Aotearoa

# Media, War and Memory

# JMAD Conference 2014

*Thursday, Friday September 18–19, 2014*
*Centre for Journalism, Media and Democracy*
*School of Communication Studies*
*Co-directors and conference convenors:*
*Wayne Hope*
*Verica Rupar*

**City Campus Conference Centre WA220 and WF 710 and 711**

**Wellesley Campus, Auckland University of Technology**

**Wellesley Street, Auckland CBD**

# What is JMAD?

Centre for Journalism, Media and Democracy (JMAD) was jointly established in 2010 by Martin Hirst (co-director) and Wayne Hope (co-director). In mid 2011 Martin departed for a new position at Deakin University, Melbourne. Since then he has contributed to subsequent JMAD conferences and co-edited JMAD related publications. Early in 2014 Verica Rupar became co-director of the Centre. The general purpose of JMAD is to advance the Auckland University of Technology as a centre for excellence in journalism and media scholarship. From within the School of Communication Studies, JMAD fosters research projects and organises conferences to develop academic opportunities for staff and post graduate students. In this regard pertinent research themes include, media and the public sphere, political economy of communication, histories of media and journalism, media and journalism in the digital age, and global media and communication. JMAD`s primary, ongoing research activity has been to produce an annual New Zealand media ownership report. These reports, since 2011, have been authored by PhD researcher Merja Myllylahti. Academic articles based on these reports have been published in the Pacific Journalism Review and the New Zealand Sociology journal. JMAD has organised three conference conferences since its inception. September 2010: Media, Democracy and the Public Sphere. Keynote speaker: Dr Peter Thompson, Victoria University. September 2011: Political Economy of Communication. Keynote speakers: Professor Graham Murdock, Professor Dwayne Winseck, and Professor Janet Wasko. September 2012: Media Histories: New Zealand, Australia South Pacific. Keynote speaker Professor Peter Putnis. Taken together, these conferences have made a significant contribution to the research cultures of our School and University. They have also fostered national and international collegialities of research across disciplines. This Media, War and Memory conference is designed to fulfil the same objectives.

# Conference Conveners Welcome

A century after 1914, it is timely to consider how World War One was started, prosecuted and reported on from different national perspectives. How does this conflict appear in retrospect? As a prequel to World War Two? As the beginning of the twentieth century? Or as an avoidable stand-alone catastrophe? These questions provoke wider reflection upon the connections between media, war and memory, the subject of this conference. As indicated in the programme, a diversity of themes will be discussed. These include war, memory and the ancient world, memories of genocide, film, television and foreign correspondents, digital media and cyberwar, war and popular culture, alongside reconstructions of World War One. There is also a special session on mediated interpretations of the 1860s land wars in Aotearoa-New Zealand. To consider such themes we have invited an array of established and aspiring researchers. We are especially pleased to welcome our keynote speakers Andrew Hoskins and Fay Anderson as well as James Taylor, who will present a curated amalgam of film clips on War in Aotearoa-New Zealand (from the Ngā Taonga: Sound and Memory archive). However, this is not just a forum for specialist academics, archivists and media professionals. Many of the themes at this conference have wide public relevance – nationally and internationally. These include the purpose of museums and memorialisation projects, our response to the events of 9/11, graphic depictions of violence in the Middle East, including Gaza, and the efficacy of hacking as an instrument of politics and war. We anticipate that animated discussion concerning the various aspects of media, war and memory will extend beyond lecture/seminar rooms toward local bars and restaurants. As co-conveners we will endeavour to facilitate this process.



*Wayne Hope and Verica Rupar, Co-directors*

# Martin Hirst
## Founding JMAD Director

**Associate Professor, Journalism & Multimedia, School of Communication & Creative Arts, Deakin University**

I am always pleased to visit my alma mater here at the Auckland University of Technology. It is a particular pleasure to be involved in yet another fantastic JMAD conference. This is the fourth conference that Wayne has organised or co-organised. Wayne and Verica have done a great job assembling an outstanding line up of talented speakers this year. I'd like to add my voice to their welcome and I look forward to catching up with as many of you as I can during these two days. I joined Deakin University in 2011. I teach a range of journalism subjects and am active in the Centre for Citizenship & Globalisation. I publish widely on journalism theory and practice. Previously, I was Journalism Curriculum Leader in the School of Communication Studies at AUT University. I have been teaching for 20 years, and am a regular contributor to several online publications, including New Matilda and The Conversation, blogs at *Ethical Martini* and am active on social media @ethicalmartini

I began in journalism at *Honi Soit* in 1975 and from the early 80s spent a decade with the ABC, Radio Australia and the SBS, including two years in the Canberra gallery. I have freelanced for public radio news, newspapers and magazines and behind the mic on community radio.

**Recent Publications**

*Communication & New Media: Broadcast to Narrowcast.* (Hirst, Harrison & Mazepa, Oxford, 2014)

*Journalism Ethics: Arguments & Cases for the 21st Century* (Hirst & Patching, Routledge, 2013).

*Scooped: Journalism, politics and power in Aotearoa New Zealand.* (Hirst, Phelan & Rupar, 2012)

*So you want to be a journalist? Unplugged.* (Grundy, Hirst, Little, Hayes & Treadwell, Cambridge, 2012)

*News 2.0: Can journalism survive the Internet?* (Hirst, Allen & Unwin, 2011).

# Session – Themes, Speakers, Times

## Day One: Thursday September 18

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| **Enrolment 8:15–9:00 AM** |

**PLENARY 09:00—11:00 AM**                                                           **WA220**

- Welcome: Vice Chancellor, Derek McCormack

- Overview: Associate Professor Wayne Hope – Co-director JMAD, School of Communication Studies, Auckland University of Technology

- Keynote Introduction: Associate Professor Verica Rupar – Co-director JMAD, School of Communication Studies, Auckland University of Technology

- Keynote: Professor Andrew Hoskins, University of Glasgow, Scotland

    *The War Vector: The media that remembered too much*

- Discussant: Associate Professor Wayne Hope

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| **MORNING TEA 11:00—11:30 AM** |
| **PARALLEL MORNING SESSIONS 11:30 AM—1:00 PM** |

| **WAR, MEMORY AND THE ANCIENT WORLD** | **TERROR, WAR, AND INVASION POST 9-11** |
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| Anthony Spalinger: *"Many Victories, One Defeat." What are the results of failure at home in Ancient Egypt?* | Martin Hirst: *Terrorism and surveillance: Linking security to war on the home front* |
| Matthew Trundle: *Commentary, war and loss in Ancient Greece* | Dave Brown: *Iraq-attack. How the Iraq war was packaged and sold to the public* |
| Jeremy Armstrong: *War, victory, and death in the Roman Republic* | Eva Boller: *Visual War Frames: The war in Libya in Television news* |
| **WF710** | Jillian Hocking and Torpokai Amakhil: *The war on journalism in Afghanistan– Western media's responsibility to understand* |
| | **WF711** |

| LUNCH 1:00—2:00 PM |
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| PARALLEL AFTERNOON SESSIONS 2:00—3:30 PM |
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| INTERPRETING CONFLICT: FILM, TELEVISION AND FOREIGN CORRESPONDENTS | WAR, MEMORY AND POPULAR CULTURE |
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| Annie Goldson: *A Perfect Storm: Catastrophe vs. History*<br><br>Adrian Athique: *A Line In the Sand: Aggression and Transgression on the India-Pakistan Border*<br><br>Verica Rupar and Sonja Seizova: *What happens when a war ends? A case study of foreign correspondents in Serbia*<br><br>**WF710** | Heather Sharp and Debra Donnelly: *Representations of World War I in Contemporary Children's Picture Books*<br><br>Neal Curtis: *Marvel's War on Terror*<br><br>Lawrence May: *Citizen journalism at the frontlines of the zombie apocalypse: DayZ players and their strategies of conflict remediation*<br><br>**WF711** |

| AFTERNOON TEA 3:30—4:00 PM |
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**4:00–5:30 PM**

**SPECIAL SCREENING**             **WA220**

**War and Memory in Aotearoa New Zealand**

*Curated by Ngā Taonga: Sound and Vision*

*Presented by James Taylor*

| CONFERENCE TAPAS/DINNER 7:00 PM |
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| Vivace Restaurant and Bar (Level 1, 50 High Street, CBD) |

# Session – Themes, Speakers, Times

## Day Two: Friday September 19

### PARALLEL MORNING SESSIONS 9:15 AM—11:00 AM

#### WAR, MEMORY, HOLLYWOOD

Clare Wilde: *From Ambassador Morgenthau to Argo: DC and Hollywood, A Complicated Relationship*

Fraser McKissack: *Post 9/11 and the End of Orientalism? Team America: World Police as Hollywood Catharsis*

#### DIGITAL MEDIA, CYBERWORLDS, AND WAR

Bob Cotton and Peter Greener: *Exploring multi-media coverage of modern conflicts: Convergent methodology for a convergent news media*

Doug Van Belle: *Mediated Dehumanization as a Necessary Condition for War: Historical Evidence and Speculation on the Effect of Advances in Communication Technologies*

Phoebe Fletcher: *Splinternet: Cartographies of Warfare in Cyberspace*

**WF710**

#### NEW ZEALAND AT WAR: MEMORIES AND MEMORIALISATION

James Taylor : *"War in reality": The cinema and movie-going in New Zealand during World War One*

Veronica Hopner: *Remembrance, Memorialisation and the War Veteran*

Nemane Bieldt: *Lose war, make money? Marketising the Auckland War Memorial Museum*

#### NEW ZEALAND AND OTHER PEOPLE'S WARS

Mark Derby: *Good bombing light–New Zealand citizen journalists in the Spanish Civil War*

Matt Mollgaard: *New Zealand, Indonesia and the invasion of East Timor: Conflict, information management and the New Zealand media during the Cold War*

**WF711**

### MORNING TEA 11:00—11:30 AM

### 11:30–1:00 PM

**SPECIAL SESSION: HISTORY, TEMPORALITY AND THE LAND WARS IN AOTEAROA NEW ZEALAND**

Peter Hoar: *The British kept a' coming: On the tourist trail of the 1863 invasion of the Waikato*

Alison McCulloch: *The past is not a foreign country: Why journalists should write a better 'Second draft of history'*

Colin McRae: *Telling tales on the telly*

**WF710**

| LUNCH 1:00—2:00 PM |
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| PARALLEL AFTERNOON SESSIONS 2:00—3:30 PM |
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| WORLD WAR ONE: MEMORY, TESTIMONY, PROPAGANDA | GENOCIDE, VIOLENCE AND LEGITIMACY |
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| Allison Oosterman: *Piffle and tommy rot: News from Gallipoli* <br><br> Alan Cocker: *Malcolm Ross, journalist and photographer. The perfect war correspondent?* <br><br> Ranita Chatterjee: '*Screening War for Empire: Film, Propaganda and 'The Great War' in colonial India* <br><br> **WF710** | Paul Macdonald: *The Adolf Eichmann trial: the creation of Holocaust narratives in 1960s American newspapers* <br><br> Allen Meek: *The Holocaust and Colonial Trauma* <br><br> Cynthia Fernandez Roich: *Legitimate versus illegitimate violence in Argentina* <br><br> **WAR, MEMORY AND POPULAR CULTURE** <br><br> Philip Cass and Jack Ford: *"KETO DOGS!" The ANZAC image in Commando comics* <br><br> **WF711** |

| AFTERNOON TEA 3:30—4:00 PM |
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**PLENARY 4:00—5:15 PM**                                             **WF710**

- Keynote Introduction: Allison Oosterman, School of Communication Studies, Auckland University of Technology

- Keynote: Fay Anderson

  *From World War One to Afghanistan, Armenia to Gaza: Showing images of suffering then and now*

- Discussant: Associate Professor Martin Hirst, School of Communication and Creative Arts, Deakin University, Melbourne, Australia

| CLOSING FUNCTION 6:00 PM |
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| Galbraith's Ale House (Cnr of Symonds St and Mt Eden Rd, Grafton) |

# Keynote Speaker

## The War Vector: The media that remembered too much

*Andrew Hoskins*

The memory boom has a new intensity that disguises the initial slow making of memory arising from earlier wars. Following the 'connective turn' – the massively increased pervasiveness and accessibility of digital technologies, devices in a media shaped, post-scarcity culture warfare today is subject to a heightened reflexivity of immediate remembrance.

There appear to be two incompatible memorial trajectories at work here. The first is the new flux of everything connected, remediated, networked in some kind of all-equivocating mesh of media: an almighty diffusion of memory.

The second is more of the old: the continuity of the past through its constant referencing and re-referencing in a journalistic déjà vu. So, there is a persistent tight coupling of Big Media's iconic trajectories of Twentieth century warfare with how recent and emergent catastrophes and conflicts are framed and seen, or not seen.

This presentation assesses the emergent set of relations between media, war and memory, that I call 'the war vector'. This is the mediatized mix of a past of warfare exhausted with its re-uses, and a present that memorializes in the blink of an eye, producing memory with diminished distance, reflection, and hindsight.

Under these conditions, I ask if the current media culture of commemoration and memorialization more often detaches us from, rather than confronts us with, the reality of memory, and the reality of warfare.

**Professor Andrew Hoskins** is Interdisciplinary Research Professor at the University of Glasgow. His research connects multiple aspects of the emergent digital society: media, memory, warfare, security, and privacy, to explore holistically the interplay of contemporary media and memory ecologies.

His current work holds the compulsion of connectivity to account for the hollowing out of memory: we are charmed by a new technics of the self that obscures the digital abandonment of both memory and forgetting. *iMemory: Why the Past is All Over* is forthcoming with MIT Press.

His other current major book project is a collaboration with Professor John Tulloch: *Risk and Hyperconnectivity: Media, Memory, Uncertainty* (Oxford University Press, 2015). Hoskins and Tulloch argue for an interdisciplinary dialogue between the three major intellectual paradigms that have dealt separately with risk events: risk theory, neoliberalization theory and connectivity theory.

**Professor Hoskins** is founding Editor-in-Chief of the Sage journal of *Memory Studies*, founding Co-Editor of the Palgrave Macmillan book series *Memory Studies,* and founding Co-Editor of the Routledge book series *Media, War & Security.* He was founding Co-Editor of the Sage journal *Media, War & Conflict* (2008-13). Earlier books include: *War and Media: The Emergence of Diffused War* (2010, Polity Press, with Ben O'Loughlin); *Radicalisation and Media: Connectivity and Terrorism in the New Media Ecology* (2011, Routledge, with Awan and O'Loughlin).

He holds an AHRC Research Fellowship (2014-15) entitled: 'Technologies of memory and archival regimes: War diaries before and after the connective turn'.

# Keynote Speaker

## From world war one to Afghanistan, Armenia to Gaza: Showing images of suffering then and now[1]

### *Fay Anderson*

In 1917, during the battle of Passchendaele on the Western Front, Australian war photographer Frank Hurley recorded in his diary that the battlefield 'was littered with bits of men, our own & Boche, & literally drenched with blood. It almost makes one doubt the very existence of a deity - that such things can go on beneath the omnipotent eye'.[2] Hurley's candour was never given voice in the official reports during World War One. Nor were his uncompromising photographs of the dead and maimed published in daily newspapers at the time. While frontline Australian journalists were given unprecedented access to the Australian troops, they were forbidden to report on military failure, the futility of the war or the 'reality' of conflict. 'Our dead' and wounded were not seen.

Almost a century later, with the images from Gaza dominating mainstream newspapers and the gruesome photographs from the MH17 crash site widely circulated, it is timely to consider the debates surrounding publication, how images of suffering are used, and the influence of social media. Journalists argue that newspapers and other media publish more graphic photographs of conflict. Is this accurate? Has the visual representation of atrocity been transformed due to social media or is the change more easily attributed to developments in news production and the news cycle? Are the mainstream media still reluctant to publish violence and is the representation of tragedy still dependent on its emotional proximity to the audience?

Using archives, published and unpublished photographs, diaries and extensive interviews with photojournalists and editors, this address will analyse historically the ethics of showing suffering, inducing voyeurism and exploitation and juxtaposing images of 'us and them'. The dissemination of staff photographs, 'trophy' images and citizen photojournalism will also be considered. Has there, in fact, been an increasing use of vivid imagery by mainstream media? Has social media changed the rules or reportage and representation? The address will also consider how far the media should go in publishing suffering and grief during war. Finally, my address will document the role of vivid photographs in shaping our myths and collective memories and illuminate the photographic acts of remembering and forgetting.

**Dr Fay Anderson** is a senior lecturer in the School of Media, Film and Journalism at Monash University. Fay and Richard Trembath's co-authored book, *Witnesses to War: The History of Australian Conflict Reporting*, was published by Melbourne University Publishing in 2011 and was longlisted for a Walkley Book Award in the same year. In 2012, Anderson was awarded an Australian Research Council Linkage Grant with Michael Gawenda, Kate Darian-Smith and Sally Young to investigate the history of Australian press photography. Their co-authored book will be published in 2016 and Fay's sole-authored book, *Indifference: The Holocaust and Australian Journalism*, will also be published in 2016.



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2 Frank Hurley, war diary, 21 August – 28 October 1917, MLMSS 389 / Box 5 / Item 1, Mitchell Library, State Library of New South Wales.

# New Zealand Film Archive Special Screening
# War and Memory in Aotearoa-New Zealand

*Curated by Ngā Taonga: Sound and Vision*

*Presented by James Taylor*

Ngā Taonga Sound & Vision, the new combined archive resulting from the merger of the New Zealand Film Archive, Sound Archives and TVNZ Archive, has a wealth of material dating back as far as the mid 1890s which records New Zealand's involvement in conflicts such as the South African War, World Wars One and Two and the Korean and Vietnam Wars. These are captured across a wide range of media forms: official and amateur films, oral histories and re-collections, songs and waiata, and later documentaries, TV programmes and memorial services. More recent conflicts, such as the Gulf War, are also covered extensively in contemporary TV and radio news broadcast collections from the mid 1980s onwards.

This broad range of moving image and sound materials are fruitful sources for examining the relationships between war, media, and memory and this programme draws from the holdings of this new combined archive to explore the conference themes. Using examples from conflicts dating back as far as World War One it will illustrate how media reporting, representations and remembrance of war have changed over the course of the twentieth century.

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| **Jeremy Armstrong**<br><br>Department of Classics and Ancient History<br><br>*University of Auckland*<br><br>js.armstrong@auckland.ac.nz | **War, Victory, and Death in the Roman Republic**<br><br>Warfare formed an important part of Roman identity during both the Republic and Empire which was expressed through a variety of media, but most visibly through physical monuments. However, despite this broad continuity, over the course of the centuries the tone and focus of this expression gradually shifted from the celebration of victories (as seen through the construction of victory temples in the Republic) towards a commemoration of death (as seen through the emerging genre of funerary arches and monuments in the Empire). The present paper will explore this shift in expression through physical monuments and what it may indicate about the nature of Roman society's relationship with war. Specifically it will argue that with the professionalization of the Roman army in the late Republic and the centralization of command under Augustus at the turn of the millennium forever altered the character of warfare and the role it played in both public and private identity. The end result was the transformation of warfare from one aspect of elite identity to the core of a broader civic and political identity along the lines of that experienced by more modern societies. |
| **Adrian Athique**<br><br>Department of Screen and Media Studies<br><br>*University of Waikato*<br><br>aathique@waikato.ac.nz | **A Line In the Sand: Aggression and Transgression on the India-Pakistan Border**<br><br>This paper examines the visualisation and narrative construction of the India–Pakistan border, and human interactions across that liminal space, as depicted in two films directed by J.P. Dutta, the high-profile, multiple award-winning war film Border (1997) and his subsequent feature Refugee (2000), which was more loosely described in its publicity literature as 'a human story'. Through these films, Dutta established his reputation as the leading Indian director of the 'war film', a genre marked by its relative absence in the Indian cinema prior to the 1990s. Both Border and Refugee thus constitute part of what has retrospectively been described as Dutta's 'war trilogy' (along with the more recent LOC Kargil (2003), which focuses on the 1999 Himalayan conflict). In the first two films of the set, which I will consider here, the border in question is not the Line-of-Control (LOC) that divides Kashmir, but rather the southern portion of the long border with Pakistan that runs from the southern bank of the Sutlej River across the Thar Desert to the Arabian Sea. I will make the argument that it is not so much the martial posturing which constructs the thematic inter-relation of the two films considered here but rather their attempts to naturalise the abstract barrier created by the Radcliffe Line in the West. I will also suggest that the India-Pakistan border and the traumatic memories of its implementation through the Partition of British India necessarily inform both the on-screen narrative and the personal biography of Dutta himself. Dutta's father, O.P. Dutta, who has written all the dialogue for his major films, was a Partition refugee from Western Punjab. Another family connection of some relevance is Dutta's brother, Deepak, who died later serving in the Indian Air Force. |

**Nemane Bieldt**

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**Lose war, make money? Marketising the Auckland War Memorial Museum**

As New Zealand's first museum, the Auckland Museum was established in the tradition of museums to house artefacts of historic, cultural and scientific significance. In the early 20th century, however, the museum was merged with a war memorial in commemoration of those lost in World War 1. The 'new' museum was an expression of New Zealand's (perhaps) uncritically-accepted national identity as an ally in the British Empire/Commonwealth. In its revised iteration, the museum was a memorial to the fallen and a valorisation of war. However, in the 1990s, the museum experienced significant change in its philosophy and even operations: the 1996 Auckland War Memorial Museum Act retained the name, but its functions were redirected towards 'doing the business'. Since then, the museum has adopted a marketing approach that does not always use the legal name of the organisation and does not include the cenotaph in the branding, which features the northern face of the museum.

In this paper I examine this shift in the social purpose of the Auckland War Memorial Museum (AWMM). Originally established as a repository of culture and heritage, it has been re-purposed to comply with an entrepreneurial model of management focused on exhibits that have popular appeal, attract visitors and cover costs. The original purpose of the AWMM has been superseded, therefore, by commercialisation and popularisation to the point that the war memorial has been somewhat lost in the overwhelming drive to bring the museum into the creative marketplace.

My analysis draws upon annual reports, acts of parliament and marketing materials to highlight the problematic juxtaposition of 'war memorial' and 'museum marketing'.

**Eva Boller**

Department of Journalism and Communication

*University of Hamburg*

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**Visual War Frames: The war in Libya in TV news**

The way most people get informed about war is through TV news. More than any other form of information the pictures shown on television form our imagination of what is really going on.

These images of war have their own aesthetics. Often it is hard to tell which particular conflict is portrayed from the filmed material. Such images are generic and familiar to us. Shaky camera, explosions and dead bodies in combination with military equipment, crying women and shooting rebels.

Nowadays, even if there are no war correspondents to report live from the conflict area, YouTube videos can be used to illustrate events. But these images are without context. One cannot tell for sure who is filming, with what purpose, and what is being left out.

Since one cannot easily contextualize reality on the screen, one needs to choose a certain frame. War correspondents need to choose from which side of the conflict they want to report on. The moving images and the news text reveals certain aspects, partially reveal journalistic vantage points.

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| | In my survey I analyze the ways in which the war in Libya was portrayed in the television news programs "Tagesthemen", "news at ten" and "le journal de 20 heures". Particular attention is given to the way the war was legitimized or criticized through arguments and visual framing in the three countries (Germany, UK and France). The representation of victim and aggressor, as well as national and gender stereotypes in the TV films will be analyzed.

My survey employs a quantitative content analysis of how the war in Libya was presented, in these newscasts, from February until the end of October 2011. The field work of the study is still in progress, but by the time of the conference first results will be available. |
| **Dave Brown**<br><br>School of Communication Studies<br><br>*Auckland University of Technology*<br><br>dabrown@aut.ac.nz | **Iraq-attack. How the Iraq war was packaged and sold to the public.**<br><br>Politicians, much like products, depend on their popularity with the public for their survival. The popularity of a politician can be defined by the perceived benefits to the voter, who are their 'customers', that he or she has to offer.<br><br>In the months leading up to the Iraq war in 2003, George W. Bush and Tony Blair featured almost daily in most media. As events unfolded a number of key online and press photographs of these two politicians appeared that are worth inspection as parallel with images used in advertising to influence consumers.<br><br>The purpose of this study is to explore images and text as tools of positioning with an overview of how consumerism drives political behaviour. It will discuss how the visual cues that dominate the landscape of advertising have influenced the way consumers see most forms of communications, and how in turn consumer life has infiltrated political life in this way of reading visual cues. The method will investigate the semiotic properties of a set of images and how they influence the viewer, in this case the public voter, to respond as a consumer within the context of the commoditisation of politicians. The study will reference publications that specialise in discourse and image interpretation, composition and concepts of modality in respect to defining models of reality. The images appeared online and in print in Time Magazine, NZ Listener and NZ Herald between 2002 and 2006. In over ten years since the Iraq war started the context of these images offers a graphic example of news 'framing' and what this means in retrospect. |

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| **Philip Cass**<br><br>Communication Studies<br><br>*Unitec Institute of Technology*<br><br>pcass@unitec.ac.nz<br><br>**Jack Ford**<br><br>jackford@bigpond.net.au | **"KETO DOGS!" The ANZAC image in Commando comics**<br><br>For generations of Australians and New Zealanders, Commando Comics have provided a consistent image of their ancestors at war. Inevitably tall, bronzed and contemptuous of authority, their ability as warriors is such that their mere presence on the battlefield is enough to have the Germans crying "Donner und blitzen!" the Italians "Sapristi!" and the Japanese "Aieee!" How accurate is this depiction of Australians and New Zealanders? How well does a Scottish comic – often employing artists from Argentina and other countries – portray the ANZACs. And what happens when Commando attempts to deal with historical issues such as the Maori wars? How have Australian and New Zealand comics portrayed the same era? The answers to these questions also provide answers to larger questions. Drawing on work by Laurie, Castro, Scott, Clarkson, and Gibson - and acknowledging the ongoing AHRC-funded project on comics and the world wars being carried out by Jane Chapman - this paper seeks to ask what function they perform as sources of history, creators of national imagery and ideas of soldiering. |
| **Ranita Chatterjee**<br><br>*University of Westminster*<br><br>R.Chatterjee@westminster.ac.uk | **Screening War for Empire: Film, Propaganda and 'The Great War' in colonial India**<br><br>'The Great War' is widely understood to be the moment when European states systematically mobilized film and mass media for large-scale propaganda. Actuality footage and newsreels from the war front circulated widely within Europe, and in the former colonies across the world, to stir up patriotic fervor and support for the war effort. This paper explores the circulation of these images in colonial India, with a particular focus on the war films exhibited in Indian cities. It situates these images within a longer trajectory of war imagery on South Asian screens, from the Boer War at the turn of the last century to World War I. Moving through a range of archives, the paper attempts to enter into the complex web of interactions between imperial policy, colonial administration and commercial film exhibition in the early 1900s, in a period before film policy was institutionalized in South Asia with the introduction of the Cinematograph Act in 1918 which centrally addressed censorship. |

**Alan Cocker**

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**Malcolm Ross, journalist and photographer. The perfect war correspondent?**

Malcolm Ross was New Zealand's first official war correspondent and from 1915 until the end of the First World War he provided copy to the New Zealand press. His journalism has been the subject of recent academic investigation but Ross had another string to his bow, he was an enthusiastic photographer with the skill to develop his own film 'in the field'. It might therefore be expected that Ross was the ideal war correspondent, an individual who could not only write the stories but also potentially illustrate them with photography from the battlefields. Yet by the end of the conflict his body of photographs was largely unpublished and unrecognised. This paper looks at Ross's photography and, in an era when media organisations increasingly require journalists to be multi-media skilled, asks whether the role of the writer and image-taker are still two different and not necessarily complementary skills.

**Bob Cotton**

*Journalist, Journalism Trainer, Freelance Writer*

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**Peter Greener**

Faculty of Health and Environmental Sciences

*Auckland University of Technology*

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**Exploring multi-media coverage of modern conflicts: Convergent methodology for a convergent news media**

News about the latest Gaza, Iraq and Ukrainian conflicts bombards audiences from all directions. It comes through print and broadcast news outlets and their associated websites, dedicated news websites, special interest group "news" sites, newsblogs, video repositories like YouTube, with major contributions from social media sources like *Facebook* and Twitter, and the "everyperson" journalist with camera. A challenge for social science researchers intending to investigate aspects of these outbursts of violence is to integrate print, broadcast and internet-based content within single studies. Our paper addresses this challenge on the basis of thesis research toward an MPhil in Defence and Strategic Studies at Massey University. Our presentation will explore the diversity, control and autonomy in the news media coverage of modern warfare. Drawing on digital archives of an international range of outlets from the three news media platforms, we explore the broad coverage of the Gaza conflict of 2008–2009 and its aftermath and the post-invasion Iraq conflict to 2011. Particular focus is placed on the coverage of the Haditha and Nisour Square killing incidents in Iraq and the white phosphorous munitions issue in Gaza. Using the framing approach, the coverage was subjected to broad, detailed quantitative analysis and a more selected qualitative analysis. This enabled an assessment to be made of the degrees of aggression and diversity present in the international news coverage and allowed the forces underlying these characteristics to be identified. As we shall show, it also enabled an exploration of the forces which shaped the characterisations and aftermaths of the incidents at Haditha, Nisour Square and Gaza.

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| **Neal Curtis**<br><br>Department of Film, Television & Media Studies<br><br>*University of Auckland*<br><br>n.curtis@auckland.ac.nz | **Marvel's War on Terror**<br><br>Following the attacks of September 11 2001 and the declaration of a "War on Terror" by George W. Bush, Marvel comics produced one of the most sustained popular critiques of the new state of emergency and the extra-legal, pre-emptive methods espoused in what came to be known as the Bush Doctrine. Such is the argument of this paper, while there are numerous academic writings claiming that the superhero genre supports the zeal of American exceptionalism or messianic nationalism, or that the superhero's tendency towards vigilantism easily translates into support for extra-judicial practices, insufficient attention has been given to the complex narrative built across a range of titles and "events" that placed the most infamous psychopath in the Marvel universe as head of homeland security and in charge of his own version of the Avengers made from a cast of the most ruthless and deranged deceivers, murderers and torturers from within the dark pantheon of Marvel super-villains. |
| **Mark Derby**<br><br>markderby37@gmail.com | **"Good bombing light"–New Zealand citizen journalists in the Spanish Civil War**<br><br>"It was bright moonlight – good bombing light – and once we had to stop and put out our lights as a Fascist aeroplane flew over. They usually come swooping down with guns firing at cars, especially ambulances. Finally we arrived at a town among the hills about 12.30pm. Here there is a hospital of about 100 beds in a former convent…. They expect an attack tonight."<br><br>This is an extract from an eyewitness report on the Spanish civil war that appeared in Wellington's morning daily, the *Dominion*, in July 1937. It was supplied not by a journalist but by a Christchurch nurse, Dorothy Morris. Her vivid, first-person accounts from just behind the front line, along with those of other New Zealand volunteers, comprised almost the only non-syndicated coverage of the civil war in the New Zealand press.<br><br>Other mainstream New Zealand press coverage of the war was supplied by British and US press agencies and newspapers and reflected those countries' studiedly neutral policies on Spain. There were important exceptions, such as John Mulgan's column of political analysis, and the firmly pro-Republican stances of the Labour Party daily, *The Standard* and the leftwing fortnightly, *Tomorrow.*<br><br>Outside the mainstream press, vehemently partisan pro-Republican and pro-Franco positions were represented by, respectively, the organs of the New Zealand Communist Party and the Catholic Church. Their accounts of the Spanish civil war were political mirror images – propagandist, strident and rarely reliable or authoritative.<br><br>There were also the non-professional first-person newspaper reports by New Zealanders such as Morris, Spanish air force pilot Eric Griffiths, and International Brigaders William MacDonald and William Madigan.<br><br>This paper will argue that their writings, as well as their actions |

| | within Spain, deserve consideration from historians, and that such non-professional participant reports may constitute a valuable corrective to the professional reportage that prototypically enshrines 'the first casualty of war'. |
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| **Cynthia Fernandez Roich**<br><br>University of New South Wales<br><br>fernandezroich@hotmail.com | **Legitimate versus illegitimate violence in Argentina**<br><br>The Spanish Royal Academy defines 'lynching' as 'the execution without due process of a suspect or prisoner'. In the Argentinean context, the term 'lynching' refers to a group of persons physically attacking a street criminal in retaliation for a robbery. Between March and April 2014, Argentina experienced a wave of 'lynching cases'; in all the cases the victim was a street criminal who was caught stealing small items (such as a watch or a purse) and was rapidly 'executed' by a group of furious citizens who punched and kicked him repeatedly, leaving him in need of hospital assistance or, in the worst cases, resulting in his death.<br><br>Common citizens exerted 'legitimate' violence against the petty offender; in contrast, the petty offender was seen as the one whose violence was illegitimate. This idea of violence in two tiers, one 'legitimate'- and therefore justified- and the other 'illegitimate'– and therefore condemned, is not new to Argentine society. The vast majority of media outlets reported the lynching cases irresponsibly, highlighting the absence of justice for the common citizen as the main justification for committing barbaric acts.<br><br>I believe the recent lynching cases are directly linked with the anti-crime policies implemented during the 1990s, which were based on the 'zero tolerance' framework. The underlying idea that some people 'deserve to die' was wide-spread in Argentinean society. To trace the origins of such a discourse, my research analyses several features of Argentinean media discourse – front pages, chronicles, cartoons and photographs – in two newspapers (*Clarín* and *Página 12*). |
| **Phoebe Fletcher**<br><br>visceralnz@mac.com | **Splinternet: Cartographies of Warfare in Cyberspace**<br><br>The rise of information capitalism as a central paradigm structuring the global economy has led to both utopian and dystopian declarations of the way that technologies such as the Internet will impact on our ability to perceive and respond to contemporary conflict.<br><br>From the first perspective, techno-utopians have highlighted the way that the widespread uptake of the internet and digital technologies have allowed for a democratization of news gathering and dissemination (Poster, 1995; Chadwick, 2006; Naím, 2006). The Internet has the potential to give rise to a more informed citizen, as users are able to access a broader range of news sources, and news itself is no longer controlled solely by gatekeepers due to the rise of citizen journalism.<br><br>However, more recent research has highlighted the way that the internet has also enabled people to "talk to their own", creating echo chambers where citizens only read news that reinforces their pre- |

existing perspectives. This is built into the technology of the Internet itself, where search engines draw on algorithms to provide the user with more of the kind of information that they have already searched for before. This movement towards fragmentation is known as "cyber-balkanization" or the "splinternet". Under this lens, users are presented with an overload of information, which causes them to search for data that confirms their pre-existing bias. This process is similar to those that underpin conspiracy theories, whereby one pre-existing narrative provides a framework for perceiving a complex world.

This paper examines the impact of the Splinternet on constructing cartographies and memory of warfare through reference to two contemporary conflicts: Syria and the 2014 Israel-Gaza War. In doing so, it offers some preliminary conclusions on the effects that fragmentation of information and its repetition through broadcast media, has on conflict resolution and our perception of human rights.

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**A Perfect Storm: Catastrophe vs. History**

A seemingly isolated catastrophic event – a death of a Westerner in an Asia-Pacific nation – lies at the heart of a three of my documentaries, Punitive Damage (1999), An Island Calling (2008) and Brother Number One (2011). I stumbled across these stories of death through mainstream media reports, which presented them as just that, catastrophic events. As rapidly as they had appeared, the reports disappeared from media view. However, my documentary instinct sensed they each had the quality of a 'perfect storm', containing a contextual richness to be revealed on unpacking. Each exuded the draw of 'epistephilia', the desire to understand that defines the bond between audiences and the documentary genre.

Their epistephilic potential returned me to them again and again and I was determined, then eventually able, to explore all three as documentary feature films.

The deaths that had occurred, as I had sensed, were not isolated, but part of 'local histories of catastrophe and culture shifts, including genocide, occupation and colonialism' as Belinda Smaill, writing on my films, has noted. The three films exist now as an unplanned trilogy. My intention here is to reflect back on their making by exploring connections between media (documentary) and conflict. I had tried to devise documentary strategies which would depict, after the fact, catastrophic events that were largely undocumented, without falling into the pitfalls of gratuity and sensationalism. In doing so I confronted the relationship between stand-alone catastrophe and history. How does one chart a pathway between the narrative drive of the individual story and its broader context while focusing on the fate of a single Western sojourner in nations of peoples that continually experience profound suffering? How is the highly personal character of memory transformed through a camera lens first into testimony, then, as judged by the 'court of viewers', into something akin to history?

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**Terrorism and Surveillance: Linking security to war on the home front**

Western governments around the world are looking to increase the amount of social surveillance of their citizens. This takes the form of both physical surveillance – via the installation of CCTV, for example – and electronic surveillance of online presence and stored data.

In many cases a government argues for an increase in its domestic surveillance powers based on what it describes as an increased threat from rogue elements within its own population. Such claims are usually also linked to an upsurge in terrorist violence in other parts of the world.

This paper traces the links between official calls for an increase in surveillance and the ebb and flow of the global "war on terror" that began after the events of "9/11".

The paper concentrates on the Australian situation and covers the years 2001 to 2014.

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**The British Kept A'Coming: On the Tourist Trail of the 1863 Invasion of the Waikato**

Most of New Zealand's modern collective memories of war are about the conflicts of the 20th century. The Great War is at the head of this parade with Gallipoli as the locus for ideas about national identity and the birth of nationhood that frame much of the official discourses of Anzac Day. The 2nd World War, the Korean War, the South African War and the Vietnam War are also invoked to varying degrees as mirrors which reflect ideas about New Zealand's cultural identity. But the wars of the 19th century that were fought on New Zealand soil are usually left out of the roll calls of conflict that are sounded on Anzac Day. The memories of armed conflict between Māori and Pakeha undermine the national mythology of New Zealand society as 'one people' and raise uncomfortable questions. One solution to the discomforting memories of other past wars has been tourism. A visit to Gallipoli is almost a compulsory part of any young New Zealander's OE and the battlefields of France and Belgium are often also visited. War tourism is big business throughout Europe and the USA. The battlefields of New Zealand are now part of this thriving industry. The 150th anniversary of the 1863 Waikato War was marked with ceremonies, speeches and battle re-enactments. Along with these a tourist infrastructure was also developed to encourage people to visit the battlefields, museums and other sites. In this paper I examine some of the issues that this local battlefield tourism highlights along with those it obscures to tease out some ways in which the Land Wars are being woven into modern New Zealand's narratives about war, memory and nationhood.

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**The war on journalism in Afghanistan–Western media's responsibility to understand.**

Afghanistan is a country facing profound difficulties at every level of society, and the media are a key player in the country's rebuilding, and cultural reframing. Radio is playing an active and influential role, engaging with young Afghans in particular, in the development of the country.

With the fall of the Taliban ten years ago, journalism and journalism education became a crucial element in rebuilding infrastructure, and the life of the country in Afghanistan. With key warlords driven out of Kabul, a plethora of radio networks emerged, however journalism education and consequent broadcasting standards remain questionable and the majority of these networks are influenced by powerful political and religious figures.

Radio remains the principle source of information for Afghans, particularly in the regions. Eighty percent of Afghanistan's population is illiterate; consequently radio remains the primary method used for community outreach and advocacy. Afghan society is struggling to overcome and address violations of human rights, widespread corruption, internecine ethnic hostilities and regional conflicts. Against this backdrop media education and media literacy play an integral role in supporting the country's move towards the establishment of democratic processes and associated key institutions.

International western journalists are told by their senior editors that positive stories about progress and development in Afghanistan will not be published. Part of the frustration for Afghan journalists is the constant negative reporting in western media, making Afghans feel a sense of hopelessness and despair. Most commentary on Afghanistan comes through the prism of either the American military or agenda-driven politicians. These are people with the authority to fly into Afghanistan, speak to a few chosen people, then leave as quickly as possible.

We are journalism practitioners, not academics, and we see our session at this conference as being colourful and dynamic, with illustrations of our work through journalistic examples, photographs and video. In place of an academic paper it is more important that participants learn more about Afghanistan and journalism education through its media landscape, to break through the western media's portrayal of Afghanistan solely as a war zone.

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| **Veronica Hopner**<br><br>School of Psychology<br><br>*Massey University*<br><br>v.hopner@massey.ac.nz | **Remembrance, Memorialisation and the War Veteran**<br><br>Sites of remembrance are social institutions, practices and memorials created and maintained to show social respect, recognition and care for war veterans. Initially sites of remembrance were created in order to honour the war dead and to serve as places for mourning. As such, war memorials symbolise both sorrow and pride. National sorrow is expressed for the incomplete lives of men and women who fall in war and pride is shown for those who have displayed the finest human characteristics of courage and self-sacrifice. Memorialisation of the war dead provides comfort that the fallen are remembered and kept alive across the nation's memory.<br><br>Drawing on research undertaken from a psychological perspective, this presentation will discuss meanings around sites of remembrance and memorialisation within a New Zealand context. Oral histories from seventy New Zealand Army veterans who served in the First World War, the Second World War and the Vietnam War were analysed to show what these processes of memorialisation mean for war veterans, and what broader social meanings and understandings are also made possible. Understanding meanings around sites of remembrance primarily from the perspective of the New Zealand war veteran shows what these sites mean for the men who have gone to war and in their lives afterwards. Looking at memorialisation from a veteran perspective shows how sites of remembrance allow for expressions of grief and provide a particular focus point for mourning lost comrades. Processes of memorialisation can further provide solace for living veterans and publically affirm their special place in contemporary society. Providing this social care, affiliation, recognition and status supports the ability to create or maintain moral identity, self-worth and ultimately psychological well-being which may be especially important for older veterans. Remembrance will be shown to comprise acts concerned with the past, present and future welfare of veterans as well as processes of social solidarity and connection. |

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| **Paul Macdonald**<br>pmac054@gmail.com | **The Adolf Eichmann trial: the creation of Holocaust narratives in 1960s American newspapers**<br><br>The capture, trial, and execution of Adolf Eichmann have been considered a watershed of Holocaust remembrance, a catalyst for a paradigm shift in how both academics across many disciplines and the general public viewed the horrors of the extermination camps and the regime that gave rise to them. Coverage of the trial by media organizations has formed the basis for some research into the trial's proceedings, outcomes, and aftermath, but for the most part the importance of the trial as an event in Holocaust historiography has simply been assumed, rather than examined. Undoubtedly the furore over Hannah Arendt's interpretation of Eichmann has obscured this aspect of the trial and its role in the creation of Holocaust narratives, but even after half a century this area remains poorly represented in scholarly research and literature. This paper seeks to demonstrate how coverage of the trial by the United States newspapers *New York Times* and *Los Angeles Times* could have led to quite differing interpretations of the trial and its revelations about the Holocaust amongst readers. Additionally, the paper introduces a more nuanced approach to how we, as historians and interdisciplinary scholars, should evaluate the Eichmann trial as an important moment in Holocaust remembrance. |
| **Lawrence May**<br>School of Social Sciences<br>*University of Auckland*<br>l.may@auckland.ac.nz | **Citizen journalism at the frontlines of the zombie apocalypse: *DayZ* players and their strategies of conflict remediation**<br><br>Players of video games share image and video fragments of their ingame experiences online every day, often to wide audiences in discussion forums and social media platforms. Through web 2.0's 'performative infrastructures' these private experiences of individual gameplay are transformed into acts of public performance. I examine acts of social media production carried out by players of *DayZ*, a massively multiplayer first-person shooter, set amidst a fictional and unfamiliar conflict setting – a zombie apocalypse. Remediation and cultural referentiality become critical tools for the players battling the undead in *DayZ*. Post-processed, voice-over narrated and YouTubed visual artefacts, artificially, and deliberately, engage and reproduce the conventions of the mediation of events that occur in real world conflict zones. The artefacts analysed recall the cultural and visual grammar of the 2003 United States-led invasion of Iraq, the social media conventions of the 'Arab Spring' and even the pre-web 2.0 news images of the horrors in Bosnia, Sarajevo and Chechnya in the 1990s.<br><br>In the process of capturing, manipulating and sharing artefacts of ingame frontline experiences, *DayZ* players co-opt social media and citizen journalism's existing practices and conventions, routinely deployed to represent real world conflict. This allows for fictionalised, roleplayed senses of the game's zombie conflict, and of the role-played self, to be extended beyond virtual worlds. Players participate in an under-explored phenomenon where they seek to add layers of perceived journalistic and mediated integrity to their roleplay of conflict, intensifying their experiences of roleplay and narrative |

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| | emergence. This limited study of the patterns of media production and consumption in an online *DayZ* community reveals a significant blurring of the boundaries between video games, conflict media and wartime histories, where memories of warzones and conflict are refracted in and out of the textual world of the undead to the narrative benefit of gamers. |
| **Alison McCulloch**<br><br>alisonmccull@gmail.com | **The Past is Not a Foreign Country: Why Journalists Should Write a Better 'Second Draft of History'**<br><br>History and memory are problematic notions across multiple academic fields, including philosophy, psychology, sociology and media studies. In the first and theoretical part of this paper, I marry philosophy and media studies to investigate, first, *how* the past is made present (appealing to Ricoeur, Bergson, Husserl and others) and, second, the role journalists play in this process (as opposed to, for example, historians). I conclude that journalism is a key vehicle in writing what I call the "second draft of history". This, in turn, is crucial to the formation of "collective memory" – the collective memory of/about, in this case, Aotearoa/New Zealand.<br><br>In the second, practical, part of this paper, I look at one year's worth of mainstream daily news-media coverage of Treaty of Waitangi settlement issues with a view to examining the extent to which this coverage references relevant colonial/indigenous history to provide context for what are contemporary news events (for example, the "New Zealand Wars" and subsequent raupatu or land confiscations as they relate to present-day Treaty of Waitangi claims, negotiations and settlements). I rate the articles on a scale of 0-4 as to whether they mention relevant past events and their significance (I define and justify my rating scale).<br><br>This survey shows that, with respect to Treaty settlement issues, inadequate attention is given to historical context. In the final and concluding part of the paper, I consider the present-day implications of this failure, and suggest possible ways forward. |
| **Fraser Mckissack**<br><br>Film, Television and Media Studies<br><br>*University of Auckland*<br><br>f_mckissack@hotmail.com | **Post 9/11 and the End of Orientalism?** *Team America: World Police* **as Hollywood Catharsis**<br><br>Jack Shaheen's exhaustive analysis of racist and degrading representations of Arabs in his book *Reel Bad Arabs: How Hollywood Vilifies a People* is testament to the pervasive representation of Arabs as villainous, seductive and uncivilized prior to the 9/11 attacks. However, after 2001 the Arab as a generic villain disappeared from Hollywood movie screens. As Hollywood entered a phase of self-censorship there was one film that dared to represent the Arab terrorist just as they had been represented countless times before the attacks of September 11. Trey Parker and Matt Stone's *Team America: World Police* (2004) broke the silence of Hollywood's racist vilification with an unyielding amalgamation of stereotypes that would have been too incendiary in the tense aftermath of 2001.<br><br>It is tempting to interpret Hollywood's withdrawal of the Arab terrorist archetype as post 9/11 sensitivity, but I argue that |

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| | Hollywood failed to imagine Arab terrorists on screen because to do so would have required making narrative sense of global terrorism when the war on terror had become a simplistic dualism between good and evil. Hollywood's long history of Oriental stereotypes prior to 2001 also aligned American cinema with American imperialism and exceptionalism, both of which motivated acts of terror. The absence of Arab terrorists in post 9/11 films resulted in a national memory of the attacks that repressed the mediated historical context of the event. As Parker and Stone chastised Hollywood and its celebration of American gung-ho politics they simultaneously allowed cinema to have a cathartic moment in which the foreign terrorist threat was unveiled and confronted, thus paving the way for future confrontations with global terrorism on screen in which a more meaningful and honest confrontation with the memory of the terrorist attacks could take place. |
| **Colin McRae**<br><br>Television Producer<br><br>colin@landmarkproductions.co.nz | **Telling Tales On The Telly**<br><br>I will present myself as a "case study" of someone who actually tells war stories on television by describing my involvement in the production of 'The New Zealand Wars', 'Nobody's Heroes' and Maori Television's Anzac Day programming.<br><br>All three go to the heart of media, war and memory.<br><br>'The New Zealand Wars' was a series of 5 x 1 hour programmes presented by historian Professor James Belich giving his interpretation of the wars fought between Maori and Europeans in the period from the 1840's and 1916. The series was broadcast, in prime-time, on Television New Zealand in 1998.<br><br>'Nobody's Heroes' was a one-hour documentary about the experiences of the New Zealander soldiers taken prisoner of war in World War Two. The programme was presented by Colin's son Tom McRae who "goes in search" of the story of his, Tom's, grandfather who was captured during the battle for Crete in 1941. The programme was broadcast on Television New Zealand on Anzac Day in 2007.<br><br>Maori Television began dedicating its Anzac Day programming to the commemoration of New Zealand's soldiers nine years ago. The day involves live, outside broadcasts of services here and in Turkey, documentaries, an Anzac Address, an Anzac Concert and feature films.<br><br>I produced the day in 2013 and 2014.<br><br>Colin will explain his motivation, his experience in pulling together the production, pitching to the broadcaster, negotiating with the funder New Zealand on Air and give an assessment of the programmes' impact. |

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**New Zealand, Indonesia and the invasion of East Timor: Conflict, information management and the New Zealand media during the Cold War**

When the Indonesian invasion of East Timor was announced on 8 December 1975 in New Zealand, Prime Minister Bill Rowling made a statement containing no criticism of Indonesia apart from 'regret' over the invasion as a response to a possible civil war. Mr Rowling had previously referred to a civil war and possibility of Indonesian intervention in what was then Portuguese Timor in August 1975, saying that the situation was 'pretty clouded'. Until the invasion was announced in New Zealand, the Government added no significant information about the situation inside Portuguese Timor or Indonesia's intentions towards it. This was a carefully considered policy designed to avoid public criticism of an important ally during the Cold War. New Zealand Ministry of Foreign Affairs officials advised Mr Rowling to appease Indonesia by staying silent in public about Indonesian interference in Portuguese Timor.

In fact, The New Zealand Government had reliable information about Indonesia's intentions and actions in Portuguese Timor from at least October 1975. Detailed intelligence was sent regularly to Wellington from Ministry of Foreign Affairs and Ministry of Defence officials in Jakarta, Canberra, and other stations during the lead up to the 'official' invasion of what became East Timor. This information was widely distributed and read in New Zealand government, military and foreign affairs circles and was used to formulate New Zealand's response to the situation. Indonesia would occupy East Timor for the next 25 years - a period marked by brutality, deprivation and murder visited upon the East Timorese.

This paper demonstrates New Zealand's prior knowledge of and *de facto* acquiescence to the invasion of East Timor, as well as the government's successful efforts to keep that information from the media. It shows that the Labour government were careful to avoid publicly criticising the Indonesians but also privately reassured them that the annexation of East Timor would not cause trouble for the bilateral relationship. In addition, the careful information management demonstrated in various memorandums, cables and minutes of meetings show that the New Zealand media were unaware of the depth of government knowledge of the situation and therefore failed to ask the questions that would get the unequivocal answers needed to expose the tragedy unfolding in Portuguese Timor during 1975. A question still resonates from this period today – is the New Zealand media any better at penetrating our foreign policy and security arrangements to ask the questions that reveal what is done in our name in contemporary conflicts?

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**Piffle and tommy rot: News from Gallipoli**

A soldier calling himself "Auckland" wrote to The Observer in November 1915 claiming that the majority of writers about the Gallipoli campaign "allowed their imaginations to run away with them and consequently, as examples of piffle and tommy rot, their epistles are unexcelled". He was not the only one. New Zealand parliamentarians and provincial editors and such people as the manager of the United Press Association's office in Sydney, all complained, not just about the worth of the New Zealand official correspondent's despatches, but generally about the poor quality of the international coverage of the campaign. From Ellis Ashmead-Bartlett's "true and vivid" accounts to those of New Zealand's Malcolm Ross and Australia's Charles Bean and the dozen or so other journalists accredited to cover Gallipoli, not to mention those stationed outside the war zone, they all came in for some trenchant criticism. It is the purpose of this paper to examine this contemporary criticism, who it came from, and whether it was justified. The country's first official war correspondent, Malcolm Ross, was appointed on March 31 1915. But the eight month land campaign had started without him on April 25, so until August 14, when his despatches from the peninsular first started appearing in New Zealand newspapers, the actions of the country's forces were covered, or not, by English and Australian journalists. This paper will turn to those same journalists to determine whether the epithets "piffle and tommy rot" can be applied to their writings.

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**What happens when a war ends? A case study of foreign correspondents in Serbia**

In early 1990 Serbia emerged on the international news agenda ranked very high on the list of newsworthy places, within the war-torn former Yugoslavia. The media spotlight moved away from the other new small Balkan states in the mid or late 1990s. In Serbia however, a volatile internal political situation was deemed newsworthy well into the 21st century. For some, Serbia became a low interest country only after 2008, when it formally stepped on the EU accession course. By then, occasional high profile arrests and extradition of top war crimes indictees and the Kosovo issue could not reverse the decline in foreign media coverage the country was receiving.

This is the experience that colours the testimonies of foreign correspondents based in Belgrade. Focusing on the cultural dimension (journalists) rather than structural dimension (media) of foreign correspondence, we look at the journalists' perception of the war/peace placement of the news. What happens to foreign correspondents when a war ends and a country drops out of the international media spotlight? How does the end of war affect the work of foreign correspondents? How do they manage to run stories that are not about war, conflict and crisis? How do they thematise the transition towards democracy in their reportage? We consider these questions in light of the interests and preferences of media organizations and their audiences.

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**Representations of World War I in Contemporary Children's Picture Books**

As the centenary of World War I approaches, Australia's involvement in this international conflict is being seen as inextricably linked to a definitive national identity. Those who don't see this military campaign as a marker of national identity and a demonstration of citizenship (and, as it is sometimes called, "Anzackery"), are routinely criticized for expressing an allegedly anti-Australian sentiment. Mervyn Bendle's (2014) tirade against various military historians in *Quadrant* exemplifies the type of criticism leveled at those who do not use the popular Anzac legend as a basis for advancing national pride.

In light of current public discourses surrounding the representation of World War I, this presentation reports on analyses of children's picture books as an avenue to investigate the representations of national identity arising from Australia's World War One involvement.

The children's picture books selected for analysis are published in Australia post-2010; a time when there is significant government and community attention being paid to the 100 year anniversary of World War I. With projects being funded by the Federal Government's *Anzac Centenary* program, the commemoration of this historical event is receiving consistent and prominent media, government and community attention. Therefore, it is timely to analyse discourses about this conflict targeted to young children, retrospectively, (100 years after the modern world's first major international conflict).

This paper will analyse major themes evident in the selected children's picture books, including the dis/connect between images and written text, in order to report on the historical accuracy, nationalism, mythologies and conflict representation which are evident.

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**"Many Victories, One Defeat" What are the results of failure at home in Ancient Egypt?**

How did the ruling elite, especially the pharaoh, communicate his war results where difficulties arose? In many cases we can read through the liens of the royal accounts to determine lack of success, and there is one glaring case when a king "discusses" this failure to his godhead. Of greater importance are the effects, at home, that war had upon the ruling class. This hitherto unexplored terrain of commemoration and cultural memory of warfare needs expanding.

The presentations shall concentrate on two ways of recording these events: 1) by pictures or, to be more, precise, through reliefs of campaigns, and 2) through the written record. Both approaches are typically Egyptian. But equally, we may distinguish the royal records with their iconic orientation from private biographies of warriors and "stay at homes."

The analysis will concentrate on the imperial epoch of Egypt, the New Kingdom, but include significant data from the first millennium BC when the kingdom of Kush in the Sudan conquered Egypt.

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| **James Taylor**<br><br>jamestaylor@ngataonga.org.nz | **"War in reality": The cinema and movie-going in New Zealand during World War One**<br><br>This presentation examines the filmic representations of World War One. Ngā Taonga Sound & Vision holds more than 60 films shot between 1914 and 1918 which show various aspects of New Zealand's participation in the war. These include foreign newsreels, official Government films and local topicals and were filmed and exhibited for a variety of reasons: propaganda, fundraising, entertainment, and to allow the audience at home to see and share, however briefly, the experiences of the troops overseas. The films show a range of events, places and people and despite many being mere fragments they vividly capture scenes from both the Home and European fronts, as well as soldiers, politicians and the civilian population. The Archive also holds a large number of amateur and home movies, and later television and radio broadcasts that record Anzac Day memorial services and parades from the early 1920s until today.<br><br>However, despite a wealth of material the absence of cinema and movie-going is particularly noticeable in New Zealand histories and other studies of the War. I will reflect on this absence, and highlight the importance of cinema-going as a social practice during the First World War, when over 300,000 New Zealanders attended the movies every week. The war was a box office draw and the picture palaces played a neglected but important role as outlets for local and international news, entertainment and propaganda. |
| **Matthew Trundle**<br><br>Department of Classics and Ancient History<br><br>*University of Auckland*<br><br>m.trundle@auckland.ac.nz | **Commemorating War and Loss in Classical Greece**<br><br>This presentation examines the ways in which the Greeks of the classical period (c. 500-323 BCE) commemorated victory, defeat and the battlefield dead. The Greeks are often associated with a series of rituals at the end of a battle from the collection, burning and burial of the dead, to sacrifices and the victor's erection of a trophy bedecked with the spoils of the fallen enemy. This trophy represented an impermanent monument to the moment of victory and defeat. The fallen of both sides received honors and memorials at the battle-site and in their home communities. The Greeks also ritually recalled their victories in poems sung at annual festivals. Funerary laments, communal tombstones and poems provided records of the dead even those who fell on the losing side. In this way, remembering those who died in war, even in a losing cause, laid the foundations for genuine historical tradition and the writing of real history. By confronting the realities of death and defeat of their soldiers, the Greeks unwittingly created the conditions for the production of a written historical tradition like that found in the first historian Herodotus. |

**Doug Van Belle**

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**Mediated Dehumanization as a Necessary Condition for War: Historical Evidence and Speculation on the Effect of Advances in Communication Technologies**

There is robust evidence that dehumanizing an opponent is a necessary condition for a leader to expect benefit from escalating a conflict to the infliction of casualties, and then to war. However, previous studies were conducted in the context of free media regimes consisting primarily of traditional news media outlets. The arguments relied on the logic that the leader could expect to be the dominant source of 'legitimate' information for the domestic news media regarding the international conflict in order attain and sustain a level of dehumanization sufficient to justify killing on behalf of the state.

If both disputants had a free media regime, the flow of information between the media outlets in those regimes disrupted or prevented dehumanization on both sides. This was sufficient to not only prevent war, but also to draw a sharp threshold as to the infliction of casualties in conflicts that fell short of working definitions of war. When either side had a restricted or controlled news media environment, neither country's media establishments accepted information from the other as legitimate. Consequently, both were able to dehumanize the other sufficiently to convince their publics to accept the infliction of casualties upon the other.

The global media environment has changed drastically in the years since the original studies and the logic of mediated dehumanization must be reconsidered. Examinations of recent conflicts, however, suggests that the legitimacy of source is still central and despite the proliferation of media channels, shared media freedom and official voices in free media regimes still function to largely the same effect as in earlier periods.

**Clare Wilde**

Islamic Studies Research Unit

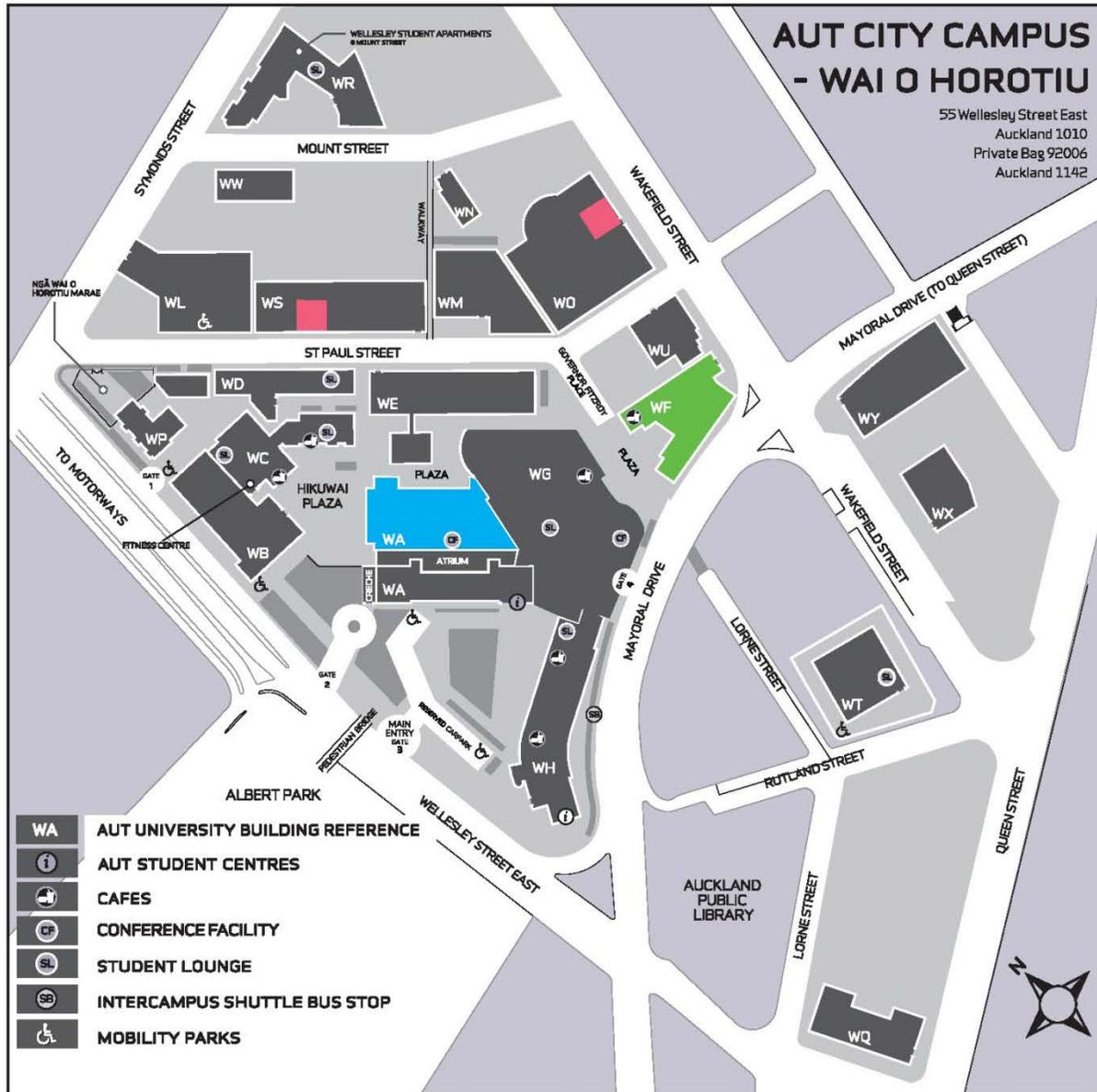*University of Auckland*

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**From Ambassador Morgenthau to Argo: DC and Hollywood, A Complicated Relationship**

In 2013, the First Lady of the United States presented the Oscar for Best Picture to the filmmakers and cast of *Argo* (whose screenplay is a dramatized account of the rescue of US embassy employees during the 1979 Iran hostage crisis declassified by President Clinton in 1997). Nearly a century earlier, in November 1917, the President of the United States received a letter proposing a book that would expose Germany's 'evil spirit'. It was written by the former US ambassador to the Sublime Porte, Henry Morgenthau. Disappointed at the American public's opposition and indifference to the "European" war, Morgenthau proposed a type of war propaganda: if small town America were to be made aware of the 'horrible massacre of helpless Armenians and Syrians', they would be convinced of the necessity of winning the war. This book was subsequently written (with the aid of a journalist) and published serially in a popular US magazine.

Despite documented discrepancies with Ambassador Morgenthau's actual diary – as a result of journalistic enhancements for the express intent of war propaganda - this account is used until today in US Congressional Hearings on the 'Armenian Genocide'. But, in 1918, President Wilson discouraged Morgenthau from accepting Hollywood's offer of USD 25,000 for the film rights to his story.

In both WWI and the War on Terror, Hollywood has attempted dramatizations of US diplomats posted in the Middle East. Using Wilson's principle, does the Obama administration's response to *Zero Dark Thirty*, *Argo* and the popular TV series *Homeland* indicate a need to "enhance" the country's (or world's) "attitude" to the War on Terror? To what extent is Hollywood a product, or critic, of Washington's Middle East policies? To what extent has US foreign policy, in turn, been shaped by the media and [constructed] memory?

# Conference Location

**AUT CITY CAMPUS – WAI O HOROTIU**

55 Wellesley Street East
Auckland 1010
Private Bag 92006
Auckland 1142

Map labels: WELLESLEY STUDENT APARTMENTS @ MOUNT STREET, WR, MOUNT STREET, SYMONDS STREET, WW, WALKWAY, WN, NGĀ WAI O HOROTIU MARAE, WL, WS, WM, WO, WAKEFIELD STREET, MAYORAL DRIVE (TO QUEEN STREET), ST PAUL STREET, WD, WE, GOVERNOR FITZROY PLAZA, WU, WF, WY, TO MOTORWAYS, WP, WC, HIKUWAI PLAZA, PLAZA, WG, PLAZA, WX, FITNESS CENTRE, WA, WB, ATRIUM, CRECHE, WA, GATE, MAYORAL DRIVE, WAKEFIELD STREET, LORNE STREET, WT, GATE 1, GATE 2, MAIN ENTRY GATE 3, RESERVED CARPARK, PEDESTRIAN BRIDGE, WH, SB, ALBERT PARK, WELLESLEY STREET EAST, RUTLAND STREET, AUCKLAND PUBLIC LIBRARY, LORNE STREET, QUEEN STREET, WQ

Legend:
- **WA** AUT UNIVERSITY BUILDING REFERENCE
- ℹ AUT STUDENT CENTRES
- ☕ CAFES
- CF CONFERENCE FACILITY
- SL STUDENT LOUNGE
- SB INTERCAMPUS SHUTTLE BUS STOP
- ♿ MOBILITY PARKS

**WA Building, Level 6**
Conference Reception
5.00pm, 17 September

**WA Building Foyer**
Programmes, name tags & Registration
8.30am, 18 Sepetmber

**WA220**
Opening Plenary & Keynote
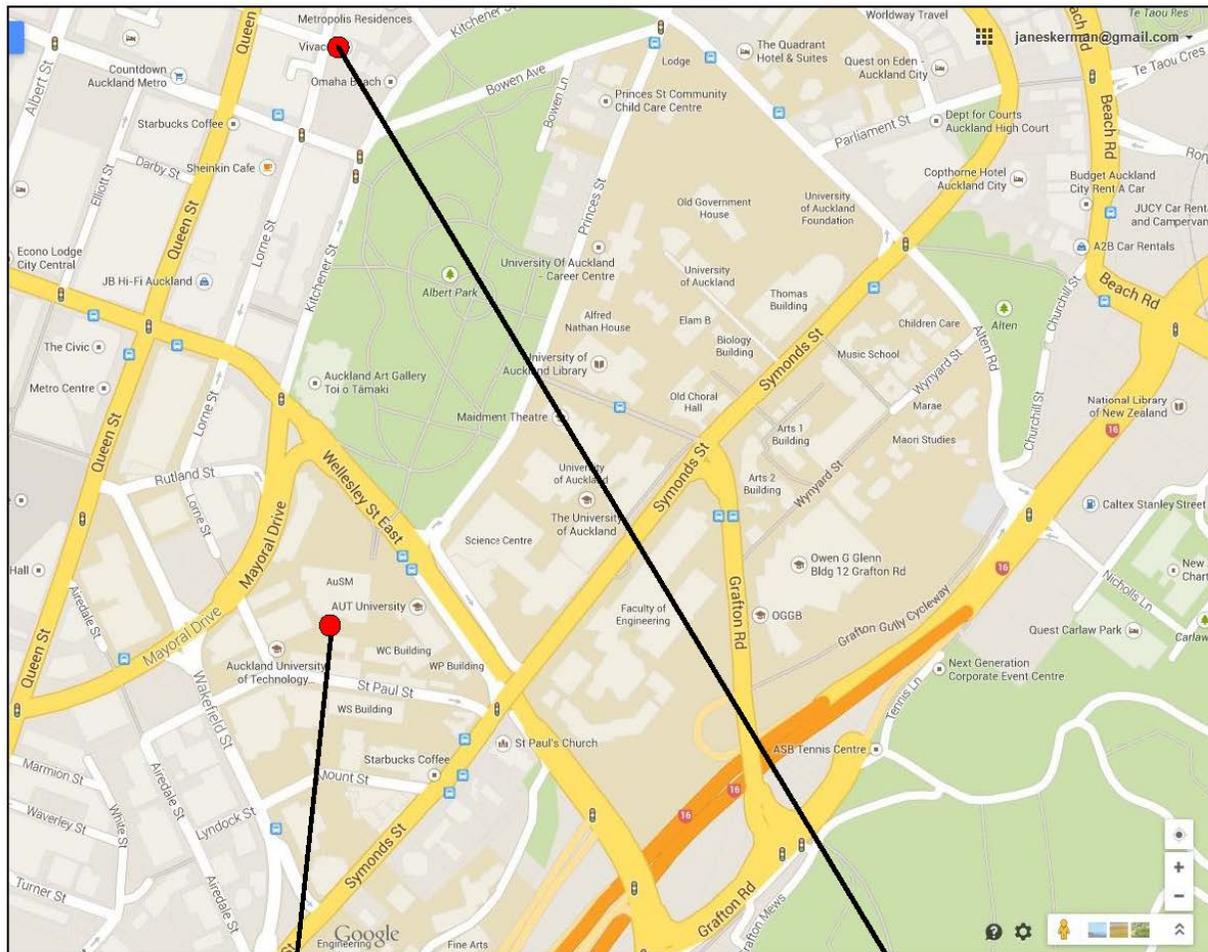9.30am, 18 September

**WF Level 7**
Conference
18 & 19 September

**Parking**
Public parking is available in the Wilson Carparks on St Paul Street and Wakefield Street. You can also park in the Civic Carpark or the Victoria Street Carpark.

# Auckland CBD Map



Conference Reception
5.00pm, 17 September
WA Level 6, AUT

Conference Tapas/Dinner
7.00pm, 18 September
Vivace Restaurant, 50 High St,
Level 1