

An annotated bibliography for a City of Literature

by

Genevieve Kate Scanlan

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Victoria University of Wellington
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Abstract

This annotated bibliography lists books published by Dunedin authors or publishers since the city received its UNESCO City of Literature designation in 2014. Due to UNESCO's deliberately broad and inclusive focus, the bibliography includes works from broad range of genres, forms, and target-audiences. Citations and summative annotations are provided for all 67 items in the bibliography, which are arranged into the broad categories 'Picture Books', 'Children's Fiction', 'Young Adult Fiction', 'Adult Fiction', 'Poetry', 'Non-Fiction', and 'Anthologies/Magazines'. The appended indices also allow users access by keyword, author, and similar relevant criteria. Using the UNESCO City of Literature vision and aims as a guide, this project considers to what extent Dunedin's literary culture has flourished since receiving UNESCO designation.

KEYWORDS: LITERATURE, DUNEDIN, PUBLISHING, UNESCO, CITY OF LITERATURE

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Introduction

This annotated bibliography provides a sample of the range of books published by Dunedin authors and/or publishers since it became a UNESCO City of Literature in 2014. The UNESCO designation represents an acknowledgement of Dunedin's past literary success, as well as an investment in its literary future. It is towards this future – beyond the moment of receiving UNESCO designation – that this bibliography turns its gaze. There is, after all, no need to reassert the significance of the established literary giants of Dunedin's past, such as James K. Baxter or Janet Frame. Instead, this bibliography may encourage its users to discover more recent, perhaps less well-known works – those published by Dunedin-based (or Dunedin-connected) writers since the UNESCO designation in December 2014.

Background to topic

The UNESCO City of Literature programme falls under the umbrella of its broader Creative Cities Network. This “offers unparalleled opportunities for cities to draw on peer learning processes and collaborative projects in order to fully capitalize on their creative assets” (‘Why creativity? Why cities?’, online). UNESCO Cities of Literature must meet a number of criteria, by which the term ‘City of Literature’ may be defined; these include a recognised “quality, quantity and diversity of publishing in the city”, the city “hosting literary events and festivals which promote domestic and foreign literature”, and in a general sense “literature, drama and/or poetry playing an important role in the city” (‘City of Literature’, online).

After making a successful bid for designation, Dunedin became a UNESCO City of Literature in December 2014. The designation signified international recognition of the city's historically significant – and still-flourishing – literary culture. It is this aspect – the nurturing of a literary culture moving into the future – that is the focus of this bibliography. After all, the significance of the great writers of Dunedin's past has already been thoroughly established. The Writer's Walk in the Octagon, for instance, is lined with plaques bearing famous, literary, Dunedin-connected names. But while the UNESCO designation *is* intended to honour the successes of the past, it equally serves to support the *present* literary community. This much is evidenced by the above-mentioned emphasis on hosting ‘literary events and festivals’, and by much of the promotional material. The UNESCO City of

Literature Press Pack, for instance, states that the initiative aims to “to extend culture to the next generation at home and to other cities in a global partnership,” and to make “the literary and creative sectors of our cities thrive through the development and implementation of a shared global strategy” (online). I wanted my 580 project to reflect this emphasis on nurturing literary culture into the future. As such, I have chosen for my bibliography to centre on works published *since* Dunedin’s designation in December 2014.

Existing coverage of the topic

The professional literature contains a number of articles focusing on the City of Literature designations of various cities around the world. Two such examples include (Hsieh & Draxler et al., 2011) which focuses on Iowa, and (Bateman, 2012) which centres on Melbourne. However, I have not found anything in the literature relating specifically to *Dunedin’s* UNESCO City of Literature status. (This is probably due to its relatively recent designation in 2014). Nor have I been able to find specifically *bibliographic* works relating to any city’s UNESCO status – certainly not one centred upon Dunedin. During my searches, terms such as “City of Literature” and “Dunedin literature” brought up generally relevant results, but none that were bibliographic in nature, or that entirely overlapped with my specific subject.

Literary anthologies and collections do serve a vaguely-similar purpose to this bibliography, in that they provide a sense of the scope of Dunedin’s literary achievement. However, such collections usually only focus on one literary form or genre, or within a particular (often less recent) time period. One such example is *Under Flagstaff: an anthology of Dunedin poetry*, published in 2004. Undoubtedly valuable though they are, anthologies also serve a distinctly different purpose than annotated bibliographies – they collect together a range of complete texts, rather than providing citations and summative annotations. One existing publication does deal directly with Dunedin’s UNESCO City of Literature designation – *City of literature: Dunedin, NZ* – although, like the anthologies previously mentioned, it does not serve a bibliographic purpose. That book was produced as a promotional material, around the time of the city’s bid for designation.

Given that none of these literary publications, or works in the professional literature, deal exactly with the purpose of my project – that is, to provide summative bibliographic

annotations of relevant works that were published *since* the city's UNESCO designation – I feel confident that there is a bibliographic gap for this project to fill.

Intended audience

One of the virtues of the City of Literature initiative is that, when well-facilitated, it includes and celebrates *all* forms of literature. (Not just those that we might refer to as 'Capital-L' Literature). City of Literature Dunedin's stated vision is in fact to "sustain a healthy, creative and prosperous city through celebrating and sharing a *diverse and inclusive* literature that connects people and place" ('UNESCO Cities of Literature Press Pack', online).

Correspondingly, the City of Literature 'brand' does not target any one demographic, but strives to appeal to a wide range of audiences. In accordance with this ethos, I intend my bibliography to be useful to as broad an audience as possible.

This broad audience would likely include tertiary and even secondary school students of English literature. Creative writing students, in particular, may find it useful to provide a sense of what is presently being published, as they go about their own work. (I am thinking specifically of students at the University of Otago enrolled in such courses as 'ENGL217: Creative Writing: Poetry'. They are specifically encouraged to consider avenues for publication.) Even disciplines outside the Humanities have an interest in the City of Literature designation and its effect on Dunedin at large; a Tourism thesis at the University of Otago has already covered the subject (Lowe, 2014). English students at 300-level at the University of Otago are sometimes offered internship experience at the City of Literature offices ('English internship's fabulous start', online), and a bibliography may also prove useful for them, as they consider trends in local publishing and what the City of Literature could promote next.

In addition to these academic purposes, this bibliography may also prove useful as a finding aid for library patrons looking to broaden their reading of Dunedin-based-or-connected authors. If, in print and/or PDF format it were made freely available, any of the aforementioned groups could make use of the bibliography however they saw fit.

Scope

This bibliography provides an incomplete – but representative – list of texts published since the city’s designation in December 2014. Because the designation was awarded so late in the year, the scope of this bibliography does not include 2014 publications – instead, it includes works published from 2015 onwards. Works published in the current year have likewise been excluded, because this bibliography will be submitted before the year is over.

The relevance of these texts to Dunedin as a City of Literature has been determined by a number of factors. It would not have been useful to rely *solely* on knowledge of the authors’ city of residence – after all, James K. Baxter and Janet Frame are both celebrated under City of Literature auspices, and neither of them spent their entire lives residing in Dunedin. Therefore, while works by writers currently living in Dunedin are certainly included, this is not the only criteria for inclusion. Texts published by Dunedin-based publishing houses, such as Otago University Press, have likewise been deemed relevant.

The scope includes publications aimed at all age groups, and within all literary genres. While most publications in this bibliography are in English, publications in other languages such as te reo Māori are enthusiastically included. Publications with multiple authors – such as magazines and anthologies – have been included, so long as they meet the abovementioned criteria of relevance. However, multiple editions of the same magazine – specifically, *Landfall* – have been elided into a single citation, with details for the individual issues added beneath.

Aside from works excluded due to their year of publication, little has been deliberately excluded. However, my scope has naturally been influenced by the scope and purview of City of Literature Dunedin itself, and how that is represented in promotions and displays. While the non-fiction works they celebrate often contribute to academia and scholarly conversation, City of Literature purview does not appear to extend to text books, or other less-literary educational resources. As such, I have not sought these out in my searches.

City of Literature Dunedin does support visiting authors from other cities and countries – in accordance with their objective to “build strong partnerships locally, nationally, and internationally” (‘About’, online). Obviously these publications fall outside of scope, and would not be appropriate for inclusion.

Research questions

While research questions are not always necessary in proposing an annotated bibliography, I felt they may be beneficial to clarify the scope and intention of my project. These questions are closely modelled on the UNESCO City of Literature aims, as outlined on the websites quoted above.

RQ1. To what extent do the range of texts published reflect UNESCO's vision of a "diverse and inclusive literature"?

RQ2. To what extent do the range of texts published serve "to extend culture to the next generation"?

RQ3. To what extent do the range of texts published indicate that Dunedin's literary culture has flourished since receiving UNESCO designation?

These are, of course, somewhat broad and general questions. But in listing and summarising recent publications, this bibliography should be able to give a sense of – for example – whether or not there has been a high number of new children's books, which would meet UNESCO's requirement of "extend[ing] culture to the next generation". While an annotated bibliography is of course a qualitative form of research, in order to answer my research questions these more quantitative matters – relating to the number of different types of publications – must also be taken into account.

Limitations

This bibliography does not aim to provide a complete or exhaustive list of texts published since 2014. (Even if desired, this would hardly be possible, as the list would already be out of date – at least with regard to 2019 publications – the moment it was submitted.) Instead of providing an exhaustive list, it aims to provide a sample of recent publications that is broadly representative.

One of UNESCO City of Literature's aims that this bibliography cannot address is the goal of "global partnership" and "the development and implementation of a shared global strategy" (source). As this bibliography focuses on publications – rather than outreach events or literary festivals – it is not well-suited to consider that side of the City of Literature mission. However, by focusing on literature produced within Dunedin, it can nonetheless

demonstrate what our city has to share with other UNESCO-designated cities, when such partnerships are formed.

Methodology

In planning this research project, I have drawn upon James L. Harner's now-slightly-dated but essentially sound work *On Compiling an Annotated Bibliography*, as well as my own broader knowledge. I also looked to the example of other annotated bibliographies that centre specifically on fictional works – specifically (Bertoncini, 1986) (Zimmerman, 1982) and (Schlobin, 1978).

I used a range of avenues in conducting my search – primarily searching the online catalogues of the Dunedin City Libraries, and the University of Otago Libraries. The City Libraries' catalogue has a function that allows users to search their 'Dunedin City of Literature Collection' specifically. However, attempting to sort the full number of these entries by publication date appears to crash the catalogue, so this feature in itself did not prove entirely useful. I also conducted a physical search of the City Libraries' 'Dunedin City of Literature Collection', part of which is permanently displayed on specially allocated shelves. These books are marked, wherever they are held in the libraries, by a distinguishing purple sticker on the cover and/or spine.

Relying entirely on the City Libraries' collection – either in catalogue-based or physical searches – would have been insufficient, however. There is (understandably) a lack of perfect consistency in what is included in this collection. While some books written by Dunedin authors but published by overseas publishing houses *are* included, others appear to have slipped through the cracks. My own knowledge of the local literary scene assisted me in filling some of these gaps. Using both the City Libraries' and the University of Otago Libraries' catalogues, I was able to conduct known author searches on names such as "Iona Winter" and "Kura Carpenter", and sort their results by date to find relevant publications.

Hardcopy books were variously sourced from the Dunedin City Libraries, the University of Otago Libraries, and occasionally from my personal collection.

Format of entries

Each entry in this bibliography is presented with a reference in APA format. The annotations beneath each reference describe the publication, and are generally two or three sentences in length. The length of each annotation may vary, however, according to the complexity of the item described. (Descriptions of novels may, for instance, be longer than descriptions of short picture books, or poetry collections.) Likewise, in different sections of the bibliography the annotations highlight different, category-relevant aspects of the texts. In broad categories such as 'Children's Fiction' or 'Adult Fiction', for example, the annotations may specify which books are fantasy, or which are intended for early or intermediate readers. In the 'Poetry' section, such specifications are, of course, not necessary or possible.

This annotated bibliography is slightly unusual, in that a significant subset of its intended audience are likely to use it not for academic purposes, but as a finding aid to guide their own personal reading-for-pleasure. As such, when the annotations describe books with a strong narrative component, they avoid 'spoiling' the resolution of the plot. When used by teachers, librarians, or other professionals, annotated bibliographies often provide a useful summation of a book's plot, themes, and any potentially-contentious subject matter – which is useful, as teachers may not have time to pre-read a book cover-to-cover (Landrum, 1998). For casual readers, however, this kind of information could ruin the reading experience. As such, this bibliography avoids giving spoilers.

Annotations describing fictional works may take a more colourful or dramatic tone than those describing a cookbook or other work of non-fiction. This is common practice in annotated bibliographies that centre around works of fiction; in several of the annotated bibliographies I consulted, the annotations read like blurbs, designed to intrigue potential readers (Bertoncini, 1986), (Zimmerman, 1982), (Schlobin, 1978). My annotations – at least those relating to fictional works – emulate this style.

Example entry:

Castel, J. (2018). *The lost swallow: An epic fantasy romance*. Dunedin, New Zealand: Winter Mist Press.

The second book in Castel's Light and Darkness series. Mira is an unwilling member of The Swallow Guard, who protect the royal family. When her city is attacked, Mira finds herself

obliged to protect a spoiled princess on the run. Meanwhile, the enchanter Asher is sent to assassinate this last surviving princess – but finds his loyalties torn.

Arrangement of and access to entries

Entries are numbered, and divided into seven categories: Picture Books, Children’s Fiction, Young Adult Fiction, Adult Fiction, Poetry, Non-Fiction, and Anthologies/Magazines. Within these categories, entries are arranged chronologically. This allows, for instance, a sense of how much time may pass between the publication of two books in the same series. (In a bibliography centred around a specific period of time – from 2014 to the present – this chronological approach seems appropriate).

I have deliberately chosen to arrange the entries into categories relating either to form or to the age of the audience, instead of dividing entries along genre lines. Given UNESCO City of Literature’s “diverse and inclusive” ethos, it would seem inappropriate to separate fantasy or romance from other, more-widely-lauded genres like literary fiction.

Indices provide a means of accessing entries by keyword, so that users may still seek out genre terms like ‘romance’, ‘thriller’, or other terms like ‘te reo Māori’, if they desire. Indices are also provided to allow users to search by author, illustrator, editor, or publisher.

Output format

For the sake of convenience in the INFO580 submission process, this annotated bibliography is presented as a digital (PDF) file. Following submission, the document will be available to download in the Victoria University of Wellington ResearchArchive.

As far as options for future dissemination, the bibliography could serve its function as a finding-aid in either print or digital formats. An updateable digital format (such a website) would perhaps be ideal, to allow the bibliography to be kept up to date. However, that would not have been feasible for the purposes of this 580 project.

Annotated bibliography

PICTURE BOOKS

1.

Brown, K., & Parkinson, K. (Illustrator). (2015). *Kararehe = Animals*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It introduces young readers to a range of animals, and the vocabulary for speaking about those animals in te reo.

2.

Brown, K., & Parkinson, K. (Illustrator). (2015). *Kākahu = Getting dressed*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It describes the process of getting dressed, and introduces vocabulary for talking about it in te reo.

3.

Brown, K., & Parkinson, K. (Illustrator). (2015). *Kanohi = My face*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It lists various facial features, and introduces vocabulary for talking about these features in te reo.

4.

Elliot, D. (2015). *Henry's stars*. New York, NY: Philomel Books.

Henry the pig is excited to show the other farm animals the Great Pig constellation he has seen in the stars. When he shows them, however, they all see something different.

5.

Noonan, D., & Bishop, G. (Illustrator). (2015). *Quaky cat helps out*. Auckland, New Zealand: Scholastic NZ.

A sequel to the 2010 picture book 'Quaky Cat'. Quaky Cat helps the city of Christchurch rebuild in the aftermath of the earthquakes by taking in his homeless fellow felines.

6.

Ogden-Schroder, J., & Brassell-Jones, M. E. (Illustrator). (2015). *Pip goes to the YMCA*. Christchurch, New Zealand: YMCA Christchurch.

Pip the dog goes to the YMCA, alongside his owner, who works there.

7.

Pulford, E., & Wilkinson, K. T. (Illustrator). (2015.) *Finding Monkey Moon*. Somerville, Massachusetts: Candlewick Press.

Monkey Moon is Michael's favourite toy. One bedtime, Monkey Moon goes missing and Michael and his family conduct a search.

8.

Elliot, D. (2016). *Snark: Being a true history of the expedition that discovered the Snark and the Jabberwock...and its tragic aftermath*. Dunedin, New Zealand: Otago University Press.

An illustrated tale that combines and expands on the stories of Lewis Carroll's famous fantastical inventions, like the Jabberwock and the Snark.

9.

Pulford, E., & Cooper, J. (Illustrator). (2016). *Rasmas*. Auckland, New Zealand: Scholastic NZ.

Danny lives on his Gran's farm, with his father and a goat called Rasmus. Just like Danny, Rasmus doesn't have a mother. But when Danny's father introduces him to a new mother, Danny and Rasmus have to say goodbye.

10.

Pulford, E., & Cooper, J. (Illustrator). (2016). *Ko Rāmā*. Auckland, New Zealand: Scholastic NZ.

A te reo Māori translation of the picture book 'Rasmus', released in the same year.

11.

Brown, K., & Parkinson, K. (Illustrator). (2017). *Ngā āhua = Shapes*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It introduces young readers to a range of shapes, and the vocabulary for speaking about those shapes in te reo.

12.

Brown, K., & Parkinson, K. (Illustrator). (2017). *Ngā tae = Colours*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It introduces young readers to a range of colours, and the vocabulary for speaking about those colours in te reo.

13.

Brown, K., & Parkinson, K. (Illustrator). (2017). *Te kaute = Counting*. Dunedin, New Zealand: Reo Pēpi Tāpui Ltd.

An educational picture book with text in both te reo Māori and English. It models simple counting in both languages.

14.

Elliot, D., & Sweet, M. (Illustrator). (2017). *Baabwa & Wooliam*. Somerville, Massachusetts: Candlewick Press.

Baabwa and William meet a wolf in sheep's clothing, and form an unlikely friendship.

15.

Huber, R., & Lovelock, B. (Illustrator). (2017). *Gecko*. Newtown, NSW: Walker Books.

An educational picture book, introducing children to a range of facts about the gecko.

16.

Beck, J., & Belton, R. (Illustrator). (2018). *The ANZAC violin: Alexander Aitken's story*. Auckland, New Zealand: Scholastic NZ.

Based on true events, this picture book tells the story of a young soldier from Dunedin and his experience in WWI. The titular violin is a real and surviving artefact, still on display at Otago Boys High School.

17.

Belton, R. (2018.) *Hāpata: Te kurī māia o te moana*. (R. Calman, Trans.) Nelson, New Zealand: Pottan & Burton.

A te reo Māori translation of Belton's 2008 picture book 'Herbert: The dog of the sea'. Set in the Marlborough Sounds, it tells the real life story of a dog named Herbert who braved a stormy sea.

18.

Elliot, D. (2018). *Oink*. Wellington, New Zealand: Gecko Press.

Pig's relaxing bath is interrupted by his noisy friends, Sheep, Cow, and Horse.

19.

Else, B. (2018). *Go girl: A storybook of epic NZ women*. Auckland, New Zealand: Puffin.

An illustrated collection of the real-life stories of New Zealand women who achieved remarkable things. Examples include Margaret Mahy, Dame Whina Cooper, Janet Frame, Lorde, and Lydia Ko.

20.

Pulford, E., & Bannock, A. (Illustrator). (2018). *Seeking an aurora*. Auckland, New Zealand: OneTree House Ltd.

A boy and his father take a walk in the snow at midnight, to see the Aurora Australis.

CHILDREN'S FICTION

21.

Else, B., & Broad, S. (Illustrator). (2015.) *The knot impossible: Rufkin's travels in four acts*. Wellington, New Zealand: Gecko Press.

Fantasy fiction for intermediate readers. The fourth and final book in Else's Tales of Fontania series. Rufkin is left by his glamorous family to work the summer away in a salvage yard. However, when he meets Nissy, and a small, distressed boy who can only say "Help!", Rufkin finds himself on an adventure.

22.

Huber, R. (2015.) *Peace warriors*. Wellington, New Zealand: Mākarō Press.

Non-fiction for intermediate or secondary school readers. Recounts the stories of people from New Zealand and around the globe who responded to conflict with non-violence. Examples include Sophie Scholl, Archibald Baxter, and Mahatma Gandhi.

23.

Pulford, E. (2015.) *Sanspell: Bloodtree chronicles*. Auckland, New Zealand: Scholastic NZ.

Fantasy fiction for intermediate readers. The first book in Pulford's Bloodtree Chronicles. With the help of a boy named Flint and her great-grandfather's locket, Abigail must enter the Silvering Kingdom and save the Bloodtree, along with the tales it holds.

24.

Pulford, E. (2015.) *Bragonsthyme: Bloodtree chronicles*. Auckland, New Zealand: Scholastic NZ.

Fantasy fiction for intermediate readers. The second book in Pulford's Bloodtree Chronicles. Abigail and Flint must help the Bloodtree to heal, and help to save a rare species of ice dragons. In order to do so, they must face the villain Rackenard, and Zezmena, his daughter.

25.

Stedman, R. L. (2015.) *The prankster and the ghost*. Dunedin, New Zealand: Waverley Productions.

A chapter book for primary or intermediate readers. Tayla, who is stuck in a hospital bed in intensive care, finds he is able to leave his body and pull practical jokes. Meanwhile, Jamie – a new student from Scotland – also has a taste for practical jokes, though he hasn't had much luck with them so far. And he's beginning to think his new school might be haunted.

26.

Pulford, E. (2016.) *Thatchthorpe: Bloodtree chronicles*. Auckland, New Zealand: Scholastic NZ.

Fantasy fiction for intermediate readers. The third book in Pulford's Bloodtree Chronicles. Abigail has one last puzzle to solve in order to stop the evil Rackenard becoming king. With the help of Flint and Bramble, will she be able to save the Silvering Kingdom once and for all?

YOUNG ADULT FICTION

27.

Hale, B. (2016). *The resolute heart*. Charleston, SC: CreateSpace.

A historical romance, set in Scotland in the early 1800s. Young newly-wed Mary goes after her fisherman husband Harry, to rescue him when he is press-ganged into fighting against the French.

28.

Stride, D. (2016). *Wise Phuul*. United Kingdom: Inspired Quill.

Fantasy fiction. Telto Phuul is a necromancer and library clerk, who lives a quiet life until the Empire's secret police come knocking. Surrounded by a complex web of power and corruption, Telto can trust no one but himself.

ADULT FICTION

29.

Woodham, J. (2015). *Twister*. Rosa Mira Books.

A detective story, set in Dunedin. After a twister sweeps through the city, the body of a missing schoolgirl is discovered in Ross Creek.

30.

Fearnley, L. (2016). *The quiet spectacular*. Auckland, New Zealand: Penguin.

Contemporary domestic fiction, set in New Zealand. Three women from differing backgrounds find friendship, and new senses of self, during their meetings in a den in the woods.

31.

Neale, E. (2016). *Billy bird*. Auckland, New Zealand: Vintage.

A contemporary family drama, set in Dunedin. After a terrible accident, the behaviour of Liam and Iris's bird-obsessed son Billy becomes an increasing concern.

32.

Wootton, S. (2016). *Strip*. Eastbourne, New Zealand: Mākaro Press.

A family drama, centred around adoption and family secrets. Cartoonist Harvey and museum staffer Isobel are unable to conceive, but take the opportunity to adopt an abandoned baby. Around the time of Fleur's eighth birthday, the past threatens to catch up with them.

33.

Castel, J. (2017). *Ruled by shadows: An epic fantasy romance*. Dunedin, New Zealand: Winter Mist Press.

The first book in Castel's Light and Darkness series. Lilia's life seems humdrum until a handsome stranger leaves a mysterious stone in her care; a stone which is revealed to be a powerful and dangerous talisman. Lilia and Dain – the man whose love she has spurned – embark on an epic journey, to face the darkness and prevent the resurgence of an ancient evil.

34.

Farrell, F. (2017). *Decline and fall on Savage Street*. Auckland, New Zealand: Penguin Random House New Zealand.

A historical novel, set in Christchurch. The story spans decades, and sees the coming and going of political and social movements, and trends in architecture and music, as well as following the fate of individuals. In the background, the inevitability of the 2010/2011 Christchurch earthquakes looms.

35.

Sandys, E. (2017). *Obsession*. Auckland, New Zealand: Upstart Press.

A 'literary mystery tale' set in 1980s New Zealand. An obsessive love affair between writers – one struggling, one successful – has far-reaching repercussions.

36.

Carpenter, K. (2018). *The kingfisher's debt*. Australia: IFWG Publishing.

A paranormal detective mystery, set in Dunedin. Translator Tamsin Fairchild has an unwanted reputation for being psychic. When a newborn baby disappears amid disturbing circumstances, Tamsin must team up with rookie cop Scott Gale – however, nothing is quite as it seems.

37.

Castel, J. (2018). *The lost swallow: An epic fantasy romance*. Dunedin, New Zealand: Winter Mist Press.

The second book in Castel's Light and Darkness series. Mira is an unwilling member of The Swallow Guard, who protect the royal family. When her city is attacked, Mira finds herself obliged to protect a spoiled princess on the run. Meanwhile, the enchanter Asher is sent to assassinate this last surviving princess – but finds his loyalties torn.

38.

Cullinane, M. (2018.) *The life of De'Ath*. Petone, New Zealand: Steele Roberts Aotearoa.

Historical fiction, set in Otago during the time of WWI. In the wake of a family tragedy, Theodore De'Ath moves to live with his grandparents. After being unwillingly conscripted to fight for the New Zealand Division in France, Theodore deserts from the army, despite the risk of a death sentence.

39.

McIlvanney, L. (2018). *The quaker*. London, UK: HarperCollins.

Historical detective fiction, set in late-1960s Scotland. In the middle of an unusually-brutal Glasgow winter, a serial killer known only as 'the Quaker' has murdered three women, all picked up from the same nightclub. The talented young DI McCormack is brought onto the case, but faces struggles of his own.

POETRY

40.

Brown, D. (2015). *Taking my mother to the opera*. Dunedin, New Zealand: Otago University Press.

A family history told in poetical form. The story ranges from the years before the poet's birth – specifically, the time of her parents' courtship – to her own experience caring for those aging parents, and the complicated familial relations in all the years between.

41.

Eggleton, D. (2015). *The conch trumpet*. Dunedin, New Zealand: Otago University Press.

A collection in Eggleton's inimitable signature style, referencing politics, the natural world, details of rural and urban daily life in Aotearoa New Zealand. This is Eggleton's seventh collection of poetry.

42.

McCurdie, C. (2015). *Bones in the Octagon*. Eastbourne, New Zealand: Mākaro Press.

A collection of poetry brimming with familiar South Island images, from Dunedin's George Street and the titular 'Bones in the Octagon', to poems that evoke Christchurch or the Catlins. This is McCurdie's first collection of poetry.

43.

Neale, E. (2015). *Tender machines*. Dunedin, New Zealand: Otago University Press.

A collection of poetry centred around domestic themes of family and the startling, rewarding, mixed blessings of parenthood. This is Neale's fifth collection of poetry.

44.

Edmeades, L. (2016). *As the verb tenses*. Dunedin, New Zealand: Otago University Press.

A collection whose poems are full of linguistic play and autobiographical reflection, traversing the globe from rural New Zealand to Europe and places in-between. This is Edmeades' first collection of poetry.

45.

Harlow, M. (2016). *Nothing for it but to sing: Poems*. Dunedin, New Zealand: Otago University Press.

A poignant, lyrical, life-affirming collection of poems. This is Harlow's eleventh collection of poetry.

46.

Howard, D. (2017). *The ones who keep quiet*. Dunedin, New Zealand: Otago University Press.

A haunting collection of poems ranging from the autobiographical to the fantastic. This is Howard's eighth collection of poetry.

47.

Wootton, S. (2017). *The yield*. Dunedin, New Zealand: Otago University Press.

A lyrical collection centred around Wootton's favoured poetic themes of the natural world, medicine, and mortality. This is Wootton's fourth collection of poetry.

48.

Cullinane, M. (2018). *Whisper of a crow's wing*. Dunedin, New Zealand: Otago University Press.

A collection exploring personal themes of loss and acceptance, motherhood, miscarriage, and national identity. This is Cullinane's second collection of poetry.

49.

Eggleton, D. (2018). *Edgeland: And other poems*. Dunedin, New Zealand: Otago University Press.

An energetic collection in Eggleton's satirical, observant signature style. This is his eighth collection of poetry.

50.

McQueen, C. (2018). *Poeta: Selected and new poems*. Dunedin, New Zealand: Otago University Press.

This collection brings together poems from McQueen's fourteen previously-published collections, as well as new poems, and drawings.

51.

Steven, M. (2018). *Walking to Jutland Street*. Dunedin, New Zealand: Otago University Press.

The debut collection from a poet currently residing in Auckland, but with strong connections to Dunedin. The titular poem describes a surreal journey from central Dunedin to the city's wharfs.

52.

Winter, I. (2018). *Then the wind came*. Wellington, New Zealand: Steele Roberts Aotearoa.

A collection of poetry and short stories from a bicultural writer living in Dunedin. The natural world and human experience are closely weaved together in this first collection from Winter.

NON-FICTION

53.

Bennett, J. A. (Ed.). (2015). *Oceanian journeys and sojourns: Home thoughts abroad*. Dunedin, New Zealand: Otago University Press.

A collection of essays from various authors – many of whom are themselves Pacific Islanders – edited by a University of Otago scholar. This is an academic work on ocean-going traditions and practices in Pacific Island communities. A range of perspectives from different island nations are represented, including Fiji, Samoa, and the Solomon Islands.

54.

Turner, B. (2015). *Boundaries: People and places of Central Otago*. Auckland, New Zealand: Random House New Zealand.

A love-letter to Central Otago, from a poet and essayist whose work has often centred

around this region and its landscapes. This book, including photographs by Steve Calveley, celebrates the quirks and the resilience inherent in rural communities.

55.

Bennett, J. A., & Wanhalla, A. (Eds.). (2016). *Mothers' darlings of the South Pacific: The children of indigenous women and US servicemen, World War II*. Honolulu, HI: University of Hawai'i Press.

A collection of essays from multiple authors, edited by two University of Otago scholars. considering the long-term effects of the WWII deployment of US soldiers throughout the Pacific. It centres on the experience of those children produced by relationships between American GIs and indigenous women, and acknowledges the damage caused by the callous way the American military managed these relations.

56.

Brookes, B. (2016). *A history of New Zealand women*. Dunedin, New Zealand: Otago University Press.

A history of New Zealand from colonial times up to the present day. It focuses on women's often-disregarded contributions to nation-building, and their changing social roles across the decades. Barbara Brookes is a Professor of History at the University of Otago.

57.

McQueen, C. (2016). *In slant light: A poet's memoir*. Dunedin, New Zealand: Otago University Press.

A memoir from one of New Zealand's celebrated women poets. McQueen reflects upon the full scope of her life; her childhood and teenage years, her arrival at university, love affairs, single-motherhood, and of course the development of her poetic craft.

58.

Morrison, H. D. (2016). *Pushing boundaries: New Zealand protestants and overseas missions, 1827-1939*. Dunedin, New Zealand: Otago University Press.

A historical work considering the experience and motivations of New Zealand Protestant missionaries in the 19th and 20th centuries. Morrison suggests that the beliefs and priorities held by Protest missionaries reflect broader trends in the development of New Zealand society.

59.

Noonan, D., & Cris, A. (Photographer). (2016). *Women of the Catlins: Life in the deep south*. Dunedin, New Zealand: Otago University Press.

A 'coffee table book' featuring photographs and biographical stories in their own words from 26 women who have made a home in remote Southern region.

60.

Simpson, P. (Ed.). (2017). *Charles Brasch: Journals, 1945-1957*. Dunedin, New Zealand: Otago University Press.

The second of three edited volumes, presenting several decades' worth of Charles Brasch's personal journals. These provide a detailed and very personal account of the development of Brasch's career – including his founding of and editorship of the prestigious *Landfall* magazine. His personal life is also revealed in these documents.

61.

Sandys, E. (2017). *Casting off: A memoir*. Dunedin, New Zealand: Otago University Press.

The second volume of Sandys' memoirs – following 2014's 'What Lies Beneath' – this autobiographical account begins with Sandys' first marriage and moves on from there. While personal stories and experiences are foregrounded, the memoir also provides an insight into the political and social moments Sandys has lived through, such as the sexual revolution, and the years of Margaret Thatcher's Britain.

62.

Simpson, P. (Ed.). (2018). *Charles Brasch: Journals, 1958-1973*. Dunedin, New Zealand: Otago University Press.

The third and final edited volume of Charles Brasch's personal journals. Discussing both his career and his private life, this volume covers the remaining decades until Brasch's death at the age of 64.

63.

Kasper, C. (Ed.). (2018). *Delicious Dunedin: Recipes and stories from Ōtepoti*. Dunedin, New Zealand: Currywest Media.

An illustrated recipe book featuring recipes and stories from a diverse range of successful

Dunedin eateries. Examples of these businesses include Speight's Ale House, Madam Woo, The Perc, and Portsider.

ANTHOLOGIES, MAGAZINES, ETC.

64.

Eggleton, D., & Neale, E. (Eds.). *Landfall*. Dunedin, New Zealand: Otago University Press.

New Zealand's most prominent literary magazine, founded in 1947 and first edited by Charles Brasch. Two issues are published each year, in Autumn and Spring. The magazine contains a mix of literary forms and styles – including short stories, poetry, essays – as well as reviews of recent literary publications.

Eggleton, D. (Ed.). (2015). *Landfall*, 229, Autumn 2015. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers David Howard and Emma Neale.

Eggleton, D. (Ed.). (2015). *Landfall*, 230, Spring 2015. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Michael Harlow, Cilla McQueen, and Carolyn McCurdie.

Eggleton, D. (Ed.). (2016). *Landfall*, 231, Autumn 2016. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Liz Breslin, Brian Turner, and Ruth Arnison.

Eggleton, D. (Ed.). (2016). *Landfall*, 232, Spring 2016. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Ruth Arnison, Jenny Powell, Elspeth Sandys, Michael Steven, and Sue Wootton.

Eggleton, D. (Ed.). (2017). *Landfall*, 233, Autumn 2017. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Lynley Edmeades, Carolyn McCurdie, Emma Neale, Jenny Powell, Philip Temple, and Sue Wootton.

Eggleton, D. (Ed.). (2017). *Landfall*, 234, Spring 2017. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Lynley Edmeades, Laurence Fearnley, Rhian Gallagher, and Sue Wootton.

Neale, E. (Ed.). (2018). *Landfall*, 235, Autumn 2018. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Lynley Edmeades and Susan Wardell.

Neale, E. (Ed.). (2018). *Landfall*, 236, Spring 2018. Dunedin, New Zealand: Otago University Press.

This issue includes work from Dunedin writers Victor Billot, Richard Reeve, and Susan Wardell.

65.

Temple, P., & Neale, E. (Eds.). (2017). *Manifesto Aotearoa: 101 political poems*. Dunedin, New Zealand: Otago University Press.

This anthology collects a range of political poetry. Dunedin writers represented in this collection include Emma Neale, Victor Billot, Majella Cullinane, Carolyn McCurdie, Lynley Edmeades, Diane Brown, Richard Reeve, Sue Wootton, Peter Olds, Rhian Gallagher, David Eggleton, Cilla McQueen, and David Howard.

66.

Elvy, M. (Ed.) (2018). *Bonsai: Best small stories from Aotearoa New Zealand*. Christchurch, New Zealand: Canterbury University Press.

This anthology collects 200 examples of short-form fiction from New Zealand writers – primarily flash fiction, and related literary forms such as prose poetry. Several Dunedin writers are represented in this anthology – including Sue Wootton, Iona Winter, Diane Brown, Fiona Farrell, David Howard, and Emma Neale.

67.

Fearnley, L., & Hersey, P. (Eds.). *To the mountain: A collection of New Zealand alpine writing*. Dunedin, New Zealand: Otago University Press.

This anthology of both published and previously-unpublished material collects a range of New Zealand writing about mountain life and mountaineering. Dunedin-based writers represented in this collection include Rhian Gallagher, Phillip Temple, and Laurence Fearnley, who also edited the book.

Discussion

Considering the implications of the bibliography above, I return to the research questions laid out in the sections above. These are based on the vision and aims for UNESCO City of Literature, as outlined on multiple relevant websites ('About', online).

RQ1. To what extent do the range of texts published reflect UNESCO's vision of a "diverse and inclusive literature"?

The range of texts discovered in my search – from picture books and cookbooks to fantasy novels and academic monographs – display diversity in a number of different contexts.

The books published in te reo Māori indicate a dedication to cultural and linguistic diversity that aligns well with UNESCO's goals. (Indeed, it is these books that prevent the bibliography from consisting only of English-language works.) The majority of the te reo Māori publications came from prolific new publisher Reo Pēpi Tāpui Ltd., which brought out six picture books in the span of three years. It is heartening also to see te reo translations of previously-successful English-language books – notably Robyn Belton's 'Hāpata: Te kurī māia o te moana' released ten years after 'Herbert: The dog of the sea'. Also notable is 'Ko Rāmā', a translation of Elizabeth Pulford's picture book 'Rasmus', which was released alongside the English-language version in 2016. The fact that publishers are now releasing te reo translations alongside the English – rather than a decade later, as an afterthought – seems indicative of the widely-noted increase in public interest in te reo Māori in recent years ('The Te Reo Boom', online). The fact that these multi-lingual books all fall under the 'Picture Books' category also aligns them with a second, related UNESCO goal – "to extend culture to the next generation".

While UNESCO's goal of diversity and inclusiveness most obviously applies to the kind of cultural diversity mentioned above, specifically-literary issues such as diversity of subject and genre are also worthy of discussion. The large number of poetry collections – almost all from Otago University Press – is perhaps only to be expected from a city with a University Press and a long literary history. What might be less expected, and more of a triumph in terms of genre diversity, is the small-but-significant number of fantasy, romance, and mystery novels that appear in the Fiction sections, alongside the 'more literary' novels from established, highly-reputable publishers.

As discussed earlier in this report, a “diverse and inclusive literature” is, in and of itself, a distinct departure from what we might call “capital-L Literature” – that elite, rarefied world supposed to consist entirely of ‘classics’ like Shakespeare and Milton, and modern ‘literary fiction’. UNESCO City of Literature’s ability to celebrate multiple forms, styles and genres simultaneously – without making any assumptions about their comparative merit – is certainly a step towards that desired goal of inclusivity. The fact that, in our libraries, a local cookbook bears the City of Literature sticker on its cover is actually quite remarkable. (There are surely those among the literary community who would shudder to see cookbooks awarded the same honour given to the work of the founding editor of *Landfall*!) This all seems to suggest that the boundaries between what is considered ‘literature’ and what is ‘just a book’ might be becoming more porous – and therefore more inclusive.

RQ2. To what extent do the range of texts published serve “to extend culture to the next generation”?

As mentioned in relation to the RQ above, the number of multilingual picture books listed in this bibliography do suggest that Dunedin is working to meet the goal of “extend[ing] culture to the next generation”. In a broader, less strictly-linguistic sense, the same could be said of any of the works in the Picture Books or the Children’s Fiction categories. By encouraging the enjoyment of reading in young people, from the very earliest ages, the work done by Dunedin authors and publishers aligns with UNESCO’s goal “to extend culture to the next generation”. Books naturally play an invaluable role in recording and transmitting aspects of culture – whether that culture be ethnic, religious, sporting, or broadly literary. (David Elliot’s ‘Snark’, for instance, may introduce new generations of New Zealand children to Lewis Carroll’s famous fantastical creatures – and, therefore, to a whole new branch of English literature.) The sheer number of books in this bibliography aimed at a child audience – nearly half of the full number of texts – suggests that children’s literature is a priority for Dunedin writers and publishers. This sits well with UNESCO City of Literature’s aims.

RQ3. To what extent do the range of texts published indicate that Dunedin’s literary culture has flourished since receiving UNESCO designation?

To answer this question in anything more than a general sense, corresponding information about local publishing trends *before* the UNESCO designation would need to be gathered. By

contrast to what, after all, are we to say that local literary culture is ‘flourishing’? This may be an interesting area for future study – increasingly so as the number of years passed since the designation increases. As City of Literature Dunedin becomes more firmly established, and further strengthens both its local and international relationships, the full impact of the designation will become increasingly clear. However, for the purposes of this project, a general answer to this question should suffice.

The proliferation of new publications – in a range of different styles and genres – surely suggests a literary culture in a good state of health. As already indicated in this project’s Limitations, there are many aspects of literary culture – and a literary culture’s health – that a bibliography is *not* able to address. Those numerous aspects of literary life that aren’t words on a page – the work and advocacy that goes on behind the scenes – the book launches, literary festivals, and library events that all receive some measure of City of Literature support (‘Funders and Sponsors’, online). When these elements are considered, alongside the more concrete evidence of the physical publications listed above, it seems fair to state that Dunedin’s literary culture has indeed continued to flourish since the city’s designation in 2014.

Conclusion

UNESCO City of Literature designations are awarded in order to recognise a notable “quality, quantity and diversity of publishing”, as well as a sense that “literature, drama and/or poetry [play] an important role in the city” (‘City of Literature’, online). The range and diversity of books coming out of Dunedin in recent years indicate that the city’s 2014 designation was well-earned. As mentioned in response to RQ3, further study could be devoted to the contrast between the publishing landscapes immediately *before* and after the designation. In the meantime, however, Dunedinites can be rightly proud that their city retains a flourishing literary culture – one that looks towards its future, as well as honouring its past.

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Student ID: 300394764

Genevieve Kate Scanlan

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