
THESES, SIS/LIBRARY
R.G. MENZIES BUILDING NO.2
Australian National University
Canberra ACT 0200 Australia

Telephone: +61 2 6125 4631
Facsimile: +61 2 6125 4063
Email: library.theses@anu.edu.au

USE OF THESES

**This copy is supplied for purposes
of private study and research only.
Passages from the thesis may not be
copied or closely paraphrased without the
written consent of the author.**

**DANCING FROM THE HEART:
MOVEMENT, GENDER AND
SOCIALITY IN THE COOK ISLANDS**

Kalissa Anna Alexeyeff

A thesis submitted for the degree of Doctor of Philosophy of

The Australian National University

August 2003

Appendix

Cook Islands Dance Genres

The DVD footage 'Dance Genres' is taken from a recording made by Cook Islands Television of the 1997 Constitution Celebrations held at the National Auditorium. The theme for the celebrations in 1997 was, "*E moe e te moe e ara e te toa*". The phrase is a Cook Islands proverb and means, "let the sleepy sleep and the warriors awake". It was chosen by the Ministry of Cultural Development in light of the economic crisis and was used to suggest the need for Cook Islanders to stop being lazy and work hard to improve their nation. The 1997 Constitution Celebrations lasted six days, from Friday August 1 until Wednesday August 6. The first day consisted of an official opening ceremony and float parade. On the Saturday, the Junior *Tangi Kaara* (drumming competition) and Cultural Dance Festival (primary schools) were held. Sunday was the National Day of Prayer and Sunday evening featured a combined church service. The official ceremony for Constitution Day was held on Monday, and on Tuesday, the Cultural Dance Festival which included performances from Rarotongan dance groups. Finally, the celebrations closed on Wednesday with a Cultural and Arts Exhibition Day and closing ceremony.

Four dance groups participated in the Cultural Dance Festival; Orama, Tupapa Maraerenga, Karioi and Te Manava Nui. Orama was the only dance group which performed 'professionally' (that is, for tourists) to participate. Te Manava Nui was a very recently formed professional group (which did not then have regular tourist shows). Tupapa Maraerenga and Karioi were 'community' groups (who, after the celebrations, received offers to perform occasionally at Island Nights). Because of the poor quality of footage, I was only able to edit sections from two groups performances, Tupapa Maraerenga and Orama. I detail their performances in the following discussion of the four major dance genres.

Ura Pa'u: Drum Dance

A drum dance is composed around a series of beats played on a variety of hollow wooden slit drums (*pate, tokere, ka'ara*) and skin drums (*pa'u*) (see Jonassen 1991). Sometimes a kerosene tin (*tini*) is used (this instrument is attributed to the northern group). Usually both men and women dance this genre – the distinguishing features are the fast hip swaying movements of female dancers and ‘scissor-like’ legs of male dancers. Some drum dances are composed around a general theme such as fishing, a hurricane or the coconut (how it is husked, grated, and its various uses; for food or as a hair conditioner). Sometimes males will dance with spears, torches or on boxes or stilts.

Drum dance costumes tend to be *pareu kiri'au* (‘grass skirt’ made from lemon hibiscus fibre). These are decorated with shells or dried seaweed (the dark green overskirt (*titi*) seen in the DVD footage). Head-dresses are also made from hibiscus, dried leaves and shells. On Rarotonga, and most of the southern group, women wear coconut bras. These became popular in the mid 1980s, perhaps as part of the process of ‘ethnification’ of cultural production. Before this time, bikini tops or bras made from *kiri'au* were worn. Women in many of the northern Cook Islands wear a *pareu* or T-shirt to cover their upper body.

The drum dance featured on the DVD was performed by Tupapa Maraerenga. The drum beats are taken from northern group styles and features the *tini* (the higher pitched drum sound). The movements were choreographed by Merle Puaikura (the dancer stage right) whose family comes from Manihiki. She told me she incorporated Manihikian female dance movements such as the ‘hopping’ and ‘leg flicking’ seen in the footage. She also adds aspects of waltz movements for “something different”.

Kaparima: Action Song

Until recently, *kaparima* were always referred to as “action songs”. The term *kaparima* was devised during the Constitution Celebrations in the 1980s as part of a process of

“Maorifying” words, particularly those to do with ‘culture’. At tourist shows, action songs are usually performed by females. At the Constitution Celebrations and other community events, male dancers may also perform. The footage is of Tupapa Maraerenga’s action song performed by females only.

Action songs tend to feature female dancers who perform to the accompaniment of guitar/ukulele and voice. They are slower paced than drum dances. The grace of a dancer's hands and hip movements emphasise the poetry of the song’s lyrics. The song played in the footage includes the lyrics “we pray for all our people”, accompanied by hands clasped together in prayer. Costumes are usually ankle length *pareu*. Fresh flowers and leaves are used for neck and head *ei*.

***Pe’e*: Chant**

There are many different types of *pe’e*. For example, incantations or prayers (*karakia*) which are performed when fishing, planting, weaving. These are said to make the activity successful. Other *pe’e* accompany legends and myths (see Hiroa 1944). *Pe’e* are also used when reciting aspects of a family’s genealogy. For instance, at Kura’s twenty-first birthday, Papa Tunui recited the *pe’e* for Kura’s name (see Chapter Seven and DVD footage of the event).

The most commonly performed *pe’e* today are called *turou* or welcoming chants. At most official occasions, an orator performs a chant that acknowledges and praises the chief who owns the land on which the event takes place. The orator will then ‘challenge’ the visitors and welcome them. At tourist performances, a chant is generally performed at the beginning of the show by a male dancer. It serves as an introduction for a dance group. These type of *pe’e* have no musical accompaniment except a series of drum beats to announce the chanter.

At the Constitution Celebrations, female dancers generally sit cross-legged in lines on the ground and perform corresponding actions. Males usually dance around them. One male is the *mata ura* (dance leader), who weaves in and out of the group chanting and dancing. Costumes are usually made from *rauti* leaves (*Cordyline terminalis*) or 'earthy' looking material.

The DVD footage is Orama's *pe'e* which was based on the theme of the celebrations. These are the notes Gina Keenan Williams wrote for the M.C.'s announcement:

Sleep those who are weak. Awake those who are strong. Like the warrior in the land of the enemy, we need to be aware and keep "one eye open at all times". To those that have both eyes shut, how long will you continue to do so? The sun has risen take heed, the vibrant colours of the sunset turns quickly to darkness.

The chant had been composed by the father of one of the male dancers. It was based on a Maori children's rhyme similar in sentiment to "Rock-a-Bye Baby".

***Ute*: Commemorative Song**

Ute are songs that commemorate a person, event or incident. Lyrics are often humorous and bawdy relying on double entendre, which are supplemented with lewd or comical actions. *Ute* performed at official events like the Constitution Celebrations are more restrained and tend to praise individuals such as the Prime Minister or *ariki*.

Generally, *ute* are sung with no instrumental accompaniment. Male dancers/singers stand in a semi-circle around seated women. The group sways and wave their hands as they sing. Individuals may stand up and perform spontaneous dance movements. Men generally wear island shirts and black pants and women island print *mu'umu'u*. In Tupapa Maraerenga's performance, featured on the DVD, their head wreaths are made of dyed cardboard egg cartons. The cups of the egg cartons are cut out and sewn together into a circular chain. Tupapa Maraerenga's *ute* was based on a proverb which translated literally as: "Stand firm on your feet. Have a long neck like a duck to look around you. Look hard for Rongo, for the foundations of Avaiki". This meaning was explained to me as a warning – only by learning from your ancestors will you know your foundations.

Bibliography

- Abu-Lughod, L. 1986. *Veiled Sentiments: Honor and Poetry in a Bedouin Society*. Berkeley and Los Angeles: University of California Press.
- Abu-Lughod, L. and C. Lutz. 1990. 'Introduction: Emotion, Discourse, and the Politics of Everyday Life'. In C. Lutz and L. Abu-Lughod (eds). *Language and the Politics of Emotion*. Cambridge: Cambridge University Press: 1-23.
- Acciaioli, G. 1985. 'Culture as Art: From Practice to Spectacle in Indonesia'. *Canberra Anthropology* 8 (1 and 2): 148-172.
- Alexeyeff, K. 2000. 'Dragging Drag: The Performance of Gender and Sexuality in the Cook Islands'. In R. Henry, F. Magowan and D. Murray (eds). *The Australian Journal of Anthropology*. Special Issue 12. *The Politics of Dance* 11(3): 253-260.
- Alexeyeff, K. 2004. 'Love Food: Exchange and Sustenance in the Cook Islands Diaspora'. In K. Alexeyeff, R. James and M. Thomas (eds). *The Australian Journal of Anthropology*. Special Issue 15. *Taste This! An Anthropological Examination of Food*. 15(1): 68-79.
- Allon, F. 2002. 'Altitude Anxiety: Acclimatising in Manang, a Travellers Tale'. *Cultural Studies Review* 8(2): 85-103.
- Appadurai, A. 1991. 'Afterward'. In A. Appadurai, F. Koron and M. Mills (eds). *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press: 467-476.
- Appadurai, A. 1996. *Modernity at Large*. Minneapolis: University of Minnesota Press.
- Appadurai, A. 2001. 'Grassroots Globalization and the Research Imagination'. In A. Appadurai (ed.) *Globalization*. Durham and London: Duke University Press: 1-21.
- Appadurai, A., F. Koron and M. Mills. 1991. 'Introduction'. In A. Appadurai, F. Koron and M. Mills (eds). *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press: 3-29.
- Appleyard, R.T. and C.W. Stahl. 1995. *South Pacific Migration: New Zealand Experience and Implications for Australia*. Canberra: Australian Agency for International Development.
- Ayson, H.F. 1935. 'Memorandum for the Resident Agent Ma'uke. 24 May'. Rarotonga: *Cook Islands Archives*. File 18/1.

- Ayson, H.F. n.d. Rarotonga: *Cook Islands Archives*. File 18/1.
- Baddeley, J. 1978. 'Rarotongan Society: the Creation of Tradition'. PhD Thesis, Auckland University, New Zealand.
- Bakhtin, M. 1968. *Rabelais and his World*. Cambridge, MA.: MIT Press.
- Baldassar, L. (2001) *Visits Home: Migration Experiences between Italy and Australia*. Melbourne: Melbourne University Press.
- Baltaxe, J. 1975. 'Transformation of Rangatira: A Case of the European Reinterpretation of Rarotongan Social Organisation'. PhD Thesis, University of Illinois, Urbana.
- Battaglia, D. 1995. 'Problematizing the Self: a Thematic Introduction'. In D. Battaglia (ed.) *Rhetorics of Self Making*. Berkeley: University of California Press: 1-15.
- Beaglehole, E. 1937. 'Emotional Release in a Polynesian Community'. *Journal of Abnormal and Social Psychology*: 319-328.
- Beaglehole, E. 1957. *Social Change in the South Pacific, Rarotonga and Aitutaki*. London: Allen and Unwin.
- Beaglehole, E. and P. Beaglehole. 1938. *Ethnology of Pukapuka*. Bulletin 150. Honolulu: Bernice Pauahi Bishop Museum.
- Beckett, J. 1964. 'Social Change in Pukapuka'. *Journal of the Polynesian Society* 73(4): 411-430.
- Beier, G. and U. Beier. n.d. *Culture and Identity in Oceania: The Role of the University of the South Pacific*. Suva: University of the South Pacific.
- Bellwood, P. 1978. *Archaeological Research in the Cook Islands*. Bulletin 27. Honolulu: Bernice Pauahi Bishop Museum.
- Bellwood, P. 1979. *Man's Conquest of the Pacific: The Prehistory of Southeast Asia and Oceania*. New York: Oxford University Press.
- Besnier, N. 1994. 'Polynesian Gender Liminality Through Time and Space'. In G. Herdt (ed.) *Third Sex, Third Gender. Beyond Sexual Dimorphism in Culture and History*. New York: Zone Books: 285-328.
- Besnier, N. 1995. *Literacy, Emotion and Authority: Reading and Writing on a Polynesian Atoll*. Cambridge: Cambridge University Press.

- Besnier, N. 2002. 'Transgenderism, Locality, and the Miss Galaxy Beauty Pageant in Tonga'. *American Ethnologist* 29 (3): 534-566.
- Blacking, J. and J. Kealiinohomoku (eds). 1979. *The Performing Arts: Music and Dance*. Paris and New York: Mouton Publishers.
- Borofsky, R. 1987. *Making History: Pukapukan and Anthropological Constructions of Knowledge*. Cambridge: Cambridge University Press.
- Brah, A. 1996. *Cartographies of Diaspora: Contesting Identities*. London and New York: Routledge.
- Brenneis, D. 1991. 'Aesthetics, Performance, and the Enactment of Tradition in a Fiji Indian Community'. In A. Appadurai, F. Koron and M. Mills (eds). *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press: 362-378.
- Brown, A. and V. Vaevae. 2002. *Threads of Tivaevae: Kaleidoskope of Kolours*. Wellington: Steele Roberts Ltd.
- Buck, E. 1993. *Paradise Remade: The Politics of Culture and History*. Philadelphia: Temple University Press.
- Butler, J. 1988. 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory'. *Theatre Journal* 40(4): 519-531.
- Butler, J. 1990. *Gender Trouble. Feminism and the Subversion of Identity*. New York and London: Routledge.
- Butler, J. 1994. 'Gender as Performance: An Interview with Judith Butler' *Radical Philosophy* 67: 32-39.
- Buzacott, A. and P.J. Sutherland (eds). 1985 [1866]. *Mission Life in Islands of the Pacific*. Suva and Rarotonga: Institute of Pacific Studies, University of the South Pacific in association with the Cook Islands Library and Museum Society.
- Campbell, T.A. (ed.) 1984. *Impressions of Tongareva*. Suva: University of the South Pacific.
- Cannell, F. 1995. 'The Power of Appearances: Beauty, Mimicry, and Transformation in Bicol'. In V. L. Rafael (ed.) *Discrepant Histories: Translocal Essays on Filipino Cultures*. Manila: Anvil Publishing: 223-258.
- Clifford, J. 1994. 'Diasporas'. *Cultural Anthropology*. 9(3): 302-338.

- Clifford, J. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, Mass.: Harvard University Press.
- Cohen, C., R. Wilk and B. Stoeltje. (eds). 1996. *Beauty Queens on the Global Stage: Gender, Contests and Power*. New York and London: Routledge.
- Comaroff, J. 1996. 'The Empire's Old Clothes: Fashioning the Colonial Subject'. In D. Howes (ed.) 1996. *Cross-Cultural Consumption: Global Markets, Local Realities*. London and New York: Routledge: 19-38.
- Connell, J. 1987. 'Paradise Left? Pacific Island Voyages in the Modern World'. In J.T. Fawcett and B.V Carino (eds). *Pacific Bridges: The New Immigration from Asia and the Pacific Islands*. New York: Centre for Migration Studies: 375-404.
- Connell, J. 1990. 'Modernity and Its Discontents: Migration and Change in the South Pacific'. In J. Connell (ed.) *Migration and Development in the South Pacific* 24 Pacific Research Monograph. Canberra: Australian National University: 1-28.
- Cook Islands Archives (CIA)*. Rarotonga, Cook Islands.
- Cook Islands News (CIN)*. 1966-2001. Rarotonga, Cook Islands.
- Cook Islands Quarterly Statistical Bulletin. (CIQSB)* 1997. December. Rarotonga, Cook Islands.
- Coppell, W. 1968. 'Development and Education in the Cook Islands: A Study of Community and Education in an Emergent Pacific Islands Territory'. PhD Thesis. University of South Hampton, South Hampton.
- Cowan, J. 1990. *Dance and the Body Politic in Northern Greece*. Princeton: Princeton University Press.
- Dean, B. 1969. 'Too Much Showbiz, Not Enough Tradition in Cook Islands'. *Pacific Islands Monthly* 40(3): 57-58.
- Dean, B. and V. Carell. 1983. *Twin Journeys: To Sing, To Dance, To Live*. Sydney: Pacific Publishers.
- Denoon, D., P. Mein-Smith with M. Wyndham. 2000. *A History of Australia, New Zealand and the Pacific*. Oxford: Blackwell Publishers Ltd.
- Desmond, J. 1999. *Staging Tourism: Bodies on Display from Waikiki to Sea World*. Chicago and London: The University of Chicago Press.
- Devalle, S. 1989. 'Ethnicity and Nation Building'. In M. Howard (ed.) *Ethnicity and Nation Building in the Pacific*. Tokyo: The United Nations University.

- di Leonardo, M. (ed.) 1991. *Gender and the Crossroads of Knowledge: Feminist Anthropology in the Postmodern Era*. Berkeley: University of California Press.
- Douglas, B. 1979. 'Rank, Power, Authority: A Reassessment of Traditional Leadership in South Pacific Societies'. *The Journal of Pacific History* 14: 2-30.
- Douglas, M. (ed.) 1987. *Constructive Drinking: Perspectives on Drink from Anthropology*. Cambridge: Cambridge University Press.
- Dyer, R. 1997. *White*. New York and London: Routledge.
- Eco, U. 1984. 'The Frames of 'Comic Freedom''. In T. Sebok (ed.) *Carnival*. Berlin: Mouton: 1-9.
- Elliston, D. 1997. 'En/gendering Nationalism: Colonialism, Sex and Independence in French Polynesia'. PhD Thesis. New York University, New York.
- Elliston, D. 1999. 'Negotiating Transnational Sexual Economies: Female *Mahu* and Same-Sex Sexuality in "Tahiti and Her Islands"'. In E. Blackwood and S. E. Wieringa (eds). *Female Desires: Same-Sex Relations and Transgender Practices Across Cultures*. New York: Columbia University Press: 232-252.
- Fabian, J. 1983. *Time and the Other: How Anthropology Makes its Object*. New York: Columbia University Press.
- Farrer, J. 2000. 'Dancing Through the Market Transition: Disco and Dance Hall Sociability in Shanghai'. In D. Davis (ed.) *The Consumer Revolution in Urban China*. Berkeley: University of California Press: 226-249.
- Feld, S. 2001. 'A Sweet Lullaby for World Music'. In A. Appadurai (ed.) *Globalization*. Durham and London: Duke University Press: 189-216.
- Foster, R. 1991. 'Making National Cultures in the Global Ecumene'. *Annual Review of Anthropology* 20: 235-60.
- Foucault, M. 1978. *The History of Sexuality, Volume 1, An Introduction*. New York: Vintage.
- Frankenberg, R. and L. Mani. 1993. 'Crosscurrents, Crosstalk: Race, 'Postcoloniality' and the Politics of Location'. *Cultural Studies* 7 (2): 292-310.
- Friedman, J. 1994. 'The Political Economy of Elegance'. In *Cultural Identity and Global Process*. London: Sage: 147-166.

- Geertz, C. 1973. 'Deep Play: Notes on a Balinese Cockfight'. In *The Interpretation of Cultures: Selected Essays*. New York: Basic Books: 412-454.
- Gefou-Madianou, D. 1992. 'Introduction: Alcohol Commensality, Identity Transformations and Transcendence'. In D. Gefou-Madianou (ed.) *Alcohol, Gender and Culture*. London and New York: Routledge: 1-34.
- Gill, W.W. 1876. *Life in the Southern Islands, or, Scenes and Incidents in the South Pacific and New Guinea*. London: Religious Tract Society.
- Gill, W.W. 1885. *Jottings From the Pacific*. London: Religious Tract Society.
- Gill, W.W. 1892. *The South Pacific and New Guinea: Past and Present with Notes on the Hervey Group and Illustrative Songs and Various Myths*. Sydney: Government Printer.
- Gill, W.W. 1894. *From Darkness to Light in Polynesia*. London: Religious Tract Society.
- Gill, W.W. 1979 [1892]. *Cook Islands Custom*. Suva and Rarotonga: Institute of Pacific Studies, University of the South Pacific in association with the Ministry of Education.
- Gilroy, P. 1987. 'Diaspora, Utopia and the Critique of Capitalism'. In *'There Ain't No Black in the Union Jack': The Culture Politics of Race and Nation*. London: Hutchinson: 153-222.
- Gilson, R. 1980. *The Cook Islands 1820-1950*. Ed. R. Crocombe. Wellington and Suva: Victoria University Press in association with the Institute of Pacific Studies, University of the South Pacific.
- Gluckman, M. 1965. *Custom and Conflict in Africa*. Oxford: Blackwell.
- Goldsworthy, D. 1996. 'A Cultural Odyssey to the Cook Islands'. Unpublished Paper.
- Grimshaw, P. 1989. 'New England Missionary Wives, Hawaiian Women and "The Cult of True Womanhood"'. In M. Jolly and M. Macintyre (eds). *Family and Gender in the Pacific: Domestic Contradictions and the Colonial Impact*. Cambridge: Cambridge University Press: 19-44.
- Grosz, L. 1994. *Volatile Bodies: Toward a Corporeal Feminism*. St. Leonards: Allen and Unwin.
- Gunson, N. 1987. 'Sacred Women Chiefs and Female "Headmen" in Polynesian History'. *The Journal of Pacific History* 12(3): 139-172.

- Hall, S. 1990. 'Cultural Identity and Diaspora'. In J. Rutherford (ed.) *Identity: Community, Culture and Difference*. London: Lawrence and Wishart: 222-237.
- Hall, C. 1994. *Coming in on a Jet Plane: A Pictorial History of the Rarotongan International Airport*. Rarotonga: Airport Authority.
- Hanna, J. 1979. *To Dance is Human. A Theory of Nonverbal Communication*. Austin: University of Texas Press.
- Haraway, D. 1988. 'Situated Knowledges: the Science Question in Feminism and the Privilege of the Partial Perspective.' *Feminist Studies* 14(3): 575-597.
- Hau'ofa, E. 1994. 'Our Sea of Islands'. *The Contemporary Pacific* 6(1): 147-161.
- Hau'ofa, E. 1998. 'The Ocean in Us'. *The Contemporary Pacific* 10(2): 391-410.
- Hecht, J. 1976. 'Double Descent and Cultural Symbolism in Pukapuka'. PhD Thesis. University of Chicago, Chicago.
- Hecht, J. 1977. 'The Culture of Gender in Pukapuka: Male, Female and the *Mayakitanga* "Sacred Maid"'. *Journal of the Polynesian Society* 86: 183-206.
- Heng, G and J Devan. 1992. 'State Fatherhood: The Politics of Nationalism, Sexuality and Race in Singapore'. In A. Park, M. Russo, D. Sommer and P. Yaegar (eds). *Nationalisms and Sexualities*. New York and London: Routledge: 343-364.
- Henry, A. 1971. *Rambling Thoughts of the Premier*. Book 2, Parts 3-5.
- Henry, G. 1993. 'Foreword'. In D. Arnell and L. Wolk (eds). *Visions of the Pacific*. Rarotonga: Ministry of Cultural Development.
- Henry, R., F. Magowan and D. Murray. 2000. 'Introduction'. *The Australian Journal of Anthropology*. Special Issue 12. *The Politics of Dance* 11(3): 253-260.
- Henry, T. 1928. *Ancient Tahiti*. Bulletin 48. Honolulu: Bernice Pauahi Bishop Museum.
- Hereniko, V. 1995. *Woven Gods: Female Clowns and Power in Rotuma*. Hawai'i: Center for Pacific Islands Studies, University of Hawai'i.
- Hiroa, T.R. 1927. *The Material Culture of the Cook Islands (Aitutaki)*. Memoirs of the Board of Ethnological Research. Vol. 1. New Plymouth: Thomas Avery and Sons.
- Hiroa, T.R. (Sir Peter Buck) 1932a. *Ethnology of Manihiki and Rakahanga*. Bulletin 99. Honolulu: Bernice Pauahi Bishop Museum.

- Hiroa, T.R. 1932b. *Ethnology of Tongareva*. Bulletin 92. Honolulu: Bernice Pauahi Bishop Museum.
- Hiroa, T.R. 1944. *Arts and Crafts of the Cook Islands*. Bulletin 179. Honolulu: Bernice Pauahi Bishop Museum.
- Hiroa, T.R. 1993. *Mangaia and the Mission*. Eds. R. Dixon and T. Parima. Suva and Honolulu: Institute of Pacific Studies, University of the South Pacific in association with Bernice Pauahi Bishop Museum.
- Hitchcock, M., V. King and M. Parwell (eds). 1993. *Tourism in South-East Asia*. New York and London: Routledge.
- Howes, D. (ed.) 1996. *Cross-Cultural Consumption: Global Markets, Local Realities*. London and New York: Routledge.
- Huntsman, J. and A. Hooper. 1975. 'Male and Female in Tokelau Culture'. *Journal of the Polynesian Society* 84(4): 415-430.
- Iwabuchi, K. 2002. *Recentering Globalization: Popular Cultural and Japanese Transnationalism*. Durham and London: Duke University Press.
- Jackson, P. 1997. 'Kathoey < Gay > Man: The Historical Emergence of Gay Male Identity in Thailand'. In L. Manderson and M. Jolly (eds). *Sites of Desire, Economies of Pleasure: Sexualities in Asia and the Pacific*. Chicago and London: The University of Chicago Press: 166-190.
- Jamieson, K. 2002. 'In the Isle of the Beholder: Traversing Place, Exploring Representations and Experiences of Tourism in the Cook Islands'. PhD Thesis. The Australian National University, Canberra.
- Jefferson, A. 1986. 'Russian Formalism'. In A. Jefferson and D. Robey (eds). *Modern Literary Theory: A Comparative Introduction*. London: Batsford.
- Jolly, M. 1991. 'To Save the Girls for Brighter and Better Lives'. *The Journal of Pacific History* 26(1): 27-48.
- Jolly, M. 1992. 'Spectres of Inauthenticity'. *The Contemporary Pacific* 4(1): 49-72.
- Jolly, M. 1997. 'From Point Venus to Bali Ha'i: Eroticism and Exoticism in Representations of the Pacific'. In L. Manderson and M. Jolly (eds). *Sites of Desire, Economies of Pleasure: Sexualities in Asia and the Pacific*. Chicago and London: The University of Chicago Press: 99-122.
- Jolly, M. 2001. 'On the Edge? Deserts, Oceans, Islands'. *The Contemporary Pacific* 13(2): 417-466.

- Jolly, M. and M. Macintyre (eds). 1989. 'Introduction'. *Family and Gender in the Pacific: Domestic Contradictions and the Colonial Impact*. Cambridge: Cambridge University Press: 1-18.
- Jolly, M. and N. Thomas. 1992. 'Introduction'. *Oceania*. Special Issue. *The Politics of Tradition in the Pacific* 62(4): 241-248.
- Jonassen, J. 1991. *Cook Islands Drums*. Rarotonga: The Ministry of Cultural Development, Government of the Cook Islands.
- Jonassen, J. 1994. 'Are Kariie: The Cook Islands' House of Entertainment'. In R. Stephenson (ed.) *Traditional Technological Structures and Cultures of the Pacific: Five Papers*. Mangilao: Micronesia Research Center, University of Guam: 18-31.
- Jonassen, J. n.d. 'Cook Islands Dance'. Unpublished manuscript.
- Kaeppler, A. 1967. 'The Structure of Tongan Dance'. PhD Thesis, University of Hawaii.
- Kaeppler, A. 1978. 'Dance in an Anthropological Perspective'. *Annual Review of Anthropology* 7: 31-49.
- Kaeppler, A. 1983. *Polynesian Dance: With a Selection For Contemporary Performances*. Honolulu: Alpha Delta Kappa.
- Kaeppler, A. 1987. 'Spontaneous Choreography: Improvization in Polynesian Dance'. *Yearbook of the International Council for Traditional Music*. 19: 13-22.
- Kaeppler, A. 1989. 'Art and Aesthetics'. In A. Howard and R. Borofsky (eds). *Developments in Polynesian Ethnology*. Honolulu: University of Hawai'i Press: 211-240.
- Kaeppler, A. 1993. *Poetry In Motion: Studies of Tongan Dance*. Tonga: Vava'u Press.
- Kaeppler, A. 2001. 'Accordions in Tahiti - An Enigma'. In H. Reeves Lawrence (ed.) *Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*. Sydney: University of Sydney, Oceania Monographs: 45-66.
- Kahn, M. 2000. 'Tahiti Intertwined: Ancestral Land, Tourist Postcard, and Nuclear Test Site'. *American Anthropologist* 102(1): 7-26.
- Keesing, R. and R. Tonkinson. (eds). 1982. *Mankind*. Special Issue. *Reinventing Traditional Culture: the Politics of Kastom in Island Melanesia* 13(4).

- Kondo, D. 1997. *About Face: Performing Race in Fashion and Theatre*. New York and London: Routledge.
- Tumu, Korero. 1974. 'Te Akatuera Anga o te Uipaanga ki roto i te Princess Hall'. Tumu Koreo Conference, Rarotonga, 20-22 Aug.
- Laird, W. 1982. 'Drums and Drumming in the Cook Islands'. MA Thesis, University of Auckland.
- Lambert, S.M. 1941. *A Doctor in Paradise*. London: J.M. Dent and Sons Ltd.
- Lamont, E.H. 1994 [1867]. *Wild Life Among the Pacific Islanders*. London: Hurst and Blackett Publishers.
- Lawrence, H.R. 1992. 'Is the "Tahitian" Drum Dance Really Tahitian? Re-Evaluating the Evidence for the Origins of Contemporary Polynesian Drum Dance'. *Yearbook For Traditional Music* 24: 126-135.
- Lawrence, H.R. 1993. 'The Material Culture of Contemporary Music and Performance in Manihiki, Northern Cook Islands'. PhD Thesis, James Cook University, Queensland.
- Lawrence, H. R. (ed.) 2001. *Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*. Sydney: University of Sydney, Oceania Monographs.
- Levy, R. 1973. *The Tahitians. Mind and Experience in the Society Islands*. Chicago: University of Chicago Press.
- Lewis, L. 1992. *Ring of Liberation. Deceptive Discourse in Brazilian Capoeira*. Chicago: The University of Chicago Press.
- Lilley, R. 1998. *Staging Hong Kong: Gender and Performance in Transition*. Richmond: Curzon Press.
- Lindstrom, L. and G. White. 1995. 'Anthropology's New Cargo: Future Horizons'. *Ethnology* 34 (3): 201-209.
- Linnekin, J. 1990. 'The Politics of Culture in the Pacific'. In J. Linnekin and L. Poyer (eds). *Culture, Identity and Ethnicity in the Pacific*. Honolulu: University of Hawai'i Press: 149-173.
- Linnekin, J. 1997. 'Consuming Cultures: Tourism and the Commoditization of Cultural Identity in the Island Pacific'. In M. Picard and R.E. Wood (eds). *Tourism, Ethnicity and the State in Asian Pacific Societies*. Honolulu: University of Hawai'i Press: 215-250.

- Linnekin, J. and L. Poyer (eds). 1990. *Culture, Identity and Ethnicity in the Pacific*. Honolulu: University of Hawai'i Press.
- Lockwood, V., T. Harding, and B. Wallace. 1993. *Contemporary Pacific Societies*. New Jersey: Prentice Hall.
- Loomis, T. 1984. 'Sansom in the South Pacific: Hair Symbolism in Polynesian-European Relations'. *Social Research and Development Trust Occasional Papers*. Auckland.
- Loomis, T. 1990a. *Pacific Migrant Labour, Class and Racism in New Zealand: Fresh off the Boat*. Aldershot, England: Avebury
- Loomis, T. 1990b. 'Cook Islands Remittances: Volumes, Determinants and Uses'. In J. Connell (ed.) *Migration and Development in the South Pacific*. Pacific Research Monograph 24. Canberra: The Australian National University: 61-81.
- Lutz, C. and G. White. 1986. 'The Anthropology of Emotions'. *Annual Review of Anthropology* 15: 405-436.
- MacDougall, D. 1998. *Transcultural Cinema*. Princeton: Princeton University Press.
- MacDougall, D. 1999. 'Social Aesthetics and the Doon School'. *Visual Anthropology Review* 15(1): 3-20.
- Macintyre. 1992. 'Reflections of an Anthropologist who Mistook her Husband for a Yam: Female Comedy on Tubetube'. In W. Mitchell (ed.) *Clowning as Critical Practice. Performance Humor in the South Pacific*. Pittsburgh: University of Pittsburgh Press: 130-144.
- Mageo, J. 1992. 'Male Transvestism and Cultural Change in Samoa'. *American Ethnologist* 19 (3): 443-459.
- Mageo, J. 1994. 'Hairdos and Don'ts: Hair Symbolism and Sexual History in Samoa'. *Man* 29 (2) June: 407-432.
- Mageo, J. 1996. 'Samoa, On the Wilde Side: Male Transvestism, Oscar Wilde, and Liminality in Making Gender' *Ethos* 24 (4): 588-627.
- Marcus, G. 1998. 'Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography'. In G. Marcus. *Ethnography Through Thick and Thin*. Princeton, NJ; Princeton University Press: 79-104.
- Massey, D. 1997. 'A Global Sense of Place'. In A. Gray and J. McGuigan (eds). *Studying Culture: An Introductory Reader*. London: Arnold: 232-240.

- Mauss, M. 1979. 'The Notion of Body Techniques'. *Sociology and Psychology: Essays*. London, Boston and Henley: Routledge and Kegan Paul: 97-105.
- Mauss, M. 1988 [1954]. *The Gift: Forms and Functions of Exchange in Archaic Societies*. New York and London: Routledge.
- Mbembe, A. 1992. 'The Banality of Power and the Aesthetics of Vulgarity in the Post-Colony'. *Public Culture* 4(2): 1-30.
- McLean, M. 1980. 'Polynesia: 2. Cook Islands'. In S. Sadie (ed.) *The New Grove Dictionary of Music and Musicians*. Vol. 15. London: MacMillan: 55-57.
- Mercer, K. 1990. 'Black Hair/Style Politics'. In R. Ferguson et. al. (eds). *Out There: Marginalisation and Contemporary Cultures*. New York and Cambridge: New Museum of Contemporary Art and MIT Press: 247-264.
- Miller, D. 1995. 'Introduction: Anthropology, Modernity and Consumption'. In D. Miller (ed.) *Worlds Apart: Modernity Through the Prism of the Local*. London and New York: Routledge: 1-22.
- Ministry of Cultural Development. 1991. *First Annual Report, 1990-1991*. Rarotonga, Cook Islands.
- Ministry of Cultural Development. 1992. *Second Annual Report 1991-1992*. Rarotonga, Cook Islands
- Mitchell, W. (ed.) 1992. *Clowning as Critical Practice. Performance Humor in the South Pacific*. Pittsburgh: University of Pittsburgh Press.
- Mokoroa, P. 1984. 'Tumu Nu: The Bush Beer School'. *Atiu: An Island Community*. Suva: Institute of Pacific Studies, University of the South Pacific.
- Morris, R. 1995. 'All Made Up: Performance Theory and the New Anthropology of Sex and Gender'. *Annual Review of Anthropology* 24: 567-92.
- Moulin, J. 1996. 'What's Mine is Yours? Cultural Borrowing in a Pacific Context'. *The Contemporary Pacific* 8(1): 128-153.
- Moyle, R. 1991. *Polynesian Music and Dance*. Auckland: Centre for Pacific Studies, University of Auckland.
- Murray, D. 1998. 'Defiance or Defilement? Undressing Cross-Dressing in Martinique's Carnival'. *Sexualities* 1(3): 343-354.
- Murray, D. 1999. 'Cultural Scripts of Language and Sexuality in Martinican Theater: The Improvisational Impasse'. *Cultural Anthropology* 14 (1): 88-110.

- Murray, D. 2000. 'Haka Fracas? The Dialectics of Identity in Discussions of a Contemporary Maori Dance'. In R. Henry, F. Magowan and D. Murray (eds). *The Australian Journal of Anthropology*. Special Issue 12. *The Politics of Dance*. 11(3): 345-357.
- Murray, D. 2001. 'Limiting Drag? Masculinity, Sexuality and Contextuality in Australian Male-to-Female Cross-Dressing Performances.' Paper presented at Anthropology Seminar, Australian National University. 11 August.
- Nanda, S. 2000. *Gender Diversity: Crosscultural Variations*. Prospect Heights, Illinois: Waveland Press.
- Nero, K. 1992. 'Introduction: Challenging Communications in the Contemporary Pacific'. *Pacific Studies*. Special Issue. *The Arts and the Politics* 15(4): 1-12.
- Newnham, R. 1989. 'Pearls and Politics: The Impact of the Development of the Cultured-Pearl Industry on Manihiki'. MA Thesis, The University of Canterbury, Christchurch.
- New Zealand Overseas Development Agency (NZODA). 1997. *Cook Islands Economic Reforms to April 1997*. Rarotonga, Cook Islands.
- O'Hanlon, M. 1989. *Reading the Skin. Adornment, Display and Society Among the Wahgi*. Bathurst: Crawford House Press.
- Ortner, S. 1981. 'Gender and Sexuality in Hierarchical Societies: The Case of Polynesia and Some Comparative Implications'. In S. Ortner and H. Whitehead (eds). *Sexual Meanings. The Cultural Construction of Gender and Sexuality*. Cambridge: Cambridge University Press: 359-409.
- Ortner, S. and H. Whitehead (eds). 1981. *Sexual Meanings. The Cultural Construction of Gender and Sexuality*. Cambridge: Cambridge University Press.
- Otto, T. and N. Thomas. 1997. 'Introduction: Narratives of Nation in the South Pacific'. In N. Thomas and T. Otto (eds). *Narratives of Nation in the South Pacific*. Amsterdam: Harwood Academic Publishers: 1-13.
- Pacific Islands Monthly (PIM)*. 1976. 'Tropicalities'. 47(10), October: 31.
- Peiss, K. 1996. 'Making Up, Making Over: Cosmetics, Consumer Culture and Women's Identity'. In V. de Grazia (ed.) *The Sex of Things: Gender and Consumption in Historical Perspective*. Berkeley: University of California Press: 311-336.
- Ralston, C. 1987. 'Introduction'. *The Journal of Pacific History*. Special Issue. *Sanctity and Power. Gender in Polynesian History* 22(3): 115-122.

- Rasmussen, V. 1937. 'Memorandum for the Resident Commissioner, Rarotonga. 15 October'. Rarotonga: *Cook Islands Archives*. File 20/1.
- Rasmussen, V. 1938. 'Memorandum for the Resident Commissioner, Rarotonga. 14 June'. Rarotonga: *Cook Islands Archives*. File 20/1.
- Reed, S. 1998 'The Politics and Poetics of Dance'. *Annual Review of Anthropology* 27: 503-532.
- Reilly, M. 1991. 'Reading Into the Past: A Historiography of Mangaia in the Cook Islands'. PhD Thesis, Australian National University, Canberra.
- Rosaldo, M. 1980. *Knowledge and Passion: Ilongot Notions of Self and Social Life*. Cambridge: Cambridge University Press.
- Royce, A. 1977. *The Anthropology of Dance*. Bloomington: Indiana University Press.
- Sahlins, M. 1994. 'Goodbye to Tristes Tropes: Ethnography in the Context of Modern World History'. In R. Borofsky (ed.) *Assessing Cultural Anthropology*. New York: McGraw Hill: 377-395.
- Salisbury, K. 1983. 'Pukapukan People and Their Music'. MA Thesis, University of Auckland.
- Salisbury, K. 1984. 'Tradition and Change in the Music of Pukapuka'. *Pacific Arts Newsletter* : 42-55.
- Sansom, B. 1980. *The Camp at Wallaby Cross: Aboriginal Fringe Dwellers in Darwin*. Canberra: Australian Institute of Aboriginal Studies.
- Savage, S. 1980. [1962]. *A Dictionary of the Maori Language of Rarotonga*. Suva: Institute of Pacific Studies, University of the South Pacific.
- Schechner, R. 1976. (ed.) *Ritual, Play, and Performance: Readings in the Social Sciences/Theatre*. New York: The Seabury Press.
- Schechner, R. 1985. *Between Theater and Anthropology*. Philadelphia: University of Pennsylvania Press.
- Schechner, R. 2002. *Performance Studies: An Introduction*. London and New York: Routledge.
- Schieffelin, E. 1976. *The Sorrow of the Lonely and the Burning of the Dancers*. St. Lucia: University of Queensland Press.

- Schieffelin, E. 1985. 'Performance and the Cultural Construction of Reality'. *American Ethnologist* 12: 707-724.
- Scott, D. 1991. *Years of the Pooh-Bah: A Cook Islands History*. Rarotonga and Auckland: Cook Islands Trading Corporation in association with Hodder and Stoughton Ltd.
- Seremetakis, C. N. 1991. *The Last Word: Women, Death, and Divination in Inner Mani*. Chicago and London: The University of Chicago Press.
- Shennan, J. 1981. 'Approaches to the Study of Dance in Oceania: is the Dancer Carrying an Umbrella or Not?'. *Journal of the Polynesian Society* 90(2): 193-208.
- Shore, B. 1981. 'Sexuality and Gender in Samoa: Conceptions and Missed Conceptions'. In S. Ortner and H. Whitehead (eds). *Sexual Meanings. The Cultural Construction of Gender and Sexuality*. Cambridge: Cambridge University Press: 192-215.
- Shore, B. 1982. *Sala'ilua: A Samoan Mystery*. New York: Columbia University Press.
- Siikala, J. 1990. 'Chiefs, Gender and Hierarchy in Ngaputuru'. In J. Siikala (ed.) *Culture and History in the Pacific*. Helsinki: The Finnish Anthropological Society: 107-124.
- Siikala, J. 1991. *Akatokamanava. Myth, History and Society in the Southern Cooks*. Auckland: The Polynesian Society.
- Sinavaiana, C. 1992. 'Comic Theater in Samoa as Indigenous Media'. *Pacific Studies*. Special Issue. *The Arts and the Politics* 15(4): 199-210.
- Sissons, J. 1994. 'Royal Backbone and the Body Politic: Aristocratic Titles and Cook Islands Nationalism Since Self-Government'. *The Contemporary Pacific* 6(2): 371-396.
- Sissons, J. 1995. 'National Movements: Dance and Nationhood in the Cook Islands'. *Sites* 30: 153-164.
- Sissons, J. 1997. 'Nation or Desti-nation? Cook Islands Nationalism Since 1965'. In N. Thomas and T. Otto (eds). *Narratives of Nation in the South Pacific*. Amsterdam: Harwood Academic Publishers: 145-166.
- Sissons, J. 1999. *Nation and Destination: Creating Cook Islands Identity*. Rarotonga: Institute of Pacific Studies and the University of the South Pacific Centre in the Cook Islands.
- Sontag, S. 1961. 'Notes on "Camp"'. In *Against Interpretation and Other Essays*. New York: Farrar, Straus and Giroux.

- Spencer, P. (ed.) 1985. *Society and the Dance. The Social Anthropology of Process and Performance*. Cambridge: Cambridge University Press.
- Statistics New Zealand. 2002. 'Cook Islands Maori in New Zealand'. <http://www.stats.govt.nz>
- Stevenson, K. 1990. "'Heiva: Continuity and Change of a Tahitian Celebration". *The Contemporary Pacific* 2(2): 255-278.
- Stevenson, K. 1992. 'Politicization of *la Cultural Ma'ohi*: The Creation of a Tahitian Cultural Identity'. *Pacific Studies*. Special Issue. *The Arts and the Politics* 15(4): 117-136.
- Stoeltje, B. 1996. 'The Snake Charmer Queen: Ritual, Competition, and Signification in an American Festival'. In C. Cohen et. al. (eds). *Beauty Queens on the Global Stage: Gender, Contests and Power*. New York and London: Routledge: 13-29.
- Stoller, P. 1995. *Embodying Colonial Memories: Spirit Possession, Power and the Hauka in West Africa*. New York and London: Routledge.
- Taraare, T.A. 1920. 'History and Traditions of Rarotonga'. *Journal of the Polynesian Society* 29: 129-137.
- Tararo, J. 1936. 'Letter to Judge Ayson. Resident Commissioner, Rarotonga, 30 April'. Rarotonga: *Cook Islands Archives*. File 18/1.
- Taussig, M. 1993. *Mimesis and Alterity: A Particular History of the Senses*. New York and London: Routledge.
- Taylor, J. 2001. 'Authenticity and Sincerity in Tourism'. *Annals of Tourism Research* 28(1): 7-26.
- Teaiwa, T. 1994. 'Bikinis and Other S/pacific N/oceans'. *The Contemporary Pacific* 6(1): 87-109.
- Teilhet-Fisk, J. 1996. 'The Miss Heilala Beauty Pageant: Where Beauty is More the Skin Deep'. In Cohen et. al. (eds). *Beauty Queens on the Global Stage: Gender, Contests and Power*. New York and London: Routledge: 185-202.
- Thomas, A. 1981. 'The Study of Acculturated Music in Oceania: "Cheap and Tawdry Borrowed Tunes"?'. *Journal of the Polynesian Society*, June 90(2): 183-191.
- Thomas, N. 1991. *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*. Cambridge: Harvard University Press.

- Thompson, R. 1994. 'Britain, Germany, Australia, and New Zealand in Polynesia'. In K. R. Howe, R. Kiste, and B. Lal. *Tides of History. The Pacific Islands in the Twentieth Century*. Honolulu: University of Hawai'i Press: 71-92.
- Tilley, C. 1997. 'Performing Culture in the Global Village'. *Critique of Anthropology* 17(1): 67-89.
- Toren, C. 1989. 'Drinking Cash: The Purification of Money Through Ceremonial Exchange in Fiji'. In J. Parry and M. Bloch (eds). *Money and the Morality of Exchange*. Cambridge University Press, Cambridge: 142-164.
- Tourist Development Council. 1967. 'Information Paper on Aspects of a Tourist Industry for the Cook Islands'. Rarotonga, Cook Islands Archives. File 21.
- Trask, H. 1993. 'Lovely Hula Hands: Corporate Tourism and the Prostitution of Hawaiian Culture'. In *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*. Maine: Common Courage Press: 179-197.
- Turner, T. 1993. 'The Social Skin'. In C. Burroghs and J. Chrenreich (eds). *Reading the Social Body*. Iowa City: University of Iowa Press: 15-39.
- Turner, T. 1995. 'Social Body and Embodied Subject: Bodiliness, Subjectivity, and Sociality among the Kayapo'. *Cultural Anthropology* 10(2): 143-170.
- Turner, V. 1969. *The Ritual Process: Structure and Anti-Structure*. Chicago: Adline.
- Turner, V. 1986. *The Anthropology of Performance*. New York: Paj Publications.
- Vellenoweth, C. 1934. 'Memorandum for the Resident Commissioner, Rarotonga. 16 August'. Rarotonga: *Cook Islands Archives*. File 18/1.
- Vellenoweth, C. 1935a. 'Letter to Judge Ayson, Resident Commissioner. 27 April'. Rarotonga: *Cook Islands Archives*. File 18/1.
- Vellenoweth, C. 1935b. 'Letter to Judge Ayson, Resident Commissioner. 10 May'. Rarotonga: *Cook Islands Archives*. File 18/1.
- Vellenoweth, C. 1936. 'Letter to Judge Ayson, Resident Commissioner. 20 May'. Rarotonga: *Cook Islands Archives*. File 18/1.
- Walsh, D. 1993. 'Saturday Night Fever: An Ethnography of Disco Dancing'. In H. Thomas (ed.) *Dance, Gender and Culture*. Basingstoke: MacMillan Press: 112-118.
- Werbner, P. 1999. 'Global Pathways: Working class cosmopolitans and the creation of transnational worlds'. *Social Anthropology* 7(1): 17-35.

- White, G. and L. Lindstrom (eds). 1993. *Anthropological Forum*. Special Issue. *Custom Today in Oceania* 6.
- Wikan, U. 1990. *Managing Turbulent Hearts: A Balinese Formula for Living*. Chicago and London: The University of Chicago Press.
- Wilk, R. 1995. 'Learning to be Local in Belize: Global Systems of Common Difference'. In D. Miller (ed.) *Worlds Apart: Modernity Through the Prism of the Local*. London and New York: Routledge: 110-133.
- Williams, J. 1838. *A Narrative of Missionary Enterprises in the South Sea Islands: With Remarks upon the Natural History of the Islands, Origin, Languages, Traditions and Usages of the Inhabitants*. 1837. London: Snow.
- Williams, R. 1976. *Keywords: A Vocabulary of Culture and Society*. London: Fontana.
- Yuval-Davies, N. 1997. *Gender and Nation*. London: Sage Publications.

Filmography

- Alexeyeff, Kalissa. 1996. *Koni Raoni*. Aitutaki, Cook Islands.
- Alexeyeff, Kalissa. 1997a. *Ura Piani: Tourists and Dance*. Rarotonga, Cook Islands
- Alexeyeff, Kalissa. 1997b. *Orama Tere to Tahiti*. Tahiti, French Polynesia.
- Alexeyeff, Kalissa. 1998. *Takakuravene*. Tongareva, Cook Islands.
- Alexeyeff, Kate. 1997. *Dance Practice at Home*. Rarotonga, Cook Islands.
- Carlin, K. 1998. *Big Girl's Blouse*. Melbourne: Kaleidoscope Film.
- Chilton, F. and D. Wright. 1965. *Cook Islands Look Ahead*, Auckland: New Zealand National Film Unit.
- Cook Islands Television 1997. *Constitution Celebrations*, Rarotonga, Cook Islands.
- Cook Islands Television. 1996. *Kia Orana Day*, Aitutaki, Cook Islands.
- Jamieson, K. 1997. *Papa'a Dance Competition*. Rarotonga, Cook Islands.
- Kapi, T. 1997. *Nuku, Gospel Day*. Rarotonga, Cook Islands
- New Zealand National Film Unit. 1951. *Moana Roa*, New Zealand.
- Tereu, P. 1998. *Kura's Twenty-First Birthday Party*, Auckland, New Zealand.