He left there in his mid-twenties with Calvert forever in his heart. He returned to spend time with family and friends frequently throughout the rest of his life. Like many of his Southern Shore contemporaries, my father grew up in a time when having a few songs and recitations to offer for social occasions and community concerts was de rigueur. He was a fine singer and a voracious reader. He credited a great deal of his literary aplomb to the kindness of a neighbouring lady who gave him generous access to her library in his youth. During his work life my father wrote something daily, as he was required to account for his time. In his ten years with the Newfoundland Constabulary, there were entries in log books and daily reports to his Sergeant required. Constable Ledwell 'walked the beat' in St. John's for a few years during WW II, and later served with the detachments in Placentia and Freshwater - with some duties at the Argentia Naval Base. Later, for nearly twenty years as a Co-op Field Worker in Trepassey (1952-1956), Codroy Valley (1956-1966), and Stephenville (1966-1970), he submitted monthly reports on his regular work and his frequent trans-island travels. The latter were executed by car, ferry and the legendary Newfie Bullet, and provided

much fodder for his creativity. As a welcome relief from this mandatory 'accounting', my father often penned verses, or rhymes (he rarely called them poems). From tributes for family, friends and co-workers, to social and political commentary, his verses promise the audience a fine turn of phrase with a gracious, yet impish, wit. It will be my honor to present and contextualize some of them for this gathering.

“Making a family and owning something old, cherishing the past and digging your feet into soil”: Romanticizing the Outport and Proving Manhood in Michael Winter’s Minister without Portfolio

Mandy Rowsell

Memorial University, Canada

Contact: u62mmr@mun.ca

Gerald Pocius argues that, at the beginning of the twentieth-century, Americans, living in increasingly industrialized centers, were looking for “the untouched and the primitive,” a replacement for the American frontier that many believed had vanished (Frederick Turner Jackson). This “back to nature” movement (Peter Schmitt) arose alongside a fear amongst men of losing their manhood (associated with physical labour and the outdoors), claiming that only “raw experience” could make men “real” again (Michael Kimmel). Many looked to the rugged and isolated island of Newfoundland for the opportunity to prove their masculinity (Patrick O’Flaherty); Danielle Fuller writes that “what enchant[ed] outsiders” was “the myth of Newfoundland as a cure-all for the urbanite’s ills, a wilderness space...offering...folky charm.” Decades later, and despite Fuller’s implication that such romanticized views are held by “outsiders,” similar ideas have found renewal in Newfoundland author Michael Winter’s most recent novel, “Minister Without Portfolio” (2013). Winter’s text depicts Newfoundland’s outports as a haven from modernization, presenting the island’s rural areas as spaces where traditional modes of masculinity can be expressed. Such an account may appear surprising, as Winter’s work has been described as “reflect[ing] a culturally...sophisticated, consciously global sensibility that constitutes...a rejoinder to the caricature of [Newfoundland] as rural, parochial, and culturally rudimentary” (Herb Wylie). Yet, in the wake of great economic and cultural change, Winter’s latest novel overtly celebrates traditional elements of the island’s culture, which are connected to the elevation of prescriptive gender roles. “Minister” gradually reveals how its protagonist can only gain a more thorough understanding of himself as a man when he moves to the (not so subtly named) rural community of Renews. Here, he escapes the influence of industry, war, and consumerism (elements of globalization that the novel explicitly denounces), and becomes a father, sufficiently satisfying traditional goals of hegemonic masculinity and patrilineality.

Peig Sayers: Queen of Storytellers*Irene Lucchitti**University of Wollongong, Australia**Contact: imluc@bigpond.com*

Peig Sayers of the Great Blasket Island came to international renown with the publication of her autobiography, *Peig*, in 1936 and a further volume of stories, *An Old Woman's Reflections*, in 1938. Her life-writing followed many decades spent as a story-teller, entertaining her fellow Islanders and passing on her lore to the many students, academics and folklorists who visited her. Her considerable cultural authority, as story-teller, tradition-bearer, teacher and cultural informant - not just in the Island but throughout Ireland as well - was such that she came to be known as 'the Queen of Irish Story-tellers'. The headstone raised over her grave is said to be the only monument to a story-teller in Ireland. Peig's journey into print coincided with the heady days of Irish Revival. Tied to the aims and imagery of Revival, and seeming to reflect its ideals of rural simplicity and religious piety, Peig and her book were read as both maker and marker of Irish national cultural identity. Peig was compulsory reading in Irish secondary schools for about forty years. There was however a profound change to Peig's cultural identity and reputation as the nationalist discourse to which she had been tied grew increasingly anachronistic. A professed hatred for Peig Sayers became a new marker of shared Irish identity. But strangely, many who claimed to despise her could not let Peig go. Story-tellers of the new age - television producers, novelists, stand-up comedians, internet bloggers - have brought Peig with them. Although gleeful, avenging malice appears to be the primary motive for these new incarnations of Peig, they nevertheless continue to perform the cultural work assigned to an unwitting Peig so many years ago, by once again holding up a mirror to Ireland past and present.

Session 5: Narratives about Place**Japanese Island Narratives: The Kojiki and Nihongi in Geo-Cultural Context***Henry Johnson**University of Otago, New Zealand**Contact: henry.johnson@otago.ac.nz*

Shintō, the national religion of Japan, is grounded in the mythological narratives that are found in the two epic eighth-century works, *Kojiki* (712) and *Nihongi* (*Nihon Shoki*, 720). Within these earliest source books of Japanese history, myth, and national origins there are numerous accounts of islands, both real and unknown, which provide a foundation for comprehending the geographical cosmology of the archipelago and nearby region, as well as the ritualistic significance of some of the country's islands to this day. Within a complex geo-cultural genealogy of gods that links geography to mythology, land and life were created and comprised a number of small and large islands. Several generations of gods created and represented different islands, which in the *Kojiki* and *Nihongi* have names and sometimes gender. In this context, some Japanese islands are locations that interconnect myth and place, or the natural and cultural environment. Such islands are socially produced and cultured spaces that point to an ideal world and still often have religious significance that is celebrated through pilgrimage, tourism, and ritual. Locating this study in the field of Island Studies and drawing from theoretical work that explores notions of space and place (e.g.,

Deleuze; Lefebvre), this paper is a historical and critical study of these ancient works of Japanese history with specific reference to islands and their geo-cultural significant. Arguing that islandness in Japan has a necessary connection with Shintō myth, I show how islandness permeates geographic, social, and cultural terrains in terms of what it means to be Japanese. As such, the discussion maps the island narratives of these eighth-century works of Japanese literature within a framework that identifies and discusses toponymy, geography, and meaning in this island nation's Shintō mythology.

Isolated yet Connected: Historical and Archaeological Narratives of Saint-Pierre et Miquelon

Meghann Livingston and Catherine Losier

Memorial University, Canada

Contact: malivingston@mun.ca

French migratory fishing and the history of "Terre-Neuvas" ships leaving French port cities annually to fish in the waters off Newfoundland, has captivated the general public, historians, and archaeologists alike, yet the importance of Saint-Pierre et Miquelon has continuously been overlooked. Saint-Pierre's sheltered harbour, among other geographic features, made this small archipelago off the southern coast of Newfoundland an ideal place for carrying out fishing activities. Until the 19th century, Saint-Pierre et Miquelon experienced numerous changes in governance as a result of European geopolitical conflict. British settlers occupied the islands on several occasions throughout the 18th century but this is an aspect of the past neglected by historians. The primary objective of this research is thus to document both French and British occupations and lifeways in Saint-Pierre et Miquelon throughout the 17th and 18th centuries. Using methods of historical archaeology, including both an excavation of the site and archival research, this study of the known fishers' worksite at Anse à Bertrand in Saint-Pierre will investigate the occupations in relationship to changes in governance. Although archaeologists have traditionally viewed islands as both physically and socially distinct entities, these assumptions were brought into question within recent years. Notions of boundedness and isolation no longer restrict the sub-discipline of island archaeology, and contemporary studies are now able to work on islands that are not insular, ones of various sizes, and even ones situated within close proximity to mainland. This research on Saint-Pierre et Miquelon strives to do just that. At the foundation of the archipelago's first long-term archaeological endeavour, this research explores Saint-Pierre et Miquelon's colonial ties with the encompassing North Atlantic world. More specifically, this research will reinforce the already inseparable links between Saint-Pierre et Miquelon and Newfoundland and subsequently enrich current understandings of the historic salt cod fisheries as a whole.

The Last Royal Mail Ship: Stories of a Remote Island's Lifeline

Owen Jennings

University of Prince Edward Island, Canada

Contact: ojennings@upei.ca

Saint Helena is one of the most remote inhabited islands in the world, but its history has been one of connection to the outside, from Portuguese discovery, through the East India Company, to the many Saint Helenians (or 'Saints') living in Britain and elsewhere. Until 2016, all travel from Saint Helena has been by sea, but the construction of an airport has broken more than five hundred years of that exclusive maritime connection. I visited Saint Helena in October of 2016, in the period between the construction of the airport

and its eventual commercial use, to interview Saints about the changes taking place. In doing so, I experienced travelling on the Royal Mail Ship (RMS) Saint Helena in what will likely be one of its final years of service. From the 'ship days' around which the island's schedule rotates, to the stories of difficulty on the island when the RMS was absent when travelling to the UK, the RMS Saint Helena is an important part of island life. This paper will consider the changes happening to Saint Helena, and how the shared experiences and stories of the RMS and previous ships are prevalent in this small island community. Saints were quick to point out that the RMS is, in effect, an extension of Saint Helena, and that travellers arrive already familiar with the island. With the eventual opening of the airport to commercial traffic, these five day voyages during which passengers become familiar with the island and its people are coming to an end.

“What Chance Have a Lobster Got”: A story of Biological, Linguistic and Cultural Change in One Coastal Community in Newfoundland and Labrador

Barbara Mulcahy

Memorial University, Canada

Contact: bmulcahy@mun.ca

Issues of ecological and biological loss have garnered much attention but less so the loss of languages. Consequently, there has been increasing recognition of the need for ecological sustainability but less so of the importance of linguistic and cultural sustainability. Nettle and Romaine (2000) established extraordinarily high correlations between areas of biological diversity and linguistic diversity and coined the term biolinguistic diversity to describe “a common repository” (p.13). It is a key concept for scholars across disciplines who explore diversity through integrated and holistic approaches. Examining the relationships and differences between the biological and linguistic domains might explain reasons for loss, or sustainability in both (Maffi, 2001; Romaine, 2013). I explore how a holistic approach might demonstrate the interconnections and interrelations within different domains. I relate these issues to the ecological catastrophe of fisheries mismanagement in Newfoundland and Labrador, with reference to the cod moratorium of 1992, and examine the impact on language and culture in one coastal community in the province. Furthermore, I will examine how educational institutions can contribute to preservation, adaptability and sustainability in biological, cultural and linguistic domains.

"We're always talking about it": The social impact of weather and climate in Newfoundland

Olivia Vila

Memorial University, Canada

Contact: ofv861@mun.ca

Climate is deeply embedded in the history, culture, and daily lives of the people of Newfoundland. The region has a unique climate, one that experiences regionally significant natural variability. This variability has led to qualitative research that examines the unique climate experiences of Newfoundlanders in a way that reflects their lived experiences. This project has revealed narratives that highlight the constant state of variability and uncertainty that individuals live under with regard to the local climate and the impacts and experiences that are associated with that climate. The narratives also provide insight into the local concerns and understandings about climate change.

Session 6: Narratives about Migration

The Transatlantic Wandering of the Acadian Family Benoit/Thériault in the Second Half of the 18th Century: From Grand-Pré to Saint-Pierre-et-Miquelon via France and Falkland Islands

Christian Fleury

University of Caen Normandie, France

Contact: fleury.cote@wanadoo.fr

During the “Second Hundred Years War” between 1689 and 1815, the Northeastern part of North America has been the theatre of a territorial competition between France and England. In 1755, the French defeat in Nova Scotia led to the deportation known as the “Great Upheaval” of the Acadian population. Several thousand people were then transported to various locations either in North America, England or France. Augustin Benoit and Françoise Thériault were among the latter. Their first crossing to Europe in their adolescent years was the beginning of an incredible transatlantic whirlwind in which they have been tossed back and forth. They married in 1760 in Saint-Servan, now part of Saint-Malo in Brittany. Six children were born from that union: two in France, two in the Falkland Islands - brought there in 1763 by Bougainville, but repatriated to France four years later - and two others in the French archipelago of Saint-Pierre-et-Miquelon near Newfoundland. They were involved in at least two evacuations to France, resulting from conflicts between France and England in the 1760’s and 1770’s. The descendants of their first generation progeny, can be found in Saint-Pierre, Newfoundland, Louisiana and Normandy. Augustin Benoit and Françoise Thériault died in 1790 and 1795, respectively, in Miquelon. Thanks to tiny scraps of life obtained from limited archives resources including Bougainville’s memoires, this paper will aim at evoking the two sides that feature in these unsettled lives, on one hand their transatlantic wandering and on the other, their stubborn quest for an attachment point. Saint-Pierre-et-Miquelon eventually played this role, as close as possible to the lost motherland Acadia.

The Story of the Middlemore Children of Prince Edward Island

Sara Underwood

University of Prince Edward Island, Canada

Contact: sara@islandtelecom.com

Between 1869 and 1948 about 118,000 children were brought to Canada from England and placed with families across the county. We do not know exactly how many of those children were sent to Prince Edward Island. They are rarely mentioned in Prince Edward Island history books, and many Islanders are not aware that they were sent to the Island at all. This presentation discusses the 176 children sent by the Middlemore Homes from Birmingham, England to P.E.I. between 1893 and 1930. The Middlemore records are easily accessed through Library and Archives Canada, providing one has the ability to travel to Ottawa and search through the thousands of microform files that are stored there. Over the course of approximately 18 months, I visited Ottawa three times, gathering almost 1,000 documents, including reports by Middlemore representatives, admission documents, applications from Islanders, and correspondence from the children to Middlemore. The presentation would describe my research as I traced the Middlemore children who were either “settled” (the term used in the records to describe the placement of the children), or “resettled” (the term used to describe when they were removed from a home and placed somewhere else for a variety of reasons) on the Island. The stories of some of the

children will also be presented, to provide insight into what their lives were like, far away from family and friends.

"Once a Slave..."

Robert Garfield

DePaul University, U.S.A.

Contact: rgarfiel@depaul.edu

From literally the first days of its settlement, the African island of São Tomé was based on slave labor. Most of the slaves came from the nearby African coastal regions on the Gulf of Guinea. Others were more "exotic:" children of Portuguese Jews, seized and forcibly converted; the dregs of Portuguese jails; and political prisoners. The whole was supervised by a small class of Portuguese officials and plantation owners, who were originally white but who became, over time, of mixed ancestry. The entire political, economic and social basis of the island's life was slave-based. But almost from the first, many slaves didn't accept their status, and tried to alter or end it. Some managed to buy their freedom; some married out of slavery and into the ruling class. Many rose in revolt, over a century and a half, in order to obtain their freedom. And some managed the seemingly impossible -- on a tiny island of barely 300 square miles [of which only a third was even settled], some slaves fled into the not-far-away interior and managed to create entire societies outside of, and free of, the universal slavery of the plantations. This paper examines this process, noting how slavery and the response to it evolved over 150 years. It gives examples of the various ways in which slave status was ended: peacefully [more or less], by revolt and by flight. Finally, it compares the experience of São Toméans to that of the better-known "maroon republics" of the New World, showing that the latter were prefigured by the experiences of slaves on an island nearly 3,000 miles away.

Session 7: Island Identity through Narrative #1

Irishness and Islandness: Narratives of Identity and Belonging among Irish Jamaicans

Kate Butler

Haliburton Highlands Museum, Canada

Contact: keltic_kate@hotmail.com

"I know why the Irish would have gotten along with the Jamaicans - neither one of them would have liked the English!" Mr. Lee, a soft spoken elderly man, shared this insight with a smile from behind the counter of his small shop in Irish Town, Jamaica. As early as the seventeenth century, Irish people were forced to travel across the Atlantic to a new island home in the Caribbean. Some were forced into slavery and some took up indentured positions while others joined the British army and eventually settled in the area upon discharge rather than travelling back across the Atlantic. Since 2008, the Irish Settlement in Jamaica Project has been exploring this lesser known element of Jamaica's diverse heritage. This presentation will explore the way in which narratives of shared and common experiences between Irish and African peoples in Jamaica have led to a blending in which the Irish culture has been somewhat subsumed into the larger Jamaican story. In spite of the subtlety of this influence, it informs the contemporary identity of communities such as Irish Town, located in the Blue Mountains, to this day. In addition, this presentation

will discuss the importance of a shared islander identity between Ireland and Jamaica which sets the relationship between these two cultures apart from that between Jamaica and other cultures which have been key to the formulation of the country's national identity.

Gander 9/11: Port in the Storm

Heather Gushue

Memorial University, Canada

Contact: hgushue@mun.ca

Most of us remember where we were on September 11, 2001. We can recount our own stories from that catastrophic day. Sharing such stories provides the opportunity to bear witness to the realities of trauma. The small town of Gander, Newfoundland, has its own remarkable story about 9/11, about the strength of humanity felt and the sense of unity displayed when the world felt threatened. This story continues to be shared in published books (*The Day the World Came to Town: 9/11 in Gander, Newfoundland, 2003*), on film (*Diverted, 2009*), and most recently, in a top-rated Broadway play (*Come From Away, 2017*). The telling and sharing of Gander's 9/11 story transcends the finite borders of the island of Newfoundland and validates the identity of all Newfoundlanders because the story creates and fosters recognition for who they are. The immediacy with which Gander residents acted to receive and care for nearly 7000 airline passengers demonstrated their boundless capacity to welcome people. Newfoundlanders' identity as friendly, welcoming people, embedded in culture, and heritage, emanates from the rich, sometimes volatile, history of the island where Newfoundlanders necessarily invited the "unfamiliar" into their lives, courageously and intently doing what they had to do for survival and prosperity. The unfamiliarity of 38 planes and thousands of passengers literally descending upon a small island community propelled local residents and, by extension, islanders to act instinctively and deliberately. Based on an analysis of media reports, the above-mentioned books and plays, and scholarly sources and semi-structured interviews, this presentation will document the week of 9/11 and its aftermath, and show how this particular story contributes to the centuries-long story of Newfoundlanders' resilience in the face of disaster – and how it contributes to their strong sense of identity.

Incorporation and Inscription and the Embodied Narrative of Irish Sean-Nós Step Dance

Kristin Harris Walsh

Memorial University, Canada

Contact: kharris@mun.ca

Sean-nós step dance is undergoing a process of revitalisation in Ireland. Known as 'old style' dance, sean-nós was a secondary benefactor of the 'Riverdance' wave that swept across the world, following the 1994 Eurovision performance and subsequent global frenzy of Irish step dance productions. Although arguably less stylised and less codified than its more famous cousin, sean-nós moved from the periphery of Irish performative genres to a more prominent place in the Irish dancescape beginning in the late 1990s. As an embodied form of visual narrative, sean-nós step dance has evolved, to adapt a phrase from Posen (1993), 'from the [gaeltacht] kitchen to the [world] stage,' examined here through Connerton's dual concepts of incorporation and inscription (1989). Sean-nós is described as being largely improvised, with steps originating from a combination of outside influences (teachers, contemporaries, and – today – mass media)

and personal artistic inspiration. Although there is a continued emphasis on the informal and improvised, relying heavily on the visual narrative of a step or a combination performed in that informal and improvised setting, the focus for many dancers today is on taking formal classes, learning from/making instructional videos and participating in competitions. This paper will explore the tensions that result in the formalization of what was primarily an informal artistic expression. Incorporating practices, through classes and competition, shift the role of the dancer embodied narrator yet make new steps more widely available to a large number of dancers. Yet with the dearth of written record, sean-nós is inscribed on new dancers through video recordings and televised competitions. With the focus on pedagogical and performance practices in sean-nós dance today, this paper will consider how the dance style maintains the delicate balance of retaining its ideological core while responding to incorporation and inscription practices of the twenty-first century.

Anadromous Fish, Multi-Species Assemblages, and the renewal of Island Studies

Mike Evans and Lindsay Harris
University of British Columbia Okanagan
Contact: mike.evans@ubc.ca

Works like Hau'ofa's *Our Sea of Islands*, and more lately Hayward's *Aquapelagos* and *Aquapelagic Assemblages* have moved us quite systematically towards a dynamic approach to the study of Islands, underlining the connectedness between terrestrial and marine environments, and between individual islands and elsewhere. By tracing the many and varied ways that Salmon connect ocean, island, and other land forms in an ongoing inter-species dialogue, we can move the discourse one step further, and dissolve Islands into an interspecies dialogue made in movement. Such a strategy opens up some insights on how islands operate in terms of the connectedness of coastal and interior communities, and island and other actors, on global, regional, and local scales. Salmon have traveled the rivers from inland to sea for eons; salmon were one of the main families of fish "acclimatized" into new geographical setting by European colonial powers; even more recently, the growth in Atlantic Salmon aqua-culture has further complicated these already complex connections. In and around islands salmon species, variously understood as Indigenous, invasive, acclimatized and naturalized have transformed both local ecologies, and the ways these ecologies are linked to the rest of the Globe in terms of biology, politics and economy. The different manifestations of salmon give rise to differently configured assemblages of islands, oceans, and rivers. Integrating multi-species ethnographies into our conceptual toolset, these assemblages give rise to new ways of thinking, most urgently by pushing the geography of Islands into an assemblage of overlapping (serial) ontologies that emerge (become) as ecosystems themselves transform over time.

Session 8: Island Tourism & Creative Industries

Stories, Songs, and Dances of the Mi'kmaq: Cultural Tourism Development on Goat Island

Janice Esther Tulk

Cape Breton University, Canada

Contact: janice_tulk@cbu.ca

Eskasoni First Nation is one of five Mi'kmaw communities located on Unama'ki (Cape Breton Island). Situated along the Bras d'Or Lakes (a UNESCO designated biosphere reserve), the community has rich ecological resources upon which to draw in the development of tourism attractions. Its most recent initiative, Eskasoni Cultural Journeys located on Goat Island, ties these natural resources to the cultural practices and expressions of the Mi'kmaq, as well as the history of contact in the area, particularly between Mi'kmaq and Gaelic settlers. Along a 2.2km walking trail with a variety of interpretive nodes, tourists experience Mi'kmaw songs, stories, dances, and material culture. In this case study, I present an overview of Eskasoni Cultural Journeys, the federal government policies and practices that led to a nearby island becoming known as Goat Island, and how that tiny island is now being reclaimed through a community-led tourism development initiative. I highlight the important role played by community Elders in selecting cultural knowledge to be shared at the site, as well as other considerations tied to issues of sustainable tourism development. I then describe the way in which early relationships with Gaelic settlers have been reactivated through a partnership with the Highland Village Museum, not only to more fully tell the story of contact and settlement in Cape Breton, but to develop and strengthen cross-cultural understandings and approaches to the interpretation and animation of historic sites. I conclude with observations on how the wise practices observed in the development of Eskasoni Cultural Journeys may be thought of as economic reconciliation in light of the 94 calls-to-action of the Truth and Reconciliation Commission of Canada (2015).

Exploring the Nordic Archipelagos through a Narrative Analysis of Travel Blogs

Melanie Greene

Memorial University, Canada

Contact: melaniejg@mun.ca

In recent years, there has been increasing interest in and attention drawn to the Nordic region, resulting in what Booth (2014) calls the 'Nordic wave' phenomenon. A number of the Nordic countries, particularly Iceland, have experienced a boom in tourism, partly a result of global attention being drawn to the island due to recent volcanic activity, as well as what has been called the 'Game of Thrones effect', as fans of the popular tv series have made filming locations some of their top travel destinations. The newly emerged genre of crime literature and tv drama known as 'Nordic noir' has also directed attention to the Scandinavian culture. Yet, despite this increasing interest, there is a lack of travel literature on the small, remote island chains of the Nordic countries, which number literally in the thousands. Archipelagos remain relatively understudied in both academic and travel research, and studies on travel blogs are few and still emerging (Banyai & Glover, 2012), while the examination of small islands has remained focused on mainstream tourism. While many small island communities have a high level of dependence on tourism, this has not traditionally been the case for cold water locations (Baum, Hagen-Grant, Jolliffe, Lambert, & Sigurjonsson, 2000). The recent boost in tourism to the Nordic countries has resulted in a need to re-envision how small island destinations are marketed. This paper will explore through narrative analysis the role of travel blogs in promoting and

marketing tourism to the Nordic islands, and highlight the importance of tourism for economic development of small islands in general.

Dispersed Centres: Visual Arts Access, Practice, and Engagement in Rural and Remote Newfoundland and Scotland

Jane Walker

The Glasgow School of Art, Scotland

Contact: janevivanwalker@gmail.com

This project investigates access to the role and practice of being an artist within rural Scotland and Newfoundland. Paired with rug hooking practice as both a research tool and metaphor, my research applies the experiences of seven artists from and/or working in rural places in order to critique rural-urban power dynamics in terms of access to arts education, professional opportunity, and the value of an art practice outside of a city. The study describes two common challenges experienced within both research sites and suggests means for improvement on both local and institutional levels.

Craft in Tourism

Rowena House and Kathi Stacey

Craft Council of Newfoundland and Labrador, Canada

Contact: rhouse@craftcouncil.nl.ca

The Craft Council of NL (CCNL) is the craft industry organization for the province; a member-based organization that works to maximize the creative and economic potential of the craft community for the individual benefit of craft makers and for the general benefit of the province. In 2009, HNL released Uncommon Potential, a strategic plan designed to carry the provincial tourism industry successfully forward through the next decade. Each Destination Management Organization (DMO), including the Legendary Coasts, the Eastern DMO, participated in a destination development process, focusing on the particular assets and challenges faced in each of the five regions of the province. The Destination Development Plan (DDP) report for the Eastern Region identifies craft as an unfulfilled resource and particularly notes in their Finding # 10: Expand the number of authentic retail establishments that celebrate local artisans and crafts people and connect travelers to the hidden gems in the rural area. These finding alerts the potential opportunities that arise from connections between craft and tourism, and an Initiative Charter, entitled Tourism and Craft Connections, was developed by the EDMO to identify specific actions which could be undertaken to meet the Finding identified in the DDP. Specific opportunities in the body of the Report included recommendations related to product quality and availability, and craft related experiences for the traveller. It was recommended that the DMO work with the CCNL and the Department of BTCRD to achieve the goals in the Plan. The Advisory Group hosted sessions in Boat Harbour, Ferryland, Carbonear and Bonavista. Promoted to craftspeople and tourism operators in the region and had different strengths and focal points identifying key challenges for each area and therefore able to design a project that creates content specifically tailored to meet local needs while reaching for the overall goals identified in the DDP.

Session 9: Island Identity through Song #1

Distinction through Subtlety: Singing drummers of the Cayman Islands

Paul D. Ormandy

York University, Canada

Contact: ormandypaul@gmail.com

The first hotel opened in the Cayman Islands in 1950 followed by the first bona fide bank in 1953. Combined with new methods to control horrendous mosquito infestation, and the advent of commercial air travel, these all but ‘forgotten’ Caribbean Islands—in a mere twenty-five years—achieved worldwide recognition through the development of global financial services and tourism. Caymanian culture, though arguably marginalized by commercialization, is none-the-less rich, distinctive, and unique in the Caribbean basin. Local music was historically performed on homemade instruments for an array of occasions: kitchen dances (house parties), ship launchings, weddings, community concerts, pub entertainment, and religious gatherings. Ensembles comprised of voice, fiddle, guitar, harmonica, coconut grater, maracas, and the bones performed sea chanteys, folktales, devotional, and love songs. Utilizing homemade drums, Caymanian musicians developed a style of stick drumming featuring structural components and playing techniques that defined the practice as subtly remarkable in the Caribbean region. As a solo expression drummers frequently accompanied themselves while vocalizing their original compositions or locally popular songs. Contemporary Caymanian musicians still endeavour to articulate their nationality in one of the most multi-cultural environments in the West. These modern day troubadours have modified their choice of drums but distinctive performance elements, again found in understated details, serve to empower these musicians as unique and significant artists. Through in the Cayman Islands National Archive, informant interviews, research of current and defunct Cayman cultural celebrations, and the reconstruction of traditional Caymanian percussion instruments this paper serves to elucidate the organological aspects, musical application, and cultural relevance of this valuable Caribbean articulation now striving for significance in an increasingly materialistic milieu.

Musical Boundaries: The Making of Traditional Newfoundland Music(ians)

Samantha Breslin

Memorial University, Canada

Contact: sdbreslin@mun.ca

“I don’t really consider myself a musician per say. But, I have always loved music and done something with it, ever since I was little,” Alex told me at the beginning of an interview. Many other musicians I spoke with similarly distanced themselves from the label, asking me why I was speaking with them and not the “real” musicians. This paper explores the boundaries that are constructed around traditional Newfoundland music and musicianship, focusing specifically the relationships among tradition, place, and biography. This paper is based primarily on ethnographic fieldwork conducted during the summer of 2009 for my MA thesis, exploring the meaning and performance of traditional Irish and Newfoundland music at “sessions” in St. John’s, as well as on my ongoing participation in these music sessions. I explore how musicians draw on different forms of authenticity to connect certain music to the history and culture of the Island. At the same time, many of these musicians trace historical and place-based connections through their families and their life-experiences playing Newfoundland music on and around the Island, which works to reproduce ideas of

Newfoundland music as belonging historically and geographically to the province, while also providing a means to assert their authority and status as “traditional musicians.” These connections thereby work to delimit the boundaries around which music and musicians “belong” to Newfoundland, in (sometimes explicit) opposition to others (and namely Irish music) that are seen to belong to someone and somewhere else. I conclude, however, by pointing to the “multilocality” of place (Rodman 1992) whereby musicians create new and alternative connections between Newfoundland, music, and experience.

Global Flows of Culture in Nineteenth-century Hawai'i

Kati Szego

Memorial University, Canada

Contact: kszego@mun.ca

In his book, *Hawaiian Music in Motion* (2014), Revell Carr depicts Hawai'i as a Pacific island hub, “importing” cultural practices such as blackface minstrelsy and “exporting” others such as mele (chanted/sung poetry) and hula. From the eighteenth century on, concatenating cross-flows of cultural practice made port towns like Honolulu crucibles for hybrid production. This paper examines one such product created through trans-oceanic encounter: a Hawaiian comic opera entitled *Mohailani*. American Protestant missionaries arrived to the Sandwich Islands in 1820 and instigated a series of socio-cultural and political changes that culminated in the 1893 overthrow of Queen Lili'uokalani and her Kingdom of Hawai'i. In subsequent years, Lili'uokalani penned the English libretto for *Mohailani*, detailing the revolt of her “missionary cabinet,” her deposition, and subsequent imprisonment. The Queen's libretto exposes not only the political tensions but the aesthetic alignments that emerged from that initial encounter between nineteenth-century evangelists and Native Hawaiians. Indeed, Lili'uokalani satirized those who betrayed her with texts that bear the influence of popular British librettist William S. Gilbert (of Gilbert and Sullivan fame)—a favourite among Americans and elite Hawaiians alike. Still, Lili'uokalani's work remained distinctively Hawaiian, drawing liberally from her own corpus of previously composed Hawaiian-language songs. This paper examines the deposed Queen's use of a British expressive medium to affirm a cosmopolitan Indigenous sensibility and to redraw the relationship between Indigenous islanders and their American colonizers. In doing so, it looks to the ways that Hawai'i is implicated in global flows of culture.

Baccala, Beothuk & a Bishop: Newfoundland's First Opera

Jim O'Leary

Contact: jp114@yahoo.com

Archbishop Michael Francis Howley (1843-1914) penned his libretto *The Golden Jubilee* to celebrate the 50th anniversary of the arrival of the Presentation Sisters in Newfoundland from Ireland in 1833. The operetta was premiered in St. John's in 1883, performed by children of the Presentation Nuns' School. Though the libretto still exists, published in *Howley's Poems and other verses* (New York, 1903), no corresponding musical score or parts have been located to date. This paper will examine the distinctive Newfoundland narrative captured in the libretto, speculate as to who may have composed the music and in what musical style, and discuss the historical importance of Howley in Newfoundland at the time. Despite a lack of musical evidence, the libretto stands alone as a unique document reflecting the history and identity of Newfoundland, arguably the first example of a serious musical work based on a Newfoundland subject.

The Dramatis Personae is of particular interest, and is divided into 3 groups: a group entitled 'Daughters of Terranova', a group of five nuns, and a group entitled 'Sprites.' Together, they reflect religious, aboriginal, natural, and wildlife features specific to Newfoundland. One example is the character of 'Shanandit' representing Shanawdithit (d.1829), considered to be the last of the Beothuk, the extinct indigenous people of Newfoundland. Although the narrative of the libretto necessarily highlights the religious order it serves to celebrate, I would argue its central goal is to propagate an 'Ode to Newfoundland.'

Session 10: Posters

Island-Based Research: Obstacle or Opportunity?

Tia Renouf and Desmond Whalen

Memorial University

Contact: simonw@center.wakayama-u.ac.jp

The Island of Mukaijima (the island over there) was the operation base and look out point adjacent to Taiji, described by a Taiji High School teacher in 1959 as "the mecca of whaling in Japan". Nakazawa Schinichi describes it as the origin of Japans first complex system of manufacture. Today it lies derelict and the beating drums of media fixated on conflict, drown out the traditional drums and songs, imagery and story, of a remarkable industry which may be lost without revival. The aim of this research is to reassemble and re stage the "tradition of Taiji" answering Sea Shepherds denouncing of tradition. This paper has its beginnings in the Northern summer of 1959, 40 years before activists targeted the towns whaling, when, as a media report from the time states, "the whaling Olympiad is nearing its climax" and a 50 strong Takurazuka Opera Troupe toured 36 cities in the US and Canada over four months. 400 years before this, "the whalers carouse" was the final act in a rowdy and colorful performance consisting of spectacular equipment, a structured and meaningful full blooded call of strength, precision, gratefulness and a celebration of teamwork and sustainable human endeavor. A local saying "Taiji survives because of Mukaijima" refers to shelter from typhoon and tsunami, afforded the village which nestles behind the island "barrier". For centuries, governed by Edo era sustainability principles, the island was home to the whaling operation. On a scratchy recording from the past, the drums and songs of a festival resonate off the rock walls of the island. Can they now call the world to respect and support a claim for Industrial Heritage under the UNESCO World Heritage convention.

From Charity to Social Case Work: A History of Social Work in Newfoundland and Labrador

1760's - 1930's

David Stephens

Memorial University, Canada

Contact: dstephens@mun.ca

The province of Newfoundland and Labrador has in its history stories of adaptation to the realities of living in remote locations. In the 19th century it experienced the inherent problems of providing health and welfare to a growing population spread across a large island with little infrastructure. To help minister to economic and social problems charitable organizations were formed as early as 1802. People recognized

the need to aide each other, and these organizations worked from donations given by merchants and other citizens. Denominational societies were also aiding the population by providing access to orphanages, caring for the sick, and providing education. By 1855 the government of Newfoundland and Labrador instituted its Department of Public Charities. Relief officers dispensed rations to those who were on the “permanent poor” list. World War I and the early 20th century highlighted concerns over Child Welfare and access to public health. In the 1920s the Newfoundland Outport Nursing and Industrial Association (NONIA) was providing nurses to rural locations on the basis that their salaries were subsidized by local cottage industries. 1934 brought the loss of responsible government and a new approach to dispensing relief during the worst economic depression of Newfoundland and Labrador's history. After confederation (1949) the province actively sought to improve its social services. At the forefront of this was the adaptation of international models of social services to the unique history of Newfoundland and Labrador. This academic poster is the display of a series of historical panels detailing the themes and stories of how public welfare and social services in the province developed in such a unique fashion. These previously disparate pieces are weaved into a comprehensive narrative that broadens the understanding of how the people of Newfoundland and Labrador adapted their needs to their environment.

Session 11: Island Identity through Song #2

Puerto Rico: The Quest for a 'National' Anthem

Valerie Vezina, Memorial University, Canada

Contact: valerie.vezina@mun.ca

Since 1898, Puerto Rico is under American control. Although an associated state of the USA, Puerto Rico has a separate national identity which manifests itself in various ways. One of those is through the conflicting quest of a national anthem. The Star-Spangled Banner is sometimes played, but the most interesting story is regarding La Borinqueña. Two opposing (both in meaning and sentiments) versions of this anthem exist. What is the story behind them? What is the meaning of each of those versions? Why some (political) actors prefer a version over another. This is what this paper presentation will try to address.

"Come all ye hardy sons of toil": Anti-Confederation sentiment in “Prince Edward Isle, Adieu”

Annette Campbell

Contact: annettecampbell@eastlink.ca

Charlottetown, Prince Edward Island has been hailed as the birthplace of Canadian Confederation. Indeed the Fathers of Confederation met there in 1864 to first discuss the idea of a grand union. What is less acknowledged, particularly in this year commemorating Canada's 150th anniversary, is that PEI did not join Confederation until 1873. Why did this tiny island hold out? The folk song “Prince Edward Isle, Adieu” captures a moment in time when sentiment against Confederation was still high in the province. Its lyrics tell the narrative of a people beaten down by poverty, disdainful of modernity, and fiercely clinging to their island identity. This paper will explore the historical roots of this ballad and will place it in the context of other PEI folk songs of the 1800s. It will also examine the lyricist's case for rejecting Confederation and

discuss the song's use as a musical tool of political persuasion.

Regional Variations in the Words of Anthems of Small Island States: Beauty, Unity and Deity

Stanley D. Brunn

University of Kentucky, U.S.A.

Contact: brunn@uky.edu

Aside from the flag and postage stamps, the anthem represents one of the major elements of a country's identity. The words evoke memories of the past and dreams of the future. National anthems have been studied by Bristow (2015) and Hang (2006). Geographers have studied a number of topics about music (Brunn and Waterman 2006, Knight 2006), but not national anthems. Wikipedia 2016 provides the words and music for each anthem. This study examines the key words and phrases in the anthems of 32 small island states. These islands are in the Pacific Islands (11), Caribbean (10), Europe (4), Indian Ocean (4), Southeast Asia (2) and Africa (1). Most were written after 1960. The top two categories were the name of the island(s) and mention of God. Land appeared in 16 anthems, Nature and natural features and Isles and Islands in 11. Love appeared in 15 and Unity in 14. Peace, Freedom and Liberty appear less than 10. Some regional differences appear. Deity and Bless/Blessed references were common for island states in the Caribbean and Pacific Islands, but less so in Europe and the Indian Ocean. Love, Nature and Sons and Daughters are more frequent words in Caribbean than Pacific Island anthems. Innovative graphics illustrate these differences.

"Represent" the Island: Rap in and about Sardinian Language

Diego Pani

Memorial University, Canada

Contact: diegopani11@gmail.com

In Cagliari, the capital city of Sardinia (Italy), the rap group Dr. Drer & CRC Posse uses the regional native language, Sardu, for writing songs that speak about the social and cultural life of the island. The band and its activities exalt the native language as a programmatic manifesto such that the choice to use Sardu completely defines the band's live circulation inside and outside of Sardinia. This paper will focus on Dr. Drer & CRC Posse's dynamic adaptation of primary hip hop thematic concerns like identity and location (Rose 1994:10). Through an analysis of the video and lyrics of "Su Sardu Alfabetu" ("The Sardinian Alphabet"), one of the most famous songs written by the band, I will argue that the hip hop concept of "representing," originally related to the representation of African American communities—mostly in reference to the urban context of the "hood"—is used by the Sardinian Posse as affirmation of an island language narrative, of the "locality" of Sardu. The band's use of rap music can be seen as the root for the formation of a language ideology, shaped by the rhymes and sung through the language itself. Practical communication choices (Berger 2003) are linked with a construction of ethnicity that is realized through the language and is exposed through the lyrics' topics, the song-writing style, and the visual stylistic moves adopted by the band.

Session 12: Island Identity through Narrative #2

Narratives of Exclusion: 'The Best Place to Live' Racism, Heteronormativity, Environmental Destruction on Gabriola Island, BC*Gloria Filax**Athabasca University, Canada**Contact: gloriaf@athabascau.ca*

The province of British Columbia is advertised as Super, Natural British Columbia (<http://www.destinationbc.ca/Resources/british-columbia-tourism-brand.aspx>) and the west coast of British Columbia is promoted as a special part of this super, natural place. This includes islands off the west coast of BC, which boast splendid coastal waters together with temperate rain forests and a mild climate. Winter worn Canadians are seduced by this narrative and make the Gulf islands a destination both as visitors and as new residents. Gabriola Island takes up the "special place" narrative, with many Gabriolans claiming that Gabriola is 'The Best Place to Live'. In this paper I explore this claim by examining accounts from the local newspaper, promotion of community events, and claims about island governance. I ask questions of best for whom? and best for what? and does 'natural' beauty equate to beautiful communities. I explore these questions to excavate submerged and counter narratives to the "Best Place To Live" that reveal multiple exclusions and therefore various forms of inequality and environmental injustice. Excavating counter narratives produces polyvocal stories that more accurately reflect the complex life on Gabriola Island. These polyvocal voices speak stories of a Gabriola Island that are better captured as the 'Best Place for Some and Some Things'.

From Cultural Cringe to Cultural Confidence: How the Island Story is Transforming Tasmania*Laurie Brinklow**University of Prince Edward Island, Canada**Contact: brinklow@upei.ca*

Tasmania has long had a reputation of being an underdog – as evidenced by its characterization as a "psychological sink into which the fears, self-loathings and insecurities of the larger nation are displaced" (Hay, 2006) and the two-headed Tassie incest jokes that prevailed in 20th-century mainland Australia. Its remote location and historic penal colonies, its treatment of the Aboriginal population, and its reputation as an "economic basket case" led to the label "cultural cringe" – the idea that anywhere had to be better than here. But in the last few decades, Tasmania has undergone transformation, inspired in large part by a determination to assert, in opposition to nationalist tropes propagated by the relevant centralities, a distinctive island place and identity, taking control of its cultural, and in some cases, economic and political futures. With its roots in the 1960s protests against damming of rivers and logging of old-growth forests, the movement grew to include not just environmentalists, but also photographers and painters, writers and musicians. The growth in the arts has continued, rooted in "the pain and the beauty" that is Tasmania. Whereas having convicts in one's lineage used to be "the convict stain," reclaiming one's convict ancestry has become a badge of honour. Two recent developments – David Walsh's Museum of Old and New Art (MONA) and Jan Cameron's donation of a tract of land known as Skullbone Plains – demonstrate how the geographies of art that explore place and landscape, experience and emotions, identity and belonging, offer a deeper understanding of cultural resistance that can lead to cultural resilience. Interviews with

Tasmanian writers and artists, as well as exegeses of their work, round out the story, explaining how, almost within a generation, Tasmanians have gone from suffering cultural cringe to exuding cultural confidence.

Working with Narratives:

Ontological and Epistemological Approaches to Place, Islandness and Identity

Lynda Harling Stalker, St. Francis Xavier University, Canada

Kathryn A. Burnett, University of the West of Scotland, Scotland

Contacts: lharling@stfx.ca and Kathryn.Burnett@uws.ac.uk

As researchers that work with narratives, we recognise that we implicitly deal with two types of narratives. In the first instance, we are entrusted with ontological narratives. These narratives, at their core, tell us what is the essence of a person. This includes people's identity, their social relationships, and their relationships with place. Secondly, we need to take these narratives and treat them from an epistemological stance. Here, the research needs to demonstrate how these narratives articulate this essence. How is it that they come to tell us about people's identities and relationships? Using the narratives from craftworkers on various Scottish islands, we work through the ontological and epistemological narratives. In particular, we are interested in how place and islandness comes through in these different understandings. The aspiration of this paper is to engage in the methodological debates on narrative analysis, using a small island lens for the analysis.

Session 13: Panel

Stories from patients who live on islands

Tia Renouf, Desmond Whalen, Conleth O'Maonaigh, Memorial University, Canada

Barbara Doran, Pierre Trudeau Mentor

Dave Paddon, Storyteller

Contact: tia.renouf@med.mun.ca

Newfoundland is a large sparsely populated island, skirted by many additional offshore islands. Its storied history is a multi-faceted story of a centuries-old fishery and other natural resource-based industry, as well as of resettlement. Related historical events have shaped the lives of our island patients, many of whom have shared their stories with their doctors. These doctors have had to develop astute clinical skills in order to diagnose and treat a broad array of ailments without the benefit of specialist help. Weather conditions sometimes challenge island physicians by delaying transportation of sick patients from an island to a mainland hospital. Being cared for, or resuscitated by an island physician provides a safety net for island inhabitants, yet many of our small rural hospitals have been closed, and sometimes our island populations have been moved away from their homes to mainland locations felt to be more prosperous and sustainable. Our panel participants have worked, taught, or been learners both on Newfoundland islands and around the world. This panel would like to share its stories from patients who live on Newfoundland islands, as well as other islands around the world.

Session 14: Legends & Mythology #1

Corsican Humor and Legend of Grossu Minutu

Hideki Hasegawa

Yokohama National University, Japan

Contact: cyrnea25@ynu.ac.jp

Corsican humor is formed differently from French continental 'caricature'. It has its origin in 'Puesia', Corsican improvised and verse poetry and spirit of auto-mockery (underestimation of oneself or one's friends). And Corsican humor is often expressed by the behaviors of island legendary character Grossu Minutu (Little Fatman) who was a real Corsican, Pietro Giovanni Ficoni. He was born and lived during the 40 years war (1729-1769) when Corsica struggled for independence from Genoan rule and annexed into France. It is said that he coped with various difficulties by his natural sense and spirits of Corsican humor. And after ages, his improvised humoristic behaviors generated various humoristic short stories. In this presentation, I will show the structure of Corsican humor and actual narrative of Grossu Minutu.

The Search For the Sabena Diamonds: Stories, Rumours and Legends about the 1946 Sabena Airlines Plane Crash near Gander, Newfoundland

Lisa M. Daly

Contact: lisamichelledaly@gmail.com

In 1946, Sabena Airlines OOCBG was flying to a diamond trade show in New York and crashed near Gander, Newfoundland. The rescue was a major operation which involved the first helicopter use in Newfoundland. The subsequent recovery of the site and burial of the victims has spawned a number of stories and legends around the community, mainly, what happened to the diamonds that the merchants would have carried. While conducting archaeology in the area, many people shared their theories about what happened to the diamonds, indicating that no matter what historical research or future archaeology might reveal about the site, the legend of the Sabena diamonds will be one of the founding mythologies of the new community of Gander.

Re-making the legend of The Waterwitch

Po Chun Lau

Memorial University, Canada

Contact: po@pochunlau.ca

It was a stormy November night in 1875 when the schooner Waterwitch, with twenty-five people on board crashed ashore at Horrid Gulch near Pouch Cove, a small fishing community on the north east coast of Newfoundland. The Captain and one crewman managed to climb up the cliff and find their way into Pouch Cove. A group of fishermen immediately gathered and made their way to the site of the disaster. Alfred Moores and four other men put their lives at risk by lowering themselves down the face of the 600-foot cliff to pull up thirteen people stranded on the ledge. This rescue event has inspired a number of songs and other creative works. In 2010, the Pouch Cove Heritage Society held its first "songs and stories" to commemorate the 135th anniversary of the wreck of the Waterwitch. Since then the Society has held

different events to remember this historic incident – from a solemn candlelight vigil in a park, to a dramatic reenactment of the rescue at Horrid Gulch. The wreck of the *Waterwitch* provides multiple meanings to different people through its tangible and symbolic representations. For example, the Rope and Rescue crew who came out with their gears to rappel down the same cliff would experience first-hand the physical danger of the site. This paper has two parts. In the first part, I examine the social significance of the song *The Water Witch* as it is represented in existing published materials. In the second part I explore other forms of transmission of the history of the *Waterwitch* including visual and public presentation, and their impact on cultural and heritage values. This paper aims to address the dynamic interrelationships between culture and community with specific focus on the power of narrative.

Session 15: Legends & Mythology #2

Pacific ghost stories: John Kneubuhl and oral history

Otto Heim

The University of Hong Kong, Hong Kong

Contact: oheim@hku.hk

This paper considers the American Samoan playwright John Kneubuhl's work in the context of oral history. Kneubuhl, who died in Pago Pago in 1992 at the age of 72, has been recognized as "the spiritual father of Pacific Island theatre" (Balme 194), a legendary figure in part because of his reluctance to see any of his creative works published in print during his lifetime, famously burning his Hollywood scripts upon his return to Samoa in 1968. Only his last three plays have been published so far, posthumously in the trilogy *Think of a Garden and Other Plays* (1997). Kneubuhl's legacy, then, is based on remembrance and a lifelong investment in oral history, beginning with his immersion as a child in the oral culture of his mother, from which he gained a sense of theatricality alive in the 'house of spirits', the Samoan *fale aitu*. While Kneubuhl's plays, written over a period of fifty years, dramatize a growing sense of personal and cultural loss in stories of spirit possession, his studies of Polynesian cultures and their pasts also led him to oral history in the form of extended series of radio talks and public lectures, as well as long interviews. Based on archival recordings of this oral history, the paper will look at Kneubuhl's performance as a storyteller, a role that in his plays often appears as a ghost, and discuss his rhetorical and narrative strategies and efforts to keep alive the cultural memory that sustains an island community and keeps it from becoming stranded in history.

Diversity in Belief and Imagination in the Western Highlands of Viti Levu, Fiji

Adrian Tanner

Memorial University, Canada

Contact: atanner@mun.ca

On small islands the beliefs that people hold do not exist in isolation from those of their neighbours. In the region of the eastern highlands of Viti Levu, Fiji, the stories about ancestor-gods and their actions in the region's legendary past also exhibits internal diversity between the different villages, and between the region's lineage groups. There is both interest in and a tolerance for the beliefs of others. While only the

local version is believed, other versions are acknowledged, involving alternate accounts, as well as other kinds of incompatibilities. In doing so, without rejecting them out of hand, there is an implicit understanding that the accounts of some of these persons and their actions, other than their own preferred versions, must be imaginary. Using examples such as the story about Nitunasobasoba, I will discuss how imagination is at work in the diverse versions of persons and events featured within a related set of beliefs.

Resisting Emulsion: Mermaids, Archival Touches, and Transsexual Yearning

Daze Jefferies

Memorial University, Canada

Contact: dsj272@mun.ca

While looking through the archive, I stumbled upon an engraving from Theodor de Bry's *America* (1628), called "Mermaid in St. John's Harbour," which has led me on a theoretical journey examining relations between hybrid creatures, hidden histories, and transsexuality. As a young folklorist and trans woman, my search for trans histories and narratives in Newfoundland runs rampant. It has led me through literature exploring transsexual bodies as hybrid, as a combination of subject positions between male and female, or natural and surgically-constructed. I argue that this hybridity might also be conceptualized in terms of temporality, between past and present. In this paper, I observe, autoethnographically, trans womanhood in Newfoundland as viscous and amorphous: a collection of representations between colonizer and colonized, between human and other than human, between material and discursive, between water and earth. I see the mermaid as a maternal prototype for trans women working through the thickness and wetness of hybrid identity and corporeality in Newfoundland. I expand on the role of the archive in shaping the imagination of hidden histories, as well as the critical role of storytelling in my everyday survival on this island. All of these parts written together offer a narrative of kinship, imagination, and historical longings.