SHIP OF DREAMS
Building the new Titanic

OUR NEW ZEALANDER OF THE YEAR
HELEN CLARK ON CLIMATE CHANGE
+ ARTS AND MINDS
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### Ingenio website

Check out our website [www.ingenio-magazine.com](http://www.ingenio-magazine.com)

If you’re as happy to read *Ingenio* online as in print, we’ll stop sending you the magazine and instead you’ll receive an email each time the website is refreshed with the latest *Ingenio* content.

You can search articles, browse by topic, view videos and leave comments on the *Ingenio* website.

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*Photos: Godfrey Boehmke, Kirsty Harkness (Tiger Tiger Photography) Suzi Phillips, Anthony You (Loucs Studio), Chillbox.*
AN EXCEPTIONAL NETWORK

I am delighted to join the University of Auckland as the new Director of Alumni Relations and Development and look forward to building upon the work of my predecessor John Taylor, who achieved so much with his talented team. I relish the challenge to further grow a highly successful alumni and development operation that sits at the heart of a vibrant and engaged university.

The University now has more than 160,000 alumni in over 130 countries. As our annual Distinguished Alumni Awards consistently demonstrate, they include exceptional leaders in virtually all fields of human endeavour.

By growing together, we can jointly help the University tackle the big issues.

In a world where networks of influence and relationships are critical to maintaining a university’s national and international status, the achievements of our amazing network of alumni matters greatly, as does the support and engagement you provide.

In many ways the role feels a little like coming home. This is my second period as an employee of the University of Auckland. I previously worked for eight years in the Business School as Director of Marketing and Advancement and then as General Manager of the New Zealand Leadership Institute. In both roles I was fortunate to experience first-hand how the advice, advocacy and support of alumni and friends can accelerate and intensify our ability to make a positive impact on students and on knowledge.

I also completed the Auckland MBA a couple of years ago. So you will be pleased to note that, as a fellow alumnus, I certainly have some enlightened self-interest in making sure the University’s reputation and philanthropic funding continue to grow.

In my new role, I plan to continue strengthening the bond between the University and its alumni, to create programmes and services that match the interests and needs of alumni with those of the University, and increase alumni giving and participation.

In addition, I look forward to working with our future alumni, the current student body, to build loyalty and gratitude for the educational opportunity they have received, in large part through the generosity of others.

In essence, what I am asking alumni members like you to do is to “grow with us” in a relationship where we are providing opportunities for personal development, engagement and mental stimulation while at the same time drawing on you for expertise, advocacy and support to help the University stay strong and relevant in increasingly turbulent times.

By growing together, we can also jointly help the University tackle the big issues. As Harvard President Drew Faust recently stated: “Knowledge is replacing other resources as the main driver of economic growth, and education has increasingly become the foundation for individual prosperity and social mobility.”

Universities have never been more relevant and partnerships never more important.

Mark Bentley

MARK BENTLEY

In addition to his eight years at the University of Auckland, Mark has prior experience in marketing roles in the UK in higher education, further education, TV sport and the construction industry. For the last four years, Mark has been Chief Executive of Auckland Communities Foundation, a philanthropic trust to provide a “one-stop shop” for generous individuals and organisations wanting to give effectively to worthy causes. As a keen supporter of youth development, he has also been for six years a director of Outward Bound.
THE POWER OF STORYTELLING

The cover article in the Autumn 2013 issue of Ingenio featuring Dr Marama Muru-Lanning’s study of ownership of the Waikato River attracted an unprecedented amount of interest, with a very large number of responses sent to Marama from researchers from other universities, iwi representatives, Māori colleagues, business associates and school students.

The following is a brief excerpt from one of more than 150 emails, texts and letters Marama received.

“...I am a Year 13 History student at Napier Boys High School... I recently read your article in Ingenio and wondered if you could give me your thoughts on the following question: In your opinion, does the selling of the Mighty River shares contravene the principles of the Treaty of Waitangi?”

At a meeting of the University Rūnanga it was noted that the story broke new ground, with a Māori woman on the cover of Ingenio for the first time. “The Rūnanga was particularly pleased that a Māori academic was featured,” said Jim Peters, Pro Vice-Chancellor (Māori).

The three letters addressed to the editor were less positive, as seen below.

THE POWER OF WATER

I continue to be amazed at the publication of an article all about religion. In this case the [article about the] PhD thesis on “Who owns the water?” by Dr Marama Muru-Lanning.

The belief that ancestors inhabit the Waikato river waters is anistic in its basic belief. *The river is my ancestor, my Tupuna Awa.* This is a religious statement held by many Māori people and those as far away as Japan and other island nations. However it does contradict the genetically held understanding that our human ancestry comes from one mother way back in our history. So why print this with such visibility as if the University endorses this religious belief? Many Māori marae do hold with these personal views expressed by Dr Lanning which include ancestor worship and tapu land among other supernatural beliefs. Some marae hold traditional Christian views, but there is a mixed bag of beliefs there. The article has received front page advertisement from a distinguished University with a very distinguished looking woman on the front cover. Surely this is a huge[ly] controversial issue not just from the religious point of view but also from a rights and legal point of view. Was this personal religious view backed by Ingenio and its editor? It would be interesting but disastrous if it were. Yet it seems to read like that. We have to affirm that the earth is the Lord’s and all the fullness thereof, and that includes the rivers. I find this article divisive and not conducive to a tolerant cohesive society. It cloaks the truth, and for a renowned secular institution that the University claims to be, indulging in occult religion is unwise indeed.

Yours truly
Ian George MArch (Calif)

I am writing to express disappointment with your cover story in this edition. The cover states – The Power of Water: Rights and interests in the Waikato River.

In fact, I found the article itself to be disappointing. Yours is a magazine that is published by New Zealand’s foremost university, and therefore you need to ensure that articles are high quality.

What was the object of the article? It was a rambling piece without focus – it sought to establish credibility through whakapapa, but that did not seem to lead anywhere. Dr Lanning referred a couple of times to academic rigour, but failed to demonstrate that herself. The piece descended into unfocussed political opinions. I would have expected her to acknowledge the Government’s statement that it intends to use the funds from the sale of MRP [Mighty River Power] to improve funding to education – especially as her people are at the bottom of the achievement ladder. Her sentence claiming a link between the right to use water and the resulting effect on the water’s properties was muddled thinking and unscientific. Her final claim that transfer of ownership is neither fair nor reasonable is odd, given that the objective of selling shares is to create a market in those shares, by which ownership can be transferred.

The whole piece is a thinly disguised political statement, and you should have been aware of the MRP share sale, and refrained from publication at this time. I should also appreciate a little more academic rigour in future articles, especially in acknowledging the alternative arguments. Having published this slanted, subjective article now, the least you can do is to ask another of your staff to pen a counter argument in the next edition.

Regards, Bonnie
Dr Bonnie Miller Perry, MArch and BArch (Auckland); PhD (Manchester).

I was rather taken aback by your article written* by Dr Marama Muru Lanning commenting on the Waikato River.

I am assuming that Auckland University has a humanities section where students study the history of the human race. Perhaps a contest should be held to see which of your students can find a group or nation anywhere on earth which has developed a privileged group based on ethnicity, colour, heritage etc. that has remained peaceful and avoided the inevitable civil strife and insurrection that comes with a society that allocates privilege to one group over another. Certainly at this moment we have people killing their neighbours because they are of the wrong tribe, that they have privilege because of tribal affiliation or religion or any number of other qualities which are beyond a person’s control and yet they are slaughtered for these characteristics.

Unfortunately our Parliament has never read history and therefore they are ignorant concerning these issues as all they care about is to get elected and if they have to divide this country to succeed then they will do so.

The universities have a duty of care to their nation and allowing parliament to remain ignorant of the tragedies that follow privilege based on anything other than quality is a negation of responsibility.

Yours sincerely,
Cliff Lee, Mamaku

*Note: Dr Marama Muru-Lanning was the interviewee for this story. The writer was Judy Wilford, who is currently editor of Ingenio.

RIGHT TO COMMENT

Dear Mr Lee,

I understand that you may disagree with the comments made by Dr Lanning, but I also believe very strongly in the right of academics to comment on issues in which they have expertise, even when those comments may be controversial to others. The Education Act protects the right of academics “within the law, to question and test received wisdom, to put forward new ideas and to state controversial or unpopular opinions”. That is
an important right in a free society.

I should also note that defending the right of an academic to comment is not the same thing as either the University or me agreeing (or disagreeing) with what has been said. But the University must defend a right that its academics have in law.

Sincerely

Stuart McCutcheon,
Vice-Chancellor, University of Auckland

ON EUTHANASIA

In the University of Auckland’s Ingenio magazine for Autumn 2013, three contributors were invited to respond to the question: “Euthanasia. Should it be legalised in New Zealand?” The first of these, Dr. Phillipa Malpas of the Department of Psychological Medicine of the Faculty of Medical and Health Sciences, responded with a piece entitled “Options of Last Resort”.

She presents two cases, both women with progressive terminal conditions, one of whom is dependent on a ventilator for survival and the other who is suffering with equal intensity but not dependent on any technological support. Both would like to die. The first can make the choice to have the ventilator removed, the second has not got such an option. She argues that because the second person can only achieve her desire to die quickly by euthanasia, which is unlawful, whereas the first can have her support system removed, which is quite lawful but accomplishes the same end, the second person is unfairly disadvantaged.

She comments: “In the first scenario, removing the ventilator from the woman causes her death. She did not die of the underlying condition for if she were not removed from the ventilator she would continue to live.” So according to her analysis, the act of removing a ventilator at the patient’s request and the act of killing a patient by the administration of a lethal drug dose are morally equivalent.

This sort of argument, not uncommon amongst advocates of legalising euthanasia, is seriously flawed and shows little understanding of events at the end of life. Moreover, those who promulgate such theses are in danger of being hoist by their own petard. Suppose for argument’s sake that it is agreed that the two acts are effectively equivalent, that removal of the ventilator in the first case is equivalent to euthanasia, and that the patient’s death is due to the removal of the ventilator rather than the respiratory failure for which she was being ventilated. According to current legal protocol, the immediate cause of death on the Death Certificate would have to be “Removal of Ventilator”. But the End of Life Choices Bill waiting to be drawn for Parliamentary debate demands that in cases of euthanasia, “the immediate cause of death must be given as the underlying condition that led to the need for euthanasia.” So the originators of the Euthanasia Bill would not agree with Dr. Malpas’ analysis that this patient did not die of the underlying condition.

But the two acts are not effectively or morally equivalent. Why is the first woman on a ventilator at all? It is because she has a serious underlying respiratory condition that would have eventually killed her had she not been ventilated. All that the ventilator is doing is to postpone the day when the underlying condition (or some complication of it) will prove fatal: ventilators do not confer immortality.

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When the ventilator is removed, the underlying condition governs what happens next. It may be that the patient will die in minutes, or it could be days or even weeks: there are cases of people living long after the withdrawal of artificial support especially if it is renal dialysis. Doctors simply do not know from case to case what the outcome of removal of life support will be. But whenever she dies, it is likely (but not inevitable) that the underlying condition will be the proximate cause and it will be entered as such on the death certificate. Such an outcome is far removed from a scenario in which death is deliberately brought about by a lethal injection. Dr. Malpas’ assertion that foreseeing death (i.e. “This patient may die”) is equivalent to intending death (i.e. “I am now going to kill this patient”) is an example of the sort of tendentious argument calculated to confuse ethical clinical management with euthanasia in the minds of both lay and professional people. Such tactics are, in my opinion, misguided.

Sincerely
David E. Richmond  MD FRACP FRCP(Lond.)
Professor Emeritus
University of Auckland

Dear editor
In a recent copy of your magazine you asked readers if they thought euthanasia should be legalised in New Zealand. Of course, but for those people who really want it for themselves. I see no reason for this to be other than a basic human right. Many people want this and there really is no reason for them to be denied it, especially if these unfortunate people are in pain. Your article ignore[s] the subject of pain, although this must be a primary reason for euthanasia.

There are some lucky people who do not experience pain, and therefore are not able to relate to those who do. This may be why they are seemingly cruel to those people (and even animals) who are in agony. It may be beyond their comprehension both in understanding and in experience or simply that they do not care about others at all. They make fatuous excuses for doing nothing. My daughter-in-law wanted “a little injection” when she was going through the agony of pancreatic cancer. I felt I was a failure when I couldn’t help her at this terrible time.

On one occasion I had to have a dog euthanased as in his old age he was becoming dangerous. I held his head and paws while the veterinarian gave him an injection. His death was almost instantaneous and he certainly didn’t suffer. I thought then how I would like such a death for myself if necessary. It is beyond my comprehension that people talk about ethics and murder and criminal killing, and the sanctity of human life, and so on. When there is the question of a country going to war, then suddenly killing men, women and children in a horrible way becomes acceptable and justifiable.

I have also experienced pain in old age. About 15 years ago I had one hip replaced and now I need to have the other one replaced. The cost is now twice what it was earlier when I paid for the surgery. I am told that this is because money has lost value from 15 years ago, and I cannot afford the present cost. Therefore I have had to wait over many months and because, like many others, I do not respond well to some drugs for pain relief, waiting has been a nightmare. Had euthanasia been available I might have asked for it but probably not because of the hope that I will get back to normal health once I have this second surgery. However, if this doesn’t happen I would like to have a merciful death. I do not get consolation by thinking about others who are bearing up under possibly worse pain. All (I) can think of is ending the pain. I do not care about the sanctity of human life, which means nothing to me. A painless death should be the right of everyone. For me a painless death should be a quick one. I want to choose my own death. I have had a fairly pleasant life and have little to regret.

Yours sincerely
Margaret Luff

Additional Responses
For more responses to “Taking issue” on euthanasia, lodged online, see the Ingenio website: www.ingenio-magazine.com/euthanasia-should-it-be-legalised-in-new-zealand

For online responses to the article titled “Ocean warning”, based on research by Dr Mary Sewell from the School of Biological Sciences”, see www.ingenio-magazine.com/ocean-warning
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between the University and local businesses. Initially the University is investing in excess of $80 million at Newmarket on new research facilities for the Faculty of Engineering.

Development is to take place over 30 years, with work already under way to demolish many of the old brewery buildings. Others will be totally refurbished in a staged plan that will transform this inner-city area.

**Bawdy beginnings**

An amusing historical link to the new campus is found in the words of a traditional tramping song, supplied by Ruth Brown, an alumna from Christchurch who reports that the trampers sing it to the tune of “Roaming in the gloaming”.

**Working in the brewery at the bottom of Khyber Pass**

**Working in the brewery with a bottle and a glass**

*When the lights begin to flicker*

*It is time to get all shickered*

*O its lovely working in the Brewery.*

“People all over New Zealand have sung this ditty,” says Ruth, “and many are probably unaware of where Khyber Pass actually is. History may now have lifted it [the Auckland street] from its former bawdy existence to a future in the higher planes of academia.”

**PROTECTING WHALES**

Endangered Bryde’s whales in the Hauraki Gulf are now safer as the result of the research, and persuasive powers, of Dr Rochelle Constantine who featured in *Ingenio* last year (Autumn 2012).

Rochelle’s work, showing that the whales are vulnerable to being hit and killed by ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships, has led the shipping industry to agree to reduced speeds in the gulf and ships. The Lopdell House drawings were received as part of a donation from the former Auckland Education Board.

Originally a hotel, known as Hotel Tiritangi, the building was designed by Auckland architect William S. R. Bloomfield in the late 1920s. The plans, elevations, sections and details depict the reinforced concrete structure. Capable of accommodating 63 guests in bedrooms with en-suite bathrooms, and with a large roof terrace, drive-in garaging for guests’ cars and sweeping views of the Manukau Harbour, it was opened with some fanfare in 1930 by the then Prime Minister Gordon Coates.

The hotel failed to flourish due to a combination of circumstances; the inability to gain a liquor licence, combined with the effects of the Depression, followed by World War II, saw its closure. In 1942 the building passed into the hands of the Department of Education and fulfilled a variety of education related functions. It was sold in 1982 to the Waitakere City Council and was transformed into West Auckland’s Regional Art Gallery, as it remains today.

Bloomfield is believed to have been the first New Zealander of Māori descent (Ngāti Kahungunu) to have graduated and practised as an architect. He was widely travelled and educated internationally, gaining his architecture qualification from the University of Pennsylvania, USA. As a partner in the architectural firms Bloomfield & Hunt and Bloomfield, Owen & Morgan he is also remembered for Queen’s Arcade, Queen Street, Yorkshire House on the corner of Shortland and O’Connell Streets, the Masonic Temple on St Benedict’s Street, and many residences.

Sarah Cox, Architecture Archive, Architecture & Planning Library

**PROMINENT VISITORS**

Every year the University hosts a wealth of notable visitors. One who made a brief visit to the University recently was crime novelist and forensic anthropologist, Dr Kathy Reichs, who visited the Faculty of Medical and Health Sciences.

Dr Reichs attended an open lunchtime Q&A session in the Robb lecture theatre before enjoying a visit to the Auckland Medical Research Foundation Medical Sciences Learning Centre and the newly refurbished Human Anatomy Laboratory.

Internationally famous as a crime writer, Kathy Reichs is the author of 16 novels in the “Bones” series that also inspired the popular spinoff television series, and more recently a young adult “Virals” series that she co-writes with her adult son. She is also a professor of anthropology at the University of North Carolina (now on indefinite sabbatical) and divides her time between writing and her work as a forensic anthropologist in Quebec.

She says there is a natural crossover relationship between being a scientist and a novelist: “Scientists are trained to be observant, formulate hypotheses and test them. A novelist needs to become even more observant, for example in describing the exact sound of a fly buzzing against a light or the smell of decomposition.”

Her writing process involves linking real events, (such as the trajectory of a bullet through a body) with a setting and the science that will drive that story. “We call it grounded fantasy, but I’m fanatical about getting the science correct, and I have experts I can check different aspects with,” she says.

Anatomy has always been a vital part of medical training, with dissection of the human body being the essence of anatomy teaching since the Renaissance. A thorough knowledge and understanding of the structure of the human body is only possible if students have access to human bodies for detailed examination.

The Auckland Medical School maintains a world-class anatomy programme, training medical students, junior doctors, surgeons, anaesthetists and other health professionals, and the Department of Anatomy with Radiology is greatly indebted to the donors who bequeath their bodies for anatomical study. Their generosity ensures the continuation of this essential training.

For further information about the Body Bequest Programme please contact Valerie McMurry (v.mcmurry@auckland.ac.nz), Department of Anatomy with Radiology, Private Bag 92019, Auckland 1142, New Zealand or phone +64 9 923 6703.

**NEW ALUMNI**

Some 2050 graduates received a total of 2,107 qualifications in person at Spring Graduation on 24 September. These included 120 doctorates. A further 976 qualifications were conferred in absentia, and two posthumously.

Business and Economics was the faculty awarded the most qualifications with 704, followed by Arts (697) and Science (683). There were 269 in Medical and Health Sciences, 249 in Engineering, 243 in Education, 130 in Creative Arts and Industries, and 110 in Law.
HEART OF AUCKLAND
The government has agreed to fund the Auckland rail loop.
Lee Beattie, Deputy Head of Planning Programmes at the School of Architecture and Planning, says this decision has the potential to significantly change the face of Auckland’s public transport environment.
"By removing the existing bottleneck at the Britomart station," he writes, "considerably higher train volumes will be able to use the existing rail network at any one time, increasing passenger numbers and potentially removing more vehicles from the existing roading network. This enables more rail passengers to directly access a wide range of employment, shopping and social activities within the central city, reinforcing the Council’s plan to maintain and enhance the central city as the heart and focus of Auckland.

The idea of a rail loop is not new. It was first suggested in the 1930s, with a proposed station at the University. It then formed part, but was not implemented, of the 1950s Auckland Transportation Plan, which shaped Auckland’s transportation patterns and motorway network. The Auckland rail loop, however, will not in itself solve Auckland’s transportation issues and must be seen as part of a wider on-going package of public transportation initiatives. It will also necessitate significant land use changes, including the provision of higher residential densities around the new stations, to ensure on-going viability and continued use.

GROWING UP IN NZ
The “leading lights” of the “Growing Up in New Zealand” study are about to start school.
This is a long-term study of the health and wellbeing of New Zealand children, which aims to understand (and to inform policy-makers) on what shapes early development and how we can support families and children to have the best start in life and to optimise their wellbeing over time.

Led by Associate Professor Susan Morton from the University’s School of Population Health, the study recruited pregnant mothers in 2009 and 2010 in order to track the development of nearly 7,000 children from before their birth through to young adulthood. The research team collected data before the children’s birth and at nine months and two years and are now embarking on a new round of pre-school interviews with parents, carers and the children themselves.

“This is a very exciting phase of the study,” says Susan Morton. “In which we will have much more opportunity to interact with the children themselves. We will check their growth and development, play games with them to help understand their social and cognitive development; and talk to their parents to get an update on how the children have been faring since we saw them at two”.

“This generation of children is more diverse than any before. One of the most valuable aspects of this study is that, for the first time, we are collecting information on significant numbers of Maori, Pacific and Asian children as well as New Zealand Europeans. One in three of the children has a parent born overseas, so for many families this is the first child coming through the New Zealand system. These children are our future so it’s important to understand what makes them tick.”

The leading light cohort comprises 180 children, leading the way for the other 6,800. They were born over a three-month period and will start school between November and February. The main cohort, born over a 12-month period, will start turning five in March 2014.

Some of the children, with their families, will be filmed around the time they start school. The film, when it is completed, will be placed on the Ingenio website www.auckland.ac.nz/ingenio

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SHIP OF DREAMS

When luxury ocean-liner Titanic II sets out on her maiden voyage from Southampton bound for New York’s pier 54, alumnus Raymond Tam Man Kin (BE 1998) will be on board. He is leading a daring bid by Australian mining magnate Clive Palmer to successfully build and launch the world’s first replica of the ill-fated 1912 RMS Titanic.

Raymond, who is “very excited” at the chance to lead the project, says the aim is “not just to rebuild a ship but to rebuild a legend - and create an authentic experience for the passengers”.

Apart from having the latest technology, navigation and safety systems, and weighing 56,000 gross tonnes, Titanic II will be the same length as the original at 270 metres long and 32 metres wide.

It will have almost the same floor plan (modified slightly to accord with safety requirements), exactly the same cabins and will be split into three classes that won’t be able to mix. Enthusiasts have already offered $1 million to be on the maiden voyage. As on the original Titanic there will be no internet connections or phones and guests will dress like those on the original ship and will be able to order dishes from the original menu. [Note: Satellite phones will still be available in case of emergency.]

Raymond is Director of Asia Operations for the Australia-based Blue Star Line owned by Palmer. He and his team have worked with Titanic historians to get the details right and have been assisted by the great-granddaughter of one of the survivors, who says her forebear would be “first in line for a ticket aboard Titanic II”.

Currently in development, the ship’s design is being over-seen by Finnish-based naval architecture and engineering company Deltamarin. It will be built by the state-owned Chinese shipyard CSC Jinling, based in Nanjing and a major international player in shipbuilding.

Titanic II is not the first big project Raymond has been involved with. After university he returned home to Hong Kong to work with Ove Arup structural engineers as part of the design team for Two IFC, the second highest building in that city of skyscrapers.

But he had always had an interest in commerce and after a couple of years decided to switch to banking. He worked at HSBC, Citibank and JPMorgan in corporate and investment banking. “I like analytical challenges and although I’ve ended up working in the commercial field I think my engineering training was very useful – it sharpens your analytical skills.”

What Raymond likes more than anything, though, is constant exposure to new challenges, even when they are confronting and difficult. This was what prompted him to approach Clive Palmer. “I saw a great opportunity to broaden my horizons and my skill set.”

In Palmer he says he found a “visionary, vocal and wonderful boss” who puts into practice what other big companies often struggle to deliver for employees – job rotation and job exposure to multiple aspects of the company business. Raymond became project director in Palmer’s Mineralogy group, where he is responsible for corporate finance, business development, market and competitor research, strategic analysis of businesses and project management. And in April 2012, when Clive Palmer announced his plans to build a replica of the Titanic, Raymond was happy to add this to his list.

“The original Titanic was the ‘ship of dreams,’ says Raymond. “I hope Titanic II will be a ship where dreams come true.”

Louise Callan
www.titanic-ii.com

Raymond Tam has maintained strong links with the University. He founded the University of Auckland Alumni Association in Hong Kong. His elder brother, Samuel Tam – Global Head of Marketing, Manroland Sheetfed GmbH, and twin brother Ronald – Managing Director and Head of Corporate Finance for Jeffries’ Investment Banking and Capital Markets in Asia, both studied at the University of Auckland, as did all three brothers’ wives.

A COMPANY WITH A MISSION

Dr Ning Huang (MArch 2005, PhD 2011) grew up in the Chinese cities of Kaifeng and Zhengzhou but now names New Zealand alongside China as one of his two favourite countries.
Through Green World Solutions Ning has become a public advocate of respect for nature. GWS is involved in low-carbon planning for cities, low carbon and ecological city design, green building design and assessment and R&D in green products. In 2011, Ning and his team won second place in an international competition to draw up the Beijing Design Standard of Green Building. GWS became a member of the editing group, applying some of the detailed passive design measures studied at Auckland (used to harness free renewable resources) and proposing a number of suggestions on “humanising design” through greater consultation with future users of buildings.

With two countries so different in so many ways, how portable is the concept of sustainability?

Their suggestions have been written into the new standard, which came into force on 1 July 2013.

Green World Solutions currently has around 20 employees, five of them alumni of the University of Auckland. (The office has become an internship base for the School of Architecture and Planning and Ning is the volunteer alumni coordinator for the University in Beijing.)

“At present we are not a big company in China compared to some of our peer technology companies,” Ning says. “My plan is to lead Green World Solutions into the top five such companies in Beijing in the next five years, and then the top five in China within ten years.”

Louise Callan

COURTING CHINA

When Ollie Farnsworth (BCom (Hons) 2009), Jake Vermunt (BPop 2010, BCom 2010) and Alex Worker (BCom 2007, BCom (Hons) 2009) met at The University of Auckland’s Business School in 2008 they didn’t know they would end up in Beijing, running their own company promoting New Zealand food and beverage brands in China.

But they did know they had a common interest in New Zealand’s trading role across Asia and Latin America. “With New Zealand’s market focus rapidly changing to these emerging markets, we were determined to find a way we could fit in and help sustainably grow New Zealand’s position,” says Ollie.

That was the longer-term plan – in the meantime they built up their individual experience. Ollie graduated with a BCom (Hons) in Management and International Business and worked as a supply chain consultant for Deloitte in New Zealand, Australia, and the United States. Jake added to his conjoint degree in Commerce and Property by completing his chartered accountancy while working at Ernst and Young. Alex completed a BCom (Hons) in International Business and joined Fonterra’s graduate management programme and the Global Dairy Trade team.

“After four years in the corporate world we started to speak more seriously about what we could do together,” says Ollie. “In 2012 we incorporated the Marinas Group, with the goal of becoming the New Zealand intermediary for food and beverages across the Pacific Rim.” The name comes from the Mariana Islands in the Pacific Ocean, a symbolic midpoint between the group’s Asian, Latin American, and New Zealand markets.

The three men are now all based in Beijing and have signed up premium New Zealand brands including Astrolabe and Chard Farm Wines, Olivado, Antipodes, J Friend & Co Honey and Naturlait Infant Formula.

“The increase in wealth and a national concern around food quality have created a significant opportunity for selling food and beverages to China,” says Ollie. “New Zealand generally has positive associations with being clean, green and natural, and the Free Trade Agreement gives us an advantage.”

Alex says the support from the University of Auckland Business School has helped them develop their company vision and taught them what is required to take their business offshore. “We are still in close contact with former lecturers and alumni who’ve been very supportive,” says Alex.

“We hope to be in a position to build on this by offering internships to future University students between New Zealand and China, and one day in South America too.” www.marinas-group.com

Tess Redgrave
“We live in a glorious literary landscape, here in New Zealand”, declared Paula Green. “One where the concept of ‘home’ is what matters most, yet we are shifted and shaped by the wider world and those that have come before us.”

Paula, a poet, literary critic and alumna (BA 1992, MA 1995, PhD 2005) took part in the Poetry in Focus salon panel chaired by paediatrician and poet Renee Liang (MBChB 2007, MCW 2008) in mid-July and then chaired the Fiction in Focus salon panel on 21 August.

The Salon Series, a modern take on the old seventeenth century French literary salons, has been introduced by Alumni Relations and the University of Auckland Society this semester with three separate sessions exploring poetry, fiction and media in New Zealand.

About 40 alumni, staff and invited guests have braved cold, wet winter evenings to attend the first two salons featuring some of our finest alumni poets and fiction writers. CK Stead (BA 1954, MA 1955, LittD 1982, PG Dip Arts 2010) and Grace Taylor accompanied Paula Green on the poets’ panel in July. The lively all-female fiction writers’ panel in August featured Charlotte Grimshaw (BA 1990, LLB 1990), Sarah Laing (PG Dip HSc 2004) and Stephanie Johnson. Both panels were unanimous when it came to poetry and fiction writing in New Zealand.

“We have so much to affirm in New Zealand writing right across the board”, said CK Stead. “Although poetry comes second in the commercial world where it is not seen as having commercial value it’s ‘a very hardy weed’ and is flourishing in the non-publishing world”.

“I fell in love with words through music and lyrics”, explained young South Auckland poet Grace Taylor, whose performance of ‘I am the Va’ was a moving account of a world where her two identities, Samoan and English, often create a space or ‘va’ of emotional conflict.

When it comes to fiction, all the writers insisted overseas audiences are very receptive to details of New Zealand place, landscape, culture and ecology. “It’s just New Zealand readers who don’t generally want to read about New Zealand”, pointed out Stephanie Johnson before delving into some possible deep-seated psychological reasons for this.

“The worst thing you can do is write a bland international piece”, countered Charlotte Grimshaw, who firmly believes all writers need is a sense of confidence to seamlessly interweave New Zealand detail into their writing for it to appeal equally to local audiences.

When asked to consider what makes a poem good or bad, Paula Green gave a suitably poetic answer: “A good poem elicits a visceral response. It has a physical and emotional effect as well as intellectual, whereas a bad poem just sits like a flat puddle fast asleep.”

And what makes good fiction? “A page-turning read written in terrific stylish prose”, said Charlotte Grimshaw. For Stephanie Johnson it is the shock of the new - “something you’ve never read or thought of before”, and for Sarah Laing it’s about “being able to inhabit other people’s lives”.

If there was any doubt before these lively and informative sessions, the audience certainly came away with a strong sense of New Zealand’s glorious literary landscape and tremendous University of Auckland alumni talent.

Jane Bradley

The final Society Salon, Media in Focus: How the news is made, featuring David Hastings, Dr Gavin Ellis and Jon Stephenson with Professor Annie Goldson as chair will be held on the more summery evening of 6 November at Old Government House. Staff, Alumni and friends are all welcome to attend.

**WHY POETRY?**

To catch the cat’s studied indifference, her yawn and stretch in the sun.

To take what once was thought and twice rejected and refine it until it is not what it was.

To recover the realm between waking and sleep where a dragon guards the golden hoard and a word marks the lizard’s dart between is and was.

Casual, effortless, elegant to be the hero climbing the air.

To give to the human order a kinder face a better shape.

To be and not to be Hamlet beset by slings and arrows.

To find a way back to the bush stream where small fish used to hang in shafts of sunlight.

To get ahead of yourself and accept the silence.

*CK Stead was on the panel for the very successful “Poetry in focus”, the first of three events in the “Society Salon Series”.*
TACKLING CLIMATE CHANGE VITAL TO DEVELOPMENT

As stated by the Executive Secretary of the United Nations Framework Convention on Climate Change, Christina Figueres: “Climate change has become the amplifier and multiplier of every crisis we are facing – be it population growth, the strain on water, food and other resources, and energy insecurity.”

No country is left untouched, including New Zealand, where likely impacts of climate change include higher temperatures, rising sea levels, and more frequent extreme weather events such as droughts and floods.

What is unfair is that the world’s poorest people – those who have contributed the least to climate change – bear the brunt of its impacts. These vulnerable people, some in fragile or conflict-affected states, have limited ability to plan for disasters or adjust to shifting weather patterns, often with deadly consequences.

More intense droughts, storms, and flooding mean more failed crops, food shortages, more widespread disease, and more time spent collecting increasingly scarce water – most often by women and girls. A vicious cycle of fragility, poverty, and conflict worsens, with global implications.

What might the world look like if we fail to act decisively now?

The United Nations Development Programme’s Global Human Development Report on Fighting Climate Change estimated that failure to deal with climate change would condemn the poorest 40 per cent of the world’s population, some 2.6 billion people, to a dimmer, grimmer future.

Over 600 million people live in coastal areas which are less than ten metres above sea level. With levels projected to rise at an accelerated rate for several centuries, many people in exposed locations would be forced to relocate. Massive ecosystem changes would also wreak havoc on communities whose livelihoods depend on our imperiled oceans.

The consequences for human health would be severe. Studies suggest that climate change could expose an additional two billion people to dengue fever transmission by the 2080s. Malaria, which is strongly influenced by climate, is already responsible for the loss of almost 700,000 lives annually.

It has also been estimated that as a result of climate change, some 1.8 billion more people would live in water-scarce environments by 2080. Along with the obvious consequences for nutrition, health, and livelihoods, this could exacerbate the risk of water-related conflict.

While climate change puts hard-fought human development gains at risk, its impacts are not inevitable – if the international community is prepared to act. What needs to be done?

• First and foremost, while important steps have been taken with voluntary mitigation pledges covering some 80 per cent of global greenhouse gas emissions during 2008 to 2011, we urgently need a broader legal basis to cover 100 per cent of the emissions.

• Second, while significant climate financing is already available to support developing countries’ adaptation and mitigation activities, more is needed. The Green Climate Fund (GCF) must become operational and pledges to it must materialise. Applied to smart strategies, climate finance can play a critical role in supporting the transition to green and inclusive economies, while also tackling inequality, advancing human development, and preserving ecosystems.

• Third, private climate financing is also essential, and the private sector must be incentivised to invest in sustainable energy and low-carbon solutions. A growing number of countries, including New Zealand, are adopting emission-trading schemes (ETS) as a way of addressing climate change.

• Finally, we need to support developing countries’ own efforts in channeling domestic resources to mitigate and/or adapt to climate change. In some cases as much as 15 percent of a given country’s total public spending has been dedicated to this cause. Ethiopia, for example, has launched an ambitious climate-resilient, green economy strategy. Pursuant to this, the Government will work with development partners and the private sector to leverage investments of US$ 150 billion over the next 20 years to make the transformation to a green economy.

Through an ambitious, fair, and legally binding climate change regime, voluntary action, and sufficient and accessible climate finance, the international community could head off climate change’s worst impacts. This is not just a challenge, but also an opportunity to generate new industries, jobs, and more sustainable ways of living.

Helen Clark

Helen Clark (BA 1971, MA 1974) served three terms as New Zealand Prime Minister and is in her second term as Administrator of the United Nations Development Programme. She gave an inspiring speech to a packed audience at the 2013 Sir Robert Chapman Lecture. To access a video recording of the lecture, see the Ingenio website www.auckland.ac.nz/ingenio

A copy of this article, with references included also appears on the Ingenio website.
A PASSIONATE NEW ZEALANDER

Alumna Dame Anne Salmond (BA 1966, MA 1968), Distinguished Professor of Anthropology and Māori Studies at the University of Auckland and this year’s Kiwibank New Zealander of the Year, speaks with Judy Wilford about some of the things that are important to her.

Dame Anne Salmond is the best possible choice for New Zealander of the Year for 2013. As an eminent scholar she has explored our rich bicultural heritage and has helped define New Zealand’s place in the history of the wider world. As a “critic and conscience” of society she speaks out with conviction on some of the issues that mean most to us. On a practical level she works hard for the conservation of our unique ecological environment. And as a New Zealander she has a passion for this country: its natural beauty, its cultural diversity, its people, its freedom, and the opportunities it offers.

“I’m here by choice,” she says with a smile. “I’ve had a lot of chances to work internationally, but I love it here.

“I love the Māori and Polynesian dimension; I’d feel bereft without that.

“I greatly enjoy the increasing complexity of New Zealand society, the fact that we’ve got people from a variety of heritages and legacies bringing in all kinds of different experiences.

“It’s an adventurous sort of country to be part of and we have the possibility of doing extraordinary things here — as we have already done sometimes.

“Right from the beginning of New Zealand settlement it’s been a hard place to get to. And in the days of seafaring it was extraordinarily difficult so you had to be very inventive and bold to make the voyage at all — there was an interesting, selective process operating, and I think it’s still like that. The people who come here are quite bold, quite willing to experiment with different kinds of futures. Otherwise they wouldn’t be here.

“Think that’s great. And I don’t like to see it stifled. I don’t like to see a top-down command and control kind of governance. That’s totally inappropriate for our country. It doesn’t fit our legacy. The entrepreneurial spirit should be allowed to bubble up — I’d like to see it all come up from the flax roots and the grass roots.”

Democracy, as those words imply, has a place at the centre of Dame Anne’s values — partly influenced by her father, and her uncles who fought in the Second World War and knew exactly why they were fighting — “for democracy and to guard our freedom for the next generation”.

“We are at a crossroads, now,” says Dame Anne, “in New Zealand and the rest of the world. Since the 1980s we have been a part of a move towards neo-liberal economics and at the same time our assumptions about social arrangements have been progressively challenged. In the new climate those arrangements can appear to be quite top-down and don’t necessarily chime well with the ideals of democracy, which is based on participation by all members of society.”

This, she says, is a contrast with the changes brought by the Enlightenment in eighteenth-century Europe and America — “where people wanted not a feudal system with a few at the top controlling a lot of the land and the wealth and nearly all the power — but for this to be more broadly shared amongst the people in general”. This is the kind of thinking which led ultimately to the emancipation of slaves, and of women — and which inspired the checks and balances that were built so carefully into the American Constitution.

“I believe in the balance of power,” says Dame Anne. “Checks and balances are essential in our present political system as well.”

This belief, along with the influence of her father and his contemporaries, was part of the reason Dame Anne spoke out strongly against the GCSB Bill, which extended the powers of the Government Communications Security Bureau to conduct surveillance on New Zealand citizens.

“He would have been horrified. That generation would have been appalled to see the kinds of trade-offs people are prepared to make now — or [she reflects], perhaps they are not prepared to make them.”

Dame Anne speaks out on some of the most challenging issues of our time: on academic freedom; on equal opportunity; on human rights and democracy; on the vital importance of sustainable practices and the conservation of species. This can be a courageous act. It certainly doesn’t please everyone. And at times it has earned strong words against her both in Parliament and in the press. This she deplores since it could deter younger or less established colleagues from doing the same. (As the only New Zealander who is both a Foreign Associate of the US National Academy of Sciences and a Corresponding Fellow of the British Royal Society, her own international scholarly reputation is unassailable.)

But speaking out is something Dame Anne has always done — and which she sees as part of her duty, with her colleagues.

“From the time I was young I was always involved in relationships between Māori and
Again there are lessons to be learned from the past. “During the Enlightenment, the arts and humanities and natural sciences weren’t radically divided – and some of the people who made the greatest breakthroughs were people with very broad interests – who were willing to take risks both intellectually and politically.”

This sounds rather like a description of Dame Anne herself, who shows a rare capacity to transcend boundaries not only between the disciplines, but also between the personal and the political, the practical day to day work and the intellectual endeavour: “I have always been interested in differences of scale,” she says.

In her scholarly research, Dame Anne’s major focus has been on the contacts and exchanges between cultures, the movement of Europeans to America and the Pacific, and the relationships between the indigenous people and the newcomers.

However a number of her books, which have received wide acclaim both in New Zealand and overseas, have not relied only upon a depth of scholarship but have also encompassed a deeply personal dimension. For example her second and third books, **Amina, The Life of a Māori Woman** and Enuera: Teachings of a Māori Elder, were both drawn from the lives of people whom she knew well, noted elders of Te Whānau-ā-Apanu and Ngāti Porou, again looking at global issues through a micro-lens.

The origin of Dame Anne’s deep interest in Māori culture also has a strong personal dimension, through her maternal great-grandfather, James McDonald, who was deeply involved in the Māori world. He worked first as an artist and photographer for the Dominion Museum, and later became, as Dame Anne describes him, “a wonderful film-maker and photographer who made some of the earliest ethnographic films in the world, helping Māori leaders such as Sir Apirana Ngata and Sir Peter Buck to document aspects of Māori culture before they were lost”. As a child Anne was taken to the Dominion Museum, to see a model of a Pa her great grandfather had made. As an adult and a scholar, she now has all his papers and many of his paintings and photographs, which she first discovered and explored when they were stored in a cardboard carton in her grandmother’s garage.

Dame Anne’s childhood was spent in Gisborne, where she lived with her parents and her seven brothers and sisters. One of the gifts Anne’s mother gave to Anne and her other children was “a really positive attitude towards Māori things, inherited from her grandfather, whom she really loved”. Though Dame Anne’s mother died earlier this year, her legacy remains. Dame Anne, who, with her husband Jeremy, has three children and two grandchildren, also has an extended family, now numbering “about 60”, with strong Māori representation among the members of the younger generations.

This seems a most appropriate way of bringing together the Two Worlds of our foremost scholar in historical Māori-Pākehā relationships.

(Although the original photo was taken in 1991, there is some confusion in the number of the book, which is actually 1992.)
What is the place of arts and humanities in a world that is increasingly prioritising STEM subjects (science, technology, engineering and mathematics)?

NO IDLE LUXURY

A telling assumption is implicit in this question’s wording: the arts and humanities are positioned as having to plead their case for “a place” in “a world” that prioritises other areas of study.

It is worth remembering that education was originally synonymous with the liberal arts (artes liberales, as the ancient Romans called them). It comprised those areas of knowledge that a citizen needed to take a full part in civic life, which sounds like an admirable objective for any era. Those “arts” included grammar, logic, rhetoric and music, but also offered a grounding in arithmetic, geometry and astronomy.

The distinction between arts and STEM sciences is starker now because we live in a more utilitarian age: science and technology offer us the promise of progress and the solutions to the challenges that beset us. Meanwhile economic and political pressures mean that funders seek “practical answers with measurable economic outcomes” and students want good job prospects upon graduation.

But humans will always be more than the sum of their technological competencies. In a high-tech, fast-changing world, the skills learnt in a liberal arts education are the foundation of learning and success in any field: critical (and lateral) thinking, awareness of cultural and political differences, sensitivity to ineffable and unquantifiable aspects of life, without which technological know-how is simply arid theory.

This is no idle luxury: Sir Robert Jones famously said he would rather employ a classics graduate than a business-school one, because they have curiosity and think independently; and fully one third of the CEOs of all Fortune 500 companies have arts degrees.

THE REAL QUESTION

What a strange question. Are the arts and humanities really having a crisis of confidence? No mathematicians or scientists I know regard these subjects as irrelevant or valueless.

Ah, I’ve got it — someone has interpreted “politically-based funding” as “the world”. I see no evidence that reading literature is on the wane; that music, dance, or fine arts are being starved of interest or talent; that history, language learning, or social debate are dropping off our social agenda.

On the contrary. E-readers are endemic on my commuting mode; music and dance inhabit my seven-year old granddaughter’s world much more than mine at that age; and we have daily multi-access to the world’s top social and political commentators. Movies, “events”, and reality-show reflections of ourselves dominate the lives of millions. The arts and humanities have it like never before.

And what if the funding channels are being redirected in today’s economic climate? Isn’t adversity the breeding-ground of revolutions, be they political, artistic, or intellectual? I believe that we will look back on this period (and a temporary period it will be) and

humans will always be more than the sum of their technological competencies

An arts education is a training in adaptability, the single most important skill a 21st-century graduate needs. And as New Yorker writer Adam Gopnik argued in a recent column, we need the humanities “because we’re human. That’s enough”. Kia ora to that!

Professor Alison Jones
Faculty of Education
recognise the emergence of new cultural forms. My point is that cultural and social evolution will never stop. The role of arts and humanities remains the same: to document, reflect on, come to terms with, the human condition in its context. We are all drawn to participate.

Having settled that, let us consider the real question: “How is it, in a society that values STEM subjects as its economic salvation, that we have so many people who feel it is OK not to understand basic mathematics and statistics, not to take seriously empirical science consensus on climate change, and who regard religion and science as equally (in)credible explanations for our physical world?”

Professor Bill Barton
Department of Mathematics

**RIGHT TO THE CORE**

They all belong together.

We all need STEM subjects. Understanding the human domain requires more than a passing acquaintance with science, which encompasses how we observe, measure, predict. I read that New Zealand kids still perform well in science and technology – that has to be good for us all.

Or does it? For some amongst us the very word “science” can trigger cold regret, even bitterness. Genetic engineering. Nuclear power. Chemical residues. If STEM subjects dominate the education of our cherished cherubs does that engender more bad science – more of those cold scientists, so sure of themselves, so untroubled by doubt?

We’ll need to keep our young STEMsters warm then, with liberal doses of the liberal arts – all the better for happy employment, for worthy citizenship – and for the creative, responsive science we so desperately need.

But we also need to understand why this question is posed in this way, as if one syllabus need always displace the other: art vs science, the twin cultures.

There are still too many of us who actively reject one of the cultures. It seems that after being encouraged to listen to each of the twins, we suddenly turf out the one that speaks to us the least, and never invite her back, except occasionally at Christmas.

Shouldn’t we strive to keep both cultures in every house? For those attracted to the STEM subjects and their calming method, we need to nurture their humanity so it can never be supplanted by any cruel false idol of absolute truth. And for those enamoured of the humanities, their curiosity about the physical nature of this life should not be left forlorn, watching from the wings, while others take the world’s measure.

So arts, humanities, STEM subjects all belong in the same place: at the core of an education.

Professor Rod Dunbar
School of Biological Sciences
Director, Maurice Wilkins Centre for Molecular Biodiscovery

**The arts and humanities have it like never before**

STEM subjects as its economic salvation, that we have so many people who feel it is OK not to understand basic mathematics and statistics, not to take seriously empirical science consensus on climate change, and who regard religion and science as equally (in)credible explanations for our physical world?”
Associate Professor Bryony James speaks with Tess Redgrave about motorcycles, teaching and the engineering of food.

Warning: Don’t invite Bryony James for dinner unless you are prepared to have your food analysed at a microscopic level. What’s more if you do have a meal with her beware how you chew – because you can bet she will be watching.

“You do end up with a very funny approach to life when you study food,” says the 42-year-old Associate Professor of Chemical and Materials Engineering who specialises in Food Materials Structure. “You can’t just have a normal meal,” she laughs. “You’re thinking what’s in this? What’s its structure? And if you begin talking about how people chew at dinner parties it’s ridiculous because everyone starts going ‘immmm’ and becomes very self-conscious.” she laughs again.

Bryony is a key player in the University’s faculty of engineering. As well as heading up the Research Centre for Surface and Materials Science (RCSMS) and chairing the Faculty’s Teaching and Learning Quality Committee, she has just been appointed the new Associate Dean Research. Earlier in the year she was one of three Auckland academics selected for a national Women in Leadership programme funded by the New Zealand Vice-Chancellors’ Committee. And that’s not all. She has recently won one of ten coveted National Tertiary Teaching Excellence awards – the first woman in her faculty to do so.

Bryony grew up in Cornwall, England, where her father was a bank manager. Her family was constantly on the move but that didn’t matter to a practical child who was always trying to figure out how things worked. “I loved taking something apart. Seeing how it worked and then putting it back together. Funnily enough it’s the reason an awful lot of people end up in engineering.”

One of Bryony’s early passions was motorbikes. Today she owns an “insanely powerful rocket” – a 1375cc blue and white Hayabusa. “I’ve been riding bikes since I was 20 and written off about half of them,” she jokes. In fact, in 1992 she recalls riding up to London from Bath to meet Barry Welch, then head of Auckland’s Chemical and Materials Engineering Department. He offered her the chance to come to Auckland and do a PhD on materials used in aluminium smelting cells.

“Although it’s a vastly different field, the work was similar to what I’m doing now, looking at the structure of something to understand its properties.”

During her PhD study, Bryony fell in love with New Zealand and the University and decided to stay. Then one evening she was at work munching on an apple. She bit off a piece and put it in a special Scanning Electron
In a microscope that can achieve magnifications from 200 to 1 million times.

“It looked kind of cool but I didn’t think much of it until a Lecturer in Food Science saw the resulting images and said ‘look at the polysaccharide stringers between the cells’. And that was that, I was hooked.”

Since then Bryony’s research has been focused on studying how food materials are structured to give them different properties: how the flavours are realised, the nutrients released, the way the food feels in the mouth; the way it’s chewed and swallowed.

The overall aim of this research is to design foods for particular ends. Imagine being able to eat something that has a wonderful flavour and taste but has been designed to make your brain send signals that you are full before you’ve eaten too much? or what about eating chocolate that has fish oil in it so it is high in Omega Three but you don’t have to taste the ghastly fish oil?

“These are examples of micro-structure-controlled foods,” explains Bryony.

Bryony has also worked with Plant and Food Research, with a team that has members looking at foods for the elderly. “As people get old, saliva and swallowing doesn’t work as well and chewing function gets compromised so, for example, we may be able to design foods that are just as crispy as original recipes but can be eaten with fewer teeth.”

One driving aim with this work is to produce foods that are near to natural. “So that in designing them we don’t destroy their natural qualities and at the same time we aim to create a longer shelf life.”

With a small stretch of the imagination this philosophy could equally be applied to Bryony’s award-winning teaching style. She has been called “an outstandingly good teacher” by colleagues and is renowned for her humour, her fun in-class demonstrations using props such as ping pong balls and bent squash racquets, and the post-it questions she encourages students to leave on her door after lectures: “Is real world chemmat engineering actually as interesting as this course suggests or are we being lied to?”, for example.

“I aim to infuse students with the enthusiasm for Materials Science and Engineering that I developed as an undergraduate,” she says. “An enthusiasm that prompts them to look at the world with fresh eyes and ask ‘why?’ and ‘how?’ particular materials were chosen, used or evolved.

“Not everyone will fall in love with my subject, but it won’t be for want of enthusiasm. Not everyone will remember all I teach, but it won’t be for want of clarity. And no one will be left wondering ‘where does this stuff fit?’”

Bryony was without doubt the best lecturer I’ve ever come across,” wrote a student in Bryony’s winning Tertiary Teaching Portfolio. “Oh and the fact you [she] ride a Hayabusa just made you [her] that much more cool!”

Earlier this year Bryony was one of three Auckland academics to go on a week-long national Women in Leadership residential programme.

“Humour is obviously part of Bryony’s modus operandi but she is very serious too. Serious enough to be interested in being part of the machinery that makes the University tick. This may have something to do with her Cornish upbringing. “I grew up with that idea of community service - the local bank manager in a small town had a role that the family had to be a part of - so I want to know how the University works and I want to contribute to it. I don’t like people who just complain. I think ‘well then get in and change it’.”

Bryony is not comfortable with the word “leadership” though. “It implies seeking some sort of self-aggrandising. In my new role as Associate Dean Research what really appeals is being able to provide support for all the other researchers in the faculty. To me leadership is about supporting and facilitating. Actually someone else summed it up for me when they said their leadership style was as a servant leader. It’s a service role. I aspire to that. I think that’s a fabulous outlook.”

“You quickly learn your own strengths and weaknesses.”

– Liz Lindsay, Tourism Holdings Limited
Connecting with our alumni

One: NZ’s Permanent Representative to the United Nations and Distinguished Alumnus Honourable Jim McLay, at the New York alumni event on 22 April.

Two: Dean of Law Dr Andrew Stockley (left) with US Friends of the University of Auckland Trustee Tim Cameron.

Three: Alumni Relations Manager Amanda Lyne with Volunteer Alumni Co-ordinators Tanja Srebrotnjak (left) and Thilina Mallawa Arachchi (right) at the alumni and friends event at the Kiwi Landing Pad in San Francisco on 14 May.

Four: NZ Consul-General Leon Grice co-hosted an event at his residence in Los Angeles on 15 May.

Five: From left: Virginia Simpson-Young, William Simpson-Young and Vice-Chancellor Professor Stuart McCutcheon at the Sydney alumni and friends reception on 15 July.

Six: Cindy Wang and Donald Lane.

Seven: Hongi Luo, Nick Frentz, Jiwon Youn and Dipra Ray at the Sydney event.

Eight: Glenn Watkins and Dean of Business Professor Greg Whittred in Melbourne on 16 July.

Nine: Dean of Arts Professor Robert Greenberg was master of ceremonies at the Melbourne event.
Ten: Acting dean of engineering Professor Gordon Mallinson, Andrew Bedogni, and Mark Bedogni.

Eleven: Dr Cathy Stinear, guest speaker at the Wellington event on 7 August, with Margaret Medlyn.

Twelve: Director of Alumni Relations and Development Mark Bentley.

Thirteen: Deputy Vice-Chancellor (Strategic Engagement) Professor Jenny Dixon at Te Marae, Te Papa with Margaret Julian.

Fourteen: Rod Orange and Distinguished Alumna Dame Claudia Orange.

Fifteen: Students from Christchurch Girls’ High School were among the attendees who contributed ideas to the University’s Creative Thinking Project.

Sixteen: Virginia Rennie, who won a prize draw at Christchurch.

Seventeen: Ginny Thorne with guest speaker Dr Peter O’Connor.
NISSAN SENTRA

By Nicola Judkins

I rattle the gearstick into first and begin a jerky, laborious three-point turn into and out of the neighbours’ driveway. The clutch is flaccid, with an unusually low engagement point, so I always bunny-hop a little, and occasionally stall, until I’ve readjusted.

I pull out of our street and proceed convulsively towards the city. The accelerator is so sensitive that it’s easy to over-rev, and when you take your foot off the throttle, the car slows so abruptly that you’re flung slightly forward against your seatbelt. The brakes are equally ticklish, but when it comes to a hill or motorway, the car is completely, exasperatingly gutless. It is silver, 15 or so years old, and so unremarkable it would make small talk, endlessly patient with Nate and the children. But it is precisely her bland sweetness that exercises me so much.

She is incapable of nuanced conversation; her opinions, which are invariably prefaced with a breathless “Apparently…”, are derived from women’s magazines and breakfast television. There is a seam of racism just below the surface, born mainly out of ignorance, an unthinking conservatism rooted in a lack of imagination. She has a gift for malapropism: she tells Nate to “button down the hatches” when there is a storm forecast; I once heard her tell Harry he looked like “a stunned mallet”.

You might suspect that Kendall’s biggest crime was to marry one of my sons, but you’d be wrong. I’m no more sentimental about my sons now than I was when they were children. It’s certainly not the case that no woman was ever going to be good enough for my boys; I’m perfectly fond of Caleb’s smart, ballsy wife Suzie.

No, poor Kendall’s biggest crime, apart from her thoroughlygoing averageness, is probably to lack a sense of humour. As a rule, I prefer the company of people who are witty rather than nice: those with an edge to their presence, a bite to their conversation. Kendall greets my dry observations with a blank, quizzical smile; she is entirely oblivious to irony.

I know why Nate married her. He has always had a preference for the easy ride, the path of least resistance. He detests conflict, and Kendall is the very opposite of confrontational. But for his own sake, he needed to marry someone who would mould his personality in the opposite direction.

Anyone who gets married relatively young is still being formed; their choice of partner is crucial in determining who, or what, they will eventually ossify into.

If Nate had married someone different, he might have himself retained a little more gumption; or at least when he was in a room with his wife the collective effect would be a little less stultifying. His father had a tendency to passivity too, but some bracing sparring over the years, a healthy daily dose of cynicism, have saved him from gormlessness. Any personal trainer will tell you, it takes resistance to prevent you getting flabby.

I should, of course, be grateful – I am grateful – for the use of Kendall’s car while my own is having its insides seen to. I could make do with public transport, but this way I can keep working until half an hour before I’m due in the lecture theatre, slotting myself into one of the basement staff car parks at five to the hour. Kendall, naturally, is selflessly putting herself out so I can borrow it.

My fury at its shortcomings is indefensible, undignified even. But gunning the engine into a reluctant whistle up Wellesley Street is when I’m forced to

NEED TO WRITE A SHORT STORY

WINNER

Nicki Judkins graduated from the University of Auckland in 1997 with an MA in English Literature, before going on to work in publishing and marketing in the UK. For the last ten years she has worked in Auckland as a freelance copywriter, an occupation she has found entirely incompatible with creative writing. She has taken 2013 as a “midlife gap year”, and is spending it with her family in Central Otago, trying to teach herself the completely new skill of fiction writing.

Nicki says, “Winning this competition is an amazing boost. Writing can be such a solitary undertaking – it’s easy to feel you’re working in a vacuum, and there are days when you wonder whether you’re kidding yourself. Entering the competition was a way of trying to close the feedback loop, and this is the kind of feedback newbie writers dream of.”
The irons in the home. Cannot curb it so long as the car keeps rolling. Someone hated for her very innocuousness. Enough to lend it. Her confident rationality sits fumes at the very blandness of the car, as an almost drives a car borrowed from a daughter-grandchildren.

FROM THE JUDGES’ CORNER:

Our winner, “Nissan Sento”, by Nicola Judkins almost drives a car borrowed from a daughter-in-law right over its hapless owner’s personality. In this amusing, unnerving trade, the narrator fumes at the very blandness of the car, as an emblem and indication of the person generous enough to lend it. Her confident rationality sits awkwardly beside an irrational hostility toward someone hated for her very innocuousness. The narrator recognises the irrationality, but cannot curb it so long as the car keeps rolling on. The assured author, meanwhile, steers all the ironies home.

We had two second prize stories, because they both tipped their own scales but were too different to be weighed against each other.

“Barometric Pressure” by Belinda Chainey develops an unfolding drama of subtle action and reaction, through dialogue that sensitively alternates intimacy and distance. The opening catches us off guard, just as surprise tips the narrator off balance. A taut, economical, challenge and the quiet achievement. [Note: Belinda works at Massey University and has a BA and MA in Anthropology.]

“Upside Down” by Dr Sapna Samant renders the cultural displacement of a recent immigrant in vibrant particulars: her vivid memories of homeland security, her acute observations of New Zealand as novelty and threat. Poetically contrasted details in the home and out in the marketplace measure the challenge and the quiet achievement. [Note: Sapna has an MA in Film, Television and Media Studies from the University of Auckland. A practising GP in Wellington she likes to balance her interest in media with her work in medicine.]

Congratulations to the deserving winners.

Distinguished Professor Brian Boyd, Charlotte Grimshaw and Dr Selina Tusitala Marsh

WANT TO READ MORE?

We had 134 entries this time, broken down into 81 from alumni, 45 from current students, and eight from staff. All three stories commended by the judges can be read online at www.ingenio-magazine.com

Special thanks to our judges, our generous sponsors and to Anna Hodge from Auckland University Press for her invaluable contribution to the selection process as well as to Emeritus Professor C K Stead for offering a two-hour personalised coaching session with Nicola Judkins. Inspired to give it a go? The Short Story competition will run again in 2014. Watch out for details in the autumn issue of Ingenio.
As a medical student Thomas Reynolds, like many of his peers, came from a comfortable background, attended a high-decile primary and high school, and lived at home on Auckland’s rural fringe until his third year.

“At medical school, we get told about the disparity and inequalities in New Zealand society, but it’s not until you meet people and listen to their stories that you see we have significant poverty in New Zealand,” says Tom. He is talking about his experiences at Kaitaia Hospital, as part of the Pūkawakawa rural-regional immersion programme.

One of the challenges of healthcare provision in rural Northland is to ensure that all of the people have access to the medicines and healthcare they need, he says. But the differences in healthcare go far beyond economics and access.

“A lot of people in the Far North have a very different perspective from middle New Zealand, and it’s vital we get the opportunity to meet them and talk about their lives with them,” says Tom. “You get to experience many stories on the Pūkawakawa programme, and appreciating different world views is integral to being a good doctor.

“Spending time in Kaitaia gave us a chance to see the positive aspects as well as the challenges of living in a properly rural part of New Zealand. We were lucky to be briefly part of a community that is tight knit, a place where everyone knows everyone.”

Tom completed the programme in 2011 and has returned to Northland for his postgraduate experience as a house surgeon at Whangarei Hospital.

“Pūkawakawa was the highlight of medical school for me,” he says. “There were 20 of us and we lived in the hostel and worked together at Whangarei Hospital, so we became a close-knit group.”

“When we started the programme we did an overnight marae stay and the kaumatua stayed with us and we all sat around together discussing issues that were relevant to them so we could start to understand their world view. “We spent a third of our time in a small rural hospital and I worked in Kaitaia. There you start to feel much more engaged in the clinical experience and become part of the team.”

In a small hospital, the curriculum is more generalist and, Tom says, they work more closely with the consultants. “It’s much more collaborative and we were often on call in the emergency department. It’s a very good environment to learn your clinical skills. The lack of some equipment such as a CT scanner means you have to rely much more on patient history and examination.”

In Whangarei once Tom’s shift is over for the day, he can leave the hospital and get into the outdoors with none of the traffic delays of city living. His spare time passion is multi-sport – running, biking, kayaking, surfing – and proximity to the bush and beaches of Northland is a big attraction to working there.

Another 2011 graduate from Pūkawakawa, Cameron Schauer, has quite a different background. He lived in Northland for most of his childhood where he went to primary school at Ngunguru, north of Tukakaka. At 13 he went to school in Auckland and from there to the medical school at the University of Auckland.

Cameron always intended to return to Northland to practice medicine – “there’s nowhere else like it,” he says – and is now enjoying his first postgraduate year back at Whangarei Hospital as a house surgeon.

Cameron, like Thomas, was admitted to the medical school via the rural intake scheme (for students from a rural community) and says he’s very grateful for that opportunity.

Another initiative, Government-led, is the Rural Bonding Scheme, which helps provide doctors to “hard to staff” areas and specialisations. When they specialise in rural medicine, after three years’ work there they can get $30,000 off their student loan.

Dr Catherine Bremner, Consultant Paediatrician at Whangarei Hospital and an honorary clinical lecturer in the University’s Department of Paediatrics, endorses the power of Pūkawakawa. “When students live rurally and see how [local people and especially] Māori experience realities, it puts a human face to some of the things they learn.

“They get to do a lot of hands-on doctoring in their placements, with a broad range of conditions for both in and outpatients. And the rural consultants are good role models. They enjoy their jobs and are very positive – that’s important for the students to see.”
In the last few years, around half of the first-year house surgeons in Whangarei have come through the Pūkawakawa programme.

“Encouraging our medical students into rural areas is a national priority and schemes like Pūkawakawa are now seeing the first results,” says Catherine.

Sonya Hardcastle (Ngapuhi), a current fifth-year student and former member of the Silver Ferns (New Zealand’s high-performing netball team), has been doing Pūkawakawa this year. She has strong hapu connections with the Northland settlement of Te Ngae, near Matauri Bay, where she spent many happy holidays when she was growing up, and she plans to return to Northland to practice medicine.

Sonya began her journey into medicine in 2007, via the University of Auckland’s Hikitia Te Ora Programme and the Certificate in Health Sciences. This is a foundation year for Māori and Pacific students interested in entering the health sector.

“I decided I wanted to study medicine and this was dependent on grades in health sciences and interviews for entry,” says Sonya. “I treated it like netball training, because I knew I had to work hard. I didn’t do science at school, so I had to get stuck in because it was something I knew I wanted to do.”

She spent her seven-week placement earlier this year doing integrated care at Dargaville’s community hospital. “It was a very positive experience, especially getting involved in acute patient care and following their journey from assessment to treatment,” she says.

Another student prepared to return to Northland for his postgraduate study is Ibrahim Salaman (Tuhoe/Ngai Te Rangi) from Rotorua, who was inspired to enter rural medicine by the example of well-known and respected Kaitaia doctor, Lance O’Sullivan.

Ibrahim did his seven-week section at Kaitaia and returned there for his final four-week selective this year. “You hear about what Lance does, via the media, but working with him has been amazing. He goes the extra mile for his patients. He gets to the root cause of people’s problems … and he’s not about the money - he looks at the broader issues playing a part in Kaitaia and affecting people.

“This year has given me a great insight into what it’s like to work in a small hospital, and I’m keen to come back,” says Ibrahim. “We get to do procedures some of our classmates will not get to do for years.”

Dr Kati Blattner, clinician at Rawene in the Hokianga, says the Pūkawakawa students see and experience first-hand integrated health care in a small community. As well as their work at the Hokianga Health Centre and hospital they spend time in the community with nurses, midwives, and other health workers.

“Medical students we get here are very motivated – they want to come and want to be in the programme, which is different to them simply being allocated to do rural runs. They are keen, competent and will be amazing young doctors, and that’s a positive energy that comes into our service and community.

“In Hokianga people turn up at the front door for everything – Base Hospital is two hours’ drive away. There is the routine GP work but also the in-patient ward work and the emergency-room experience which includes after hours – in addition we still have several doctors practicing intra partum obstetrics: it’s generalist medicine, a great variety.

“Living in a community that is predominantly Māori [70 percent] they see how a Māori health service functions. They get to see a different model of care.

“They get involved in the community. They get taken out fishing, some have been out with the coastguard. They get invited to hui and tangi and so in this way both the community and the students benefit by understanding one another better.

“The students also help to link us in to what is going on in Whangarei Hospital with our colleagues there, and with the University of Auckland medical school. They take ideas from here back to Auckland. It’s important for Auckland to know about us and for rural clinicians like us to know what is going on in Auckland and the wider world.

“The really good thing about the programme is that it works both ways.”

Suzi Phillips

THE PŪKAWAKA PROGRAMME

The University’s regional-rural immersion programme began five years ago in Northland.

It is run by the University of Auckland and the Northland District Health Board and was the first partnership of its kind between a medical school and a health board. The intention is to give medical students experience in regional-rural areas, which might encourage them, after completing training, to practice in regions that can be hard to staff.

The Pūkawakawa students are based at the District Health Board’s Whangarei Hospital for two thirds of their time in Northland and spend the other third based at one of the Board’s three rural centre hospitals – Kaitaia, Bay of Islands or Dargaville – or in the Hokianga. Medical students compete for the sought-after placements in their fifth year; 80 students took part between 2008 and 2012.

Each year there are ten places available at Whangarei Hospital for first-year provisional Registered Medical Officers (interns or house surgeons) and over the past four years around half of those 40 places have gone to Pūkawakawa students.

“More students applied, but competition is fierce,” says Northland Health Site Academic Co-ordinator, Dr Win Bennett. “Most who come back stay at least two years and some stay longer.”

Of the Pūkawakawa students who have returned later to train or work in Northland, a high proportion – 35 per cent – are of Māori or Pacific heritage.

Associate Professor Papaarangi Reid (Te Rarawa), Tumuaki and Head of Department of Māori Health at the Faculty of Medical and Health Sciences, says Pūkawakawa helps students understand diverse Māori lived realities, different models of health practice and the impact of health, social and education policies on health outcomes.

“It is both challenging and fulfilling and will hopefully mean Pūkawakawa graduates will think deeply about the broad determinants of health and Māori health development. On top of that they should all have fun in Te Tai Tokerau!”

Top: Sonya Hardcastle.
Above: Cameron Schauer (left) and Thomas Reynolds.
Alumnus Tim Bray (BSc 1985) remembers the magic of his childhood and is now recreating it for new generations of children. He speaks to Anna Kellett.

When Tim Bray was growing up in Auckland in the ‘60s and ‘70s he dreamed of following French explorer Jacques Cousteau into his magical underworld.

Nearly 30 years later Tim has created a magical world of his own - and it is well above the high tide line. Tim is the owner-director of Tim Bray Productions, a flourishing children’s theatre company, based at The Pumphouse Theatre on Auckland’s North Shore, which showcases top New Zealand writing.

As well as performing A Lion in the Meadow for Margaret Mahy’s 70th birthday, the company last year performed Lynley Dodd’s Hairy Maclary to Prince Charles and The Duchess of Cornwall as part of the Queen’s Diamond Jubilee celebrations.

The latest production, which ended last month, was adapted from Joy Cowley’s Mrs Wishy Washy, while the next, showing from 9 to 21 December, is The Santa Claus Show (Tim Bray’s 12th annual Christmas presentation).

Tim prefers New Zealand content, though he doesn’t neglect the classics, like Wind in the Willows (performed last year in a park), Spike Milligan’s Badjelly the Witch, and some of Hans Christian Andersen’s fairy tales.

He loves the New Zealand stories because his young audiences do too, and because “our writers are brilliant, they’re internationally acclaimed”. Margaret Mahy, one of his favourites, has a special place in his theatre’s production history. “Her writing has a real depth and drama. I love the sense of magic and otherworldliness that makes me remember what it was like to be a child.”

All this is not bad for a science graduate from the University of Auckland.

Even though Tim studied science at Auckland Grammar School and enjoyed it, he always juggled it with his love of theatre, performing in the school’s production of The Pirates of Penzance in 5th Form before landing the lead of Don Giovanni in 6th Form and picking up the school drama prize.

And he was encouraged at home. He remembers his mum, Margaret, making a huge stained glass window out of cellophane on the living room floor so that his dad, Ken, had the perfect prop for TS Eliot’s Murder in the Cathedral, a play he was directing at St Kentigern’s College, where he taught.

Tim’s parents took him, his brother and sister to shows at Auckland’s Mercury Theatre. At 13 he joined the Auckland Youth Theatre and under the tutelage of Mary Amoore honed his skills as a young actor.

Despite all this, Tim arrived at the University of Auckland in 1982 and started a Bachelor of Science, graduating in 1985. But lectures and labs again were worked around acting. He took part in the University’s Summer Shakespeare as Sir Andrew Aguecheek in Twelfth Night and performed a one-man show at the Reign Rain Festival, where selected students were encouraged to create their own plays and sketches.

“Having an education, a good one, helps in
so many ways,” says Tim today. “The great thing about Auckland I do remember as a young student was that there were a heck of a lot of clubs here, plus there was the Maidment which was a huge pull.

“To actually be on campus with all these performing arts was great.”

It should come as no surprise that after graduation Tim never worked as a scientist. He joined a theatre-in-education programme and travelled the country preforming in schools. “I just loved it.”

That folded in 1986 and he took some temping roles including a brief stint working at an insurance firm.

He returned to the Auckland Youth Theatre and did a play before teaming up with other actors to form “The Other Company” and tour the country.

In 1991 the Auckland Youth Theatre - where Tim had learned a lot - folded. As a result, he took a big risk, signed up for the lease of the theatre’s premises in Greys Avenue behind the Town Hall and created The Central Theatre, named in honour of his mentor, Mary, who had run a theatre of the same name in the 1960s and ’70s.

This is the only time Tim mentions any sort of reservations from his family about one of his theatre ventures.

“I was still success orientated. I didn’t want to fail. So when my family said ‘Don’t take over the lease of this building! It’s a stupid idea!’ it was almost like a challenge.”

The Central Theatre moved to a 200-seat theatre, Kiwi Land, on the Ellerslie Panmure Highway. But a choice to do a play called School for Clowns wiped out the theatre’s accounts.

“Not many people came and we lost a lot of money. I stopped. We got a real fright.”

During this period Tim also took the character Basil Fawlty from Auckland to Dubai, with the rest of the Fawlty Towers cast that had been performing in a restaurant.

“Here we were Kiwis, doing an English comedy in the Middle East, and when we got there we were performing in cowboy-themed restaurants with Pakistani waiters. It just got more and more surreal and obtuse, it was just crazy, but amazing.”

He then set off for the Edinburgh Fringe Festival, taking a series of sketches he had written to be performed as a one-man show called Me and My Vice, which he describes as “a gentle satirical comedy about people’s obsessions, bad habits and vices”.

Looking back at that trip he says: “It was amazing, just a dream come true. I had arrived on a Sunday night and performed my first show on Monday lunch time and I looked through a chink in the curtains and there were seven people in the audience. I went ‘wow seven people. That’s amazing. I’m a nobody from New Zealand and there are all these shows on and I’ve got seven people.’ I thought nobody would turn up so to actually have seven people there was astounding.”

In 2001 fate struck again when Tim wrote a play called The Last Laugh, where a man stages his own funeral to find out what people think of him.

“The day we opened I woke to the news of the World Trade Center bombing in New York. So that night I went to perform this black comedy about funerals, which was on for two weeks. Well, no one was going to the theatre, no one knew what the world was going to be like … and I had a coffin on stage … so I lost a lot of money.”

Tim opened Tim Bray Productions in 2004. It started out as a family-run affair, his parents and sister are still among the trustees, and the company now performs four shows a year, attracting from 20,000 to 25,000 children annually.

Tim loves to work with children. “Just watching their faces engrossed in the story takes me back to how I was as a child on a Sunday night and preformed my first show. Just watching their faces engrossed in the story takes me back to how I was as a child – engaged in the wonder of an ‘other’ world and just loving it.”

And he has no regrets he didn’t follow sciences.

“Jacques Cousteau was just a dream,” Tim laughs. “I’ve never even scuba-dived in my life.”

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Just watching their faces engrossed in the story takes me back to how I was as a child

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Jacques Cousteau was just a dream,” Tim laughs. “I’ve never even scuba-dived in my life.”
ALUMNI ACHIEVERS

PASSION FOR THE FLUTE
Christine Kim (BMus (Hons) 2009, MMus 2010) is an Auckland-based flutist and flute teacher who has just returned home after completing Advanced Studies in Flute Performance at Freiburg Musikhochschule in Germany, supported through an Anne Bellam Scholarship. She studied at the University of Auckland from 2005-2009, winning the George Hopkins Prize, the Auckland Centennial Music Festival Scholarship, the Senior Prize in Music and twice the prestigious Anne Bellam Scholarship, which enabled her to attend the Sir James Galway Master Class in Switzerland and to play to him in person. She believes that her five years at Auckland were fundamental to her personal and musical development.

“I was surrounded everyday by wonderful teachers and mentors, who were all so passionate about what they do. By watching them I learnt that if you want to achieve at the top of your field, there is no short cut, but lifelong commitment, dedication, passion and love for what you do. This has helped me persevere through good times and bad and pushed me to keep learning, keep practising, and keep performing.” Christine hopes that, in turn, she will one day be able to train and inspire the next generation through her passion in flute playing.

BIG A FOR ANDREW
“Andrew [McMillan] epitomizes excellence,” said the judges for the Big “A” Artistic Achievement Award. “He has already made a significant contribution to New Zealand’s artistic landscape and is continuing to push the boundaries.”

Andrew (BMus (Hons) 2010) is this year’s winner of the award, which recognises the achievements and contribution of a disabled artist – and Andrew’s achievements are substantial despite a serious spinal injury caused by a BMX accident in 2004.

He is a composer, musician, sound designer and director, who initially trained in jazz saxophone and composition and then advanced to embrace free improvisation when he was at Christchurch Jazz School in the 1990s. Andrew has just completed a masters degree in composition at the University of Auckland, and has been involved with a number of New Zealand bands and collaborative performance groups. He’s a founding member of the Auckland music collective Vitamin S and founded the New Pacific Music Ensemble, a group fusing jazz and Cook Islands drumming. He is a member of performance group Shameless Crowdpleaser.

He has also worked as a sound designer with companies such as Red Leap Theatre, Touch Compass, Silo Theatre and Auckland Theatre Company. (Abridged from a longer story by Faye Drawneek.)

GIFT OF MUSIC
Acclaimed virtuoso pianist, alumna Mi Yeon (BMus 2002, BMus (Hons) 2003) is the founders of the Gift of Music concert, which aims to contribute to the community through music. All profits made by these performances are donated to various charities in New Zealand.

Proceeds from this year’s concert, the second in the series, held in the Music Theatre at the School of Music on 20 September, are providing support for the Child Poverty Action Group and for continuing research into a very serious and rare lung disease called LAM Lymphangioleiomyomatosis. Bronwyn Gray, director of the New Zealand LAM Trust, says they are hoping to fund a summer scholarship in the department of Professor Merv Merrilees (Anatomy with Radiology). The concert featured works by Beethoven, Schumann, Liszt and Ginastera.

BORN TO PLAY
Concert pianist John Chen has received standing ovations in prestigious concert chambers around the world.
Alumna Kristina Cavit (BA 2010), as Executive Director of NPH New Zealand, spends her time, energy and expertise raising funds and working for the welfare of orphaned and abandoned children living in Latin America and the Caribbean.

NPH (or Nuestros Pequeños Hermanos, which translates as “Our little brothers and sisters”) has branches in many countries in Central and South America, including Bolivia, Dominican Republic, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua and Peru. Kristina began working with NPH during a “great travelling adventure” which she embarked upon after graduating with her degree in Performing Arts and Spanish. When she encountered children from the slums of La Paz, forced to work from the age of four or five without possibility of an education, she changed her original plan of becoming an actress and decided that what she wanted to do was help children like these. She joined NPH, and worked in the Dominican Republic, where she taught theatre classes to NPH children and did a multitude of other things such as coordinating medical and educational projects, writing reports and articles and sending updates to the international fundraising offices.

After Kristina returned to Auckland, in response to a request from NPH, she established an office based in New Zealand where she spends her days coordinating events, organising volunteers, presenting to corporate organisations, and attending donor meetings, as well as taking kiwi volunteers on trips to South America twice a year.

At the age of 18 he became the youngest-ever winner of the Sydney International Piano Competition in 2004. In 2008 he was the University of Auckland’s Young Alumnus of the Year and is now an Assistant Lecturer at Hochschule fur Musik and Theater in Hamburg, while at the same time studying at the University of Auckland for his doctorate on the German Romantic Fugue, with Senior Music Teacher, Rae de Lisle, who describes him as one of the best pianists New Zealand has ever produced.

A short video about John Chen is in preparation and will later appear on the Ingenio website www.auckland.ac.nz/ingenio

In offering some words of advice to contestants in the Spark Challenge, Alexei put people at the centre of business success: “Choose your business partners wisely, ensuring they offer high-quality skills and are enjoyable to work with. The most important thing is building your team; we were able to bring together a team of people who were extremely passionate.”

Find out more about TranscribeMe: www.transcribeme.com

Visit the Spark website: www.spark.auckland.ac.nz
Lights, Camera, Chillbox

Chillbox is in hot demand as a powerhouse of film, video, animation and music production. Its members got their start at the University and are now juggling the tail ends of their degrees with building a reputation as industry professionals. Kate Pitcher reports.

In an industry notoriously difficult to gain entry to, film and television graduates need to be tenacious to create an outlet for their own work, let alone find employment in a shrinking television market and the uncertain world of video and film production.

Chillbox is a group of five hard-working students who met at University through their desire to make short films. They now produce work for the likes of Telecom and the Ports of Auckland.

While still at high school, Jonathan Potton visited Courses and Careers day and was “pretty impressed with the film thing”. He embarked on a BA in Film, Television and Media studies and got involved in the department’s Film Production Group, whose membership was on the wane, then roped in long-time high school friend Milon Tesiram, a BA/LLB student majoring in Psychology. “There was a group of seven or eight of us,” says Jonathan. “What Chillbox is now was the core group and we’ve stayed together ever since.”

Gabe Lunte, an American who came to New Zealand to study film and television, wanted more practical experience, as did fellow student Nick Garrett. They worked on two short films with FPG, along with the rest of the crew including Nick’s girlfriend, Bachelor of Fine Arts student, Laura Putnam.

They were making all these cool videos and I thought I wouldn’t mind doing that too.

“I was watching them from the outside before I got involved” says Laura. “They were making all these cool videos and I thought I wouldn’t mind doing that too.”

They were commissioned by Campus Life to create a video to showcase Courses and Careers Day 2011 and dabbled with shooting clips for Campus TV. Suddenly, their services were in demand University-wide. They needed to register themselves as a company to have a name to put on their invoices.

“Originally, we called ourselves Mint Slice, because it’s one of my favourite biscuits,” says Nick, “But we ran into problems with Arnott’s” (meaning a quick change of name).

There’s not a creative wallflower in the Chillbox team; every one of them can work a DSLR camera and edit using Adobe Premiere Pro. The work is distributed among them all depending on University schedules and part-time work.

The capable bunch is self-taught. “We learn from each other” says Laura, who believes what sets Chillbox apart is the fact they all have their different areas of interest.

Laura enjoys working on production and art direction, while Jono is extremely confident cold-calling companies and drums up new contacts and jobs for the team.

Gabe is the resident animator and has honed his skills working on Chillbox’s current big project UniQuest, an interactive video game aimed at secondary school students where the viewer gets to decide what the hero does next.

“We’ve all tried to learn animation,” says Milon, “but it’s so complicated to get to a point where you’re useful, it’s better leaving it to Gabe.”

Nick’s passion is music production. He uses the sequencing software Digital Performer and even though it’s “hard to convince people to pay for original music” he tailors the musical score to fit the video as opposed to “whacking whatever in”.

Milon, a talented photographer, enjoys the music side as well. In addition the team agree he is great at accounting and looking after Chillbox’s IRD obligations. And he recently lent his skills to students at the Law School by doing the camera work for the parody of Robin Thicke’s Blurred Lines video, which is called Defined Lines and has become a YouTube sensation.

Chillbox is a tight-knit team that works well, mainly because of its members’ passion and commitment. As Gabe says: “Who needs sleep?”

Alongside weekly business meetings, Chillbox have a monthly get together where they purposely don’t talk about work – last time it was at Milon’s place and he made pizza. They organise themselves through Facebook and it helps now that Nick, Laura and Gabe are flatting together in Mt Eden; their house has become the Chillbox central hub.

When asked about a back-up plan, most are resolutely in the moment, so determined to make Chillbox work that a plan B is out of the question.

“If my plan B was to be a sheep-farmer I wouldn’t be making films,” says Nick.
Going to the gym is a great way to recharge your batteries, clear your head and get your heart pumping but the energy you expend could also be used to charge up your cellphone or iPod.

The University of Auckland’s Biomimetics Laboratory has come up with electronic technology to harness energy from human movements such as a foot hitting a treadmill, or an arm pumping up and down.

“We’ve developed a soft, flexible, low-cost human power generator that can fit into a shoe,” says Biomimetics Laboratory leader, Associate Professor Iain Anderson (Engineering Science).

A normal shoe dissipates energy as the heel strikes the ground and the energy is lost as heat. “Our generator converts the energy to electricity instead,” adds Dr Tom McKay who works alongside Iain in the lab. “This doesn’t change how the shoe feels to wear but the electrical energy is harvested and could be used to charge a phone or MP3 player.”

Based at the Auckland Bioengineering Institute, the Biomimetics Laboratory is a world leader in imitating natural systems and applying them to robotics. It has pioneered soft electronics for “artificial muscles” – electronic energy harvesters made of stretchy rubber – that can move the limbs of robots as well as transform movement into electricity.

Their world-leading research could one day mean that machines are driven by soft muscle-like actuators rather than heavy gearboxes or linkages, and that robots can be lightweight and agile.

“Artificial muscles will revolutionise prosthetics and even clothing,” says Iain. “Anything that is soft and flexible is potentially wearable too. Researchers could, for instance, develop wearable systems that can change colour and texture – just like an octopus skin.”

Iain has been in Switzerland collaborating on a project at the Microsystems for Space Technologies Lab of the École Polytechnique Fédérale de Lausanne. “The goal is to design and make generators compact and reliable,” says Tom, who has also worked on the Swiss collaboration.

“This same technology could be used for autonomous robotics or for powering remote sensors and we are also looking at ways to harvest energy from the environment, such as swaying tree branches or ocean waves.”

The Auckland lab manufactures its own electronics for testing and developing new artificial muscle devices; its systems are now used at several research labs and universities around the world.

The lab’s innovation is already paying dividends. Two former students, Ben O’Brien and Todd Gisby, along with Iain and the University’s commercialisation company Uniservices, have started a company called StretchSense (www.stretchesense.com).

The company specialises in making artificial muscle sensors that measure human movement. The sensors are soft, lightweight and very stretchy so they don’t interfere with the motion that is being studied. The technology could be applied in many areas, from animation for movies and computer games to measuring joint movements after surgery.

“While StretchSense seeks new commercial opportunities in artificial muscle sensing we will continue to brainstorm and collaborate to produce good science, keeping an eye out for more opportunities,” says Iain.

Tess Redgrave

www.biomimeticslab.com
ALUMNI AND FRIENDS EVENTS
November 2013 to June 2014

INTERNATIONAL ALUMNI Network
If you live in or near any of the areas below and would like to be involved with local alumni, we encourage you to make contact with your Volunteer Alumni Coordinator (VAC). If you would like to consider being a VAC for your area, then please contact Jamie Himiona, at j.himiona@auckland.ac.nz for further information.

Congratulations to the Hong Kong Alumni Association for celebrating your 10th Anniversary this year.

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CHINESE ALUMNI IN NEW ZEALAND
Rachel Yang rachelyang53@gmail.com

PHARMACY IN NEW ZEALAND
Natasha Bell nbell020@aucklanduni.ac.nz

For more information or to ensure you receive an invitation to an event being held in your area please visit www.alumni.auckland.ac.nz/update to update your details.

REUNIONS 2014
Reconnect, celebrate and remember
Two major reunions are planned for next year giving medical and law school graduates the opportunity to reconnect with friends, celebrate successes and remember shared experiences.

MBCHB
May 30 and 31
On Queen’s Birthday Weekend medical school graduates from 1979, 1984, 1989, 1994, 1999 and 2004 will have the opportunity to catch up with their year group, see the new state-of-the-art facilities and hear the latest faculty news from the dean. The weekend begins with drinks at the Grafton Campus. On the Saturday each year group will host its own catch-up and take tours of the new campus in the morning. The reunion ends with individual class dinners. If you are interested in helping coordinate your year group, including the class dinners, visit www.alumni.auckland.ac.nz/reunion-2014 for more information about the reunion and to find out how you can be involved, or contact Rachel Jefferies 09 923 3566 or r.jefferies@auckland.ac.nz.

THE 30TH YEAR AUCKLAND LAW SCHOOL REUNION
New dates!
Calling all law graduates from the years 1983, 1984 and 1985 for a reunion on 20 and 21 June 2014. The reunion includes a reception hosted by the Law School on Friday 20 June and a reunion dinner on Saturday 21 June at Princes Ballroom, The Pullman Hotel. Visit www.alumni.auckland.ac.nz/reunion-2014 for full details or contact Natalie Newton phone 09 923 6409 or n.newton@aubduniversity.ac.nz.

Update your details now
Visit www.alumni.auckland.ac.nz/selfservice to update your details so we can keep you in the loop with reunion planning.

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<td>Society AGM/End-of-Year Function</td>
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CELEBRATING SUCCESS
2014 University of Auckland Distinguished Alumni Award

The University of Auckland is delighted to announce the 2014 DAA recipients, who inspire and impress with their high levels of achievement in their fields.

Bruce Aitken (Business)
Former President and CEO of Vancouver-based Methanex Corporation

Gareth Farr (NICAi)
A leading composer and well-known performance artist

Dr Julie Maxton (Law)
Executive Director of The Royal Society, former Registrar at the University of Oxford

Dr Ana Maui Taufe’ulungaki (Arts)
Minister of Education and Training in the Kingdom of Tonga

Dr William Tan (Medical and Health Sciences)
Neuroscientist, medical doctor, paralympian and international speaker

Young Alumna of the Year
Roseanne Liang (Arts and Science)
Filmmaker, writer and director of the feature film My Wedding and Other Secrets

OPPORTUNITIES TO HEAR FROM 2014 DISTINGUISHED ALUMNI AWARD WINNERS

Alumni and supporters have two wonderful opportunities to hear more about these distinguished alumni in March. The first is at Auckland Live! 2014, when each will be showcased in a candid, entertaining discussion led by alumnus and Qantas media award winner Finlay Macdonald at The Maidment Theatre. The following evening award winners will talk about their work and lives in their own words at a glittering black-tie dinner in the Alumni marquee.

To purchase your tickets for one or both events online please visit www.alumni.auckland.ac.nz or contact Natalie Newton on 09 923 6409 or n.newton@auckland.ac.nz.

AUCKLAND
Writers & Readers Festival
14-18 May 2014

The University of Auckland is delighted to renew its support of the Auckland Writers & Readers Festival, a festival of literature and ideas, for a further three years. Next year’s festival will include a University of Auckland Debate on Wednesday 14 May.

Enhance your creative practice

Applications for postgraduate study in 2014 are now open for:

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Dance Studies
Fine Arts
Music
Urban Design
Urban Planning

Apply now
apply.creative.auckland.ac.nz
“REMARKABLE GIFTS” KICK START NEUROSURGERY CAMPAIGN

Spokesman, Mr Edward Mee, head of Neurosurgery at Auckland District Health Board, with, left to right, Mr Andrew Law, Mr Chris Fumeaux, Mr Arnold Bok, Mr Peter Heppner, Mr Rob Aspoas.

Photo: Kirsty Harkness, Tiger Tiger.

T wo Dames, seven Knights and two knighted All Blacks, chorales from the University of Auckland Chamber Choir and many exciting gift announcements were all part of a gala cocktail evening on 17 September to launch a campaign for an inaugural Chair of Neurosurgery.

This visionary new campaign, kick-started with donations totalling $4.5 million, was launched at Shed 10 on Queen’s Wharf and attended by more than 400 people including long-time supporters Dames Rosie Horton and Jenny Gibbs, the Chancellor and Vice-Chancellor of the University of Auckland, the Chair and CEO of the Neurological Foundation, philanthropists, city dignitaries, University researchers and hospital neurosurgeons and neurologists.

The director of the Centre for Brain Research, Distinguished Professor Richard Faull, announced that a generous gift of $2 million from the Freemasons of New Zealand had been pivotal in the campaign initiative to establish the Chair, which would be named “The Freemasons Chair of Neurosurgery at the University of Auckland” in recognition of their contribution.

A further generous gift of $1 million from the Douglas Charitable Trust has secured the appointment of a Senior Neurosurgical Research Fellow, and $500,000 from the David Levene Foundation has resulted in substantial progress towards the goal of $8 million. The Auckland District Health Board has recognised the need for more brain surgery at Auckland and has created and funded a new half-time appointment. The first five years of the other half of the salary has been funded by the University of Auckland and the Aotearoa Foundation, from Sir Julian Robertson in New York.

“We’re thrilled that we are able to launch with the announcement of these remarkable gifts, we’re over halfway there already,” said Richard Faull.

For further information please contact: Emma Dent, Campaign Manager Tel: 09 923 7275 Email: emma.dent@auckland.ac.nz

FIRST-TIME GIVERS MAKE AN IMPACT

The University of Auckland Annual Alumni Appeal 2013 was launched on 1 August, with the goal of raising funds to award scholarships and hardship grants to deserving students. The idea is that if many alumni contribute then, together, their gifts will be meaningful, no matter how large or small.

Quite a large proportion of the gifts that have been received so far are from people giving their first gift to the University.

“It is wonderful to see people choosing to support us for the first time and this is very encouraging for the future of fundraising at the University,” said Annual Appeal Manager Catherine Davies. “We have had some lovely letters included with the donations from people explaining why they have chosen to give or recounting stories from their time at the University.”

One of the funds that is supported through the Annual Appeal is the University’s Alumni Scholarships programme. A total of 114 applications have been received for the 2014 round, behind each one a Year 13 student with plenty of drive and ambition but little financial stability and, in most cases, a story of adversity and extraordinary gnt.

The successful applicants are likely to be “A” students with strong leadership qualities, all-round ability and the endorsement of their school, which is able to back just one of its students. They will each receive $2,500 annually, plus mentoring and networking opportunities.

“The impact of this support is literally the difference between being able to attend university or not,” said Alumni Relations Manager Amanda Lyne. “These are students whose lives have been touched by exceptional circumstances such as the loss of parents and family income.”

To donate to the Alumni Scholarships Fund, please visit www.givingtoauckland.org.nz

DONATING FOR CANCER

Cyclists across the country are busy training for the inaugural Ride to Conquer Cancer challenge on 16-17 November, which is raising funds for cancer research at the University-based Auckland Cancer Society Research Centre (ACSRC).
“Our partnership with ACSRC is vital to reducing cancer’s impact and the number of people diagnosed in the future,” says Alannah Hunter, Marketing and Communications Manager for the Auckland Division of the Cancer Society.

Fifteen cyclists have joined the ACSRC’s

own team The Drug Runners with the aim of raising $39,000 by the time of the 200 kilometre ride. Fletcher Construction has already donated $35,000 to match their effort.

Other staff from across the University have joined a University of Auckland team. “We’re here because we know that cancer is too big a disease to ignore,” says James Harper. “By riding in this event we’re riding closer and closer to the end of cancer.”

To date the ACSRC has brought 12 new drugs to clinical trial in New Zealand and around the world. Proceeds from the Ride to Conquer Cancer will support research into developing new treatments for many different cancers – lung, breast, melanoma, colon – and to bolstering the centre’s key approach, which is targeted cancer therapy.

SCHOLARLY EXCHANGE

One of our own brilliant scholars, Distinguished Professor Dame Anne Salmond from Māori Studies, has been awarded an outgoing Hood Fellowship to conduct research for her new book, *Tears of Rangi: Experiments between Worlds*, on the history of ontological exchanges between Māori and Europeans from 1769 to the present.

Among the internationally renowned academics who will be visiting the University with the assistance of Hood Fellowships is Distinguished Professor Daniel Shechtman, Philip Tobias Professor of Materials Science at Technion – Israel Institute of Technology in Haifa, who will visit the University’s School of Chemical Sciences. Professor Schectman was awarded a Nobel Prize in Chemistry in 2011 for the discovery of quasicrystals. Quasicrystals (or quasiperiodic crystals) are crystals with regular patterns that never repeat themselves, something considered impossible in chemistry of solid matter before Daniel’s discovery.

Can you complete
the picture?

Please give a student the chance to create a better future for themselves and New Zealand.

Help a deserving student reach their potential.

Give the gift of education today!

Your gift to the Alumni Scholarships Fund will make a real difference to a student in 2014. Just complete the coupon below and send it in the enclosed envelope or visit [www.givingtoauckland.org.nz](http://www.givingtoauckland.org.nz).

Thank you.

Yes, I would like to support student scholarships with a gift of (NZ$):

- $500
- $200
- $100
- $50
- Other $ ____________

☐ I have enclosed a cheque made out to The University of Auckland Foundation.

☐ Visa ☐ MasterCard ☐ Amex

Card #: _______ / _______ Name: ____________________________

Exp: / Signature: ____________________________

Please direct my gift to: ☐ Alumni Scholarships ☐ VC Discretionary (for areas in most need) ☐ Other

☐ Please tick here if you do not want your name acknowledged publicly.

To receive your tax receipt, please fill out your name and address.

Name: ____________________________

Address: ____________________________

To receive updates on how alumni donations are making a difference, please tick here.

Thank you for supporting your University, where 100% of your donation goes to your chosen fund with no portion used for administrative overheads.
When three former researchers in the Department of Medicine, Dr Thomas Miller, Dr David Richmond, and Judy Murphy, combined their efforts to write a history of the department, the ultimate result was a wonderful book, Entitled In the Beginning: A history of the Medical Unit at Auckland Hospital and the formative years of the Department of Medicine, The University of Auckland, it tells the story of how the Full-time Medical Unit established at Auckland Hospital in 1959 evolved into the University’s Department of Medicine. Through fascinating personal stories and memories, we hear the voices of those who were there. In the Beginning can be obtained from the University Book Shop, or by contacting Thomas Miller at t.miller@auckland.ac.nz

EXTRA! EXTRA!
The story of Auckland’s newspapers is an engrossing battle of wits revealing the larger history of the people and the press in New Zealand.

In his latest book, Extra! Extra! How the people made the news, published in 2013 by Auckland University Press, alumnus David Hastings (BA 1995, MA 1999) has substantially researched numerous newspapers in one period in one town to tell the story of the papers, the editors, reporters and owners who made them, and the readers who decided what was news and which papers would live or die.

David Hastings, who is editor of Auckland’s Weekend Herald, will be on the panel for the final in the Society Salon Series (see page 12).

SPIRITED AGEING
Preparing for ageing is as important as preparing for childbirth, yet most people enter into the last stage of life without a clear intention. This book, by alumna Dr Juliet Batten (MA 1967, PhD 1969), published in 2013 by Ishtar Books, powerfully redefines ageing so that it becomes an initiation into a whole new stage of growth. Juliet brings together the skills of a storyteller, scholar and psychotherapist to guide the reader through what is essential in preparing for a fulfilling time of life.

The book is available from independent bookshops or directly from the author for $37 plus $3 p&p: email jbatten@pl.net

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Films

ROME O AND JULIET: A LOVE SONG

This inventive, exuberant and totally assured version of Shakespeare’s Romeo and Juliet began as a recorded score and went on to become a stage production before being made into a feature film – with significant input from alumni of the University, including director Tim van Dammen (Bachelor of Visual Arts 2004, MFA 2007), director of photography Tim Flower (BA 2007), and Peter van der Fluit (BMus 1987, MMus 1989), who (with Michael O’Neill) set Shakespeare’s text to music in a wildly original and energetic mix of rap, ballad and rock.

Set in the Verona Campground near a sandy beach somewhere in West Auckland the film gives a new meaning to the term summer Shakespeare, while remaining remarkably, unexpectedly faithful to the spirit of Shakespeare’s original story of star-crossed lovers torn apart by a family feud. This production is remarkable, unique and breathtaking – like nothing you’ve ever seen before and definitely not to be missed.

HE TOKI HUNA

He Toki Huna (The Hidden Adze) takes viewers to Afghanistan with independent New Zealand journalist Jon Stephenson as he seeks eyewitness accounts of incidents involving New Zealand troops, and interviews soldiers who have served on the front line in Afghanistan.

Co-produced and co-directed by award-winning film-maker and alumna Professor Annie Goldson (PhD 2005) from Film, Television and Media Studies, with her friend and colleague Kay Ellmers, this film challenges the rosy picture presented by most media reports, which have side-stepped the realities of combat and death in a conflict that has dragged on for ten years.

VENUS: A QUEST

“I beheld a most agreeable spectacle,” said Jeremiah Horrocks on observing the transit of Venus in 1639.

And 374 years later, alumna Shirley Horrocks (BA 1973, MA 1975, DipDrama 1981, MBA 1987), has directed a film called Venus: A Quest, which brings together the personal, the historic and the cosmic in an investigation of Jeremiah Horrocks’ observation of the transit, which ultimately led to Captain Cook’s expedition to the Pacific in 1768.

The film’s co-writer (with Shirley) was alumnus Dr Roger Horrocks (MA 1963, PhD 1977), former head of Film, Television and Media Studies. The film examines the ramifications not only for Aotearoa but also for the Horrocks family. The narrator is Shirley’s stepson (Roger’s son), graphic novelist and alumnus Dylan Horrocks (BA 1987), who undergoes DNA analysis and journeys to Britain to check his whakapapa and his possible relationship with Jeremiah Horrocks – while Sir Paul Callaghan and other scientists prepare to celebrate the 2012 transit with a congress at Tolaga Bay.

HE TOKI HUNA

He Toki Huna was a finalist in the Best Factual Script category for the New Zealand Writers Guild 2013 Script Writer Awards New Zealand (SWANZ).

Annie hopes to get the DVD into New Zealand’s secondary schools, accompanied by a study guide.

Recordings

TUI

Estrella is the first permanent group of its kind in New Zealand, with its gifted performers offering a unique combination of four pianists at two pianos.

Formed in 2010 by Somi Kim, Judy Lee, Lorelle McNaughton and Cindy Tsao – when all four were piano performance students at the University of Auckland – the group provides a distinctive visual and listening experience. Estrella has given concerts throughout New Zealand and had many works written for it; most of these have been recorded for the first time on the CD, Tui, which reached the top of the list of New Zealand’s classical albums and remained in the top five for three consecutive weeks.

FERDINAND RIES CD VOLUME 5

Professor Uwe Grodd from the School of Music had an ambition to conduct and record the complete works for piano and orchestra of Beethoven’s longstanding friend and student Ferdinand Ries (1784-1838).

This venture began in 2003, and culminated in the international launch of the fifth and final volume with the New Zealand Symphony Orchestra and pianist Christopher Hinterhuber on the Naxos label. Earlier this year this recording was awarded the rare “Outstanding” category by the International Record Review.

The entire series of largely world premiere recordings was conducted by Uwe Grodd from editions created by Distinguished Alumnus Dr Allan Badley, Head of the School of Music. Orchestras for the series include the Royal Liverpool Philharmonic Orchestra and the Bournemouth Symphony, UK.
ROBUST ART FOR ICONIC BUILDING

In the national awards for architecture in 2004, Warren and Mahoney’s Kate Edger Information Commons was given the Supreme Award in the category for education, with a citation which commended it as “a skillfully crafted contemporary icon articulating the functions, circulation patterns and outdoor spaces through clever massing of the building forms”.

It is also named for an icon of women’s history and is filled with iconic art, many of the works by contemporary women artists.

Opened in time for the 110th anniversary of women’s suffrage in New Zealand in 2003 and now having reached its own tenth birthday, the building was named for Kate Milligan Edger (1857-1935), who studied Mathematics at Auckland College, becoming the first woman in New Zealand to gain a degree, in 1877. She is recognised internationally as the first woman in the British Empire to graduate with a Bachelor of Arts.

Her father, Samuel Edger, described as an unconventional pastor who was a passionate supporter of the suffrage cause, lectured on the topic at Choral Hall in Symonds Street among other places.

It is appropriate then that the building named in his daughter’s honour should also be a world leader in its conception and design. It is home to over 500 computer workstations, several electronic classrooms and more than 500 study spaces. It is also one of the last several electronic classrooms and more than is home to over 500 computer workstations, a world leader in its conception and design. It named in his daughter’s honour should also be among other places.

Chiara Corbelletto, Glen Hayward and Gregor Kregar were each invited to submit maquettes for a sculpture for the southwest exterior courtyard of the Commons, with Corbelletto winning the commission with Twins. Her work is reported as providing a good contrast to Dawson’s Chevron, as Simpson put it, “Not only in terms of the sculptor’s gender, this is a more feminine work”. Conceived as two interlocking curvilinear forms, the work was designed to be viewed from within the five-storey building as well as from the plaza level. It has become one of the most memorable pieces of art on the campus, inspiring the naming of the nearby café as Pod.

Light boxes were a popular phenomenon orientated to students, we wanted young artists and work that was exciting and of-the-moment. It also had to be physically suited to the character and purpose of the building, so we selected robust work that could stand up to passing traffic.”

Sculpture proposals were invited from Jim Speers, Sarah Munro, Neil Dawson and Paul Hartigan, though the latter’s work outgrew its site and was installed in the Engineering Lecture Theatre atrium instead. Dawson’s sculpture Chevron was initially to have been suspended in the four-storeyed atrium of the building, but got installed in the basement level courtyard of the Commons complex for a total cost of $130,500 – the most the University had ever spent on a single work of art up to that time. Described by Simpson as “minimal, elegant, high-tech in its material and construction, cleverly exploiting variations in light and weather”, it addresses the corner of Alfred and Symonds Streets and provides a visual anchor point for the campus.

Ann Shelton’s paired photographs Heavenly Creatures, and a Karekare photograph by the American photographer Justine Kurland, who was a Visiting Artist at Elam in 2001, as well as Denise Kum’s Soft Palpy Part, a close up digital photograph of unidentifiable organic material. Another photographic work by Gavin Hipkins, The Sanctuary (Bird) 2001, 20 C-type prints, each 2800 x 125mm, which had been exhibited at the Gus Fisher Gallery in 2002 was destined for the stairwell. There, it was intended to be covered with Perspex to protect it from dust and mishandling, but this planned installation did not eventuate and the work has never found a permanent home.

With a rapidly developing campus plan where not only academic buildings but surrounding grounds are frequently being repurposed and refurbished, it is no longer practical to purchase works for specific sites or buildings. Instead, the art works budget was aggregated in 2006, and now provides for refreshment and maintenance of the art collection throughout the campuses on an annual basis.

Linda Tyler
If you’ve attended Harvard or the London Business School, you may be ready for Millbrook.

A bold statement certainly. But then top leaders from both business and public organisations have taken part in the Institute for Strategic Leadership’s 6-day intensive programme at the exclusive Millbrook campus. Not only did they compare it favourably to other illustrious management courses, but they particularly highlighted the intense personal development built into our Strategic Leadership Programme.

Led by Geoff Lorigan, the programme blends team-based learning with focused, one-on-one executive coaching. As a result, you’re able to hone your own innate leadership abilities and potentially deliver a vastly more effective style of leadership.

To discuss whether the Strategic Leadership Programme would be a valuable step up for you and to reserve your place, contact us on +64 9 366 1560 or email enquiries@leadership.ac.nz

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