Acknowledgements

I take this opportunity to thank a number of people for making this book possible. My gracious thanks to the Faculty of Arts at the University of Auckland for providing me with the Faculty Research Fund which enabled me to carry out research on some parts of the Fiji chapters. My hearty thanks go to the four reviewers, three anonymous and Prof Bob Norton. Dr Norton's meticulous review and incisive comments were invaluable indeed. Similar sentiments can be expressed for Prof Stewart Firth for his scholarly insights during the review process. My gratitude also goes to John Moriarty for his professionalism in copyediting the manuscript as well as Duncan Beard of the ANU E Press for his technical advice and Nausica Pinar for her technical skills in designing the cover.

I express my deep appreciation for my wife Adi Mere as well as my children Natasha and Joji for their prayers and moral support. I reserve my warmest gratitude for my mother Olita and late father Joeli, to whom this book is dedicated, for their inspiration.

Cover design

The multi-coloured design on the cover depicts the mural on the stage of the Lambert Hall at Marist Brothers High School, Suva, Fiji. It was painted by the author himself when he was a 16 year old student and depicts multidimensional and complex forms of moral, social and political relationships and principles relating to conflict, domination, inter-cultural accommodation, respect, social justice and equity in multi-ethnic societies such as Fiji. It uses a deconstructed and one-dimensionalized derivative of Pablo Picasso’s multi-dimensional cubism with shades of Fijian cultural symbolism to construct a multi-patterned jigsaw representing the vibrancy of ethnic diversity as well as the myriad of challenges in creating a multicultural world. The mural is one of the largest works of contemporary art in the Pacific.