GROWING UP IN NZ
WHAT DO OUR CHILDREN NEED?

OUR MAN OF LETTERS
FORESTS OF THE FUTURE
TAKING ISSUE ON FRACKING
AND YOU THOUGHT VOLVOS WERE SENSIBLE

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LETTERS

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Cover photo
Kaea, son of Raymon Kumar and Kelly Parker, is one of 7,000 children in the Growing Up in New Zealand research programme.
Photo by Dean Carruthers.

Photos: Godfrey Boehnke, Dean Carruthers
New Zealand’s universities are currently facing one of the greatest threats to their autonomy and international reputation in nearly three decades. On 11 March, the government introduced into Parliament draft legislation that will reduce the size of University councils, significantly increase the proportion of members appointed by the Minister and remove the legally mandated right of students and staff to be represented in the governance of their own institution.

While it may be true that smaller boards work better in business, most of the world’s leading universities have governing bodies considerably larger than our own 18 members: Melbourne has 20, Cambridge 24, Oxford 25, Harvard 32, Stanford 33 and MIT 72! Some have fewer than us, but none as few as the eight to 12 the Minister is proposing for New Zealand.

Of course it is not the issue of size that really matters. Rather, it is the question of whether the various stakeholders in the University are given the right to have a say in how their institution is governed. And what the Minister proposes will take that right away from many of us.

The Education Act currently mandates that a number of key stakeholders — the Minister, students, staff and the Vice Chancellor — must be represented on the University Council. Most Councils also include representatives of the alumni along with other stakeholders such as Māori, Pacific, employers, unions and local government. The proposed changes, if enacted, will permit the involvement of staff, students and alumni in governance, but only the involvement of the Minister and of Māori will be mandated. While both those groups are clearly stakeholders in the University, so too are our 6,000 staff, our 40,000 students, and our 164,000 alumni.

The proposed legislation thus has two fundamental flaws.

First, it will increase the number of Ministerial appointees from the current four out of 18 to four out of 12. This raises the prospect that, at some time in the future, a third of the members of a University Council could be party hacks operating at the direction of a future Minister.

The increased dominance of ministerial influence that would result is anathema to traditional concepts of University autonomy and academic freedom, concepts that are enshrined in our Education Act and fundamental to a democratic society.

Second, the proposals will disenfranchise some 200,000 of our people and perhaps one million across the country, people who as students, staff and alumni are legally members of the New Zealand universities. And this will occur despite the total lack of evidence that the presence of such members of the University community on our governing body is an impediment to excellence. The University is not owned by government: it is a community asset held in trust by its current Council for the benefit of Auckland and the nation, and its governance should reflect that reality.

Although submissions to the Select Committee closed on 30 April, the Committee is not required to report back to Parliament until 21 July, and the House will rise for the election on 31 July. I hope that all of you will join us in explaining to our elected representatives and others influential with government why it is vital that our universities, accountable as they are for the use of public resources, retain their independence and the involvement of their many stakeholders in their governance. Because one thing is very clear: if we do not defend the autonomy and international reputation of the University of Auckland and the system of which it is a part, no one will.
Ouch. Some pointy debate in the hallowed vellum of Ingenio. I enjoyed Dr Marama Muru-Lanning’s study as set out by your editor [in the Autumn 2013 issue of Ingenio] and I’m glad that it has attracted such interest. So it should. It is a vital subject and it makes both tangata whenua and taoiwi think about the issue at a time when the “ownership” of that most basic of resources — water — is being questioned… the authors [of the letters on this topic in the last issue] dismissively rule out any cultural and mythological norms held by numerous peoples around the globe for as long, if not longer, than those held by the “dominant” western culture, which wrongly insists that “scientific rigour” is the be all and end all of any discussion about anything which is part of our human experience and consciousness.

Perhaps their study of architecture didn’t include Shakespeare? “There are more things in heaven and earth Horatio, than are dreamt of in thy philosophy …”

Not only do we have this one view takes all from our good scribes, they also betray their own biases: one in favour of the western god of Biblical interpretation (remember that this form of religion ensured that it had no competitors in its early days, by destroying thousands of years of gathered mythology and wisdom); another a thinly-disguised disciple of the “free market”, from our good scribes, they also betray their own biases: one in favour of the western god of Biblical interpretation (remember that this form of religion ensured that it had no competitors in its early days, by destroying thousands of years of gathered mythology and wisdom); another a thinly-disguised disciple of the “free market”,

Jeremy Dunningham BA (Auck)

EMINENT ELDERS PASS AWAY

Over the last weeks three people have died who have contributed highly to the University and will be deeply missed.

Dr Merimeri Penfold (CNZM), who died on 1 April, was an inspiring Māori leader and an outstanding New Zealander. Of Ngāti Kuri descent, she dedicated her life to the Māori language and her people.

When she joined the staff of the University in 1964, she became the first Māori woman academic in New Zealand. She later became acting head of the Department of Māori Studies and the first Māori woman to be elected to the University Council. She was a founding member of the Academic Women’s Group and a prime mover in establishing the University Marae. For many years she served as the University’s kaumatua, and in 1999 received an honorary doctorate.

For a full obituary by Dame Anne Salmond see the May 2014 issue of Uninews on the University’s website. Go to: The Media>Publications>Uninews>View issue archive>Issue 3, May 2014.

Ivan Mercep

“Ivan Mercep, who died on 8 April, has, more than any other person, given the University of Auckland a human face,” writes Tony Watkins, a former senior lecturer in what is now the School of Architecture and Planning.

“International House in Whitaker Place, completed in 1971 in the days of the Colombo Plan, was notable for its intimate touchability and friendliness. The Callwood student accommodation in 1976 gave students a home in the city. The Recreation Centre in 1977 hunkered down to respect the passers by. Arts Commerce followed in 1984, reflecting the original domestic scale of its Symonds Street corner site. The Waipapa Marae and associated buildings in 1988, and the Fale Pasifika in 2004, gave a strong and unique identity to the University.

“Ivan graduated in architecture from the University of Auckland and was then a founding partner of JASMaD, which later became Jasmax. Ivan’s legacy has made generations of students feel they belong, and are at home. They will live on as his memorial. A family of buildings for a family of scholars.”

An interview with Ivan Mercep is featured in a video of the history of the Waipapa Marae. See www.auckland.ac.nz/history

John Carnahan (BSc 1947)
NEWS

FESTIVAL OF PHOTOGRAPHY

The University of Auckland is playing a strong part in the Auckland Festival of Photography, which this year will be presenting more than 100 exhibitions and events over 75 venues during May and June.

Showing in the University’s Gus Fisher Gallery from 9 May to 3 June is Therapies, an exhibition by Christine Webster, who uses carefully choreographed photographs to bring private personae to the public eye.

From 6 to 29 June at the Gus Fisher (www.gusfishergallery@auckland.ac.nz) is History in the Taking: 40 years of Photoforum, an exhibition with an accompanying book and a series of events which illuminate the contributions of a group that has done much to support the work of photographers and shape this country’s photographic environment.

Among high-profile photographers featured are Anne Noble, Peter Peryer, John Turner and Ans Westra.

Running concurrently at the Gus Fisher Gallery is an exhibition of work by Ane Tonga, who is documenting Grills (nika koula), the Tongan art of gold-plating teeth.

Elam Projectspace Gallery at Elam School of Fine Arts (www.elamprojectspace.auckland.ac.nz) will present an exhibition from 28 May to 7 June entitled Memories Enclosed: Handle with Care, in which artist Chloe Riddell plays with the notion of family photography and memories (see photograph on this page).

Also at Elam Projectspace from 11 to 21 June Emil McAvoy, in Reflection on Lily Pond, draws from among photographs of his mother, diagnosed with dementia.

Elam’s George Fraser Gallery (www.georgefraser.auckland.ac.nz) from 5 to 21 June, will be exhibiting a selection of landscapes by Broniek Kozka in Auschwitz Revisited.

ROBB LECTURES

This year’s Robb lecturers are UK social epidemiologists Professor Richard Wilkinson and Professor Kate Pickett, authors of The Spirit Level: Why Equality is Good for Everyone. The book argues that "in rich countries, a smaller gap between rich and poor means a happier, healthier, and more successful population". In contrast, there is no correlation between average income and social problems for these countries. The Robb Lectures are on 19, 21 and 23 May. For further details see www.equalitytrust.org.uk/.

AWARD FOR ALUMNUS

Congratulations to Eric Tracey, Chair of the UK Friends of the University of Auckland, who has been named 2014 winner of the UK New Zealander of the Year Award by the New Zealand Society in London. The award recognises the outstanding contribution that a New Zealand or British national has made in promoting the interests of New Zealand or New Zealanders in the United Kingdom. Eric received the 2014 award in recognition of his many contributions to trade, business, sporting and fundraising causes both in the UK and in New Zealand.

“My girl will go to a single sex school.”

If anything happened to you, you’d want to know your children were being raised as you wished. And the best way to ensure that is to get a Will. Public Trust is New Zealand’s largest provider of Wills, written by specialists for your individual needs. Get in touch today on 0800 156 015 or visit www.publictrust.co.nz
Ingenio short story competition

For alumni, current students and staff of the University of Auckland

Here’s your chance to put your creative writing skills to the test, regardless of how much or how little experience you have.

1st prize
- A personalized two-hour coaching session with NZ author Stephanie Johnson
- $150 book voucher from Auckland University Press
- $250 book voucher from the University Bookshop
- 1/2 case of Goldie Wines valued at $150
- Story published in Ingenio magazine (distribution 119,000) and on the Ingenio website

Judges:
Dr Selina Tusitala Marsh, Sarah Laing and Paula Morris

Please read the terms and conditions. Either send your manuscript with the completed form to alumni@auckland.ac.nz or post your manuscript and completed form to: Ingenio Short Story Competition, Alumni Relations and Development, Private Bag 92019, Victoria St West, Auckland 1142

Maximum number of words: 1500
Closing date: 15 July 2014

2nd prize
- $100 book voucher from Auckland University Press
- $100 book vouchers from the University Bookshop
- Story published on the Ingenio website
- Story published in Ingenio magazine (distribution 119,000) and on the Ingenio website

WAITAKERE RAIN

Ernest Hemingway found rain to be made of knowledge, experience wine oil salt vinegar quince bed early mornings nights days the sea men women dogs hill and rich valley the appearance and disappearance of sense or trains on curved or straight tracks, hence love, honour and dishonour, a sense of infinity. In my city the rain you get is made of massive kauri trees, the call of forest birds howling dark oceans and mangroved creeks. I taste constancy, memory and yet there’s the watery departure of words from the thunder-black sand at Te Henga Beach.

Paula Green

“...nothing is as it appears to be”.

Vincent O’Sullivan’s alert, brown eyes gleam at me across the top of his flat white as we sit at a small table in the busy Astoria Cafe in Wellington.

Hmmm ... If that is true and “personality is elusive” as he goes on to assert, then the task ahead of me is Herculean. How do I begin to capture this “number one literary all-rounder” of New Zealand letters and literature?

A highly accomplished and prolific poet, short story writer, novelist, playwright, biographer, essayist, critic, editor and Professor of English, Vincent has published close to 40 books and contributed to many more. He has had an academic Festschrift compiled in his honour and at 75 has just been inaugurated as the fourth New Zealand Poet laureate. What’s more, we are meeting the morning after the world premiere of his latest project: Requiem for the Fallen – the New Zealand Festival’s major commission marking the centenary of World War One for which Vincent has written the words to go with the Latin Mass and music by composer Ross Harris.

“If life is not performance then what is it?” says one of the characters in Vincent’s short story “Dandy Edison for lunch”.

“That is pure O’Sullivan,” observes Otago poet Brian Turner. “With his dislike of cant, and mealy-mouthing, and his accurate and often sly use of the vernacular, his work classes him as one of our leading iconoclasts.” Andrew Johnston in Landfall (197, Autumn 1999) goes further, calling Vincent “the defrocked priest of New Zealand literature” while University Emeritus Professor of English, and one of the world’s foremost Shakespearean scholars, Mac Jackson, suggests his only rival as our leading man of letters would be C.K. Stead. “But Vincent has the extra claim of having written several splendid plays.”

Witty and irreverent and sometimes sharp tongued, Vincent proves to be elusive as he suggests we all are. When I ask if we could conduct our interview via skype he is quick to decline: “No, it makes everyone look like syphilitic beans.”

Later he tells me, straight-faced, that he left his long-time Wellington home to live on Dunedin’s Otago Peninsula “because I didn’t want to keep walking through Kelburn until I fell off my zimmerframe”.

Vincent O’Sullivan charmed me long ago when I read Let The River Stand (his second novel, winner of the 1994 Montana Book Award for fiction). As I followed the main character into the world of boxing in 30s Ponsonby, then rural New Zealand during the Depression, and finally the Spanish Civil War, I was spellbound by the novel’s elusive, even mystical quality. Scenes from it remain as vivid as anything I have ever read.

“Everybody, on some occasion or other, has had the desire to make time stop, or has imagined certain experiences of great intensity that seemed to take place in a different dimension; and they would like to freeze those experiences in time,” Vincent told Antonella Sarti when she talked to him about the meaning of “Let the River Stand” in Spiritcarvers: Interviews with Eighteen Writers from New Zealand.

“It was really to suggest that idea: if only we could make the river stand, if we could make it stop.”

So if I could make the river that is Vincent O’Sullivan stop what would I see?

There he is a boy born in Ponsonby in 1937, growing up one of five in a lively Catholic family...
living at the end of the tram line in Westmere.

"I had the misfortune to have a happy childhood," he quips. "From the outside, it might be seen as insistently working class as well, but from within it was entertaining, confident in itself, conventionally Labour in its politics, with that bit more than was local with its extended Irish interests. I know it's been said that writers have a lot to gain from an unhappy childhood, so I clearly missed out on that early advantage. May I have been — in fact was — something of a loner, but certainly not an unhappy one."

In his essay on "Longing" for Four Winds Press, Vincent describes, as a five or six-year-old, riding on the back of his father's truck that delivered iron hospital beds and different kinds of furniture all over Auckland city. "To stand on the back of that truck, high above the heads of mere people on the street, level with the roofs of cars and windows of trams, was what privilege was all about.

"When I was a child the civilisation of the West began at a very precise point: the glittering silver-painted dome of the post office at the top of College Hill. And the Three Lamps. How that phrase 'the lamps' carried a ring to it, just looking at those iron lanterns with their panes of bright glass threw me into a world whose shapes were both shadows and truly solid ...."

Vincent went to primary school at St Joseph's Convent in Surrey Crescent where it was the Dallies who interested him most "with Tito on their [living room walls] instead of Michael Savage."

After high school at Sacred Heart in Richmond Road then Glenn Innes, he enrolled at the then-called Auckland University College in 1956 where he was "enormously lucky" to have teachers in the English Department such as Sydney Musgrave, JC Reid, MK Joseph, Alan Curnow and Bill Pearson.

"At first I intended to do a Law degree, but arts subjects were too satisfying to give up, so I kept on with those [English and Greek] out of indecision as much as anything else."

"It was obvious to me Vince was always going to be a writer," says Mac Jackson, who was in the same English masters class and has remained a lifelong friend. "I remember Vincent wrote a brilliant Capping Revue Zanyopolis directed by Barrie Prendergast. It was very, very amusing. Part of it was a skit based on cigarette brand names: Capstan, Players, Navy Cut ... it was a string of clever puns and it was very, very inventive."

"Vincent was always sparkling company, with an ear for scandalous anecdote and smart one-liners and in no apparent hurry to return to the library," recalls another former university mate Richard Mulgan, a Classics and Political Studies Professor whose essay in Still shines when you think of it: A Festschrift for Vincent O'Sullivan VUP 2007, is titled "On the Importance of Not Being Earnest."

In 1960, with his masters in hand, Vincent headed off to Oxford on a Commonwealth Scholarship to study the work of Oscar Wilde and Ernest Dowson.

Although one teacher suggested Wilde wasn't a healthy topic for a young man, Richard Mulgan thought Wilde’s "combination of witty conviviality and inner seriousness struck an obvious chord."

The Professor of Poetry at Oxford was Robert Graves and Mac Jackson, also there, remembers Vincent telling him how Graves had knocked on the door of some eminent professor announcing: "It is the poet Graves here!" and Vincent had said: if only I could announce myself as: 'it is the poet O'Sullivan here'. 'Well now he can!'"

In 1965 Vincent published his first book of poetry. Since then there have been 12 collections (with his Selected Poems to be published by Victoria University Press later this year), three novels, two plays, five short-story collections and the sixth, Families, published as Ingenio goes to press. Vincent has had long stints as professors of English at both Waikato and Victoria universities, won numerous writers fellowships local and overseas, been awarded a DCNZM and in 2008 was given an Honorary Doctorate of Literature from his alma mater. One of his crowning achievements has been editing, with Margaret Scott, five volumes of The Collected Letters of Katherine Mansfield, and last year, with Gerri Kimber, the two-volume The Collected Fiction of Katherine Mansfield.

"Vincent is the world's foremost Mansfield scholar," claims Mac Jackson. "Even though there are plenty of contenders, Vince is really it. You can't edit all those volumes of letters without getting an intimate knowledge of Mansfield."

And undoubtedly the two writers share things in common.

In 1988 Vincent wrote a play, performed at Downstage, about Mansfield's world in Europe. Called Jones & Jones after her nickname for herself and her closest friend Ida Baker, the play gives voice to one of Vincent's enduring philosophies. Responding to a question from DH Lawrence about whether she knows when she is telling the truth, Mansfield replies: "But I am an artist Lawrence like yourself. Our vocation is to tell the truth as only the born liar can."

" says Mac Jackson: “There is a tremendous lot in Vince's work about lying. That is what fiction is. When he tells you an anecdote you think: ‘has he made this up?’ There is always a fiction to the fashioning of it. To the performance of it. Whatever the grain of truth, it is how it comes across that matters.”

Of all the volumes of poetry Vincent has produced, the one that may endure as an especially unique contribution to the New Zealand canon is The Butcher Papers which features Butcher: a real live dealer in flesh and blood and guts.

"... You shall never know he tells Butcher
What true art means
Ho-hum B. thinks
Grizzlies a mean knife along the stone
Switches fat from liver
Hears blood tick like a watch
On his marvellous shoes.
The Butcher Papers, page 21, 1982

“Vince has always had an affection for, and understanding of, the ordinary New Zealand bloke,” says Mac.

And in fact much of Vincent’s recent work is a poignant homage to ordinary men. In the Requiem for the Fallen, his words interweave with and comment on the Latin Mass, extending the traditional context to reflect the horror and futility of war. “A spacious work of shattering power,” trumpeted the NZ Listener review.

"Ross and I tried to engage with what people do, and give up, in order to preserve a sense of home," Vincent says, "of what an individual man going to war loses and what those staying behind experience. The Requiem is a homage to ordinary
soldiers. It is the story of one soldier told 8,000 times over.

In May Wellington’s Orpheus Choir will perform another work with composer Ross Harris about the 1912 Waihi Miners’ Strike, and Vincent recently completed another set of songs. “When I moved to live at Tainui on the edge of the Otago Peninsula, I became aware of former local Alexander Aitken, a brilliant mathematician,” he explains. “Aitken smuggled a violin into Somme and Gallipoli during World War One and played to his fellow soldiers. He kept diaries, which I’ve seen, as I have his violin, which is in a glass case at Otago Boys High School.”

As a result Vincent has written a tribute to Alexander Aitken called Notes from the Front: Song Cycle which will be performed at Old St Paul’s in Wellington. Again he sees the work as a homage to ordinariness—“to the experiences of an ordinary if also remarkable man”.

“I like the idea of doing this word stuff without any flag waving,” he tells me. Does he consider himself an ordinary man then?

“Any writer or academic who doesn’t is riding for a fall, in my experience,” he replies. “‘Poncy’ and ‘twerp’ are two words that don’t lose their savour as one thinks of those who confuse some gift or other with obligatory self-elevation.

“I think you should be good at what you do,” he adds. “And try and do it decently.”

One of the Poet Laureate’s obligations is to keep a blog. Vincent is using this to highlight the plight of poets imprisoned overseas.

“Poetry has become so polite we are even a touch wary of being reminded that words are so easily there for the taking,” he says. “… But there are dozens of countries where poets pay a price for not accepting that the word-hoard of language belongs only to a few.”

As he stands up at Astoria café explaining he is due to go on an outing to Seatoun with his grandchildren, I am left wondering, again, how I will pay homage to the breadth and range of this man’s life.

“No matter how much you go into another personality, the core remains elusive,” he had said during our discussion. “It’s like an aerial map: you can look in but you can’t see the details.”

Yet his word-hoard of language provides a clue.

“ariver shining like wire ten miles off
The sky clean as a dentist’s mouth…

“It still shines when you think of it, like that river.”

Vincent O’Sullivan appears on a panel titled Ties that Bind, 16 May, 1pm at Auckland Writers Festival.
The university’s Growing up in New Zealand study is helping build a robust body of knowledge about the growth and development of our children and the kind of support that will help them thrive.

This country is more diverse than ever and it’s more than just whether we are European, Māori, Pacific, Asian or Chinese. We have civil unions, sole parents in extended families, and grandparents looking after infants. Many parents identify with more than one ethnicity and speak more than one language. Even within traditional family structures — Mum, Dad and two children — there are huge changes. So, what does this mean for our children?

Growing Up in New Zealand (GUiNZ), our largest longitudinal study, led by Dr Susan Morton from the Centre for Longitudinal Studies, is tracking the development of 7,000 New Zealand children born in the Auckland and Waikato regions over 2009/2010 to find out how well they are growing, living, learning and playing.

The study has provided what is a first for longitudinal studies worldwide: data from interviews with both parents before the child was born, giving insights into their personal hopes, dreams and realities, but also into New Zealand’s evolving population.

The children in the study are generally reflective of the children born here, including newer families from Asia, Africa, North and South America, and the Middle East. In its antenatal survey GUiNZ recorded some 80 languages spoken.

GUiNZ is unique in New Zealand because of its breadth and depth, and commitment to following these children for 21 years across six domains — health and wellbeing, psychosocial and cognitive development, education, family/whanāu, culture and identity, and the societal context or neighbourhood in which they live.

It is the only New Zealand study that includes statistically valid samples for Māori and Pacific children, and now a study of dads to find how they contribute to the vulnerability and/or resilience of families.

“We need to know the ‘how’ and ‘why’ of what works well for families, and a key part of this is understanding vulnerability, what it means to children and its impact,” says Susan Morton. “GUiNZ can really make a difference by moving beyond the usual education, health, social development and justice approaches to give government a comprehensive family view of vulnerability.

“We know what creates vulnerability, we know that children can move in and out of it — and that poverty and a disability or health problem can exacerbate the adverse effects. But, we also know that poverty alone doesn’t determine life outcomes and that poverty is not a fixed line,” says Susan.

“We need New Zealand-specific markers to help define vulnerability in children now, rather than the more usual looking back when they’re teens or adults. Then we can follow them over time and see what this actually means.”

The study is designed to help government understand the efficacy of its initiatives, but GUiNZ does not make recommendations. As Susan puts it, “We’re taking information about contemporary families from the dinner table to the policy table and letting government translate that information into policies.”

Growing Up in New Zealand is also a resource for allied studies. GUiNZ has PhD students using its data to research topics including Vitamin D levels and their connection to respiratory infections, food allergies in children, the influence of childcare on preschool dietary patterns and body size, educational intervention for changing long-term non-communicable disease risk, and identifying pathways to healthy development in our preschoolers.

So what is it like to grow up in New Zealand? Meet Sophie (5) from Auckland and Kaea (4) from Hamilton. Their stories offer vivid pictures of how, even within more traditional family structures, there is still huge diversity.

Prue Scott

Married with two children and a house with a garden: “In many ways we are an average New Zealand family,” Aucklanders Xanthe White and Chris Dunn admit.

“But then our gender roles are quite equitable in the way we contribute to rearing the children and to the household finances, rather than having either a more contemporary ‘Child at daycare — both parents go to work’ situation or a more traditional ‘Mum stays at home — dad goes to work’ arrangement.”
This New Zealand European couple met nine years ago when alumnus Chris (BA 2007, GradDipTchg (Secondary) 2008) was studying at the University of Auckland. When they decided to marry and have children they agreed that sharing parenting and work equally would benefit not only their children but also their relationship and careers. “It is nice to know that the other side can tear out their hair on a bad day just as you do,” Chris laughs. “We both want a lot out of our careers so understanding what the other does and having empathy is key and a real strength.”

“We need to know the ‘how’ and ‘why’ of what works well for families, and a key part of this is understanding vulnerability, what it means to children and its impact.”

As a schoolteacher, Chris picks up childcare responsibilities during school holidays and after work, while landscape designer Xanthe works around her husband’s hours. “We swap roles quite a bit which is increasingly common but not quite the norm, I think.” In the early years, Xanthe worked from home or took Sophie and her brother with her to the studio and nursery, and to meet clients.

“The children have been part of our whole madness,” says Xanthe. “I loved being a mother and I wasn’t ready to give it up to return to work but at the same time I also loved my work and keeping that going while having children was really good for my wellbeing.”

The children’s grandparents pitch in as well. “Bringing up the children has been more of a communal rather than just a core family thing,” Xanthe explains. “I was the primary caregiver when they were little for reasons like breastfeeding, but overall everyone has contributed to their care and wellbeing. Chris’ father has helped with the children every Thursday since they were little and my parents have done every Monday.”

The couple moved into their house in Three Kings when Xanthe was pregnant with Sophie, and a planned extension to boost the number of bedrooms from two to three means the family will be able to stay in their neighbourhood indefinitely. “We love the cultural richness of Three Kings, and the community feel. The kids all play together, they just jump over the fence into each other’s backyard.” The area is culturally diverse, and privately owned homes alternate with social housing and rentals. “It is lovely having the kids grow up with children who aren’t exactly like them, and think it normal.”

Sophie attended the kindergarten down the road from age three-and-a-half, and when the time came to choose a school last year, Xanthe and Chris again opted for the near-by option. “We were worried about the local primary because people commented that it was low decile. So we investigated the school, compared it to other schools in the area, and decided that the teaching was exceptional, it was safe, warm and the sense of community was strong.”

“At their school they have children from the Congo, Somalia, Afghanistan, South Africa, Iran, Iraq, Japan, China — the list just goes on. Seventy ethnicities in total, I believe,” says Chris. “The world is such a global community now, and we want our children to be able to navigate that. They don’t speak any languages apart from English; that is why we like them to have this diversity around because I feel they are probably a little bit disadvantaged in that respect.”

Creativity and a passion for learning are attributes Xanthe and Chris cherish, and seek to instil in their children. “We have always surrounded our children with lots of knowledge, books, language, talked to them, played with them, painted with them.”

Seeing Sophie well educated is a priority, but university is not a must. “I value education really highly,” says Xanthe, “but I think there are a lot of different ways of learning, and if you are passionate and interested in something you can achieve more than if you are being forced into some structure. I want my children to be self-motivated learners. I have confidence they will do well if they are passionate about something rather than being boxed in.”

New communication technologies haven’t...
played a large role in Sophie’s education. “The kids use smartphones when they can get their hands on them, but not very much. All these things are going to happen, but staying in the natural world, learning how to read, draw, climb a tree helps their brains connect. The computer stuff will just surge into their lives and there is plenty of time for that. They will go looking for it when they are ready.”

Both Xanthe and Chris believe that New Zealand with its free and high-quality education and healthcare is a good place to raise children, and are grateful for the support they have received, including a subsidy to insulate the house when money was tight after Sophie’s birth. However, looking at their neighbours, many of whom are on sickness benefits or work two or three jobs to pay the bills, the couple recognises there is need for improvement.

“Whatever is invested in stabilising young children, no matter what their background, is money well spent. These parents would do anything to help support their children but poverty is stressful, and if you are cold and hungry it is a lot harder to be patient.”

Sabine Kruekel

**KAEA**

Like 40 percent of the children in the study, Kaea (pictured on cover) came as a surprise to his parents, executive assistant Kelly Parker and environmental manager Raymond Kumar.

“I think I was about eight weeks’ pregnant before we worked it out.” Nevertheless, the first son after two girls was a welcome addition to the family from the very first moment. “He is the prince and very indulged,” Ray laughs. “His older sisters teach him everything, and he is quite intent on keeping up with them. And because they are girls he has this really soft, kind side as well. Kaea sometimes stands at the back of the hallway shouting ‘Mum, Dad, I love you so much!’”

Like him, Kaea’s parents grew up in the Waikato: Kelly in Hamilton and Ray a few kilometres further north in Huntly. Kelly stayed at home for the first two years of her son’s life, and went back to work part-time when he started day care. Now he is in kindergarten full-time, Kelly is planning to set up her own business and Ray will take over even more of the day-to-day child care.

Ray has a special connection with growing up in New Zealand — he is the study’s Māori Liaison Officer, with a brief to strengthen relations with Māori providers in the Waikato.

“It gave me a chance to get out there and talk to Māori about the study and give them confidence that it is important for our people and that the information will be treated sensitively. And that the data we do collect will help Māori organisations to better understand how Māori children are growing up, for example, how many are living in sub-standard homes, where children are sleeping, what sort of food we are giving them, how we are preserving the language.”

The couple bought a lifestyle block north of Hamilton after having their son, to “expose the kids to country life and give them an appreciation for animals”. While they love the country living it has its downside, so another move is on the agenda. “Now that it is getting busier with my new job it will be much easier to be in town,” Kelly says. “And the children’s friends can’t really come to visit them and they don’t get to play on the street with their friends. I think they need that.”

Being close to whānau is important to the family. Raymond is of Māori and Fijian-Indian descent and the parents want their children to grow up with a strong connection to their cultural roots. “I am really proud of my children’s mixed heritage,” says Kelly, who is New Zealand European. “I think it is cool that they have those very different histories they can reflect on, that are all combined in our children. It’s what makes them essentially Kiwi.”

Over the years, the marae has become one of the central places for the family to meet up with whānau and friends, and for the children to learn more about Māori culture and their iwi, Waikato Tainui. “I love the marae lifestyle and think it teaches them so much”, Kelly says. “Spending time at the marae is especially valuable for children because they learn to listen to the elders, how to behave in a group and how their actions affect everyone else. They also learn how to look after the younger ones, to take responsibility, and the whole concept of manaakitanga (hospitality).”

But despite frequent exposure to Māori culture, Kaea has only basic knowledge of te reo. “In everyday situations it is simply easier to speak English than Māori,” says Ray. “We decided to not send them to a school with immersion classes in te reo but we think it is important that they can grasp the basics of reading and writing it.”

“We thought they might get fluent simply through Raymond’s fluency — which hasn’t quite worked out,” Kelly laughs.

In other areas of their children’s education the
parents are less relaxed. “I have a win attitude and think if the kids participate in a competition they should try to win,” Raymond explains.

“We both encourage competitiveness but are proud of them as long as they do their best.”

Part of this is teaching their children to be self-motivated and self-directed learners — and the internet plays a part in this process. “Learning is really happening all the time in our household. They ask questions and we find the answers for them, or direct them to find their own answers; if I am not sure I say ‘Go, google it.’”

Neither Kelly nor Raymond believes that using communication technology at an early age will be detrimental to their children’s development. “I think it is all about moderation and not getting too worked up about it. It is part of daily life and that’s how society is evolving. If anything, I think every child at a very early age should be exposed to it. It is like reading and writing, and being able to navigate it is going to be one of the skills they will be reliant on.”

Having three children had its challenges, and the biggest one, Kelly admits, was “the first week and the realisation that 24/7 regardless of how you felt or what was going on, if they needed you you had to be there. I don’t think anything can prepare you for parenthood and the realities of the responsibility.”

However, things are becoming easier. In a few months Kaea will start school and take the next step towards independence, a trait his parents value highly. “I see my role as a mother and Ray’s role as a father to enable the children to stand on their own two feet and be independent because one day we will not be there anymore. It is about enabling them to understand consequences of risks they are taking and decisions they are making. That’s why we let them climb the tree and if they fall off they learn how to hold on tighter next time.”

Sabine Kruekel

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**12 THINGS WE NOW KNOW ABOUT OUR CHILDREN**

- One in five parents in our study identified with more than one ethnic group.
- A third of our parents speak two languages. Only five percent of mothers and one percent of fathers can speak te reo although many mothers used te reo words with their babies.
- Nearly a quarter of our mothers live with extended families (nearly 24 percent overall and more than half of all Pacific families), or with non-kin (three percent overall but greater than ten percent for Asian mothers). Sole parents living alone with their children make up only five percent of our families.
- Over half the mothers who took leave from paid employment used two or three types of leave to cover that time — maternity, annual and sick leave.
- The median age babies were breast-fed for was four months.
- On average, babies were five months old when their mothers returned to work.
- Both mothers and partners would like to take more leave. Many parents in the most deprived areas were not aware of either Paid Parental Leave or Working for Families Tax Credits.
- Nearly two out of three children at the age of two were watching between one and three hours of television daily.
- Three-quarters of the children, by the age of two, were spending up to an hour a day using children’s computer games and electronic games. More than half were listening to music through CDs, iPods and MP3 players.
- At nine months, for families using childcare more than eight hours a week, grandparents were the main child care providers, used by 23 percent of New Zealand European mothers, 28 percent of Māori mothers, 41 percent of Pacific mothers and 61 percent of Asian mothers.
- By nine months, 95 percent of all babies had had their six-week and three-month shots. However, this dropped to 90 percent for the five-month shots.
- 20 percent of our mothers smoked before pregnancy, dropping to 11 percent once the mother knew she was pregnant. After birth, this rose to 13 percent.

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CLAIMING BACK OUR FORESTS

RESEARCH
KATHRYN CALVERT

Take your mind back to the time of Kupe. A thousand years ago this great East Polynesian, navigator of Hawaiki and the globe, sailed his waka through turbulent and passive seas, crossing thousands of kilometres accompanied by guardian taniwha, sea creatures, to discover Aotearoa.

One of the first landing areas was Te Tai Tokerau, the far north region of Aotearoa New Zealand.

Imagine what he would have seen as he stepped off his ocean-going outrigger canoe: a land covered in tangled native and endemic forest, dense and dark, yet alive with birds and insects, and teeming with lizards. In forests, sometimes almost impenetrable to humans, tall canopy trees towered above shrubs and younger trees, shading ferns and mosses on the peaty ground faintly illuminated by shards of sunlight through the foliage.

The people of Kupe were coastal dwellers and initially never lived deep within the forest, but they used its plants for food and medicines, and hunted the birds. They believed it was the home of atua or spiritual powers, a place where an unsuspecting navigator might disappear, never to be seen again.

When Associate Professor Mānuka Hēnare (Te Aupōuri; Te Rarawa; Ngāti Kurī; Te Hapū – Ngāti Haumā) looks to the northern forests of his whānau-hapū and iwi today, his eyes fill not only with what Kupe once saw, but also what future generations will be able to see. Te Tai Tokerau is now a region dominated by pastoral farming and forestry, and an estimated 460,000ha of Māori land is now in plantation forestry.

But as Māori participation in land ownership and primary sectors increases with success in court cases and Treaty of Waitangi settlements, so does a lingering dissatisfaction with how land is being used. And more importantly, a creeping hope that by getting rid of predominantly pine plantations, future generations of Māori and other Kiwis will benefit from heritage forest estates filled instead with tōtara, kauri and other native trees.

“If plans come to pass,” says Mānuka, Associate Dean of Māori and Pacific Development at the Business School, “in a century’s time, radiata pine forests that tower over much of the North Island will be either a thing of the past or a smaller part of a greater diversity of tree species.”

The predominantly mono-culture approach to forestry endorsed by commercial large-scale operations, with forests of radiata pine, is not in sync with Māori aspirations these days. Mānuka says the pine regime was a consequence of Crown-New Zealand Government intervention after the Second World War whereby Māori land was confiscated and thousands and thousands of hectares of pinus radiata were planted. However, land owners were not the owners of the trees.

This long period of forced Māori investment of land and cheap labour in one species of forestry is now coming to an end but pinus radiata remains in a dominant role.

“Essentially, Māori landowners will stand up, commit to transformation of the status quo and have some skin in this game,” he says bluntly. “It’s the only way we will appreciate the potential returns, as well as restoring heritage forests for the benefit of future generations.”

To that end, Mānuka and his team of researchers at the Business School’s Mira Szászy Research Centre are assisting a group of ten Māori landowning enterprises in the Far North — called Te Tai Tokerau Forestry Innovation Cluster — in planning economically resilient communities on its forestry land. “We will be seeking new off-shore investors who are committed to a new forestry philosophy of growing sustainable heritage and production forests of diverse species. This quest includes identifying forest estate philanthropists. Historically, Māori exercised a form of forestry philanthropy for the common good of the nation when gifting estates for public reserves. However, much of the philanthropy was by Crown force and compulsory acquisition rather than Māori freely offering estates.”

Of the 1.7 million hectares planted in exotic plantation nationally, 11 percent (189,500ha) is in Northland (Te Tai Tokerau), a region stretching from Mangawhai and Kaipara Harbour to Cape Reinga.

Forestry, Mānuka believes, fits well with Māori aspirations in terms of ecological, economic, social and cultural values and needs. Set up three years ago, the cluster believes new forestry models are needed to better align with those.

The Mira Szászy Research Centre — which undertook the innovation cluster’s initial supply chain innovation research and its application to Māori commerce — is now working to identify the model values and provide key economic data needed to build investment cases. An economic analysis will quantify the economic benefit of the forest models over periods ranging from ten years to 150 years, using a variety of harvesting methods.

Scientists at Scion, a Crown Research Institute, another key partner, estimate that under co-operative self-management, 29,000ha of Māori plantation forest could sustain a plywood mill, up to five engineered wood plants, and a biodiesel plant. These would generate a 21 percent return on capital.

Plans are also in place for innovative modes of manufacturing wood and biomaterials to minimise waste and deliver high-value wood products such as pharmaceuticals, to boost struggling community economies.

This would not only support local industry and provide cash flow, increase foreign exchange earnings and employment, but it would also spur recreation and tourism opportunities. In addition, Māori forestry business templates could be transferred to other Māori authorities in places like the East Coast and Central North Island.

It’s important to understand the concept of Māori enterprise, Mānuka says. Networks and relationships are key factors, along with the need to support employees, their families and
communities. A collective supply chain means Māori are in a position to negotiate better returns, but must satisfy all four traditional wellbeings of Māoritanga … spiritual, ecological, kinship and economic.

“It is clear that Treaty settlements are not working in some sectors; neither are the settlements as just and generous as they seem,” he says. “In many cases the settlements represent a return of only one percent of the total loss. The Crown-imposed models of business constrain hapū-iwi with compliance costs, limiting innovation and entrepreneurship. Māori have to look outside of this model, as the transaction costs are too expensive and come with enforced boards and structures that eat into settlement money.

“Māori must also move from dependency to empowerment. We cannot rely on Crown-Government funding forever; we may need it to start, but Māori must ultimately take care of themselves in the end.”

Mānuka knows that eyes around the country are quietly watching the Te Tai Tokerau Forestry Innovation Cluster. Change in the past has been thwarted by three things — absence of investment in entering productive use; limited access to credit facilities; and hardest of all, the scarcity of Māori involvement in science and technology.

“There’s one major enduring roadblock to all this,” he says. “Māori have a profound cultural challenge, the embedded culture of entrepreneurship and innovation in Māoritanga is suppressed by a dominant new culture of some 200 years. While many more Māori children are studying science or maths, we need more science, engineering and commerce graduates.

“Because those who succeed don’t match need, many of them end up diverted into areas like policy and management — the bureaucracy — and not technology development programmes. Paradoxically, we also know that the Māori economy is growing faster than the New Zealand growth rate, but Māori in general aren’t aware of this dynamic. They also are not aware how to effectively access the help needed to resolve science and commercial challenges by way of research and development.”

Transformation in the sector will not be quick. One of the tribal enterprises leading in the new thinking and planning is the Ngāti Hine Forestry Trust — which is committed to phasing out pine on its land. However the Trust must sit out two 30-year cycles of pine growth and harvesting before its contractual obligations end.

Other hapū-iwi face similar protracted development delays. Tom Walters, Chair of the Māori Research Institute in Rotorua wrote recently: “This exotic species planting is now threatened by the emergence and recognition of the value of New Zealand’s native mānuka. It seems like yesterday when our fathers furnished us with slashers for a day’s work clearing land, cutting down mānuka for firewood or just burning it.

“We don’t mind the wait,” Mānuka says with a smile. “We are good at that. We understand that these plans may not be developed to fruition in our lifetimes, but what we do know is that our over-dependence on one species means we are wasting half of every tree felled.

“In most instances, that timber leaves our shores unprocessed, and the only people building new processing plants are the likes of some Japanese, such as Juken Nissho Ltd in Kaitaia and other parts of the country. Overseas investors have made more out of our forestry than our own companies — and that’s simply because of passive ownership.

“It’s shocking that more research is done on the bio-activity of unique New Zealand species like Greenshell mussels and mānuka plantations in German and Japanese universities than in New Zealand ones.”

Worryingly, Mānuka says, forestry for Māori is heading toward the sunset just like fisheries, if it maintains the same course. One thing for Māori to consider, he says, is that whilst we are heavily invested in both sectors, we have only exerted ownership control in recent times.

“When it’s all boiled down, it’s Māori business to look after Tāne (spiritual patron of forests and birds). We should look for clients and customers who share this philosophy … with wellbeing, identity and culture linked to the whole system of te ngāhere.”
Based on recent polling, National looks a shoo-in for another term in government after the election called for 20 September.

But the vagaries of MMP and the media’s coverage of the campaign could mean its bandwagon hits some potholes along the way.

If National gets more than 50 per cent of the party vote, it’s set for another three years on the Treasury benches. But if it doesn’t, it may be scratching for support.

Epsom is not ACT’s by right, almost every time Colin Craig opens his mouth the Conservatives’ chances diminish, and even Peter Dunne is not a guaranteed winner in Ohariu-Belmont.

With Pita Sharples and Tariana Turia retiring, only Te Ururoa Flavell is strongly placed to fly the Māori Party flag in Parliament. And while Hone Harawira should retain Te Tai Tokerau, the likelihood of his allying himself with National is nil.

So if we end up with a parliament without ACT, United Future or the Conservatives, and just two members from the Māori parties, the final outcome may well rest on the perennial wild card of New Zealand politics: Winston Peters.

New Zealand First has been consistently polling a fraction either side of the list seat threshold of five per cent, and shows little chance of winning an electorate seat. Therefore, who leads the next government may hinge on whether as few as a hundred or so voters tick the New Zealand First box on election day.

And if Peters and his cohorts squeak back in, the major parties can expect to be on tenterhooks for some time. It could be 1996 all over again.

This means that New Zealand’s media are even more obliged to give solid, informative coverage to all political parties, not just the two majors with crumbs for the others, and to make sure that coverage contains exposition and analysis of policies.

New Zealand doesn’t have the dominance of “horse race” coverage that plagues US presidential campaigns, but the Melbourne Cup-like “big field, photo-finish” scenario outlined above will tempt our media to report every slight shift in the polls and the parties’ jockeying for position.

Coverage of the “game” of politics is inevitable, but election campaigns are about parties hawking their wares — policies — and the public needs to know what they are. Coverage of minor parties needs to be about what their policies are and which ones they would demand action on to support a government.

This applies to all media, but most particularly television, which is where most New Zealanders get their political information.

The responsibility to provide intelligent, substantive coverage rests heavily on both major networks and their flagship news programmes, but especially TVNZ, which has abandoned serious daily current affairs since the demise of Close Up.

Love him or hate him, over on TV3 John Campbell and his eponymous show make a stab at covering politics with a degree of rigour, albeit thoroughly grounded in entertainment values.

And if you think the alternative is new media, remember that the mainstream sites run the same material as their print or TV parents, while the stock in trade of many of the alternative blogs is mostly partisan vitriol.

So, to stick with the metaphor and jargon of the track, while National is the red-hot favourite, this year’s election could well be more of a steeplechase than a flat race. We can only hope that the commentator gives us some detail on the form as well as calling the placings after the barrier drops.

Mark Boyd

Mark Boyd is a PhD student in Politics and International Relations. His thesis topic is on television news coverage of this year’s New Zealand general election campaign. He has more than 30 years experience in journalism in New Zealand and overseas, most recently spending 11 years as Executive Producer of TV News at Australia’s multi-cultural public broadcaster, SBS.
Dames and Deans, politicians and accountants, and actors – all these and more were among the 460 guests at this year’s Distinguished Alumni Awards Dinner.

It was the University’s version of the Oscars, “though not nearly as long, with less singing, a much shorter red carpet”, pointed out Deputy Vice-Chancellor (Strategic Engagement) Professor Jenny Dixon.

The evening began with drinks on the lawn of Old Government House. Percussionists Murray Hickman, Tim Whitta (both of Strike) and Rachel Jefferys (a former member of Strike, aka Events Co-ordinator at Alumni Relations and Development) got the celebrations off to an energetic start with a performance of Volume Pig, composed by 2014 Distinguished Alumnus Gareth Farr.

Alumni Orator Associate Professor Caroline Daley looked after the business of the evening, the presentation of the awards, assisted by University of Auckland Society President Amy Malcolm.

First up to the stage was Dr Julie Maxton, currently first female Executive Director of the Royal Society, formerly first female Registrar of Oxford University, and first female Professor of Law and Dean of Law at Auckland. Scottish-born Julie said that an arrival at the Auckland Law School she was glad to find herself in an intellectually curious faculty which was well connected with the profession – the bench, the bar, the wider profession and the professional law societies. She was later the teacher of a compulsory class – “there was no way past me for 20 years!” – and sees students as the heart of the University. “One of the things that gives me the greatest pleasure is seeing where the students have got in life.”

Bruce Atkinson, the President and Chief Executive Officer of Vancouver-based Methanex Corporation up until 2012 was next. Pondering his transition from a “very average student” in 1974 to a Distinguished Alumnus in 2014, Bruce offered three key ingredients for success: “plenty of good smarts that can keep up and appreciate the importance of balance – “I realised early on that I couldn’t be successful without the help and support of my family”.

Bruce was followed by Dr William Tan, a neuroscientist and Paralympian who has won medals and broken world records in wheelchair athletics, while raising millions of dollars for charities. William recalled that he had almost headed back to Singapore just as he was about to begin his PhD at Auckland, after all his money was stolen. The kindness of staff members who donated money to support him moved him to stay. He paid tribute to Professor Sir Peter Gluckman whose “exacting standards and rigorous demands brought out the best in every one of his doctoral students”. William also blossomed as a wheelchair athlete while in Auckland and, inspired to support the research of Paediatrics Professor Bob Elliott, wheeled from Wellington to Auckland to raise money to fight childhood diabetes. (See more on page 26)

After a dinner enhanced by offerings from alumni vintners Mount Riley Wines and Goldie Wines, Gareth Farr took the stage. One of the country’s leading composers, he has also been described by the BBC as “the most famous drag queen in New Zealand” for the performances of alterego Lilith Lacroix. At age 16 Gareth was lucky enough to receive a few months’ tuition in percussion from musician Don McGlashan, and the encouragement he needed to audition at the University’s School of Music. “Wonderful gentle guiding” from staff and a double major in composition meant Gareth graduated knowing exactly what he wanted to do in the future.

The next awardee, the Hon Dr ‘Ana Maui Tauf‘uijngaki, like Julie Maxton, has racked up a fair few “female firsts”, now holding the role of Tonga’s Minister of Education, Women’s Affairs and Culture. She spoke of the importance of cultural literacy, and an education that is not just about transfer of knowledge and skills but also about children “understanding themselves as Pacific Islanders and the joy and pride that come with that”.

Young Alumna of the Year, award-winning film director Roseanne Liang, was the final winner to accept a 2014 award. Roseanne shared the story of the Hong Kong actress of 50 years’ experience, known as the action queen of Asian cinema, who starred in her movie My Wedding and Other Secrets. The actress chose to stay on set rather than relax in the much more comfortable trailer. When asked why, she said it was because she wanted to learn. “In that one moment she taught me something so valuable, that the secret to a good life is always be learning.”

Vice-Chancellor Professor Stuart McCutcheon asked guests to consider, while celebrating the achievements of graduates past, how we can continue to ensure that New Zealand has a world-class university, one capable of producing graduates of a truly international standing. He invited guests to help protect the University’s autonomy by responding to the Government’s proposals to reduce the size of university councils.

Helen Borne

Photos and videos from the Dinner and the Auckland Live! panel discussion the evening before are available at www.alumni.auckland.ac.nz

Fifteen: Distinguished Alumnus Bruce Aitken and Arthur Loo. Sixteen: Associate Dean of Māori and Pacific Development at the Business School Dr Manuka Henare and members of the University of Auckland Chamber Choir Ensemble. Seventeen: Young Alumna of the Year Roseanne Liang (right) with her family, from left, Dr Allen Liang, Denny Lyttle, Christina Liang, and Stephen Harris.
Helen Borne asks three staff to comment on a controversial issue that links to some of the great challenges of our time: global warming and the need to use the earth’s resources wisely.

**TAKING ISSUE**

**IS FRACKING GOOD FOR NEW ZEALAND?**

**NO SIMPLE ANSWER**

This question will polarise the community of Ingenio readers even before you read my answer. The ferries, cars and buses that take you to work and the various vehicles that take your children to school all run on fossil fuels. And it is likely that many of you, at some time, use electricity generated by a thermal power station.

But our connection with fossil fuels doesn’t stop there. Consider, for a moment, our leading export. The tankers used to collect milk, factories that process the milk and ships that take our dairy products to market also run on fossil fuels. Turn off the juice and the economy, as we know it today, will shut down.

Whilst this scenario is extreme and highly unlikely, it does highlight our dependence on fossil fuels. Imports into New Zealand are dominated by oil and things that run on its various products. Most of our oil comes from the Middle East, and consumers have no idea if it has been recovered using fracking. Fracking has been in use for many years; it enhances the recovery of scarce oil and gas, and lowers the cost of recovery relative to more expensive fields.

Given the concern over fracking, maybe suppliers should give consumers a choice and differentiate their product along these lines, just as food is labelled. But “frack-free” petrol will be more expensive. Fracking in many regions of the world is highly regulated and great attention is paid to potential environmental and social impacts. Some regions have opted to ban fracking out of concern for potential damages to underground water, that is democracy in action and a legitimate community right.

I am no advocate of extractive anarchy, but I do recognise New Zealand’s dependence on fossil fuels and don’t see the answer as simply “yes/no”. If commercially viable fields are discovered, I would advocate rigorous analysis of the benefits and risks of development, using modern recovery techniques, under strict environmental regulations and royalty revenues dedicated to projects that benefit future generations.

**Professor Basil Sharp**

Chair in Energy Economics
Director of the Energy Centre
School of Business and Economics

**SUSTAINABILITY AND SURVIVAL**

Rarely do wealth creation opportunities offered by new technologies adequately consider the resulting distribution of benefits and burdens within society. Justification excessively privileges monetary-based assessment, focused on short-term benefit, disguising significant long-term impacts.

Cost-Benefit Analysis disguises particular types of consequences. A human life’s current value of $3.5 million is based on average earning capacity, age, education, and longevity. A life lost is never an average in reality. While gross assumptions underpin much of the economic justification of progress, other consequences are even more difficult to understand in monetary terms. The impact upon Mauri determined early cases brought by Tangata Whenua (literally “people of the land”) to the Waitangi Tribunal.

Mauri measures the life supporting capacity embodied in air, water, soil. Mauri Ora is the life capacity within a human being; an incomplete but partial interpretation might be wellness. Technologies like hydraulic fracturing impact upon Mauri in ways which can be measured holistically over time. The ability exists to determine the impacts of fracking on environmental, social, cultural, and economic well-being over longer time frames than are accurate with monetary-based assessments.

The consideration of fracking’s impacts on these well-beings is a Resource Management Act requirement and was a requirement of the Local Government Act until recent changes that
were made by the current government. A Mauri-based analysis will likely be consistent with Cost Benefit Analysis in that fracking can result in enhanced economic wealth. However Mauri-based analysis illustrates it is wealth transfer rather than creation being facilitated. The wealth transfer that occurs accrues economic benefits with some, while the negative consequences of diminished Mauri impact many indicators of environmental, social and cultural well-being. This is inconsistent with the principles of the Treaty of Waitangi as the long-term consequences for the environment become embodied in the Tangata Whenua of Aotearoa.

Canada First Nations’ experiences of fracking provide a useful lesson for us all. Fracking concentrates economic wealth offshore while the costs are borne by Tangata Whenua. Our country must not be seduced into adopting unsustainable follies for short-term returns. New Zealand resisted nuclear warships, it is time again to reject another flawed technology of foreign origins.

Sustainability? It’s about survival!

Dr Te Kipa Kepa Brian Morgan CPEng FIPENZ
Ngāti Pikiao, Te Arawa, Ngāti Kahungunu, Ngāti Rongomaiwahine, Ngāti Tahu.
Senior Lecturer
Department of Civil and Environmental Engineering

ENERGY IN TRANSITION

Is a long term supply of the cleanest burning of the fossil fuels (that is, natural gas) good for New Zealand? I strongly believe it is, as part of an ultimate transition to renewable energy sources.

Hydraulic fracturing (fracking) provides access to gas that would otherwise be impossible to recover economically. It has been used locally since 1991, with 28 wells fractured since activity increased in 2001. Fracturing has already benefited New Zealand by helping to provide a significant portion of New Zealand’s current gas supply by ensuring wells in some fields can be produced at economic gas flow rates.

There has been no proven water contamination nor earthquakes in New Zealand as a result of hydraulic fracturing activities. New Zealand fracturing operations do not use the carcinogenic BTEX family of chemicals (which include benzene and toluene) which are sometimes used in the USA. I believe fracturing does not pose unnecessary risks if international best practice is followed in health, safety and environmental matters.

By enhancing well productivity, fracturing improves the economic viability of wells, reduces the number of wells needed to develop resources, reduces the land “footprint” needed for development and reduces the capital cost of the development. According to Todd Energy, their Mangahewa gas field produced almost as much energy as the sum total of 90 percent of New Zealand’s wind turbines.

The petroleum industry generates considerable royalties paid to the New Zealand government. For example, $2 billion in royalty income which can fund health, education and welfare programmes supporting all New Zealanders is forecast to flow from the Tui field over its lifetime. (Note: Tui does not use fracturing). Crown entities such as the Accident Compensation Corporation can also invest directly in the sector (ACC owns approximately 4.7 percent of New Zealand Oil & Gas Ltd).

A Venture Taranaki study in late 2012 stated that fracturing has the potential to annually deliver almost $800 million in GDP and create more than 7,000 jobs under a growth scenario over the next ten years. I believe that these benefits can be delivered without harming the health of New Zealanders or damaging the environment that we all treasure.

Professor Rosalind Archer
Head of Department
Department of Engineering Science
“The built environment is complicated — the meanings we ascribe to it are often multi-layered and change through time,” says alumna and prominent urban planner Dr Elizabeth Aitken-Rose, who heads the University’s School of Architecture and Planning. In an alumni profile feature spanning two generations Elizabeth and her daughter Raphaela Rose, award-winning architecture graduate, talk about the preservation of the old and the creation of the new in urban culture, and the forces underpinning both.

ELIZABETH

“Cities are cultural creations,” says Elizabeth Aitken-Rose. “But somehow we don’t capture that in utilitarian planning, which is reduced to infrastructure and regulations … rather than looking at what the city should be about.”

For her PhD in Planning, completed two years ago, Elizabeth investigated how culture is interpreted, promoted and enhanced through local government policy and planning in New Zealand. The short answer: not very well.

Her thesis involved four case studies, three of which focused on the cities of Nelson, Napier and Auckland. “What’s important about a city is its public realm, public spaces where people come together, not the exclusive privatised spaces. Auckland has not been terribly clever in terms of its public space … In the end, the city is a shared and lingering creation, not just a place for making money.”

The fourth case took a different approach: it focused on New Zealand’s literary figures or, more precisely, on how they have been recognised and even enshrined in four literary house museums — the houses of Frank Sargeson, Katherine Mansfield, Ngaio Marsh and Janet Frame.

None of them are particularly remarkable architecturally, she agrees, but are of significant heritage and cultural value. “Heritage has tended to be the grand buildings, that either had real architectural significance or real historical significance — places connected with great people or great events. What has evolved now is a much greater understanding of the importance of the heritage of the ordinary.”

These literary houses offer a “conduit to memory and how it advances,” she says. After all, the value invested in our literary houses has been shaped not only by the writers who lived there, but the stories that have been told about the writers who lived there.

Such as Frank Sargeson’s cottage at 14a Esmonde Road, where the pioneer writer lived from 1931 to his death in 1982. This was where he wrote most of his short stories and novels, but it was also a place to which other writers gravitated; Sargeson mentored a generation of New Zealand writers, including Janet Frame. Some of those protégés went on to establish the Frank Sargeson Trust, which restored his house and made it open to the public. In short, Sargeson’s house was preserved largely thanks to the efforts of the writers he inspired, and the stories they told about him.

“The Trust began because a group of Frank’s literary friends thought it had significance, and were in a position to preserve it as a museum. But its significance was something that had to be crafted, because to the ordinary citizen it looked inconsequential — at least at first.

“But it was a long journey, to get the house accepted by the then North Shore City Council and New Zealand Historic Places Trust as a place of civic and national significance … the Council did make it clear it was being listed for its literary significance and not its architectural importance. It is now recognised as a place of the highest cultural significance to both — including its architectural importance.”

It’s still something of an oddity, certainly compared to the surrounding real estate of the wealthy and now highly urbanised suburb of Takapuna, 2014. “But it’s a decontextualised fragment that speaks so much about particular times and energies,” says Elizabeth. “And it’s a fragment of the North Shore. So it’s not just Frank’s house but a way of life that’s gone. It’s a place where people gathered, because of Frank. A building is more than a building.

“When I’ve taken students to Frank’s place, they’ve been taken aback that somebody could live like that, but they also found the place moving. There is a quality, in the simplicity and humility, that stirs.”

Elizabeth says the meanings we ascribe to the built environment can open up new possibilities or close them down. And these are complex and multi-layered issues that the architecture students at the more advanced levels are encouraged to explore — which is more than apparent in the work of her daughter, Raphaela, in her final year.

“They give an opportunity to think what architecture is: to push the boundaries, to be provocative, to research and come up with a design that doesn’t have to live within the constraints of economics or politics, or everyday realities.

“We do encourage students to be critical and investigative and imaginative; that has been a strong tradition at the school.”
Imagine an urban fun park located in Auckland’s CBD, surrounding the Sky Tower and the casino. Think about what it might be if designed to a Mistress Plan and not “the master plan”.

Imagine it includes the multi-story building, “Liz Taylor’s Hire-a-Hubby Mart”, in which the hubbies for hire are displayed behind floor-to-ceiling glass. Or “Ms Al Capone’s Tea House for the Speculative”, featuring an extremely long table, beneath a multi-level structure hung with teapots on pulleys. Or “Rapunzel’s Titillating Observation Tower”, which are actually twin towers, with a pair of rooftop designs suggestive of a defining aspect of female anatomy, as the title suggests.

Such is the theme park designed by Raphaela, which won the 2013 New Zealand Institute of Architects Graphisoft Fifth-Year Student Design Awards. Called “Sex(uality) and the City; Conteracting the Cock-ups of Auckland’s Main Strip”, it’s a carnivalesque scenario — satirical, sexy, funny, slightly creepy.

It is not, however, what you might consider practical. What has a theme park like this got to do with real life, with architecture as the design of buildings that could or would realistically be constructed?

“I’ve always taken architecture from the direction in which I like to challenge the status quo,” says Raphaela, “questioning design as a political device, considering what role and effect architecture has in society.”

The project, she says, is an investigation, one provoked by two key developments in recent history, both of which made her uneasy, at least in combination. That is, the 2003 Prostitution Reform Bill, and the Chow Brothers’ proposal for the 15-story hotel and brothel complex nicknamed the “super brothel”, to be built near the Sky Tower.

“So while the reform bill has been a positive move, it has brought its complexities: for example, that the ‘super brothel’ could be passed through building and resource consent, as there are no grounds to turn it down. It’s just another viable business.”

And no, she isn’t keen to see a large brothel dominate a precinct in the middle of the CBD. “Because I think it’s mass commodification of sexuality on an unprecedented scale.”

There are 13 buildings in Raphaela’s re-imagined Sky Tower precinct, each of them named after famous and/or infamous female personalities and characters — Medusa, Lady Godiva, Viola, Eve, Kate Sheppard. “Each building responds to a certain instance that is occurring, and either challenges it or highlights what it’s doing. For example, the “hire a hubby” building plays upon the Amsterdam brothel windows as an easily identifiable architectural precedent, but in a way that hypes up the masculine commodification … to raise questions about what that super brothel is doing.”

She adds: “Someone graffitied on one of the boards up there, ‘prostitution plus pokies equals poverty’, and I think that sums it up.”

Consider those twin towers overseen by Rapunzel; they are partly aimed at challenging the masculine shape that currently dominates the Auckland skyline, with clear references to female anatomy, but more seriously, the lack of public access to such a domineering building. You don’t have to pay to go to the top of Rapunzel’s towers to enjoy the view of a city. It’s surrounded by a public swimming pool rather than a casino.

Similarly, the “Ms Al Capone’s Tea House for the Speculative” provides a place for a free cup of tea, the “free exchange of ideas”. Of course, even a cuppa can be political. Her architectural drawings include an image of “the two Johns” seated at the long table, John Key and John Banks, both of whom supported the extension of gambling facilities in the city. “So the idea is that it’s a community space, and it brings people together — it’s a platform to share knowledge. But there is this darker overtone that questions what type of ideas are being exchanged.”

Raphaela has now started work at architectural firm, Jasmax: “University has been amazing, but now I want to spend some time in practice, learning the practical side of the field.”
Distinguished Alumnus Dr William Tan is a powerhouse of commitment.

A paraplegic since the age of two, when he contracted polio and lost the use of his legs, he had instilled in him by his parents a passionate belief in “winning with less”. It’s that motto that has driven him in an outstanding career of academic and sporting achievements – including marathons (by wheelchair) to each of the Poles. William’s parents migrated from China to Singapore in the 1950s, and after two daughters, they were delighted to have a son. Then a polio epidemic hit Singapore in the early 1960s.

Unfortunately, I didn’t have the two drops of polio vaccine, so when the epidemic came I was one of the victims,” he says. “It hit me really hard because my parents didn’t realise it was more than just a flu. They tried to relieve the fever, but then the neighbours told them lots of children were falling very ill. By the time they sent me to the hospital, I was already paralysed from the waist down.”

William knows now, as a neuroscientist, all about how the polio virus attacks nerve cells in the spinal cord and why it can be so severe. He also sees how that childhood experience, along with his parents’ spirited response, has been a driver for his own passionate determination to succeed.

“My being paralysed was such bad news for my parents, so as I grew they were determined to turn this little boy into ‘somebody’. They realised the key was education.”

Though the authorities wanted him to go to a special school, his parents were insistent that he attend kindergarten. “They felt if I joined a mainstream school it was going to be character building, but if I went to a special school I would not learn to survive in the real world.”

Finally they found a place for him at a kindergarten, but he was bullied by the other children and, after retaliating, was expelled: “For my parents this was heart-breaking,” he says. “For the remaining nine months I had a lot of character-building education at home.”

When William was ready to start school, “it was the whole cycle again, knocking on the doors of elementary schools – this time with a bad record.” However, when eventually admitted to a school, William “treasured the opportunity” and worked very hard: “I was first of all the year one elementary students — a few hundred students in nine classes. That was very significant for me.

“My parents always told me: ‘Your legs are paralysed but you have good arms and a brain. We are going to help you develop through education, but the responsibility lies with you.’”

At age 11, William did a composition for his teacher Mrs Fong on “What is your ambition?”. “I wrote that I wanted to be a medical doctor, and she came to me and said: ‘Are you really serious about it? It is very hard to be a medical doctor with your physical disability’. I told her I was so inspired by the doctors who had looked after me that I wanted to help other people.

‘Mrs Fong was very amazed. She planted a seed in my heart. She said: ‘You must learn to be more independent and you have to excel, all the way through to the final primary exams.’ She suggested I aim to get into Raffles Institution, which was the best school in Singapore.”

William won a Ministry of Education scholarship which enabled him to enrol at Raffles, even though his parents could not have afforded the fees.

He has always been grateful for their efforts on his behalf: “My parents pushed me because they said other people have lots of options for jobs, but my options are between having a position and employment in life, or just sitting at home, or out begging.

“People are always asking me how I got so many degrees. I tell them it is all about life-long learning. I don’t chase the degree for the degree’s sake. In the field of medicine, it is important to be knowledgeable, so I can translate that knowledge and experience to helping my patients.”

William has always been interested in neuroscience: “Being paralysed is due to the polio virus attacking some of the nerve cells in the spinal cord. I have always been curious about how nerve damage can cause physical disability.”

He developed a particular interest in children with cerebral palsy, which results from brain injuries suffered at birth. “I have seen these children very often during my hospital follow-ups, and I see that cerebral palsy works very differently from polio, but these are children who have also suffered a lot.”

William gained a first class honours degree in Physiology from the University of Singapore. He had achieved very highly also in athletics, having represented Singapore at the 1988 Paralympics in Seoul. He was now ready for his next big dream: to gain a PhD.

“Discovering that one of the best people in the world in his chosen field – Distinguished
Professor Sir Peter Gluckman — was based at the University of Auckland, William applied for, and was granted, a doctoral scholarship and a place on Sir Peter’s team: “I came here at the beginning of 1989 to work on brain injuries due to brain asphyxia. I was very excited because Sir Peter and his team had a model that simulates the life situation where newborn babies develop oxygen and blood deprivation during the process of childbirth.”

For his PhD he worked on four projects connected with the impacts, mechanisms and processes of oxygen or blood deprivation on the fetal brain.

One of his major breakthroughs was to successfully measure (via a surgically implanted probe in a pregnant sheep) the chemicals released by the brain in utero during that time of stress.

“I had a great time doing my PhD. In the summer I was able to continue my athletic training [building strength and stamina for wheelchair marathons].” He also helped train young New Zealand wheelchair athletes at Mt Smart Stadium in Auckland.

Inspired by Professor Bob Elliot’s research on preventing child diabetes, William pushed his wheelchair from Wellington to Auckland.

Supported by the Rotary Club of Remuera and schools throughout the North Island, he helped raise more than $400,000 to support the research. “It was a tough trip as I had underestimated the New Zealand geography, so for some of the steep hills going up to National Park, I had army volunteers pulling me up the hills.”

After completing his PhD, William did two and a half years’ post-doctoral research with Sir Peter’s team at the then Research Centre for Developmental Medicine and Biology. “I turned down lots of offers of placements, including the Mayo Clinic at first, because I was very happy living in Auckland. But on realising that the Mayo Clinic’s research fellowship in Neurosurgery is normally not offered to a non-doctor, non-surgical trainee, or to anyone outside the USA before, I decided to go out into the big world.”

Before leaving he did another marathon “to thank New Zealand” (and to raise money for the Crippled Children’s Society), this time pushing his wheelchair from Bluff to Cape Reinga.

With his support crew of Rotarians William persevered for three weeks, stopping at motels each night.

“Crossing Arthur’s Pass in bad weather was particularly treacherous,” he recalls.

William says his time in Auckland was a wonderful preparation for the wider world, where he was later to fulfil many more of his dreams, including that early ambition to become a medical doctor.

In a life of many triumphs, is there anything he can’t do? “I can’t climb mountains in my wheelchair.” He laughs.

Pictured above: Tan Family. William Tan is also pictured on pages 19 and 21.
007 DOES THE JOB

New Caledonian crows are helping solve a scientific mystery.

For University of Auckland School of Psychology lecturer Dr Alex Taylor, research involving New Caledonian crows is aimed at answering one of the great mysteries of biology: how does intelligence evolve?

“We’re really interested in understanding what types of selection pressure lead to the evolution of complex thought. For example, if we can show that species that make tools are more intelligent than those that don’t, it would suggest tool behaviours are a key driver for the evolution of intelligence.”

One way to probe the intelligence of New Caledonian crows is through metatool problems. Here, the crows have to use a tool to gain access to another tool, which can in turn be used to get food. Video of recent Marsden-funded research by Alex on the New Caledonian crows went viral on the web after featuring in the BBC2 series “Inside the Animal Mind”. The show featured a crow dubbed “007” successfully completing an eight-stage metatool puzzle.

In the test, the bird had to use tools in the correct sequence to access a food treat. The crow had to pull up a string to get a short stick tool and then use this tool to pull three stones from three separate boxes. Dropping these three stones onto a platform caused the platform to tilt and release a long stick tool. This long tool could then be used to roll a piece of meat out of a hole. 007 took just under three minutes to successfully complete the puzzle. The BBC video of this solution has now been viewed over 3.8 million times on YouTube.

“Discovering the crows could innovate to this degree was incredibly surprising. It is a world-first in terms of measuring these crows’ ability to solve complex problems,” Alex says. “I was so impressed by 007, he always got the job done.”

New Caledonian crows are the only birds known to craft and use tools in the wild — an ability previously thought to be restricted to primates. New Caledonian crows are famous for making wooden hook tools: the birds use their beaks to carve wooden sticks into hooks to access food. No other animal species makes this type of tool, and humans only began making hooks 100,000 years ago.

This wild behaviour therefore suggests that these crows might be highly intelligent. Work on crows in captivity has begun to investigate this hypothesis. So far it has been shown that this species can solve a range of problems, some of which even our closest relatives, the great apes, fail at. However, it is still unclear if the New Caledonian crow is intelligent because of its tool manufacture, or because it is a corvid.

Members of the Corvidae (the bird family which includes crows) have been shown, over the past 20 years, to have an intelligence which rivals that of primates.

The Language, Culture and Cognition Group in the School of Psychology is currently testing the effect of tool manufacture on the evolution of intelligence at both the population and species level. By capturing wild crows and then releasing them after a three month period in the aviary, Alex and his colleagues Dr Gavin Hunt and Professor Russell Gray hope to find cognitive differences between populations of wild crows that make tools and those that don’t. By sequencing these crows’ genomes, and those of closely related species, with Professor Neil Gemmel at the University of Otago, they then hope to identify genes involved in cognition that have been under positive selection in New Caledonian crows. Comparison of these crows’ developmental environment, genetics, and cognition will determine the degree to which cognitive differences are due to genetics, culture and gene-culture coevolution.

Find out more at www.psych.auckland.ac.nz/nc-crows

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When New Zealand teacher Elise Sadler (BEd 1996) arrived at the Saibaba Central School in the Indian state of Andhra Pradesh she planned to use her short stay to change the way staff taught their 250 pupils.

By the end of three visits, totalling 15 years (with 11 as principal of the school), Elise is happy to say that “each country has much to learn from the other”.

“If the Indian methods of teaching were complemented with the New Zealand pedagogy, which helps develop skills in critical thinking, the pupils would be more able to apply the vast amounts of knowledge they learn.”

Elise began her teaching career, after training, at Auckland’s Point Chevalier Primary school, until “the desire to travel took hold”. She then spent some time in India at “a small and very basic school” in Andhra Pradesh, before moving on to the UK, where she worked as a literacy adviser.

However, she “couldn’t get India out of [her] system” and news that the school in Andhra Pradesh was under threat of closure inspired her to return and offer her help for a year: “When I arrived I was told: ‘You’re now the principal!’”

What followed was very different from her previous experiences: “Even something as simple as access to paper could be difficult.

“If I wanted to write a letter I would call the clerk and request a piece of paper. She would go and open the cupboard with a key and get it.”

“When the school wanted to teach art, they would send the children home with a note requesting parents to buy and send a piece of paper to school.”

However, she soon realised that as well as teaching her ideas to staff and pupils, she also had plenty to learn from them.

“The things I was telling them to do were often off the mark. Shortly after arriving there I remember giving the children a comforting talk about simply doing their best in one of their regular exams and was mystified by their confused response. Then I realised they had no concern about the exam; they were completely used to the process. It was me that thought exams were a thing to be feared. They enjoyed the competition!”

Elise planned to challenge the practice of rote learning, where children learnt by chanting or “by-hearing”. “I was coming from my carefully nurtured educational philosophy, which I believed to be globally appropriate.”

However, she soon learned that while rote learning is no longer suitable for New Zealand pupils, it has a specific role in India.

“They start chanting as they’re memorising. It’s the same chant I heard in the temples when the young priests were learning their religious texts. This is a learning style that’s gone on for thousands of years. They’re building an incredibly strong memory and that well-developed memory is an essential part of Indian culture.

“I was challenged to throw out my educational philosophy, to sit back and to observe. It was not appropriate for me to say ‘OK, now we are going to completely revolutionise this school by introducing a new pedagogy’. I had to reflect for a long time before I decided how to proceed.”

Elise found that children as young as four years old could write in English, Hindi and the state language of Telugu.

“They are writing words in English, in beautiful handwriting, and they have multiplication tables up to 20 under their belts. They are doing mathematics; they are doing double digit subtraction. And they would sit for long periods absorbed in their repetitive work.”

She observed teenaged pupils who sincerely valued their education, applying themselves diligently to advanced mathematics and science, developing incredible memories for facts and figures, or for intricate dance moves.

There was no question from the teacher, the pupils or their parents that they would be able to achieve.

“Through rote learning these children were learning a tremendous amount, and in a language that is not their own. Their memories were sharp. If you told them a new phrase in a second or third language — that’s it, they knew it! Compare that to me, who had to ask for words in the regional language of Telugu again and again! So what we needed to do was to complement this method of remembering by enlivening their spirit of enquiry through a wide range of activities. It was complementing not replacing.

“It took years, with a team of mostly untrained teachers who required constant guidance. But I can say that the children lit up. I could see that when Indian children learn the skills to utilise their vast knowledge, they will be dominant in a global context. They are brilliant.”

In her time as principal the school moved out of the town of Ongole and into a new modern school they built in a rural area, with great resources (and lots of paper!). The school flourished and grew to over 1,000 pupils in kindergarten, primary and secondary classes.

Not only in the school but also in the
community, education was respected. “When I walked down the street past my local shops the shopkeepers stood up because I was the principal. For a Kiwi that is totally freaky! But I realised that this expression of respect from the adults was picked up by the children.

“A book is something that is respected, you don’t throw the book. You don’t drop it from a height. You don’t sit on the book. The book is something you respect because it contains knowledge.”

Last year Elise returned home and was excited to return to New Zealand classrooms, but found that, despite a good education system, excellent teachers and stimulating programmes, what was happening in the classroom did not appear to engage all children.

“There was a low level of concentration … compared to the children in India,” she says. “Here we take education for granted. It’s free. It’s not something that you have to struggle for like a lot of these families do. They’re struggling to send their children to good schools, which often require fees, so that the whole family will benefit. They understand that education is the key.”

She was surprised to hear a New Zealand parent complaining that his child needed to memorise a poem, as it would be of no use in her life. “Do we no longer value the development of memory as an essential part of learning?”

In this country Elise has seen highly innovative teachers dedicated to providing the best for their pupils, working long hours to prepare for the diversity in their classrooms, to engage the pupils in meaningful learning and to meet all the assessment requirements. She considers the New Zealand education system, and its teachers, to be among the best in the world.

However: “It has been hard to witness the level of disrespect towards teachers, not only from many pupils, but from a number of parents and, dare I say it, even from the government itself. How can our children learn to value their education and respect their teachers when this is not being modelled on all levels of our society?”

By the time Elise left India, the central government was radically changing the traditional system, with its focus on exams as the only means of assessment, and working to bring in a more western style of education, with internal assessment through a variety of methods. These are changes Elise welcomes for preparing Indian youth to enter a global context. But she sincerely hopes the respect she found in the children does not alter.

And in New Zealand, where children’s futures also depend on good education, she would like to see a climate where the children value their learning more: “How can we model genuine respect which in turn brings dignity into our learning environments? This naturally starts with expressing a deep respect for our children, their needs and the cultures they are a part of. Our kids are brilliant too.”

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ALUMNI

ALUMNI AND FRIENDS EVENTS
May to December 2014

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Reconnect, celebrate and remember
30TH YEAR AUCKLAND LAW SCHOOL REUNION

Chair of the 30th Year Auckland Law School Reunion Committee, Deborah Chambers, and her fellow committee members (pictured below) look forward to reconnecting with old friends and colleagues from 1983, 1984 and 1985 for an unforgettable reunion on 20 and 21 June 2014. Come and relive the best times from your student days. The Law School will host a reception on Friday 20 June followed by “The Big I” dinner on Saturday 21 June at The Pullman Hotel. You won’t want to miss this! Visit www.alumni.auckland.ac.nz/reunion-2014 for full details or contact Natalie Newton phone 09 923 6409 or n.newton@auckland.ac.nz.

O’RORKE HALL 65th REUNION

The University of Auckland would like to welcome alumni back on campus to celebrate 65 years of O’Rorke Hall. We’re excited to invite you to join your fellow O’Rorkians and colleagues to reconnect with each other on this special occasion.

- Date: Thursday 27 November 2014, 5.30pm
- Venue: O’Rorke Hall, 16 Mount Street, CBD, Auckland 1010
- Cost: $45 per person. Canapés and drinks will be provided.
- Registrations: Registrations will be opening in August, please check back then to register online.
- Contacts: If you would like to help encourage attendance from your enrolled intake of 1949-2013, provide photos for the reunion or to discuss the programme further you are invited to contact Ruben Katigbak at O’Rorke Hall, email r.katigbak@auckland.ac.nz.

The programme for the afternoon includes drinks and nibbles against a backdrop of entertainment, along with tours of the Hall.

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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Pacific Alumni – Walter Fraser w.fraser@auckland.ac.nz

CHINESE ALUMNI IN AUCKLAND
Rachel Yang rachelyang53@gmail.com
Don’t miss out
If you have not been receiving correspondence from us about Decade Dinners, Mid-Year Mentoring Receptions, and/or did not receive any notice about the O’Rorke Hall 60th Reunion, this means we do not have your contact details on file. To ensure you don’t miss out on future reunion updates, please visit www.alumni.auckland.ac.nz/update to update your details including your preferred email address.
Please also encourage classmates who did not receive the letter to also update their details.
Queries to Christine McGonigal, Event Operations Manager – Event Services on email at alumni-events@auckland.ac.nz or +64 9 923 9441

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.

GRADUATION CONCERTO GALA
Tuesday 6 May
Alumni and Friends of the University (but especially graduands and their families) are warmly invited to join us at the Graduation Gala: Concerto Competition at the Auckland Town Hall at 7.30pm on Tuesday 6 May. The concert will feature School of Music soloists Hilary Hoyes (violin), Kentaro Isumura (piano) and Hye-Won Suh (flute) who will compete for a grand prize. They will each perform a concerto accompanied by the University of Auckland Symphony Orchestra, conducted by internationally acclaimed musician Professor Uwe Grodd. The concert will open with the famous chorus Oh Fortuna by Carmina Burana sung by students from the School of Music and the University of Auckland Chamber Choir conducted by Karen Grylls. For more information on the Gala concert visit www.auckland.ac.nz/gradgala. Admission is free and no tickets are required but please arrive early to secure seats as this is always an extremely popular event.

AUCKLAND Writers Festival
The University of Auckland is delighted to again support the Auckland Writers Festival in 2014.

UNIVERSITY OF AUCKLAND FESTIVAL DEBATE:
“Privacy Is An Outdated Concept”
Staff, alumni and Friends of the University are invited to attend the University of Auckland Festival Debate on Wednesday 14 May, 8pm-9.30pm, ASB Theatre, Aotea Centre.
The debaters are Iraqi/English scientist Jim Al-Khalili, Dutch historian Frank Dikötter, New Zealand privacy expert and University of Auckland law alumnus Bob Stevens and British broadcaster, writer and comedian Sandi Toksvig. The debate will be chaired by journalist Mark Sainsbury.

Standard ticket price is $40 per person, early bird price is $35pp. Alumni discounted ticket price is $32 per person. To take advantage of the special alumni ticket price you will need to book through Ticketmaster.

By phone: Call 09 970 9745 and quote the promotional code ALUMNI.
There will be an $11 transaction fee.

By internet: www.buytickets.co.nz
Input the ALUMNI promotion code box and click the arrow to gain the discount.
There will be a $5 transaction fee if booking online.
For more information on the Festival please visit http://writersfestival.co.nz
Interested in creative writing? Why not enter our Ingenio Short Story competition (see page 8 for more details).

INTERNATIONAL CONFERENCE
Business School, 30 May–1 June 2014
The Alumni Relations Office is proud to sponsor this year’s Diverse Bananas, Global Dragons conference run by the New Zealand Chinese Association Auckland Inc. Many University of Auckland current students, alumni and staff are participating in this year’s programme including alumnus Anthony Hoy Fang (celebrity chef based in New York) on Friday 30 May from 4.30pm to 5.30pm in OGGB3. Other well-known participants are Renee Liang (playwright and poet); Manying Ip (Professor of Asian Studies at the University of Auckland); Alice Wang (Top law student and New Zealand Rhodes Scholar Elect 2014) and many others. For more information and to register please visit www.goingbananas.org.nz.
Our local Auckland Chinese Alumni Club will have a stall at the conference on Saturday 31 May. To join the club contact rachelyang53@gmail.com or visit the stall.

WANT A CLOSER RELATIONSHIP WITH YOUR ALMA MATER?
Join the University of Auckland Society at www.society@auckland.ac.nz.

CELEBRATING SUCCESS:
Distinguished Alumni Award nominations close on 30 June 2014
The awards will be presented at the Distinguished Alumni Awards Dinner in March 2015 in Auckland. Up to five awards are presented each year to honour our alumni who have made outstanding contributions through their different achievements to their professions, to their communities and globally. The Young Alumnus/Alumna of the Year award was introduced in 2006 to recognise alumni 35 years or under who have already demonstrated outstanding achievement in their career.

To download and fill in a nomination form for either award please visit www.alumni.auckland.ac.nz.
“People don’t realise the number of hours it takes to make a musician,” says Rae de Lisle. “The fostering of talent begins at an early age and extends right through to University study and beyond.”

As Head of Piano at the University’s School of Music, currently overseeing 40 students in piano performance, Rae has a teaching philosophy that is not just about the piano; she believes in “helping the growth of an individual through music” and considers working with the music students to be a “tremendous privilege”.

“The one thing they have in common,” she says, “is the encouragement from teachers and parents too: music needs practice and most kids don’t like to do it.”

However, for those who do, the rewards are great. “Learning and playing music has been shown to help in developing the brain and freeing the emotions. And through teaching the ‘whole person’ we’re helping their concentration and ability to problem-solve.”

Her students enter the University with different levels of ability.

“After their studies they all find their own pathway: some of them will be stars and others will use their music in the community,” she says. “That’s part of our job — to give them the best tools to go out into the world and be useful.”

For this reason she has developed a piano pedagogy course: “Unless we train them as teachers as well as performers, many will not be equipped for what they’ll actually be doing.”

And Rae knows this better than most. After eight years’ study at the Guildhall School of Music (and privately) in London followed by a stellar career as a concert pianist, her life drastically changed direction when she suffered a muscular skeletal injury. She had been invited to perform a Shostakovich concerto at very short notice. Her children were small and she had been occupied with writing a teaching course: “It was like going into an athletic meet when you haven’t had the training and I lost all my upper body strength.” She recalls how she spent the next seven years trying to recover from the chronic pain that followed, so she could return to performing. It wasn’t to be.

Rae then turned her attention to teaching piano to small children, thereby discovering a passion for teaching. Though she didn’t know it at the time, some of her young pupils would later become her students at University, including concert pianist John Chen.

In 2000 Rae was asked to set up the University of Auckland Academy of Music, a pre-tertiary Saturday school for school children five to 18 years of age. John Chen attended, as did Jason Bae, Eddie Giffney, Joonghan Jung, Lucy Zeng and Tina Kim, all of whom went on to study music with Rae at degree level, and are now successful performance pianists winning awards, studying and travelling the world.

To progress with her university career, Rae studied for her PhD in Focal Dystonia, a neurological condition where the pathways that we use to move our fingers become enlarged and confused, with the result that the brain is unable to distinguish which fingers are moving. “It’s devastating for a performer and often ends a career,” says Rae. There are a “myriad of tiny movements” that go into playing a musical instrument. “You need to retrain the hand so you begin to use different centres in the brain to pull those centres apart so they can be individually used again.”

Rae worked with acclaimed concert pianist Michael Houstoun, who is now “back playing better than ever”. Among other musicians she re-trained is a cellist who had trouble with her vibrato: “We taught the other hand to do vibrato and changed the way she’d always done it, and then we transferred that learning into the left hand,” says Rae. “It’s an extremely laborious process re-training someone with dystonia; it’s immensely difficult.”

Sensory awareness techniques such as playing with braille and dominoes can go alongside the retraining to help recover sensation in the hands. Rae’s work with dystonic musicians has taken her around the world. However preventing problems is paramount.

As a result of her own experience and her research, Rae teaches her students with prevention in mind. She has developed pianism re-training where she modifies pianists’ technique so they are using their bodies in the most biomechanically favourable way, not just to avoid injuries but to help her students “find freedom in performance”.

“We want our performers to be able to express themselves through their music and to touch the listener,” she says. “That’s the mission of live music.”

In conjunction with her research, Rae’s continuing commitment to piano musicianship in New Zealand has seen her bring the Wallace Piano Competitions and Festival to Auckland. However, teaching remains her passion and she values highly the special relationship that forms between student and teacher.

“I love my job, it’s wonderful to work at such a high level with students who have a passion for the piano.”

See a video interview with Rae and concert pianist John Chen on the Ingenio website.
SAY YES TO LIFE

“If you are in a position to make things happen, then you should,” says bright and bubbly Alice Wang, the University’s newest Rhodes Scholar.

Alice says her “default switch” is to say “yes”—even if she has to work hard to fit everything in to her busy schedule.

Alice completed her BA/LLB at the end of last year, rushing back from her Rhodes Scholarship presentation in Wellington to sit her final exam the next morning.

She is now a Judge’s Clerk in the Supreme Court in Wellington—a prestigious role reserved for the most successful law graduates.

In September she will take up her scholarship at the University of Oxford: “Oxford was the University I always dreamed about attending,” she says. “There was always something alluring about Oxford—it’s traditions and its position as a stimulating hub of intellectual thought.”

Alice says she “was brought up with the understanding that it’s a privilege to be in a position to help others and to give whatever you are able to contribute”.

At Oxford she will study for a master in Public Policy followed by an MSc in Economics for Development. She wants to return to New Zealand and work on creating policies to address poverty and social inequality.

A DREAM FULFILLED

Alumna Charlene Tedrow (Bachelor of Performing Arts, 2009) is a highly-respected choreographer who expresses her creativity and her pride in Samoan culture through the medium of dance.

Since arriving in New Zealand from Samoa at the age of 21, she has achieved very highly in her field, presenting work at major dance festivals such as Tempo, Pacific Dance Fono and the Seventh Honolulu Festival in Hawaii, and performing and leading workshops in Dubai, Hong Kong and Malaysia.

One of Charlene’s greatest dreams was to form an all-female contemporary Pacific dance group and this she has succeeded in doing. The group, first conceived in 2008, has now been officially launched as a professional dance company with the performance of Spiritus Aitu. This innovative production was choreographed by Charlene and performed at Western Springs in Auckland from 5-8 March. It has, she says, been several years in the making: “Spiritus Aitu is full of symbolism and metaphoric imagery. What was once a mesh of dreams, childhood memories and out-of-body-experiences locked up in my subconscious has now filtered through the bodies of six amazing dancers.”

Spiritus Aitu has earned glowing praise. Playwright Iaheto Ah Pi wrote: “The visceral energy ... gave me goosebumps. Very unnerving. Brave, cutting-edge work.”

VISION FOR CHANGE

Alumnus Dr Riyaz Bhikoo (MBChB 2010) is the 2014 Fred Hollows Foundation Research Fellow.

As part of his fellowship, Riyaz is reviewing the outcomes from cataract surgery conducted by the foundation in its surgical outreaches across the Pacific, where cataracts account for more than 80 percent of blindness.

He will look at visual outcomes and rates of complication, and will seek to establish whether other ocular diseases, potentially treatable, are being unmasked following surgery.

He also hopes to investigate diabetic retinopathy and explore the most effective treatment options for patients with diabetes-related eye disease. “The Pacific region has the highest rate of diabetes in the world,” says Riyaz. “As a consequence, diabetic retinopathy is escalating slowly to become a major cause of visual impairment.”

Riyaz, who is also a clinical research fellow at the University, has always had a strong interest in ocular health, and an appreciation of the pivotal role of evidence-based medicine in clinical practice. He is hoping his research will have a positive impact on eye care and clinical decision-making for people in the Pacific.
The home of Anna Nathan provided the perfect setting for the inaugural concert featuring the School of Music’s new clavichord in late March.

The clavichord is known as an intimate instrument—relatively quiet but very expressive. The celebration too was intimate, attended by music lovers and friends invited by Anna, whose generosity is behind the School’s newest arrival.

The commissioning of the clavichord came about when Anna expressed interest in helping build up the University’s early music instrument collection to Associate Professor Allan Badley (Head of the School of Music). Allan “happened to know of a very good man in Germany who makes fantastic instruments”.

The instrument was built in northern Germany by Dietrich Hein, one of Europe’s finest clavichord builders, and tested by Professor Harald Vogel, “arguably the finest proponent of North German early keyboard music”. It was then shipped to Auckland, where its arrival had been eagerly anticipated for 18 months.

“This new instrument feeds into the School of Music’s exceptional strength in eighteenth-century studies and performance practice,” said Allan. As well as being of critical importance to students specialising in early keyboards, it will be central to the study of all piano students, who undertake a minimum of two semesters’ study in early keyboards.

“Anna is responsible for the creation of one work of art that will in turn serve to realise other works of art, a beautiful symmetry that is quintessentially eighteenth-century in spirit.”

Senior Lecturer in Early Music and Head of the Early Music Department James Tibbles was credited by Allan for his vision in developing the early keyboard collection at the University and his role in commissioning this particular instrument. “James has argued for many years about the profound difference having a clavichord will make to the teaching of both historic keyboard instruments and piano. Indeed, it potentially offers students throughout New Zealand a wonderful opportunity to extend their musical understanding of major repertory.”

One of New Zealand’s leading players of historic keyboards, James has an active performing and recording career both here and overseas, and an impressive discography. He is also Artistic Director of the early music organisation Age of Discovery. The programme at the celebration was both moving and sometimes playful. James was joined for several pieces by baroque flautist Sally Tibbles, also acknowledged as one of the key figures in New Zealand’s early music scene.

Anna regularly attends University events, including the annual Graduation Gala Concert, at which top School of Music students compete at the Auckland Town Hall, always to a full house. “I’m rather hoping that a young organist who has studied the clavichord will be amongst the finalists one year,” she said.

Helen Borne

If you would like to support the School of Music please contact Heather McAllister, Development Manager, h.mcallister@auckland.ac.nz, (09) 373 7599 ext 81792

“...This clavichord will enrich the musical lives of everybody who hears it and particularly those who have the good fortune to play it.”

- Allan Badley, Head of the School of Music
THE NEW FACES OF DEVELOPMENT

The Development team at the University has grown recently, with new appointments in a number of key positions reporting to the Director of Alumni Relations and Development, Mark Bentley. The main purpose of the roles is to help the University build mutually beneficial relationships with its alumni and donors — those who want to contribute through their expertise, advocacy or philanthropic funds.

The latest additions to the team are:
Anne Liddle, who started as Development Manager Arts in March. Anne came to us from the University of Western Australia, where she was working as Planned Giving Manager.
Kiri-Ann Olney, who took up the position of Development Manager Science in February. Kiri-Ann is from the UK and has worked for last five years at the Development Office of St John’s College in Oxford.
Sharon Roux, who joined as Development Manager Education in February. Sharon has been working as a Fundraising Manager at the University of Waikato.
Deborah Dalliessi, who joined us as Development Manager for The Liggins Institute late last year. She has worked in the banking, tourism and more recently the health and not-for-profit sectors.

The new appointees are part of an existing Development team comprising Fraser Alexander (Planned Giving), Catherine Davies (Annual Appeal), Emma Dent (Faculty of Medical and Health Sciences), Amy Malcolm (Special Projects) and Heather McAllister (National Institute of Creative Arts and Industries), with Susan Glasgow and Amanda Stanes based at the Business School, and Sharon Andersen at the Faculty of Engineering. In addition, Angela Rosati is the University’s US-based fundraiser, and Mary Fenwick the UK-based fundraiser.

You can find out more by visiting our website: www.givingtoauckland.org.nz or contacting Mark Bentley, Director Alumni Relations and Development, m.bentley@auckland.ac.nz Tel (09) 373 7599 ext 83699

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www.creative.auckland.ac.nz/pgstudy-s2
Eighteen students from the postgraduate programme in the University’s Art History Department have had the opportunity to co-curate an exhibition of art works by women artists at the Gus Fisher Gallery.

Organised to coincide with the shift to Auckland of the Women’s Studies Association, an independent non-profit organisation formerly based in Wellington, the exhibition of works from the University’s art collection is to be accompanied by a catalogue designed by Nell May. Nell graduated from Elam School of Fine Arts with an MFA with first class honours in 2011.

The text for the catalogue has been collaboratively produced by the Art History honours students, each writing about an art work by a woman artist from the University’s collection. For many, this will be their first published piece of art writing, and has provided an opportunity to develop their critical voices as well as providing some fresh interpretation and insight into works from the collection.

Dealing with works as diverse as Lisa Reihana’s raucous “Taniwha Grrrl” with its origins in underground feminist punk rock and Sarah Hillary’s “Spitalfields Silky”, which features delicate painted seashells based on textiles from the Victoria and Albert Museum, the challenge with this exhibition has been to integrate the art works into a coherent grouping which gives viewers some insight into contemporary feminist art in Aotearoa New Zealand. Students began work on the project in March, and have been pursuing their research using the resources of the Fine Arts Library and, in some cases, interviewing the artists who made the works.

Some of the artists such as Megan Jenkinson and et al. are currently teaching at Elam, some are recent doctoral graduates such as Fiona Pardington, while others — Liz Maw, Luise Fong, Shigeyuki Kihara, Yvonne Todd, Jacqueline Fahey and Lonnie Hutchinson, for example — are well-established as exhibitors on the Auckland gallery scene. Wellington artists Anne Noble and Seraphine Pick are also included, as well as expatriates Alexis Hunter, who died in London earlier this year, and Jude Rae.

As well as selecting the art works, the students have decided their placement in the gallery and coordinated all the aspects of the exhibition’s promotion and production, including scoping a budget, producing an invitation and writing press releases and label copy. Right up to the exhibition’s opening on 9 May, they will work on installing the exhibition, and organising signage and interpretation for the walls.

The exercise will be assessed as part of the Art Writing and Curatorial Practice paper offered for the first time at 700 level in the Art History Department, and utilises the superb facility of the Gus Fisher Gallery to develop skills of exhibition praxis.

Engaging with a broad visitor base, the exhibition will be supplemented by public programmes which include a Saturday afternoon panel discussion on 24 May at 1pm in which the issues surrounding women’s art practice in the twenty-first century will be interrogated.
PERFECT MECHANICS
The author of this engaging and lively book, subtitled Instrument Makers at the Royal Society of London in the Eighteenth Century, is alumnus Dr Richard Sorrenson (BSc 1982, MSc 1984), now Philanthropic Funds Manager in Alumni Relations and Development, who is trained in the history of science and completed his doctorate on the history of the Royal Society at Princeton University in the 1990s.

Interest in his doctoral study by a US publisher, Docent Press, which specialises in books on “the history of mathematics and computing about interesting people and intriguing ideas”, led to the publication of Perfect Mechanics, which traces the history of the people who made the instruments such as chronometers, sextants and telescopes on which British prowess in ocean navigation was based.

Richard writes in his introduction, of “the crucial role played by scientific instrument makers in advancing English science”.

In the words of history professor Andrea Rusnock from the University of Rhode Island: “Sorrenson captures the excitement of Georgian ‘big science’ and the starring role played by London instrument makers in the scientific expeditions to measure the shape of the earth, to find and map unknown lands in the Pacific, and to explore the heavens.”

In this book, published in May 2014 by Auckland University Press, Michael examines through the lenses of neuroscience, psychology and evolutionary biology just what happens when we stop paying attention. And in this study he takes us into the murky regions where dreams and religion, fiction and fantasy lurk.

Michael is described by Steven Pinker from Harvard University as “a brilliant cognitive psychologist and a clear and witty writer on language, mind, and evolution”. The Wandering Mind is available in paperback from $34.99.

VOICE OF THE SOUL
Alumna Karen Grylls ONZM (BMus Hons, 1973, BA 1974, MMus 1980) is the Artistic Director of Voices NZ Chamber Choir and an associate professor in the University’s School of Music.

She is also musical director and conductor for this recently-released recording, which features 16 singers from Voices NZ Chamber Choir and whose name, Voice of the Soul, is a metaphor for a journey of traditions, storytelling and passionate music of the senses. The CD experience is rather like walking around a gallery, where the exhibits are musical rather than visual and the voices of the instruments seduce us into the world of each new piece.

Tracks feature Vindissima Virga, Hildegard van Bingham; Salve Regina, David Childs; Pounamu, Helen Fisher; Five Flower Songs Op.47, Benjamin Britten; To the Horizon, Christopher Marshall; Six Fire Madrigals, Morton Lauridsen; Karakia of the Stars, David Hamilton (world premiere); with traditional Maori Taonga Pūoro compositions by Horomona Horo.

THE WANDERING MIND
Despite humankind’s dazzling cognitive abilities and constant exhortations to be mindful, we all know that our minds are prone to wandering. So what does the brain do when we’re not looking?

Alumnus and Emeritus Professor of Psychology, Michael Corballis (MA, 1962) applies his signature wit, wisdom and scholarship to this question in The Wandering Mind: What the Brain Does When You’re Not Looking.

In the words of history professor Andrea Rusnock from the University of Rhode Island: “Sorrenson captures the excitement of Georgian ‘big science’ and the starring role played by London instrument makers in the scientific expeditions to measure the shape of the earth, to find and map unknown lands in the Pacific, and to explore the heavens.”

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UNIVERSITY OF AUCKLAND

TUESDAY 27 MAY

WEDNESDAY 28 MAY 2014

Registration essential at

www.auckland.ac.nz/pgfair