

NOTES ON CONTRIBUTORS

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Wendy E Cowling <wendyc@waikato.ac.nz> is a senior lecturer in Anthropology in the Department of Societies and Cultures, University of Waikato, Hamilton, New Zealand. Her teaching covers a range of ethnographic subjects, but with a particular focus on aspects of Pacific studies, as well as on religion and ritual. Her most recent publications have been a series of papers, including 'Restraint, constraint and feeling: Exploring some Tongan Expressions of Emotion' in *Polynesian Paradox: Essays in Honour of Professor 'I Futa Helu*, Suva, Fiji, University of the South Pacific (2005).

Rebecca Coyle <rcoyle@scu.edu.au> is a senior lecturer in Media at Southern Cross University, Lismore, Australia. She has published widely on sound, cinema, radio and new technology media. Her most recent book was the edited publication *Reel Tracks: Australian Feature Film Music and Cultural Identities* (2005).

Mark Evans <mark.evans@mq.edu.au> is Head of Contemporary Music Studies at Macquarie University, Sydney, Australia. He is Co-Editor of *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture*. He is the author of *Open Up The Doors: Music in the Modern Church* (2006, Equinox Publishing).

Peter Goodall <Peter.Goodall@humn.mq.edu.au> is currently Deputy Dean of Humanities at Macquarie University, Sydney, Australia. He specialises in the study of medieval literature, especially Chaucer, and twentieth-century literature, especially George Orwell. In 1995, he published *High Culture, Popular Culture: The Long Debate* on the division between high culture and popular culture. His annotated bibliography of Chaucer's 'Monk's Tale' and 'Nun's Priest's Tale' will be published by Toronto University Press in 2007. He is currently at work on a larger study of the literary history of the Channel Islands and of G B Edwards' place in it.

Philip Hayward <phsicri@meridianrt.org> is co-ordinator of island cultures research and a professor of Contemporary Music Studies at Macquarie University, Sydney, Australia. He is the SICRI network convenor and is currently researching the operation of the Melanesian music industries (with Denis Crowdy) and music culture in the Amami islands (with Sueo Kuwahara).

Henry Johnson <henry.johnson@stonebow.otago.ac.nz> is associate professor in the Department of Music, University of Otago, Dunedin, New Zealand. He lectures and performs on a number of Asian instruments, including *koto*, *shamisen* and *gamelan*. His most recent publications include *The Koto: A Traditional Instrument in Contemporary Japan*, and *Tsugaru: Regional Identity on Japan's Northern Periphery*.

Kumi Kato <k.kato@uq.edu.au> is a lecturer in the School of Languages and Comparative Cultural Studies, the University of Queensland, Australia. She has a diverse teaching and research background in environmental studies, cross-cultural communication, teacher education and community development in conservation. Her most recent publications include the *World Heritage Areas in Australia* (2006, Hiroshima, Setouchi Research Institute) and 'Traditional knowledge, Natural Heritage and Community' (2006, International Journal of Heritage Studies).

Susie Khamis <susie@khamis.com.au> is a researcher in the Media Department, Macquarie University, Sydney, Australia. Her doctoral thesis is on the cultural logic of branding, and uses Bushells Tea as a case study. Research interests include advertising and national identity. Her work has recently appeared in the *Journal of Australian Studies* and *Australian Cultural History*.

Marea Mitchell <marea.mitchell@mq.edu.au> is a senior lecturer in the Department of English at Macquarie University. Her research and teaching interests focus on early modern studies, Cornish studies, Marxism and feminism. Recently, she has published books on Margery Kempe, the representation of women in English romance, and an edition of early modern women's writing.

Peter Mühlhäusler <peter.muhlhausler@adelaide.edu.au> is the Foundation Professor of Linguistics at the University of Adelaide, Australia, and Supernumerary Fellow of Linacre College, Oxford, UK. He has taught at the Technical University of Berlin and in the University of Oxford, and is an active researcher in several areas of linguistics, including ecolinguistics, language planning and language policy and language contact in the Australian-Pacific area. His current research focuses on the Pitkern-Norfolk language of Norfolk Island and Aboriginal languages of the West Coast of South Australia.

Eleanor Rimoldi <E.C.Rimoldi@massey.ac.nz> is senior lecturer in Social Anthropology at the School of Social and Cultural Studies, Massey University, Auckland, New Zealand. Recent publications include 'The Temperate Passion of Democratic Reason' (2004 *Social Analysis*) and 'Human Sacrifice and the Loss of Transformative Power' (2005 *Social Analysis*).

Steve Royle <s.royle@qub.ac.uk> studied geography at St John's College, Cambridge and is reader in the School of Geography, Archaeology and Palaeoecology at Queen's University Belfast. His interest in small islands has seen him travel extensively for research and conferences. One of his principal publications is *A Geography of Islands: Small Island Insularity*, Routledge.

Robin Ryan <robinryan25@hotmail.com> holds a doctorate in Australian Aboriginal music and advised the *Currency Companion to Music and Dance in Australia* (2003) in this area. Her work on the music and dance of the Furneaux Group was researched as an Honorary Associate of the Department of Contemporary Music Studies, Macquarie University, Sydney, Australia.

Rachel Shave <r.shave@murdoch.edu.au> is undertaking her PhD at Murdoch University, Perth, Western Australia. Her interests incorporate body politics, feminism, multiculturalism, media and diversity. Her published work includes 'Slash Fandom on the Internet' in *Refractory* (v6) and 'A Seychelles Rhythm' in *Liverpool of the South Seas: Perth and its Popular Music*.

Tony Whincup <a.n.whincup@massey.ac.nz> is associate professor and Head of the School of Visual & Material Culture, College of Creative Arts, Massey University, Wellington, New Zealand. His research interests are primarily concerned with issues of self-definition and self-recognition. His work emerges at the interface of the disciplines of photography and anthropology. For the past 25 years his photo-ethnographic practice has been based primarily in Kiribati.