

10. Malcolm Ross, journalist and photographer

The perfect war correspondent?

Abstract: 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 Yet by the end of the conflict his body of photographs was largely unpublished and unrecognised.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 article 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.

Keywords: conflict reporting, multimedia, New Zealand, photography, photojournalism, Samoa, war correspondence

ALAN COCKER

Auckland University of Technology

MALCOLM ROSS, New Zealand's first official war correspondent was a multi-talented individual –journalist, photographer, mountaineer and sportsman. He seemingly embodied attributes now viewed as essential for journalism, the ability to provide both words and visuals. As a writer in the *Guardian* has argued: 'Today's journalists must be multi-platform wonders and those who fail to adapt to these new expectations will find it increasingly difficult to compete' (Whelan, 2008, p.1). A century ago Malcolm Ross headed for the First World War battlefields as a correspondent capable of complementing his copy with photographs.

However, those who have surveyed his contribution as a journalist during the war do not rate him highly. In his 2007 Master's thesis on Ross, Ron Palenski compared him to Australia's official war correspondent Charles Bean. Palenski states that Bean is 'an honoured and revered figure in Australia' (Palenski, 2007, p. 1) yet Ross is barely known in his own country and 'where Bean succeeded

in the tasks set him, Ross failed' (Ibid). Writing about the Gallipoli campaign, Allison Oosterman remarked that 'all journalists at Gallipoli suffered from the vagaries of a badly directed and often capricious censorship but ways round this could be achieved through diligence, imagination and excellent writing, as demonstrated by (British correspondent) Ashmead-Bartlett and Bean. It seems this was beyond Ross's capabilities' (Oosterman, 2008, p. 19).

Ross certainly had the experience and at 52 years of age had reached 'what appeared to be the pinnacle of his career' (Ibid, p.xii). Aside from his record in print he was also recognised for his photographic skills. Before the war Ross had supplied illustrated stories for special weekly and Christmas editions of New Zealand publications. Below (Figure 1) is an example from the *Otago Witness*' Christmas Annual in 1905.

There is evidence that Ross took his camera with him on all his significant trips as a journalist when he returned to journalism after a period as private secretary to the managing director of the Union Steam Ship Company from

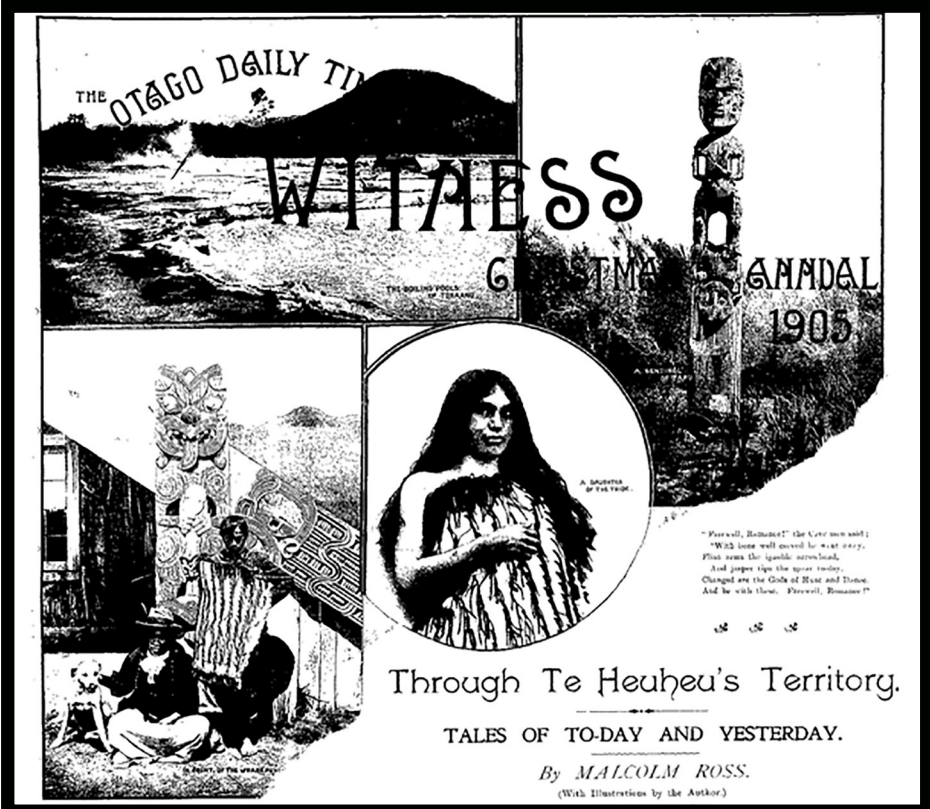


Figure 1: Through Te Heuheu's Territory: Tales of Today and Yesterday, by Malcolm Ross (with illustrations by the author). Image: Papers Past, National Library of New Zealand.

1889 to 1897. By the early 1900s he was ‘well established as one of the leading journalists in New Zealand’ (Palenski, 2007, p. 15) and was also a correspondent for *The Times* in London. Although the daily papers he worked for did not feature photography, their weekly and special editions, such as the Christmas Annuals, certainly did. Ross was also to use his own photographs in his tourism and mountaineering books.

Palenski (2007) argues that perhaps no series of stories established Ross in the national consciousness more than his dispatches from Samoa during the period when that country became the subject of a tug of war between the imperial powers Germany, the United States and Great Britain. The three powers had agreed to a treaty in 1889 providing for the neutrality and autonomous government of the Samoan Islands. However, this broke down after the death of the Samoan king in 1898 and the three imperial states backed rival claimants.

Ross arrived in February 1899 and from his first dispatch quickly supported the British imperial view blaming German agents for fomenting the rising and arming ‘rebel’ Samoans. An example from one of his dispatches to the *Otago Witness* in which he invokes the memory of the most notable European to settle in Samoa, Robert Louis Stevenson, shows a writer of some descriptive power.

Would that the thin, wasted finger of the Scottish scholar had been spared for a few years to finish his footnote to history. In what burning words he would have sent it forth to all the world. But the red-roofed house that just peeps through the palms of Vailima is tenantless. The weeds are running wild in the tropic garden, and we can only make pilgrimage to the tomb on the mountain that overlooks the harbour where, under the wide and starry sky, the sailor is home from the sea, and the hunter home from the hill. (*Otago Witness*, 23 February 1899, p. 20)

Ross could enrich his descriptions visually. He took his camera with him and took images of Samoan life and the combatants, apparently ready for action.

The picture (Figure 2) on the opposite page is, however, the closest Malcolm Ross ever got to capturing actual combat in all of his war reporting. Many of his photographs in the collection of 261 photographic negatives held by the New Zealand National Library are distant from their subject and even when Ross gets closer he appears to have no rapport with his subjects. A year after his reportage of the events in Samoa, Ross was back in the South Pacific accompanying the Governor-General, Lord Ranfurly, on a voyage which saw the Cook Islands and Niue assimilated into the British Empire. Ross took photographs throughout the voyage and developed the glass plates on board the ship. He outlined the difficulties in a dispatch back to the *Otago Witness*: ‘At night-time I would turn the engineer’s cabin into a photographic darkroom. With every crevice shut, and the lights still burning under a red cloth, it would immediately become a



Figure 2: Samoan combatants ready for action. Image: Malcolm Ross, courtesy of National Library Ref.No.1/1-006636-G.

Turkish bath and the perspiration would trickle down and try to spoil my plates' (*Otago Witness*, 21 November 1900, p. 11.) The result of all this effort was often disappointing.

The photograph on page 156 (Figure 3) shows the arrival of Lord Ranfurly's party in Rarotonga for the ceremony marking the annexation of the Cook Islands. Ross takes the image from a respectful distance and it appears he has made little effort to seek a more visually arresting record. Ross the photographer is distant from the action, seemingly more concerned not to upset the dignitaries rather than getting the shot.

This distance from the action and apparent deference to authority marked Ross's photography during the First World War. Certainly Ross was noted for the care with which he fostered his relationships with senior New Zealand politicians, military leaders and the Governor-General. As a Parliamentary reporter Ross had formed close links with a number of senior politicians with his home, across the road from Parliament, known as a 'frequent rendezvous for keen Parliamentary debates and intelligent discussions' (McCallum, 1900, p. 11). Ross was particularly friendly with William Massey, the Leader of the Reform Party and New Zealand Prime Minister from 1912 to 1925. This involvement with Reform Party politicians also included James Allen, who would be the



Figure 3: The arrival of Lord Ranfurly's party in Rarotonga, 1990. Image: Malcolm Ross, courtesy of National Library Ref.No.1/2-021251-G.

Minister of Defence during the war. When Ross was appointed New Zealand's official war correspondent in 1915, the *New Zealand Truth* printed a poem by an anonymous fellow journalist:

Another little tit-bit for Malcolm;
Another little lucky bag for Ross;
He's Jamsie's little jewel and joy,
He's Willie's white-haired boy.
And he's always so obsequious to the Boss!
Though other day-lie pen pushers are cross,
With 'Maykum', sure they aren't worth a toss,
Oh, his pen just shouts aloud,
And he does his sponsors proud,
As they turn to gold his literary dross! (*NZ Truth*, 18 September, 1915, p. 7)

In this ditty Jamsie is presumed to be James Allen and Willie, William Massey. The poem shows that among fellow correspondents there was the view that Malcolm Ross was not an independent journalist and was far too deferential to the country's political leadership. Certainly Lord Ranfurly was obviously sufficiently comfortable with Ross to invite him to join his party when he visited the



**Figure 4: Lord Ranfurly's party visit the Tūhoe in the Ureweras.
Image: Malcolm Ross, Courtesy of National Library Ref.No.PA1-q-634-47-2.**

Tūhoe people in the Ureweras in 1904. This was another arduous trip but Ross again took his camera (Figure 4) and had a very comprehensive photographic record of the trip. It should have been an opportunity to capture the character of the country and its people but again Ross's photography seems distant and detached.

Even when Ross gets closer to his subjects there is the absence of any rapport with his subjects or a sense of what differentiates a record of an event from a memorable image. Malcolm's wife, Forrestina Ross, was viewed by fellow journalist and editor of the *Fielding Star* Thomas Mills as having a keener news sense than her husband.¹ She was also a keen photographer and painter and although few of her photographs survive, they also appear to show more flair than those taken by her husband. The image on the next page (Figure 5, page 158) is credited to her and portrays the clerk of the course at a Māori race meeting in the Waikato.

When the First World War was declared in August 1914, Ross's connections gave him an advantage over his journalist rivals. He persuaded the commander of the New Zealand forces, General Alexander Godley, to allow him to join the advance party to Samoa to wrest control of the German transmission station. Ross had come to know Godley when he was appointed from the British army

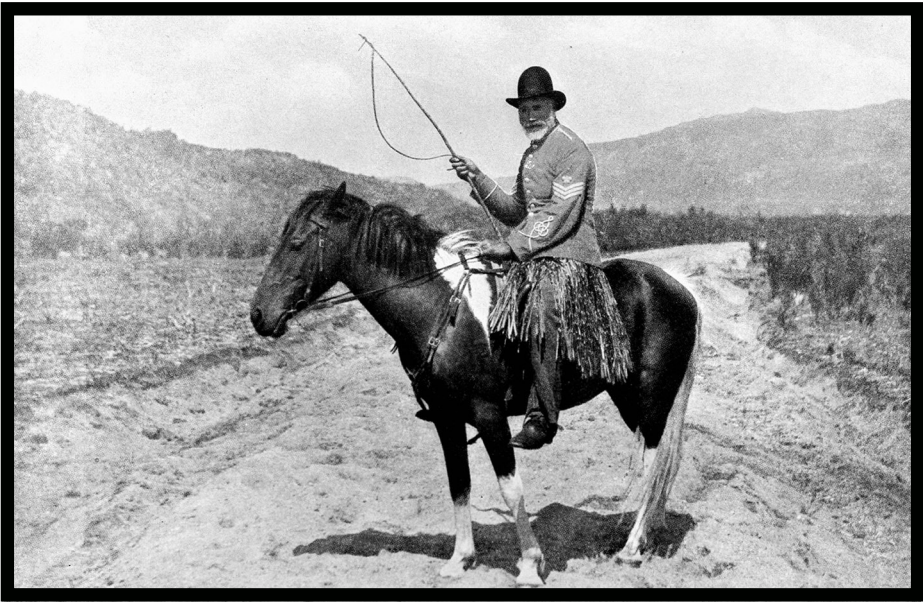


Figure 5: The clerk of the course at a Māori race meeting in the Waikato. Image: Forrestina Ross. Courtesy of the National Library of New Zealand, Ref. No. PUBL-0170-002.

on the recommendation of Lord Kitchener to head and train New Zealand's military forces in 1910.

Malcolm Ross boarded ship with his camera equipment as the solitary newspaper reporter with the force. However, his approach to the task was signaled when he passed up the opportunity to file a story in New Caledonia when the New Zealand forces met up with Australian naval vessels on the way to Samoa. He outlined his reasoning in a later dispatch:

One might have posted news of our expedition here, but so far as I was concerned, I decided to play the game and say nothing. Letters sent from here might fall into the hands of the enemy, and, so as far as our expedition was concerned, might give away the whole show. (Ross, 1914, p. 17)

It may be viewed as an act of patriotic self-censorship or of Ross being unwilling to risk his relationship with General Godley. The *New Zealand Herald* correspondent in New Caledonia had no such qualms and sent off a report about the stopover which was published in the newspaper on September 3. The incident appears to show that Ross's instinct as a journalist was secondary to his desire to support the imperial cause and maintain his position with politicians and army leaders.

Of the photographs Ross took in Samoa none appear to have been used to accompany his dispatches. *The New Zealand Herald* used two pictures of the New Zealand force occupying Samoa on September 16, 1914², but neither was



Figure 6: Hosting the Union Jack in Apia, Samoa, on 29 August 1914. Image by Alfred James Tattersall, courtesy of the National Library, Ref: PA1-q-107-32-1.

by Malcolm Ross. A photograph of the hoisting of the Union Jack in the capital Apia on the August 29 was by Alfred James Tattersall, a New Zealand photographer resident in Samoa at the time.

The image above (Figure 6) taken from an elevated position is far superior to anything taken by Ross where he pictured the New Zealand administrator Colonel Robert Logan reading a proclamation and another picture taken in the road outside the courthouse pictured above. It might be fairly judged that where Ross positioned himself at this event and the photographs he took indicated that he viewed the pictorial record as absolutely subsidiary to his primary role as a journalist. This points to a major issue concerning the differences between a journalist at an event to capture the words of those at the centre of the story and those at the same occasion whose focus is on gaining the most arresting visual image. It must be argued that what is evident is the application of two distinct skill-sets and the differing focus is important for the optimal coverage of any event. The notion of the multimedia journalist must be tempered by an understanding that any individual who seeks to supply both words and images for a news story may have cost-saving advantages to his employer or may be the best recourse if that individual is ‘first on the spot’ but is less than ideal if specialist journalists and image-takers are available.

Cost was certainly a factor when New Zealand appointed its first official war correspondent in April 1915. But there is no evidence that Ross's ability to take and develop photographs was a factor in his appointment. Yet as Caitlin Patrick argues: 'There is little doubt that photography was a part of warfare at all levels for the first time during the Great War' (Patrick, 2014, p. 1). When Ross finally set foot on the Gallipoli peninsula on 26 June 1915, some two months after the Anzac landings on April 25, he joined three fellow correspondents who were very active in creating a visual record of what was happening. Ashmead Ellis-Bartlett, working for a number of British papers, took still photographs, lantern slides and even films, one of which has been restored by New Zealand film director Peter Jackson.

Australian war correspondents Charles Bean (the official Australian war correspondent) and Phillip Schuler (special correspondent for *The Age*) were also keen photographers and took many photographs while based on the Gallipoli peninsula. Examples of Bean's work appear in the *Official History of Australia in the War of 1914-18, Vol. 12*. This volume which he co-edited, was subtitled 'Photographic Record of the War' and he wrote in the preface that it was intended to 'contain in itself, as far as possible, a complete authentic pictorial narrative of the effort of Australia in the war' (Bean & Gullett, 1939, p. v). He further adds that photographs of the Gallipoli campaign are 'dependent upon those taken by the Official War Correspondent (that is himself) and by officers and men, who, in consequence of the non-enforcement on the Peninsula of the order against photographers, were enabled to carry their cameras' (Ibid, p. vi). A photograph by Bean in this history, with annotations explaining the action, illustrates what was achieved by him, Ashmead-Bartlett and other amateur photographers with cameras at Gallipoli. It pictures the scene at a front-line position known as 'Quinn's Post' and shows a company of Australian troops about to attack the Turkish trenches. Bean could only have taken such a photograph at considerable personal risk as the text accompanying the photograph indicates that it was taken with snipers in action and at about the time of the death of Major Hugh Quinn, the Australian battalion commander at the position.

Jane Carmichael writes that 'during the First World War there was a growing recognition for the status of the topical photograph as a news medium' (Carmichael, 1989, p.146). This understanding does not appear to have influenced Malcolm Ross's approach.

Ross took photographs in Egypt, on the Gallipoli peninsula and on the Western Front but none appear to have accompanied his dispatches from the war zone even though his written accounts were being sent by steamer to New Zealand for cost reasons, whereas those of Bean and other correspondents were normally sent by telegraph. Although the daily press in New Zealand rarely printed photographs, weekly titles such as the *Auckland Weekly News* could be

described as ‘illustration-driven’. The first photograph of Gallipoli seen by the New Zealand public was printed on the cover of the *Auckland Weekly News* on 24 June 1915. Reflecting the desire of the home audience to see pictures of where their troops were fighting, the publication insisted that it was a remarkable photograph that ‘should prove of very great interest to every New Zealander’ (*The Auckland Weekly News*, 24 June, 1915, p. 1).

This photograph was credited to Private R.B. Steele and it is of interest that a soldier was able to take the photograph, send it to Egypt to be developed and then post it to New Zealand while the country’s official war correspondent, a practised photographer with the ability to develop his own films, did not, as far as we know, seek to accompany his written accounts with photographs from this campaign or the Western Front.

The explanation of Ross’s failure to add photographs to his dispatches have been explained by the official constraints he worked under and the problems of carrying to the battlefield cumbersome photographic equipment. New Zealand military historian Christopher Pugsley says that ‘censorship regulations prohibited him from having a camera and taking photographs’ (Pugsley, 1995, p. 19). However, there is evidence that Ross carried his camera openly with him when reporting. For example, in the first action of the war by New Zealand forces in Samoa, a photograph of a crowd lingering after the formal possession of the government buildings in Apia shows Ross and his camera in the foreground. This shot (Figure 7, page 162) also shows that the camera Ross was using was not a bulky ‘full-plate’ camera and the negative descriptions for some of his photographs indicate he used a ‘half-plate’ which was able to be held in one hand and carried in a relatively compact camera bag. Although not as lightweight as the Kodak Vest Pocket Autographic camera which was commercially marketed as ‘the soldier’s Kodak’, it was nonetheless quite portable. It should also be borne in mind that Ross had before the war taken his camera to the top of New Zealand’s highest mountain, Mt Cook.

According to Jane Carmichael, the attitudes of the British commanders in the Dardanelles were relatively accommodating to the taking of photographs (Carmichael, 1989, p. 35) compared with the official prohibition on soldier photography on the Western Front. As for official photography, Sandra Callister notes that an experiment was undertaken where ‘war correspondents with cameras were allowed’ (Callister, 2005, p. 95). She maintains that the ‘New Zealand coverage of Gallipoli was limited, instead, by this very permissiveness: the lack of designated official photographers or accompanying war photographers meant that places and events could only be haphazardly recorded’ (Ibid, p. 95).

New Zealand did not appoint an official war photographer until March 1917 when Henry Armytage Sanders joined the New Zealand troops on the Western Front. Callister comments that the momentum for his appointment had been



Figure 7: 'A crowd lingers after the formal possession of the government buildings in German Samoa has occurred. The man with the camera in the foreground (the figure in the group of the bottom left of the photograph carrying a camera in his left hand with a bag over his right shoulder) is Malcolm Ross, who later became New Zealand's first official war correspondent.'
Image: Photo courtesy of the National Army Museum 1996-286.

building for some time with the New Zealand public demanding to see their troops playing their role in history (Ibid, p. 107) and Pugsley noted: 'Now—for the first time—New Zealand audiences had images to go with the words' (Pugsley, 1995, p. 19). Of course this was not strictly the case as photos supplied by soldiers had often filled the gap, but now there were officially authorised visuals to accompany Ross' dispatches.

The issue remains, however, that Ross was capable from Samoa to Gallipoli and on to the Western Front of supplying images to accompany his words. So why did he not do so? The picture we can draw of his actions indicate some possible reasons. First, Ross can be viewed as a closer associate of the other estates of the realm than the Fourth Estate. There was his close association with the New Zealand Prime Minister William Massey and the Minister of Defence James Allen, his friendship with the former British Governor in New Zealand, Lord Ranfurly, and his relationship with the commander of New Zealand forces, General Alexander Godley. He socialised with these members of the political

and military elite, benefited from his connection with them in his journalistic work and he shared their imperial and political outlook.³ Ross was not a critical journalist or photojournalist. His personality appears detached and somewhat disassociated, with a strong inclination to conform. It would be unsurprising that Ross would follow any rules, strictures or regulations that political or military masters asked of him. If the command said ‘no photographs’ Ross would obey even though his fellow correspondents and large numbers of New Zealand and Australian soldiers disregarded the order.

Second, it would appear that Ross lacked confidence in his own abilities and deferred to those with authority and to those whom he felt were better writers. Oosterman quotes the Australian correspondent on Gallipoli, Charles Bean, who wrote of Ross that: ‘He has been an outspoken admirer of Bartlett’s (British correspondent Ellis Ashmead-Bartlett) from the day B. arrived here, almost to the point of toadyism—but B. is so brilliant that I think it may be just honest admiration’ (Oosterman, 2005, p. 172). However, Bean went on to say that: ‘At the same time I have heard him give away B. behind his back in a manner which completely staggered me’ (Ibid). It was this last comment that led Oosterman to speculate that it could have been Ross who alerted the British Commander General Hamilton that an Australian journalist, Keith Murdoch, was carrying a damaging letter by Ashmead-Bartlett to then Prime Minister Asquith which led to Bartlett’s being banished from Gallipoli. I believe that such an action would fit with the profile of the disassociated conformist.

However, the story of Malcolm Ross is finally the story of an individual who did not achieve, as New Zealand’s first official war correspondent, peer or public expectations in the position for either his written words or his photographs. It also draws attention to the demands that an individual reporter can excel at two skills, the written word and the image. The example shown in this paper is of the coverage of the raising of the British flag in Samoa as New Zealand troops moved in as the occupying force. Ross is positioned at ground level to take down the words of the appointed New Zealand administrator Colonel Robert Logan. Tattersall, the photographer who captured the image used in the New Zealand press, sought the best position to cover the event visually and moved up to a first floor balcony to look down on the delivery of a proclamation he probably never heard. This is perhaps a clear demonstration of two skills which question the notion of the journalist as scribe and image-maker.

However, in the context of breaking news journalists have always been encouraged to use whatever tools they have at their disposal. New technologies have always been embraced by news organisations and the necessities of covering war has strongly encouraged enterprise by reporters. The American media historian Richard Schwarzlose maintains that the telegraph turned American journalism ‘into a news-hungry industry’ during the American Civil War of

1861-65 (Burum & Quinn, 2016, p. 22). Burum and Quinn argue in their book *Mojo: The Mobile Journalism Handbook* that the contemporary development in journalism is the mobile phone. The mobile-equipped journalist (Mojo) who can use his device to take images and send material over the internet has the essential tool for breaking news.

A century ago Malcolm Ross went to the First World War better equipped than most of his contemporaries for providing his news outlets and the public with written accounts of the action and images of the distant battlefields in which there was intense interest among the New Zealand public. Certainly the ability to take photographs was not, as far as we know, a factor in his appointment as New Zealand's official war correspondent. However, he appears not only to have failed to provide timely written accounts, but also to have failed to capitalise on his ability to take photographs and process them and so greatly enhance his coverage. Furthermore, his visual sense brings into question the notion that journalists will have the ability to both tell the story and have the visual skill to provide arresting images. If they are first on the spot the images a journalist could provide will have very high news value but if it is not breaking news better images will probably be provided by someone focussing on this aspect of the story. The example of Ross indicates that caution is required if the expectation



Figure 8: The Le Quesnoy victory parade on 4 November 1918—from the rear. Image: Malcolm Ross, courtesy of the National Library Ref.No.1/4-017543-F.

is that all journalists are to be proficient at both ‘telling the story’ and providing a high quality visual record of any news event.

A final image (Figure 8, opposite page) from the Ross archive tellingly reinforces this point. One of the last military actions by New Zealand troops in the First World War was the capture of the walled town of Le Quesnoy on 4 November 1918. They had scaled the walls of the town with ladders and caught the German defenders by surprise. Ross captured the victory parade of the troops through the town—from behind.

Notes

1. Mills, T.L. papers, 7291-03 Tapuhi IRN: 693168, Alexander Turnbull library, Wellington. Cited in Oosterman, A. (2005). Covering Gallipoli: A New Zealand war correspondent in the age of empires. Unpublished conference paper, Australian Media Traditions Conference, University of Canberra, 24/25 November 2005, p.3.
2. The NZ Occupation of Samoa, two photographs which appeared in *The New Zealand Herald* (16 September 1914) p. 10.
3. Oosterman writes: ‘...Ross’s colours were firmly nailed to the political mast...It was well known that the papers Ross wrote for supported a conservative political position. It was not unexpected that Ross had similar leanings’ (Oosterman, 2008, p. 300).

References

- Anonymous (1915, September 18). Our war correspondent, *New Zealand Truth*, p. 7.
- Bean, C.E.W. & Gullet H.S. (1939). *Official history of Australia in the war of 1914—18. Vol.XII. Photographic Record of the War* (12th ed.). Sydney: Angus & Robertson.
- Burum, I. & Quinn, S. (2016) *Mojo: The mobile journalism handbook: How to make broadcast videos with an iphone or ipad*. London, UK: Focal Press.
- Callister, S. (2005). War, seen through photographs, darkly; the photographic representation of World War One from a New Zealand perspective. Unpublished PhD Thesis, Auckland, NZ: University of Auckland
- Carmichael, J. (1989). *First world war photographers*. London: Routledge.
- Harper, G. (2008). *Images of war: World war one, a photographic record of New Zealanders at war 1914-1918*. Auckland, NZ: Harper Collins.
- McCallum, J. (1993). Ross, Forrestina Elizabeth and Ross, Malcolm. In the *Dictionary of New Zealand Biography. Te Ara—the Encyclopedia of New Zealand* (updated 28 January 2014). Retrieved on December 12, 2015, from [www.TeAra.govt.nz/en/biographies/2r28/ross-forrestina-elizabethMalcolm Ross](http://www.TeAra.govt.nz/en/biographies/2r28/ross-forrestina-elizabethMalcolm%20Ross), p.400a.
- Oosterman, A. (2008). Malcolm Ross: From the peaks to the trenches. Unpublished PhD thesis. Auckland, NZ: University of Technology.
- Oosterman, A. (2005). Covering Gallipoli: A New Zealand war correspondent in the age of empires. Unpublished conference paper, Australian Media Traditions Conference, University of Canberra, 24/25 November 2005.

ENDANGERED JOURNALISTS

- Palenski, R. (2007). Malcolm Ross: A forgotten casualty of the Great War. Unpublished MA thesis. Dunedin: University of Otago.
- Patrick, C. (2014). The Great War: Photography on the western front. Retrieved on January 23, 2016, from www.ucd.ie/photoconflict/histories/wwiphotography/
- Pugsley, C. (1995, March). 'Who is Sanders?' New Zealand's official cameraman on the western front 1917-1919. *Stout Centre Review* (pp. 19-22). Victoria University of Wellington.
- Ross, M. (1899, February 23). The Samoan crisis. *The Otago Witness*, p. 20.
- Ross, M. (1900, November 21). The cruise of the Mildura. *The Otago Witness*, p. 11.
- Ross, M. (1905, December 20). Through Te Heuheu's territory: Tales of today and yesterday. *The Otago Witness*, p. 1 [Supplement].
- Ross, M. (1914, September 8). The capture of Samoa—the official report. *Otago Daily Times*, p. 7.
- Whelan, N. (2008). Will specialist journalism survive in our multiskilling age? *The Guardian*. Retrieved on July 14, 2015, from www.theguardian.com/media/organ-grinder/2008/jun/16/post68/print

Associate Professor Alan Cocker is head of the School of Communication Studies at the Auckland University of Technology. His research interests include New Zealand photographers of the 18th and early 20th centuries.
acocker@aut.ac.nz



**The
Black Islands**
Spirit & War in Melanesia

By Ben Bohane

A rich visual journey through kastom and conflict in Melanesia spanning two decades by acclaimed photojournalist Ben Bohane.

Available at www.wakaphotos.com/black-island-book