

Macdonald also depicts national fitness campaigns as reliant on modern media of mass communication. On the one hand, the modern body active in the British World was reliant on modern technologies for its growing popularity, while on the other, the content spread via modern technologies reinforced the Britishness of keeping fit because it was often disseminated from Britain. As Macdonald notes, films with sound made ‘long-standing ties of empire’ modern in the 1930s by bringing new vibrancy to depictions of British culture on the screen (p.156). It is possible to see from Macdonald’s research that film, radio and photojournalism made national fitness campaigns possible. Public radio broadcasts facilitated the stretching and bending of private bodies in suburban houses, while photojournalism turned the fit body into an everyday commodity. Macdonald suggests that a post-war distaste for Nazi-style ‘national fitness’ contributed to the demise of government-driven initiatives for fitness, but I was left wondering if changes in mass media, so integral to the success of the movement across the British World, might also have contributed to the demise of the movement in some way.

Strong, Beautiful and Modern is an engaging book covering an immense terrain, both conceptually and geographically. It is core reading for anyone interested in mid-century imperial culture, the history of British modernity, or sport and fitness in white settler nation-states.

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Asians and the New Multiculturalism in Aotearoa New Zealand. Edited by Gautam Ghosh and Jacqueline Leckie. Otago University Press, Dunedin, 2015. 312pp. NZ price: \$40.00. ISBN: 9781877578236.

THIS EDITED COLLECTION by Gautam Ghosh and Jacqueline Leckie is based on a symposium held at the University of Otago in Dunedin on ‘Interrogating Multiculturalism in Aotearoa New Zealand: An Asian Studies Perspective’. The symposium and the subsequent edited collection place emphasis on the word ‘interrogating’, as several of the chapters explore what is even meant by ‘multiculturalism’ and primarily come to the conclusion that it has several meanings dependent on the context in which it is used: several ‘isms’ so to speak. The fundamental question that the book seeks to explore is how multiculturalism can be reconciled with the well-established official bicultural model in Aotearoa New Zealand: in other words, that between Māori and Pākehā, and the chapters included in the collection take different positions on this key question. However, it is probably one of the most significant questions facing Aotearoa New Zealand society today, especially with the ever-increasing number of New Zealanders of Asian descent. Where do New Zealanders of Asian descent fit into this bicultural model? Do they even fit in at all? Another layer of complexity is of course the large numbers of New Zealanders of Pasifika descent. Where do they also fit into the existing bicultural model?

I will focus this review on two chapters relevant to the broader themes of the book: Paul Spoonley’s “‘I MADE A SPACE FOR YOU’: Renegotiating National

Identity and Citizenship in Contemporary Aotearoa New Zealand’ and ‘Native Alienz’ by Hilary Chung. I chose these two chapters as they are based on the two keynotes of the symposium. Spoonley surveys the history of immigration to Aotearoa New Zealand from the first British settlers in the mid-nineteenth century to the present. He quite rightly emphasizes the predominantly British nature of the immigration for much of this period, especially up until the Second World War. The post-Second World War period saw the arrival of Pasifika migrants predominantly from Samoa, but also other islands. It was only really in the 1980s that large numbers of Asians started arriving in New Zealand, not forgetting the Chinese who arrived during the gold rushes of course, but compared to the former the vast majority of them were not allowed to stay. The latter was an excellent example of the white and interlinked British nature of New Zealand for much of its history. Another important point that Spoonley makes is the internal migration of large numbers of Māori to urban areas after the Second World War. This brought into sharper focus the challenges faced by Aotearoa New Zealand in negotiating its national identity and citizenship in terms of its indigenous people. One of the tensions with the bicultural versus multicultural model is the belief held by many Māori that if support is given for the preservation of other languages in Aotearoa New Zealand, for example, this will take away resources to maintain te reo Māori. And in a broader sense the feeling that if official acknowledgement is given that Aotearoa New Zealand is made up of many cultures, this will downgrade Māori to just one of many, when it is in actual fact the first culture.

In her chapter Hilary Chung uses theatre productions to explore the way in which Asians fit — or do not fit — into contemporary Aotearoa New Zealand society. In particular she focuses on ‘Native Alienz’ by the Oryza Foundation. It both challenges stereotypes held about Asians in Aotearoa New Zealand society as well as looking at interactions not only between New Zealanders of Asian descent and Pākehā, but also the former and Māori. In doing so it visually encapsulates the tensions, challenges and also opportunities faced by contemporary Aotearoa New Zealand society. Chung makes the important point that theatre allows you to explore subjects which would be considered taboo in most other everyday contexts. The fact that Australia and Canada introduced official policies of multiculturalism, whereas Aotearoa New Zealand did not, is highlighted. The main reasons for this, she suggests, were the much larger proportion of the Aotearoa New Zealand population being of indigenous descent, but also the relatively late arrival of large numbers of non-British migrants to Aotearoa New Zealand, compared to Australia and Canada.

I enjoyed reading this book and believe it makes an important contribution to the field because it deals directly with probably one of the most pressing challenges facing contemporary Aotearoa New Zealand society. I recommend it to readers, although it will appeal more to specialists.

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