

THE UNIVERSITY OF AUCKLAND ALUMNI MAGAZINE | SPRING 2015

Ingenio

LARGER THAN LIFE

The unexpected connections in Michael Parekowhai's art

AGING WELL

Our world-leading study

UNDER MY SKIN

Dr Aroha Harris talks about her tā moko



THE UNIVERSITY OF
AUCKLAND
Te Whare Wānanga o Tāmaki Makaurau
NEW ZEALAND

Ingenio

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Cover image

Installation view of Michael Parekowhai's work "The English Channel" *The Promised Land*, Gallery of Modern Art, Brisbane, 2015
Image courtesy: Queensland Art Gallery



Magazine photos: Godfrey Boehnke,
Judy Wilford, Tess Redgrave, Suzi Phillips

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Ingenio website

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

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

ANSWERING THE BIG QUESTIONS

You may have seen in the news recently the announcement that Chinese entrepreneur Mr Liangren Li will make a \$10 million donation to the School of Medicine Foundation (featured on page 16).

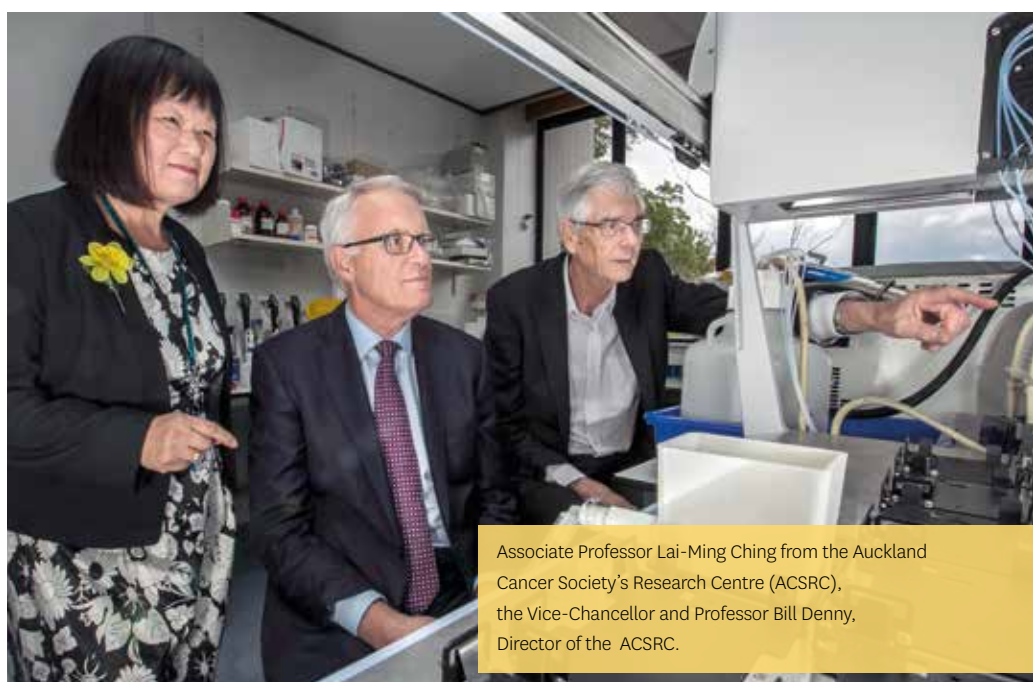
The donation is for cancer research. The Li Family Fund will be set up as an endowment fund that will provide funding in perpetuity for this critical area.

This gift to the University is extraordinarily generous not only in its scale, but also in the multigenerational commitment that the Li family has made to support an ongoing programme of research. It will have a profound impact on our ability to answer a compelling and urgent question for many New Zealanders — “Can we make cancer in its various forms a treatable, rather than fatal, disease?”

Every day, 60 New Zealanders will find out they have cancer. This country has the fourth highest cancer rate in the world. It accounts for nearly a third of all deaths and more than 70 percent of deaths for those aged 65 and over. In the past decade, survival rates have increased and improvements in treatment and care and a better understanding of the disease itself have all played a part. But the statistics show there is much still to be done.

The Auckland Cancer Society Research Centre (ACSRC) at the University of Auckland was established in 1956, at a time when chemical treatments for cancer were largely unknown. Today, it is one of the world's leading cancer research laboratories, and is helping to drive a new era in cancer treatment.

One of the problems with cancer treatments of the past was that they were generally unable to take account of the individual nature of the patient. However, the “one size fits all” approach of previous times is now being replaced with individually-targeted treatments, tailored to a person's genetic makeup or the



Associate Professor Lai-Ming Ching from the Auckland Cancer Society's Research Centre (ACSRC), the Vice-Chancellor and Professor Bill Denny, Director of the ACSRC.

genetic profile of an individual's tumour.

In 2013, scientists at the ACSRC began a patient clinical trial for personalised oncology, the first time this type of broad genetic analysis of cancer patients had been undertaken in New Zealand. After completion in mid-2015, the trial has shown remarkable results. For the types of lung cancer being treated, the average survival expected from the use of existing standard therapies is generally measured in a few months. With genetically-guided, targeted therapy this has already been extended to two or more years.

This work, alongside exciting emerging fields such as immunotherapy, where drugs harness the immune system to recognise and kill cancer cells, is starting to answer the big cancer question and has the potential to improve and extend lives worldwide. The challenge ahead for us is to extend these early results so that more and more patients can benefit, and we can indeed make cancer a disease we can live with.

This ground-breaking work in cancer is just one example of an area where the University of Auckland can provide answers to some of our biggest questions. As Vice-Chancellor I am committed to ensuring that the University does all it can to address the questions that really matter. But we cannot do that alone. Your support, in its myriad forms, will be necessary if we are to create the kinds of partnerships that can deliver ambitious answers to audacious questions.

Vice-Chancellor
Professor Stuart McCutcheon

In the Autumn 2015 *Ingenio's* Taking Issue feature titled "Flagging a change", we asked writer Dr Paula Morris (Ngāti Wai), historian Emeritus Professor Raewyn Dalziel and Professor of Marketing, Rod Brodie: Why is a new flag important for New Zealand? What should it be like? Each said it was time for a new flag and offered differing views on what that should be.

Our readers' response to "Flagging a Change" was unprecedented. We had letters to the editor, two offering new flag designs, emails and 39 responses on the *Ingenio* website at www.ingenio-magazine.com. Even though the Government has now chosen five designs to vote on in the first referendum in November, we felt it important to summarise our readers' views and present them here.



YOUR VIEWS

For many of you the flag and associated referenda are a folly. "Stop wasting my money, and time," wrote one correspondent. "Also don't insult our servicemen who risked their lives and others who gave their lives under this flag so that we could live free. For now at least leave our flag as it is and focus on more pressing and urgent issues."

Another writer told us changing our flag was an exercise "in patronising superiority from the Government. Rather than respectfully asking first: 'Do you want a new flag?' the Government is asking: 'We think you need a new flag, which one would you want?' ... The approach will encourage strategic voting in the first referendum for the design perceived as least likely to 'win' against our current flag."

For several correspondents the flag referendum is seen as a distraction from debate on the TPPA. "STOP discussing new flag designs and start asking WHY we're being forced to change it against our will," said a correspondent. "This is the perfect distraction from the TPPA because it's something everyone has an opinion on, which is exactly why it's being raised now. We're about to sell our country over to foreign interests but we're too busy all arguing amongst ourselves over colours and symbols to even notice! Under a new flag we're a new country, that's why this is necessary for the TPPA to pass."

Several writers thought changing the flag was simply a marketing gimmick or branding exercise while others felt we needed to acknowledge New Zealand's modern and diverse population.

But Dr Henare R Broughton MMedSc (Auck) FACSM Ngāti Kahungunu, Ngāti Porou, Ngāti Kauwhata, Ngai Tūhoe, was one of several writers that felt we needed to acknowledge New Zealand's first flag and include the colours red and black in any new version. "In 1995 I had published in the

"If we must change, and I advocate we do not, why not go back to the future and re-adopt the United Tribes 1834 flag."

New Zealand Yearbook an article on the first flag of New Zealand which I described as Te Hakiuatahi o Aotearoa," he told us (see Section 3.5 of the New Zealand Official Yearbook/1995).

Henare says the first flag was approved by the Confederation of Chiefs of the United Tribes of New Zealand and King William IV, who received the flag and directed the Admiral of the Fleet to arrange protection for any ship that flew it. From October 1835 when the Declaration of Independence was signed by northern chiefs asserting the independence of New Zealand, Te Hakiuatahi o Aotearoa was flown at Waitangi. Now it flies alongside the Union Jack and the New Zealand flag.



Another correspondent to *Ingenio* suggested few of the 10,000 proposed flag ideas are new in their entirety – "just artistic retakes of tired symbolism. If we must change, and I advocate

we do not, why not go back to the future and re-adopt the United Tribes 1834 flag. (Just make sure we use the original version, not the one modified by the bureaucrats). This flag has history, had significant input from Māori, and links to the early settlers' origins, being similar to the CMS (Church Missionary Society) flags."

Dr Paula Morris's suggestion we take up the modern Māori tino rangatiratanga (self-determination) flag that flew from Auckland Harbour Bridge on Waitangi Day 2010 got some traction, although one writer thought appropriating the flag was "surely another act of colonisation!"

Several correspondents to *Ingenio* were adamant the timing was right for change and that the flag debate was not a frivolous distraction. "Britain left us for their new farm in the EC in 1974 and told us to make our own way. We should do just that. A flag is about identity and pride and who we are, what we stand for. That is not frivolous. It is our future."

Another correspondent suggests we stand back from the cost of the poll and look more at the opportunity gain: "The potential to rally a population around a new symbol for our country, to brand ourselves on both the sporting and business front and to gather worldwide recognition are all benefits that could greatly outweigh the expense of running the poll.

"The flag debate is primarily a cultural issue and I really hope the New Zealand public can put aside their feelings about the way the process is being managed, and vote for a flag that truly represents our modern, mature, multicultural nation," says another correspondent. "I am proud of my British heritage, but the Union Jack has no place on our flag. India, Canada, Jamaica, Samoa, Malaysia, Singapore, Papua New Guinea and a whole host of other Commonwealth countries have already come to this conclusion – now it's our turn."

To read the full "Flagging a change" article and all the responses go to:

www.ingenio-magazine.com



His family's Chinese heritage is an important influence in Austin Wang's life. He speaks Mandarin and English and his parents are teaching him to read Chinese characters. His favourite activities include ball sports games like soccer and basketball.

Photo: Ken Downie, Te Papa

COLLECTING CHILDHOOD

A fruitful collaboration between the Museum of New Zealand Te Papa Tongarewa and the Growing Up in New Zealand study based at the University's Centre for Longitudinal Research, will see New Zealand childhood recorded in a unique way.

In 2011 Te Papa curator Lynette Townsend approached Associate Professor Susan Morton, Director of the Growing Up in NZ study which is following the lives of almost 7000 children from before birth into adulthood. As a result of their meeting, Lynette began work with seven Growing Up in New Zealand children and their families to build a collection of objects that might represent the lives and experiences of children growing up in our country today.

All the children were three years old at the time and in discussion with Lynette and their parents, each child chose special items that reflected them and their lives at the time. The result is a wide variety of objects including toys, photos, clothing, jewellery, homemade crafts and even a digital recording that together provide a unique glimpse into the everyday lives of Kiwi kids. These now make up the first stage of "Collecting childhood", a long term collecting project that is now available for the

public to view for the very first time through Te Papa's "Collections Online".

Many of the topics the Growing Up in NZ longitudinal study covers relate directly to the children in the Te Papa project. For example, the Growing Up in NZ research found that 16 percent of their cohort identified as Asian, and that 42 percent identified with multiple ethnicities. One of the children portrayed in the collection, Austin Wang – with his family – is representative of the increasing ethnic diversity in New Zealand. Along with baby clothing, Austin generously donated a set of Mandarin language flash cards which were used by his parents to teach him to read and write Mandarin while growing up in New Zealand.

"The two projects complement each other perfectly," says Susan Morton. "Growing Up in New Zealand tells the story of a whole generation of New Zealand children and 'Collecting childhood' exemplifies it in the personal stories and items that the seven families have donated."

bit.ly/collecting-childhood
www.growingup.co.nz

Lynette Townsend and Sabine Kruekel

ANATOMY

(this is
my disability)

this is my disability.
There are thousands like it,
but this one,
This one is mine.

it is my paradox pull,
it is my heavy crippling strain,
it is my many stories up.
rain. tears falling.

it is the cloud nine
the boy with brown hair
& shaky arms
always jumps from.

it is my disability:
elasticated,
thin
& numb.

it is my constant shakes,
& white, bare body.
it is my young,
bird-like arms,
showing a scar.

not enough being sorry.

Above is part of the opening poem in Auckland poet Jamie Trower's collection *Anatomy*. When the 21-year-old was nine years old he skied head first into rocks while on a family holiday at Mt Ruapehu. He was in a coma for six months after that, spent two years in rehabilitation at the Wilson Home on the North Shore and still battles fatigue and a Holmes tremor down the right side of his body.

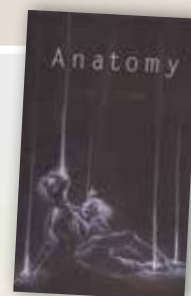
When the challenge came to write poetry during the second year of his University double major in English and Drama he took to it with gusto, using the notes and papers he'd kept — recording all the frustration and confusion of his brain injury. Soon he had produced *Anatomy*, a 90-odd page poetic story in three parts, portraying his journey through disability, finding "strength and beauty" along the way.

Makāro Press has published the volume under its Submarine Poetry imprint while Jamie has already begun working on his next collection. For a copy of *Anatomy* see: makaropress.co.nz

WORLD RANKINGS

The University of Auckland is once again the only New Zealand university ranked in the top 200 in the Times Higher Education (THE) World University Rankings 2015-16. In the rankings released recently, we held our place, improving slightly from 175 to 172 =.

These results follow the 2015 QS World University Rankings announced in September where the University rose to 82= from its 2014 position of 92, and further cements our position as New Zealand's leading university.





MAKING UNEXPECTED CONNECTIONS

Michael Parekowhai (BFA 1991, MFA 2000), Professor of Fine Arts at Elam, is an artist with a well-deserved international reputation.

Story: Judy Wilford

Ten minutes after an interview with Michael Parekowhai, I was sitting parked opposite a small orange house in the Auckland suburb of Sandringham, thinking about the place of houses in Michael's creative life and musing on the links between art and objects.

This is the effect of Michael's art. He doesn't attempt to draw us into a world that's entirely imaginary. Instead, he likes "to take things as they are and give them a twist" – to set us exploring new, unexpected (and sometimes uncomfortable) connections between the grand or mundane objects in our own familiar world: houses, rabbits, grand pianos, pedigree bulls and children's toys.

The most familiar of Michael's sculptures for students and staff of the University of Auckland is an almost-larger-than-life-sized bronze figure of a security guard, standing firm, arms folded, under a tree at the City Campus near the old wall that divides Old Choral Hall from the Library.

This sculpture, along with a series of similar works known collectively as "Kapa Haka", was

inspired for Michael by the sight of his brother, standing in a doorway in just that stance, fulfilling his role as a security guard. The meeting was unexpected. He saw his brother in that moment as a stranger might have seen him.

"One of the thoughts behind the work is that this is the undervalued servant or service provider," Michael says, "the nameless helper in society that keeps us safe, though we don't know it: like the unknown soldier, but less heroic.

"We see the security guards at the University every day, but we seldom stop to say: 'How are you? How's your day been?'"

Michael enjoys the obvious signs that his bronze figures have a real presence. "I love the way we like to echo and reflect the body language of others. The funny thing is that people look at them [the sculptures] and copy them. They fold their arms. I've seen them do it." He laughs.

I ask if his brother likes the sculptures. "I don't know," says Michael. "I don't know if my brothers like my work. I never ask and they don't say. I love them for that.

"Art can be playful," Michael says. "It's like a tasty dinner, a complexity of flavours that

play on your taste buds and give you bursts of pleasure. It becomes more subtle and complex the longer you play. And the more tastes that are in the mix, the more satisfied you are."

It's true that the strength of Michael's art is in its multi-layered meanings and its subverting of expectations. Which means it's no surprise that he attracts controversy, including an ongoing heated debate about the sculpture commissioned by Barfoot and Thompson for the Auckland waterfront, with plans released last April showing that it will take the shape of a state house.

Michael will not be drawn on this. "I don't discuss work in progress."

However he is happy to take me for a virtual roam around "The Promised Land", a recent retrospective exhibition held in the Queensland Art Gallery Of Modern Art in Brisbane, celebrating 25 years of his creative life.

Housing the retrospective and also comprising part of it was a full-sized replica of the little coral-coloured house in Sandringham, built inside the exhibition hall, with no internal wall or rooms, only a central void. Next to the house was an over-sized cuisenaire rod wall, and stepping through its



Guards from left: Lindsay Huia, Alex Sartakov, Marcel Pulsford, statue, Michael van Hulzen and Cedric Folaumoetui (no longer on staff)
Photo by: Lydie Faure Kilgannon

*“Art can be playful.
 It’s like a tasty dinner,
 a complexity of flavours that
 play on your taste buds and
 give you bursts of pleasure.”*

doorway you entered into rooms of diverse shapes and sizes, like small separate galleries presenting different shows.

This was unlike the usual retrospective in that certain early art works were freshly re-created for show – playing with people’s memories, presenting familiar works in a totally new guise: like the “Kapa Haka” figures, originally life-sized, seen in miniature as three-dimensional wallpaper in one of the mini-galleries.

“I’m too young for a retrospective,” says Michael, who is 47. “And this was not about

the past. It was based around my own history in terms of art, which means it’s about time and memories, which are always fluid and taking new shapes. Our memories are imbued with half-truths that we tell ourselves, to understand who we are.”

With a Pākehā mother and a Māori father, Michael identifies as Māori but values all sides of his heritage and is happy to live with multiple identities and with multi-layered intersecting realities.

“Māori cosmology argues,” he says, “that the past is always with us, that it travels on a continuum, with past, present and future existing simultaneously and our ancestors living alongside us.”

The title of the house in the exhibition, “Memory Palace”, holds echoes of a technique developed by the ancient Greeks and Romans, in which orators “were taught to construct a palace in their heads – with objects in each room to remind them of what to say in their speeches. It’s a way of constructing a visual narrative to help hold your memories. That was like the function of the house in this show.”

The first object visitors to the gallery encountered – seen initially through the windows of the Memory Palace – was the

glowing stainless steel sculpture of Captain Cook (whose image is on the cover of this magazine). This was an impressive figure, three metres high sitting – “and three and a half metres standing,” says Michael, giving a revealing and possibly unconscious insight into how he relates to his subject, as a human being not just an object.

“Cook, seen here, is pensive, melancholy, almost boy-like, sitting on a sculptor’s trestle,” he says. “This is the unofficial view of Cook without his game face on – just about to make a move, to rise and face the world.”

This work, constructed with the support of research funding from the University of Auckland, is titled “The English Channel”. “I couldn’t have done it without the University’s help,” says Michael.

Among the largest and best known of Michael’s works are those that travelled to Venice for the Biennale in 2011: an intricately carved Steinway grand piano with inlaid paua; a life-sized bronze bull resting on the closed lid of a grand piano; and another, standing, with its head down low overlooking the keys, at the right level to eyeball anyone who might sit down to play. The works are collectively known as “On First Looking into Chapman’s Homer”,

a subtle reference to the interplay of old and new worlds. (Keats' poem of the same name described the wonder of a Spanish sailor who climbed to the top of a hill in Central America and saw the Pacific Ocean for the first time.)

What was not publicised at the time was that the carved Steinway Grand, titled "He Korero Purakau mo te Awanui o te Motu: story of a New Zealand river" underwent a transformation between its original concert in Henderson – a musical gift from Michael to the sponsors who had made the show possible – and its arrival at the Biennale, where it took its place in the Palazzo Loredan dell'Ambasciatore on the Grand Canal.

In Henderson, "He Korero Purakau mo te Awanui o te Motu: story of a New Zealand

river" was black. By the time it set off on the journey to Venice it was red – which took huge efforts from his team, Michael said.

"The black was about the dark Romanticism of the New Zealand landscape and the way we see ourselves – Gothic and McCahonesque. The red was about disrupting that narrative, as well as offering a kind of inclusiveness – of the Republic of Venice: its traditional colours were red and gold.

"No-one knew about the transformation. That was the other part of my gift. There was just one person who walked into the Palazzo, saw the piano in the far room and said: 'The piano looks a little red in this light'.

"I think it's all about perception and memory. You see in the way you remember

seeing. You see what you expect to see."

And of Michael's future work what we expect to see is art that will play in a subtle way on our beliefs and perceptions to overturn expectations we didn't even know we had.

A final word: Among the complex links and connections that are always evident in Michael's work, I discovered one that was especially relevant to this issue of *Ingenio*. One of the pianists who played "He Korero Purakau mo te Awanui o te Motu: story of a New Zealand river", first in Michael's studio at Henderson in Auckland and later at Venice during the Biennale, was Flavio Villani. Read his story on the next page.

MASTER OF MULTIPLICITY

Of Ngā Ariki, Ngati Whakarongo and Pākehā descent, Michael Parekowhai was chosen by curator George Hubbard while still at art school for inclusion in the seminal (and irreverent) *Choice!* exhibition of Māori art at Artspace in 1990.

This was the year that New Zealand celebrated the sesquicentennial of the signing of the Treaty of Waitangi, and the exhibition made waves for its lack of piety and political correctness. Distinct from Māori artists who worked within customary forms and styles, Michael has gained a reputation for working across installation and photography as well as sculpture to address the legacy of colonisation and to question the glib rhetoric of biculturalism.

Dipping into art history to nod to Colin McCahon, when reproducing the painter's portentous *I Am 1954* as the three-dimensional

sculpture made up of the words "I Am He", titled as "*The Indefinite Article*" (which is, in fact "he" in Māori), Michael is equally comfortable riffing on the iconic works of the grand-daddies of conceptual art such as Joseph Beuys and Marcel Duchamp. Both Kiwis and Continentals, as well as Americans, are part of his inheritance as a contemporary artist, and his work connects with both local and international audiences through its witty references.

His outstanding contribution was recognised with a 2001 Arts Foundation Laureate award, and in the last 15 years he has emerged as one of the most significant artists of his generation. His work is held in major public and private collections, and he is much sought-after for public art commissions.

Hamilton will soon be transformed by the appearance of "Tongue of the Dog" outside the

Waikato Museum, an 8 x 3.5-metre gateway with attendant waterfall. Made from powder-coated steel, coloured to resemble the Cuisenaire rods used in numeracy lessons and to teach colours and numbers in the Te Ataarangi Māori language acquisition method, this work has its basis in the story of the origin of the Waikato River. Taupiri Mountain, separated from her siblings, was pining miserably and her brother Tongariro determined to send a dog to cut a path from the Central Plateau to where she stands on the outskirts of Hamilton so that the healing waters from his snow melt could refresh and revive her, restoring her to vibrant health. Thus Taupiri became the maunga (mountain) for Tainui, with Waikato the awa, or river.

Linda Tyler
Director, Centre for Art Studies

Another view of cover image



From the work: On looking into Chapman's Homer for the 54th Venice Biennale





PLAYING HIS OWN SCORE

“It would have been easy to sink into sentiment when you have such a number of clichéd plotlines: the gay person, feeling unaccepted, the music, the stern father, the family reunion.”

Pianist Flavio Villani is sitting in the living room of his St Helier’s home as he talks about *Crossing Rachmaninoff* – the film about his life which screened to wide acclaim around the country over winter.

“It could have been like it was scripted by a lazy writer,” he adds, in his soft Italian accent. “But instead it was a beautiful film.”

Crossing Rachmaninoff follows Flavio, who after graduating with a Masters in Performance first class honours from the University’s School of Music in 2012, received an invitation to play Sergei Rachmaninoff’s Second Piano Concerto as a soloist with an orchestra in Calabria – the southern Italian region where he grew up.

Director Rebecca Tansley, an Auckland graduate with a Masters in Media, Film and Television, cinematographer Simon Raby and sound recordist Mike Westgate followed Flavio as he returned to the place of his birth, where his sexuality (as a gay man) and his choice of career as a musician had created a rift with his upright but conservative father.

The film ends in triumph with Flavio giving

the performance of a lifetime with his father and family among the audience.

“From the opening images of the sea, to the fluid motion of Villani’s hands across the keyboard, to recurring themes of food and Italian life, *Crossing Rachmaninoff* is as much a delight for the senses as it is emotionally compelling,” says reviewer Anthony Robins.

Flavio’s life and career have been built on a series of journeys from Calabria to Barcelona at the age of 22 (with a stern word from his father that he needn’t expect to come back); from Spain to New Zealand at the age of 24 to follow his Italian mentor international concert pianist Matteo Napoli and, just last year, from Auckland back to Calabria.

His life has also involved a series of interruptions to his classical training – including several years (as an early teenager) playing gigs in modern music with an adult band, three years of study for a degree in IT (encouraged by his parents who didn’t see music as offering a viable career), and two years in Spain earning a living in IT, while jealously guarding one day a week to practice in the conservatory.

It is a measure of Flavio’s determination and his passion for music that he has a Bachelor’s Degree in Piano Performance from the Salerno Conservatory G.Martucci in Italy, and the masters he enrolled for at Auckland at the age of 26 – even though seen by the staff and the other students as a late starter.

“Flavio has an enormous love of music and the gift of conveying that to his audience,” says Rae de Lisle, Head of Piano in the School of Music. “Along with his musical prowess he has a quality of determination and an ability to make things happen, which not all musicians have.”

Flavio is also a classical pianist who

passionately believes in the importance of composition as central to the performance of classical music. Not that he sees himself as a notable composer – he is quick to deny any suggestion of that. However, he does feel entirely in accord with a group of young musicians he first encountered while living and studying in Barcelona, who saw performance not as a goal in itself but as a way of learning and deepening their understanding of music in preparation for creating their own.

“I would like to be a composer-performer,” says Flavio. “This was a traditional figure from the past which has declined and I’d like to see it back. The reason why Chopin played Bach was not just to do concerts of someone else’s music. It was to learn about music and learn the form and the language of it – to use a deep knowledge of the music of others as one of the tools for creating his own.

“It’s like the bands of nowadays, playing popular music. The top ones are always the ones who write their own songs.”

It is no surprise that Flavio is now fulfilling his dream of making a career in music – as a teacher, as a performer, both nationally and internationally, as artistic director of the St Helier’s Music Centre in Auckland, and as founder of the recently-formed Villani Piano Quartet.

He sums up his life in his own words: “I have carved my own path in my own way.”

For information on the film and its nationwide release in March next year see: www.crossingrachmaninoff.com

Judy Wilford

NEW ZEALAND'S GREENEST RESIDENTIAL APARTMENT BUILDING!

University of Auckland benefactor Ockham Foundation continues to build their capital base for its education initiatives while enhancing Auckland with beautiful apartment buildings.

Developer Ockham Residential's latest building, Daisy, is shaping a new urban reality for our beautiful city. Daisy is the physical embodiment of our core ideals – elegance, sustainability, efficiency, permanence, community, and connectedness.

Daisy provides an opportunity for 33 thoughtful owners to live a healthy, sustainable lifestyle in the heart of our gorgeous City. With natural light streaming in from three directions, the six levels of one and two bedroom apartments will provide sensational city living.

Daisy is designed to achieve a 9 Homestar rating* at completion, the highest rating of any apartment complex in New Zealand to date. Daisy is bursting with the latest green technologies and energy saving features to keep you comfortable while saving your money and our environment. Uniquely, Daisy provides two communal use eco-friendly cars to free you from the costs of car ownership while still retaining the convenience of vehicle access and reducing your carbon footprint.



Situated at the City end of Dominion Road, only three kilometres from the CBD and with great public transport links, Daisy provides easy access to Mt Eden Village, Kingsland Village, Newton, Ponsonby, Grafton and Newmarket. Daisy is an easy choice for those who share Ockham's vision of modern urban living and a sustainable future for our city.

*Projected homestar certification. Yet to be finalised.

OCKHAM FOUNDATION OWNER OCCUPIER FINANCE PACKAGE

The modern interpretation of a successful business focuses largely on financial performance. While financial viability is a necessary component of a successful business, it is not alone sufficient to guide us in the pursuit of fostering a sustainable, equitable economy. The art of business is creating 'win-win' mutually beneficial relationships. Indeed, the whole concept of urban life for thousands of years has been underpinned by the mutual benefits derived from forming communities together.



Daisy is the continuation of the collaborative business model shaping a new reality in the residential construction sector. Daisy is being developed as a joint venture between a commercial entity (Ockham Residential) and an education based charity (Ockham Foundation). A creative finance package that we believe will reduce ownership costs is available exclusively to Owner Occupier purchasers at Daisy.



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UNDER MY SKIN

Dr Aroha Harris (BA 1989, PhD 2007) is making a major and distinguished contribution to Māori history.



Story: Tess Redgrave

“History is debateable,” says historian Dr Aroha Harris.

“One of the problems with assuming something is finished and over is that you’re shutting down debate,” she continues. “Māori oratory is often about debate and the debate is what keeps the history going so you don’t want to shut it down.

“We often talk about the past as before us and of walking into the future mindful of the past.”

If anyone is walking into the future mindful of the past then it is surely Aroha, the first Māori to get a PhD in History at Auckland and now a senior lecturer here, teaching papers on the Treaty of Waitangi, racial histories and twentieth-century Māori.

Aroha, who belongs to the northern iwi Te Rarawa and Ngāpuhi, is a core member of the Waitangi Tribunal and is currently the leading historian on the Te Rohe Pōtae (King Country) claim and hearings. This year her name has been prominent in the public arena as one of three academics to produce the landmark book *Tangata Whenua*, charting the sweep of Māori history from ancient origins to the twenty-first century.

I first encountered Aroha at the 2015 Auckland Writers Festival gala opening. She

was one of eight writers who had been asked to tell a true story from their lives on the theme of “Straight Talking”.

When it was her turn, Aroha made her way to the front of the stage in a short-sleeved black evening dress. “I am going to straight-talk about my right arm which you can see has a tā moko,” she told the audience. “My apologies to the organisers. I know we had a no props and no scripts rule but I just couldn’t figure out how to leave my arm at home. At least it’s proof my story is personal, it’s under my skin and it’s true!”

Now some months later Aroha and I have coffee together in the heart of Pākehā history at the University’s Old Government House as she happily takes me back through the story of her tā moko. Of how in 2004 she sat down with artist and carver Gordon Hadfield Toi (one of the carvers of Tānenuiarangi, the University’s carved house at Waipapa Marae). She had just completed her first book on Māori hikoī, and her paternal grandmother Violet Otene Harris, a well-known kuia from the Hokianga, to whom she was very close, had passed away some months earlier.

“I thought I was just going to get a wrist band,” Aroha smiles, “but I found myself holding out my arm and Gordon, who is from the Hokianga, suggested depicting on it a female taniwha who inhabits the northern side of the harbour where my parents and

grandparents are from.

“Taniwha are environmental guardians”, she adds as she leans forward and shows me the taniwha’s face on her arm. “We’ve got to have a few female taniwha so they can have babies,” she quips. “This one is Niwa or Niniwa.”

The shape of the taniwha on Aroha’s arm is outlined by recurring birds’ beaks known as ngutu manu which represent knowledge and teaching. “Birds are often messengers,” she explains. “My grandmother used to compose waiata and she often had birds in them to carry the messages of the waiata. These are a nod to her.”

The tā moko extends down onto Aroha’s hand, acknowledging her work as a writer. More recently Gordon has tattooed a male taniwha on her upper left arm. It is called Araiteuru and resides on the south side of Hokianga.

“A couple of my aunties didn’t like my tā moko,” she tells me. “They didn’t like seeing it so visible. But one uncle said ‘I love your whakairo’ - a colloquial term for tā moko or tattoo.”

Like the heading, Te Ao Hurihuri, for Aroha’s section of *Tangata Whenua*, she grew up in a “changing Māori world”. Although both her parents were from the Hokianga (her dad Milton Harris from Mangamuka and her mother Margaret Leef

from Mitimiti), they came to the city for work and met at a dance at the Auckland Māori Community Centre circa 1959. Aroha has put both their smiling photos into *Tangata Whenua* and laughs when I query this. “I think with Māori history we know we’re biased because we belong to a tribal society. So we work with that.”

Aroha laughs and jokes a lot, which makes her easy to be with. I wonder if she learnt the value of humour growing up the middle of five girls in Te Atatu South.

“My childhood was ordinary,” she says. “State house. Dad was a truck driver. Mum got different kinds of semi-skilled work around West Auckland once we were all at school.”

Aroha was sent to St Joseph’s Māori Girls’ School in Napier for her first four years of high school and then had her final year at Auckland Girls’ Grammar. “I remember my history and English teachers saying I would go to university and I said: ‘Will I? What is that? What is a degree? Why do you do them? Why don’t you just get a job?’ My parents were very encouraging but they couldn’t advise me. My English teacher helped me apply.”

As it turned out, Aroha was the first in her extended family to go to university. She majored in Māori Studies at Auckland because of the limited options for New Zealand history at the time and had a job cleaning in an office block downtown to help pay her way. Older Māori students mentored and guided younger ones and Aroha felt well looked after on campus. “I joke that I learnt how to drink wine at uni – cask wine!”

Aroha lived up north with her grandmother for a couple of years and then moved to Whangarei and worked with Māori Affairs. She got a job in Wellington as a researcher with the Waitangi Tribunal, worked for the Ministry of Health and did a MPhil part-time with Massey. When she won a fellowship to do a PhD on Māori community development and leadership in the 1950s and 60s, it brought her back home to her alma mater.

At the same time she had been commissioned by Huia publishers to write a book on contemporary Māori hikoi (*Hikoi: Forty Years of Māori Protest*) ending with the Foreshore and Seabed hikoi to Parliament in 2004.

“Māori activism is often portrayed as isolated flash points and not connected,” she says.

But her research for *Hikoi* showed that the themes are pretty constant over time, with some key points Māori activists keep coming back to: “The idea that the Government shouldn’t be allowed to deal with Māori land compulsorily is an old idea that goes back to the 1860s; it’s picked up again in the 1900s and 1960s. It’s a compromise for Māori to say it’s okay to regulate our land and so forth but why make it compulsory? At what other times does the Government deal with people’s private property in a compulsory way? There are times like with public works but with public

works there’s usually been negotiation and then compensation.”

Protest, the Waitangi Tribunal’s development, sport, arts and literature, Māori diversity, identity, and growth are all covered in Aroha’s section of *Tangata Whenua*. Of the seven-year book project, she says she found it very challenging “because I didn’t have the body of work behind me to write a general history. But of course I had to say yes to working with senior academics Atholl Anderson and Judith Binney. I was a little bit frightened but it was a very collaborative process.”

The book has done well, winning the Royal Society’s 2015 Science book prize and earning accolades from reviewers, one calling it “a taonga for all New Zealanders”.

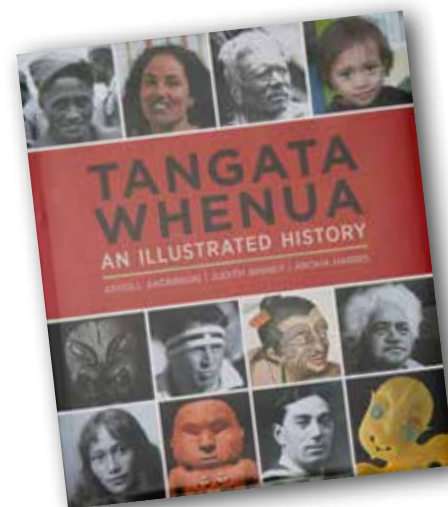
Meanwhile Aroha is back at the forefront

“We often talk about the past as before us and of walking into the future mindful of the past.”

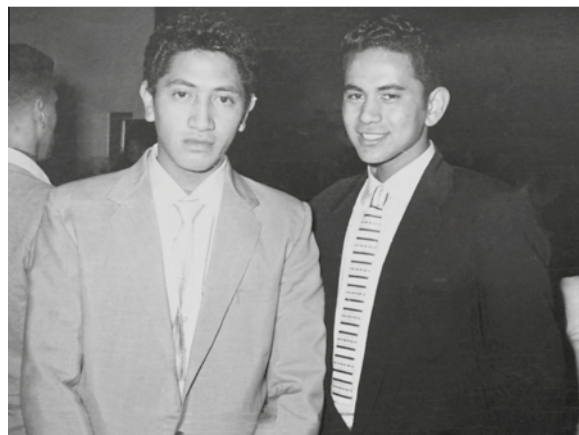
of Māori history working for the Waitangi Tribunal and in particular as the historian on the Te Rohe Pōtae Claim. This encompasses over 250 claims, making it one of the tribunal’s largest district inquiries, aiming to address major issues such as the Crown’s relationship with the Kingitanga movement and the construction of the main trunk railway. There is also a lot of rich history. Local Māori kept the Crown out of the King Country until the late 1880s so it became a refuge for people who had had land confiscated in the Waikato and for notorious Ringatu leader, Te Kooti, who escaped from Te Urewera in 1884.

“I have learnt an enormous amount about the Te Rohe Pōtae,” says Aroha, “and I absolutely love that part of the job. People turn up to hearings with letters and journals and manuscripts – family research and kōrero. I don’t know how else you would get that sort of historical detail.”

“The work I do for the Tribunal is hugely important to me,” she adds. “I really do see it as service, and it is the greatest responsibility I have ever had in my life. But it is service and responsibility that probably wouldn’t be possible without my skills as an historian.”



A short video focusing on Aroha’s tā moko and featuring Aroha in conversation with Gordon Hadfield Toi can be seen on the *Ingenio* website www.auckland.ac.nz/ingenio



Above top: Aroha’s dad Milton Harris pictured right.

Above: Aroha’s mother Margaret Leef pictured third from left.



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a victorian GARDENER'S BOTANICAL DICTIONARY

An 1849 botanical dictionary in the University Library's Special Collections provides a fascinating insight into the pursuits of a keen Victorian gardener who has personalised it with sketches, notes and pressed specimens.

That gardener was one Richard Suter of Castle Hill, Maidenhead, based on an ownership inscription in the dictionary which matches the handwriting of most of the annotations. Richard Suter (1798-1883) was a London architect and surveyor whose work includes St Peter's Almshouses in Wandsworth. Suter and his first wife Ruth Anne Burn (c1804-1854) were the parents of Andrew Burn Suter, the second Anglican Bishop of Nelson, New Zealand.

This annotated copy of *A pocket botanical dictionary: comprising the names, history, and culture of all plants known in Britain* is one of only a few held in New Zealand libraries. A popular guide which reached multiple editions, the dictionary was compiled by Sir Joseph Paxton with assistance from botanist John Lindley (1799-1865). Paxton, perhaps best known as the architect of London's Crystal Palace, was also a renowned gardener, author, publisher and MP.

Catering to the strong Victorian interest in botany, the dictionary listed scientific and general information about plants in Britain, including recent introductions from distant lands. Paxton (1803-1865) told readers that with the dictionary in hand, "... the possessor or cultivator of plants may perambulate his own garden, visit those of his friends or public establishments, and attend floricultural exhibitions, in the full assurance that if any particular object engage his attention, he may at

once derive every fact of interest..."

It seems Richard Suter did plenty of perambulating. In notes dating primarily from the 1860s-1870s, he recorded plant sightings in and around Maidenhead, London and further afield, including a cuckoo flower "on the sloping ascent South Side of Poplar Station Nov. 27 65".

Suter also detailed who supplied cuttings, "geranium from Mr Shadwell of Slough Oct 24. 67", from which countries plants originated, how they fared in his garden and tips such as "Mr John Higgs recipe for poisoning field mice."

Suter's annotations, written on specially-inserted blank leaves, are sometimes accompanied by drawings, watercolours and pressed specimens that relate to the printed entries on facing pages. These markings bring wonderfully to life some of the dry botanical listings, revealing something of Suter's life and times and ensuring that this copy of the dictionary has unique research value beyond its text.

This volume can be viewed in the Special Collections reading room in the University's General Library.

Read the full article on the Special Collections blog: <http://blogs.library.auckland.ac.nz/special-collections>

Jo Birks, Assistant Librarian, Special Collections Kohikohinga Motuhake

From top: **CALABRICA** - Pressed flowers and watercolour of *Saponaria calabrica*, Milton Ernest, 27 August 1860.

LILIUM - Suter's watercolour of *Lilium penduliflorum* from Jesus Hospital, Bray, 4 May 1861.

ELEGANS - Suter's pen and wash drawing of *Clarkia elegans*, dated 1860.

NARCISSUS - Suter made more than one sketch of *Narcissus* flowers. This one dates from 1868.





Son Zeyin Li, Liangren Li and his wife Jenny Han

A WONDERFUL LEGACY

Story: Tess Redgrave

Mr Liangren Li has given University cancer research a huge boost.

On Chinese New Year's Eve in February this year, 61-year-old Auckland businessman Liangren Li was told he had inoperable lung cancer.

As his family (wife Jenny Han, 28-year-old son Zeyin, and 11-year-old daughter Chloe) struggled to understand how their husband and father – who has never been a regular smoker – got this disease, Li had something else on his mind.

“For quite a while I had wanted to do something good for the community,” he tells me when we meet in September at his East Tāmaki business quarters. “And I wanted to set up a good model for my kids and grandkids to follow. But all this has been sped up. If I hadn't got this tumour I would have been thinking to do something at 65 maybe, or when I retire.”

Working with University Development Manager Emma Dent, Li and his family have recently donated \$10 million to the Faculty of Medical and Health Sciences to establish an endowment fund that will provide annual

interest for investing in cancer research. It is the largest single donation the faculty has ever received, one of the largest single donations the University has received and undoubtedly one of the largest donations to cancer research in New Zealand.

“I hope this will be the first donation but not the last,” says Li.

Vice-Chancellor Professor Stuart McCutcheon says Li's gift to the University is extraordinarily generous not only in its scale but also in the multigenerational commitment that the Li family has made to support an ongoing programme of research. “It will have a profound impact on our ability to develop new treatments for cancer,” he says.

Dean of the Faculty of Medical and Health Sciences, Professor John Fraser, says the fund provides a very substantial boost to the faculty's world-class cancer research programme and will provide much needed long-term support “for our brilliant young research fellows who we are trying to retain in New Zealand.”

“By establishing a trust with the University, Mr Li will ensure that his name will live on in cancer research in New Zealand for many years to come and may just be responsible for the breakthroughs that I know will come with continued research. This is a wonderful legacy and a tribute to his generosity.”

Li's son Zeyin, a trained medical doctor

now working in the family business, says his father has always been spurred on by other philanthropists. “People like Bill Gates and Warren Buffett.”

For Li it is simple: “The biggest contribution a business person can make is through philanthropy.” And then he adds as an aside, a warm smile creeping onto his face: “My friends will be surprised. They think I'm tight.”

Liangren Li has many jokes and moments of laughter, often at his own expense, as he tells me about his life. It began in Shandong in east China. He then moved to Harbin, a city in northern China near the border with Russia, where he gained a degree in Civil Engineering from Northeast Forestry University.

After working for the Council in Harbin, Li left to start his own business trading with nearby Russia.

“It was back in the day when China had just opened up to foreign trade,” he tells me. “China didn't have much heavy industry then so they lacked commodity items such as steel and all the things involved in industrial production.

“We would send over corn and sugar and textiles and get back maybe steel. It was mainly bartering, no cash. That was a very popular way of doing business at the time,” he says.

In early 1995 Li met a New Zealander

working in Harbin. The New Zealander invited Li to visit his home country.

"I was able to have a look at developing business opportunities in New Zealand, and saw that they were good," he says. "New Zealand is not hard, it's better than China."

In 1996 Li came to New Zealand on a skilled migrant visa and later his son Zeyin and his second wife Jenny, whom he married in New Zealand, arrived. They set up a company in their garage in Christchurch importing brass plumbing from China.

In January 1998 they moved to Auckland and again worked out of their garage until six months later when they moved into a commercial warehouse in Greenmount Drive in East Tāmaki.

The business then was called L & L International Ltd and imported plumbing supplies from China to sell in New Zealand. Now in addition they have businesses involved in forestry and real estate. It is very much a family business, with wife Jenny looking after finances and importing logistics and Zeyin, who calls himself "an employee".

"He's here for learning and replacement," chips in his proud dad.

Li looks well as he sits across the table from me. Shiny plumbing supplies glint on the wall behind him. He says he is very happy to be on an anti-cancer drug prescribed by Auckland

oncologist, Dr Richard Sullivan – a recently developed drug shown to be particularly effective against his type of lung cancer.

However, Li and his family remain mystified by his illness.

"I have almost never smoked. Just when I was very young in the rural area and to get rid of the mosquito but I never smoke for real."

"It will have a profound impact on our ability to develop new treatments for cancer."

He has had a healthy lifestyle, has none of the risk factors for lung cancer and his family in China have lived long, healthy lives.

"I think with cancer you just have bad luck. Like winning the lotto," he says bravely.

But Dr Sullivan, who is director of New Zealand's Northern Cancer Network, says

around the world the incidence of lung cancer is increasing among non-smokers.

"It used to be that 95-98 percent of lung cancer sufferers were smokers or had been exposed to passive smoking. But now between 13 to 16 percent of sufferers have never smoked or only very lightly.

"The drivers of this aren't known and it's a new problem for lung cancer research."

However the future unfolds for Li, his wish is that, more than anything, his donation will make a difference.

"I just want to contribute to cancer studies to quickly help more people to get cured or make their life longer."



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Subeh Chowdhury

BE (Hons) - Civil and Environmental Engineering

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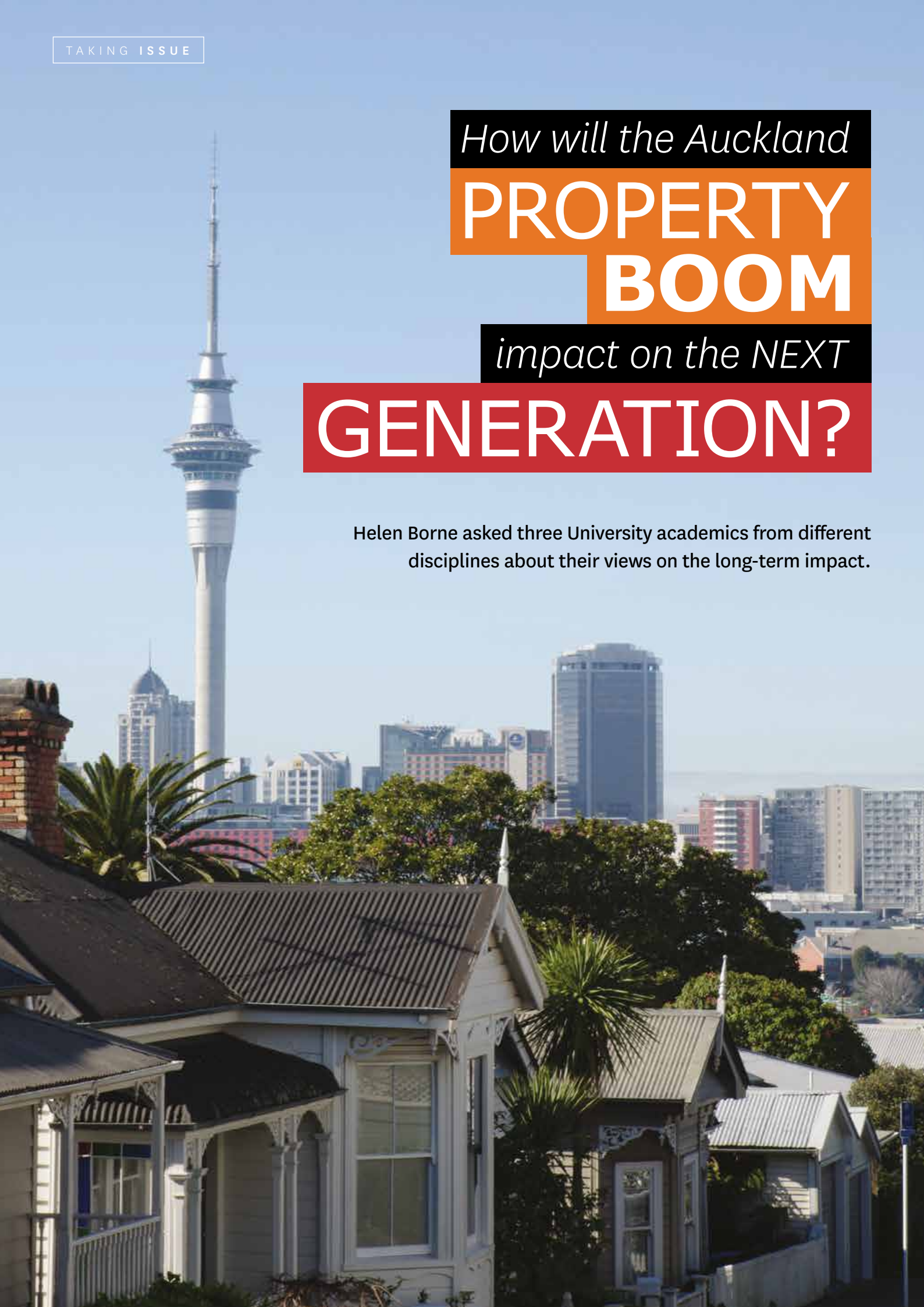
How will the Auckland

PROPERTY BOOM

impact on the NEXT

GENERATION?

Helen Borne asked three University academics from different disciplines about their views on the long-term impact.



POLITICAL CONTROL

How about we examine the controversial premise that the property boom is not a big issue except from a political standpoint? Cities have always grown in spurts with housing booms and spectacular busts, especially where heavy political control is exercised over the development process. If one retorts that “housing is not affordable!” that leaves us with a perplexing economic issue. If housing is not affordable, then no one could buy it and prices would not be going up, would they?

The underlying assumption behind the call for the government (politicians) to act in housing markets is that they (or some group, likely led by politicians) can do a better job than individuals and businesses looking after the next generation. That premise makes little sense either. That is because politicians have a vested interest in prices going up. When did you last see a politician call for house prices to go down, particularly one that was in government? You may hear them talk about “stabilising” prices, but that is code for “we want this feel-good gravy train to keep going so we can get re-elected”. Prices going down usually means that the rest of the economy is tanking as well and that people do not feel that good about a large proportion of their net worth, which is mostly tied up in owner-occupied housing. Then there is the housing reality. When was the last time you heard about prices remaining stable for a long period of time?

American economist and policy analyst Herbert Stein once said: “If something cannot go on forever, it will stop.” Property booms do not last forever, but the policy and political responses to a boom usually end up making their most lasting impact during the resulting crash. Even with enlightened zoning and low costs, houses still take a long time to develop and lending for property can dry up overnight, leaving a big supply hangover of vacant or half-completed houses when the music finally stops. Then the politicians will call for stimulus for the housing market.

**James Young, Department of Property,
Faculty of Business and Economics**

HOUSING APARTHEID

We are told “we bought at the right time”. But there was no strategy; we simply bought a house in the early 1990s because we wanted to create a home. We are still there and our children are now, respectively, a first-year Arts student and a recent Law graduate.

It would be presumptuous for me to know the implications of the Auckland property boom for the next generation, so I asked our children. According to my daughter in Wellington, “it just disincentivises living in Auckland. There’s really no point moving back up at any stage because I won’t ever be able to afford to own a house there” and “maybe there will be fewer young people there over time due to the property boom”. In Auckland, my son’s view is that “more people in our generation will rent and never buy into the market”.

They are among the lucky ones, with education and opportunity. The chair of a Whangarei emergency housing trust recently told me of “refugees from Auckland” regularly knocking on his door. Unemployed and evicted, they are moving north with family. There is an exodus of the out-priced.

The costs felt by those remaining are seldom only monetary. The frenzied Auckland housing market represents an assault on attaining residential stability for all but the privileged. Indeed, the gap between those who can and cannot afford a house is now a yawning chasm, a situation economist Shamubeel Eaqub has labelled “housing apartheid”. This hyperbolic metaphor is designed to shock. But we need to be shocked before we become numb.

Perhaps some implications for the next generation may be interpreted as opportunities (out-migration to regenerate the “regions”; new forms of community living). Others are foreboding (household crowding, disappearing ownership aspirations). Ultimately, a sense of being at home is under threat and a more footloose generation is less sure of where they stand.

Aucklanders once marched on the streets in protest at racially crafted apartheid policies. Eaqub’s closer-to-home economic “apartheid” is unlikely to be as challenged as long as profit from property remains a national obsession.

**Robin Kearns, Professor of Geography,
School of Environment, Faculty of Science**

NEW OPPORTUNITIES

There are a number of issues behind this question. The current “boom” may not last forever, and at some point, experts say, there will be a price “correction”. Indeed, there are already suggestions that property prices in Auckland have plateaued. However, any price correction at the moment may not mean that prices significantly drop: it may be a result of current mortgage lending restrictions, and there is on-going pressure from immigration.

Housing affordability, where the ratio between what we earn and what housing costs, will impact any generation. Prices go up, and

(we understand) come down. Precisely how much and when, requires a very good crystal ball.

However, what can be predicted with a little more precision are the consequences of the driver that sits behind the current house price “boom” – that Auckland’s population is growing, and forecast to reach about 2.5 million over the next 20-30 years. It is this growth and its implications that may impact future generations more significantly, and it is not all negative.

The city will certainly be denser for future generations, and offer a wider range of housing options other than the detached house in a suburb – town houses, and medium and high density apartments, co-housing, and so on, in more vibrant neighbourhoods. Overseas experience in places like Portland, Oregon, show that younger generations are less interested in owning a suburban house and mowing lawns, and more attracted by the vibrant life of the inner city and meeting friends in cafés. Higher density also facilitates more walkable neighbourhoods, and potentially reduces car-dependency for work commuting trips. “Work-from-home” opportunities will increase over the next decade, reduce the need to commute, and make the local neighbourhoods more significant in people’s lives. Broader housing options will also offer a wider range of house tenures, and choices about renting versus owning property as an investment.

So while acknowledging that there is a current house price crisis in Auckland, the associated population growth and urban development responses will deliver new and different housing opportunities for the next generation.

**Errol Haarhoff, Professor of Architecture,
School of Architecture and Planning,
Co-Director: Urban Research Network,
NICAI**

WHAT DO YOU THINK?

Our contributors’ views are intended as the beginning of a discussion. Please visit our *Ingenio* website www.ingenio-magazine.com to continue the conversation. You can also comment on “Taking Issue” topics from previous issues, including charter schools, and euthanasia. Letters to the editor are also welcome. Please email to ingenio@auckland.ac.nz or post to *Ingenio*, Communications and Marketing, Private Bag 92019, Auckland Mail Centre, Auckland 1142.

The views expressed above reflect personal opinions and are not those of the University of Auckland.

AGEING WELL

The University is looking at how Māori and non-Māori over 80 are aging, in a groundbreaking longitudinal study that spans communities from Tauranga to Te Kaha.

Story: Margo White
Case studies: Tess Redgrave

We hear a lot about what we can do to prolong our lives, the exercise we must do, the food we should eat, the cigarettes we mustn't smoke, the booze we should cut down on. We also hear a lot about our ageing population, partly because the Baby Boomers are getting on but also because people are living longer than ever before. Call it the dawning of the age of longevity; according to population projections, the number of people over 85 in New Zealand will triple between 2013 and 2038.

This is a triumph of medical treatment and healthcare, the result of better nutrition, better standards of living, better education, increases in wealth and so on. But why do some people reach such a ripe old age, and what's it like, once they do? You might have heard the saying, how getting old is not for wimps – what then, do we need to put in place to ensure that those who do reach their 80s and 90s are able to live well?

These are some of the questions underpinning a longitudinal study being undertaken by researchers at the University of Auckland, Te Puāwaitanga O Ngā Tapuwāe Kia Ora Tonu NZ/Life and Living in Advanced Age a Cohort Study in New Zealand ... or LiLACS NZ for short.

Led by Professor Ngaire Kerse, head of the University's School of Population Health and world expert in aspects of ageing, it's a

longitudinal study of Māori and non-Māori in advanced age, involving participants recruited from those within the boundaries of two DHBs (Bay of Plenty and Lakes District), including Tauranga, Rotorua, Whakatane, Opotiki and Te Kaha.

"Older" people, notes Ngaire, are typically described as people over 65, but the lives and general wellbeing of those in their 60s is generally quite different to those over 80, and there's a growing need for research focusing on the latter. "There have been many international and three local longitudinal studies of ageing, but this is one of only four to focus on advanced age. And we need to do this because a lot more people are going to be reaching their 80s and 90s through the rest of this century."

Another crucial and unique tenet of the project is that it has an equal number of Māori and non-Māori participants. "This is the only study that focuses on a large number of indigenous people. So the focus on Māori is unique and very important, both locally and internationally.

"Ageing is not well understood in the local context, and nor is the wider balance of influences on how people age," she adds. "It's clear already that, yes, exercise and diet are important, but so is driving and independence, and the proximity of whānau. We found, for instance, that the ability to participate in Māori

cultural activities came with a high quality of life among Māori. And we're looking at other influences, such as the impact of financial deprivation, housing and locality. So this includes a cultural mix that has never really been examined in detail before."

The study initially recruited close to 1,000 participants. As there were fewer Māori of advanced age in the regions being studied (Māori have a lower life expectancy of seven years), the team adjusted the age criteria to include those aged 80 to 90 for Māori, and those aged 85 for non-Māori.

What have the researchers found out so far? Much of the data is still being analysed, but there have been numerous valuable findings. They have found, for instance, that New Zealand Superannuation (NZS) was the main source of income for most people, and for twice as many Māori as non-Māori it was the only source of income – those who did depend on NZS more often felt they couldn't make ends meet. A third of participants had a fall in the last 12 months (that is, in the 12 months preceding the pertinent question); one in five were hospitalised as a result, and 10 percent suffered a fracture from a fall. Up to 50 percent of participants were admitted to hospital in the preceding 12 months. Most people (92 percent) took prescribed medications, although Māori in poor areas were less likely to know what they were for, particularly if they rated their relationship with their GP as poor. Most spoke highly of their GP, however, and valued their relationship with them, while hospital care tended to come up short. Most people didn't drink alcohol, or only moderately, and Māori drank less than non-Māori.

"We're also finding that 40 percent of these older people are giving care to support other people; it might be a spouse, or in a volunteer role, or younger members of whānau or family, and for Māori, this included performing a culturally significant role. You might not have thought that of a group of over 85-year-olds!"

Another important aspect of the project is that the interviewing of participants has been done by people living in the communities in which the research is being conducted, in partnership with the University. This approach was partly out of necessity, given the remoteness of some locations, their distance from the University, and the fact that over 50 percent of the Māori participants spoke te reo, which

meant they needed te reo interviewers. But this approach was also taken because those being interviewed would likely be more comfortable talking to people from their own community. "We had the core research-based assessment tools, but the delivery of those tools, and the interviewing needed to be acceptable to people in those communities. We want them to engage with and stick with the study for years.

"This is the only study that focuses on a large number of indigenous people. So the focus on Māori is unique and very important, both locally and internationally."

"And we're up to five years of follow up now; the 85-year-olds are turning 90 this year. The interviewers have already been to a few 90th birthday parties."

The local approach has helped forge community relationships. In Te Kaha, for instance, many of the participants have ended up being interviewed by a member of their own whānau or iwi. And in some instances, it has given interviewers a chance to get a better understanding of their own genealogy. "In some of our smaller communities, many of our interviewers are related to the participants, and so the interviewers may have very close relationships," says LiLACS NZ Project Manager, Rangimarie Mules. "It's really nice to

hear how they have found out more about their whakapapa and their family history through the LiLACS interviews. For me, that's where a lot of the value lies; even though we're not formally recording this information, the interviewers are. In an indirect way LiLACS has created a space for them to connect with the older generation of their communities."

It has also been a way to spread the research money among those in the communities. "That's been really important to me," says Rangimarie, "being able to de-centralise this money to rural communities, to help contribute to our rural economies. So it's empowering people through financial means, but also gives them a reason to go and see their elders. That's not one of the key intentions of LiLACS NZ, but it is one of the positive spin-offs.

"But there are also some very hard existences in places that have been devoid of services for a long time, and where the infrastructure is really poor. Interviewers talk to me about driving up long valleys and getting to houses with no electricity, which has been very hard for them to see... it can be hard to hear those stories and not be able to do anything directly about it."

But LiLACS NZ is a data-capturing project, and while it might not be making a difference to national policy yet, it will in the longer run. "Yes, and in the long run there are going to be a lot more people in this age group," says Rangimarie. "So let's start talking about it now, and hopefully get some change for future generations."

That idea – to inform better policies – has evidently appealed to participants. People want to talk about what it's like being in their 80s and 90s, and have wanted to be heard. Says Ngaire: "Certainly they see this information as a valuable set of data, because it will be used to inform policy, and people want the New Zealand health policies to be better. But they also wanted to be seen as equal, as productive and vital. And I have to say that we have found that they are, and an important part of their local societies and their communities.

"We had many focus groups with older Māori and non-Māori as part of the process of consultation, and they had a lot to say! They talked a lot about their younger years, about sitting at the feet of the kaumatua and grandparents, and how that has influenced their lives. And they want to pass on their knowledge and experiences to the next generations."

Top Left: Maria Ngatai

Right: Professor Ngaire Kerse and Rangimarie Mules





CULTURAL SUPPORT

Maria Ngatai (Ngāti Ranginui, Ngāi Te Rangi), who has lived in Te Puna, north of Tauranga all her life, had a massive stroke this time last year severely paralysing her left side.

It was several months before the 85-year-old, who has been in the LILACs NZ study for six years, could return home. But when she did, it was to huge support from her family, her husband Kihi (also 85) and the surrounding Te Puna community and her local Tutereinga Marae.

“I am happy. Family is everything,” says the sparkly-eyed kuia when *Ingenio* visits.

Maria and her husband now live in their home with their grandson and his partner. Each day Maria’s niece, Donna Bidois, who is contracted by the Ranginui iwi through the local DHB, comes in to help shower and toilet her aunt and work with her on rehabilitation activities, including taking her to swimming therapy in Tauranga.

In the evenings and weekend members of the family help out.

If Maria is suffering old age at all she doesn’t show it. A former Tauranga City Councillor, member of local DHB, Hauroa and the Karanga Wahine at Tutereinga Marae, she has a straightforward philosophy on life and ageing.

“I want to look after what I’ve got,” she says. “And my husband and my children; and I want to remain like I am and do the things I need to be doing and say the things I need to say and,” she laughs, “not be a nuisance.”

ACTION BOUND

“Life’s great and I am going to last as long as possible,” says 90-year-old Basil Kings.

He looks as fit as a fiddle as he sits in the cosy sunroom of his home in Carmel Country Estate Retirement Village in Tauranga.

“Oh there’s a bit of depression from time to time as our friends and our buddies die,” he adds. But we [he and 85-year-old wife Norma] have a great life. We’re very fortunate that our family – two daughters overseas and a son in Wellington – are in touch with us all the time.”

Basil has also been in the LiLACs NZ study since its inception six years ago. He is a former teacher and educationalist (in fact a one-time Director of Teacher Education within the Department of Education) and has an MA in History (Hons) 1954 from the University of Auckland College. Apart from being “seriously deaf” and having suffered bowel cancer in 2007, he says he enjoys exceptionally good health.

“I put it down to the fact we exercise regularly,” he says. “We go to the gym three mornings a week in town. Have done for years. We have our individual programmes, mainly upper body, but we’re also very keen on walking. On the days we don’t go to the gym we try and do a 30-minute walk. And we play nine holes of golf once a week.”

Basil calls himself a bit of “an exercise freak”.

“My reading of the sciences makes me aware I am more alert and that my brain is working better if I have had my exercise,” he says.

“Neurologists are saying time and again that

they know exercise will build cognitive reserve and slow down cognitive decline.”

As well as regular exercise, Basil is learning golf croquet; he and Norma are about to go on a trip to Western Australia with son Jonathan; he cooks one week in every two – stir fry, sausages and creamed potato, fish once or twice a week – and when all the activity is done, he is an avid reader of the sciences, philosophy and religion.

“With the explosion of knowledge I have changed my views about Christian Church doctrine,” he says, “but I certainly believe in the basic teachings of Jesus. An Oxford definition of religion is ‘Action one is bound to take’ and I believe this teaching can drive a peaceful world.

“I see old people who miss out on so much. They take the view they’re getting old, they’re on the way out, it’s going to happen soon.

“I think it’s extremely important to remain positive and optimistic and live life to the full.”

Top Left: Maria Ngatai with her niece Donna Bidois

Top Right: Norma and Basil Kings

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SCIENCE HELPS ART

University technology played a significant role in the recent restoration of a painting by celebrated New Zealand artist Frances Hodgkins.

Sections of background in Hodgkins' 1925 *Still Life: Anemones & Hyacinths*, showed serious flaking upon entering Auckland Art Gallery's collection in 1956 but it was unclear what caused it, so the painting remained in storage for nearly 60 years.

But earlier this year Conservator Genevieve Silvester, the Gallery's 2015 Marylyn Mayo intern, contacted the Faculty of Science's Analytical Services (ASAS) to make use of their expertise in scientific analysis.

A key part of art restoration is to understand what materials the artist might have used that could cause a work to degenerate.

ASAS Business Development Manager Kevin Daish says the biggest challenge was the size of the fragments available for analysis. "The gallery actually provided a 'mock' painting using materials commonly used in that era so we could at least figure out if the process would yield meaningful results before we started analysing paint from the original work," Dr Daish says.

"After that trial, we examined just two tiny fragments taken from the painting itself and we were delighted to get useful results."

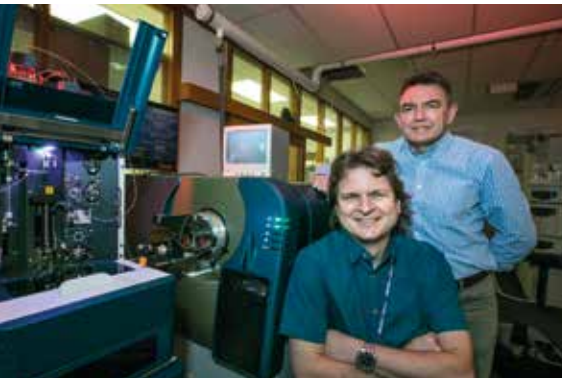
ASAS Mass Spectrometry Manager Martin Middleditch analysed extracts of the two fragments using the University's new Sciex

TripleTOF mass spectrometer, an instrument capable of identifying tiny amounts of different proteins in highly complex materials and the most sensitive of its type available in New Zealand for the purpose. The results showed the deteriorated paint contained bovine proteins derived from cow's milk, commonly known as casein.

"It is tempting to suggest that in this period Hodgkins was working primarily as a designer and that would probably have given her access to materials such as casein, a common paint in the graphics industry," Ms Silvester says.

Earlier analysis work, at the University's School of Chemistry, also identified a resinous coating in the upper layers of the deteriorated section. The restoration project, using a heated spatula to increase flexibility in each flake of paint before pressing it back into place, took more than 100 painstaking hours.

Below Left: Martin Middleditch (front) and Kevin Daish beside the Sciex TripleTOF mass spectrometer which is normally used by researchers identifying proteins in brain diseases such as Alzheimer's and stroke. Hospitals around the country also use the machine to help correctly diagnose Amyloidosis – a rare disease that occurs when a substance called amyloid builds up in organs. See www.asas.auckland.ac.nz



Right: Frances Hodgkins, *Still Life: Anemones & Hyacinths* c1925, Auckland Art Gallery Toi o Tāmaki, image after 2015 treatment



THE PROTECTIVE POWER OF MANGROVES

New research shows mangrove forests could play a crucial role in protecting coastal areas from sea level rise caused by climate change.

A joint study between Associate Professor Giovanni Coco from the University of Auckland's School of Environment and colleagues at the Universities of Southampton (Dr Barend van Maanen) and Waikato (Dr Karin Bryan), used leading-edge mathematical simulations to study how mangrove forests respond to elevated sea levels.

The new model incorporates biophysical interactions to study the formation of tidal channel networks, how these channels are modified by mangroves and how mangroves are in turn affected by channel evolution.

The researchers studied the evolution of the channels by using a hybrid model that connects biotic (mangroves) and abiotic (currents and transport of sediment) processes, to simulate their interaction.

In particular the research focused on how estuarine environments with and without mangroves responded to sea level rise.

The research found that as a mangrove forest begins to develop, the creation of a network of channels is relatively fast. Over 160 years, tidal currents, sediment transport and mangroves significantly modify the estuarine environment, creating a dense channel network.

Within the mangrove forest, these channels become shallower through organic matter from the trees, reduced sediment resuspensions (caused by the mangroves) and sediment trapping (again caused by the mangroves) and the sea bed begins to rise, with bed elevation increasing a few millimetres per year until the area is no longer inundated by the tide.

In modelling of sea level rise in the study, the ability of mangrove forest to gradually create a buffer between sea and land occurs even when the area is subjected to potential sea level rises of up to 0.5mm per year. Even after sea level rise, the mangroves showed an enhanced ability to maintain an elevation in the upper intertidal zone.

"These findings show that mangrove forests play a central role in estuarine and salt marsh environments," Associate Professor Coco says. "As we anticipate changes caused by climate change, then it's important to know the effect sea level rise might have, particularly around our coasts."



RESEARCHING RELATIONSHIPS

Singles are just as happy as those in relationships - if it means they can avoid turmoil and strife, research from the University shows.

At a time when the number of single people is on the rise due to higher rates of divorce and marrying later in life, singles with a strong desire to avoid conflict achieve similar levels of happiness and wellbeing as their coupled-up counterparts, the study found.

School of Psychology doctoral candidate Yuthika Girme, who led the study involving more than 4,000 New Zealanders, says it is one of the largest of its kind, and the largest ever undertaken on being single in New Zealand.

"This is actually the first evidence that being single doesn't necessarily undermine life satisfaction or wellbeing and in fact may offer benefits including protection against being hurt or rejected by relationship partners," says Yuthika, who is a member of the School of Psychology's Relationship and Interpersonal Processes Lab.

Using a nationally-representative sample of 4,024 participants drawn from the database of the New Zealand Attitudes and Values Study run by University Associate Professor Chris Sibley, the research examined how individual differences in behaviours impact on relationship status and happiness. Previous studies have been limited to demographic factors such as age.

The research was in two parts, with Study 1 surveying 187 University of Auckland under-graduate students – both single and in relationships and ranging in age from 19 to 54 years – on their life satisfaction and wellbeing. Average relationship length in Study 1 was 2.48 years.

The second part of the study, Study 2, was longitudinal, tracking 2,461 women and 1,563 men aged 18 to 94 years over a full year to measure life satisfaction and wellbeing. Across the year, 21.5% of participants were single and 78.5% in a relationship with the same partner. Average relationship length in Study 2 was 21.88 years.

Life satisfaction was then mapped against a scale measuring what psychology researchers call "avoidance" and "approach" behaviours. People high on the avoidance scale try to avoid conflict, while those high on the approach scale are more likely to want to enhance growth and closeness in their relationships.

The study found that people who chose to avoid conflict – high on the avoidance scale – were just as happy being single as their coupled-up counterparts while those higher on the approach scale were happiest when involved in a romantic relationship.



Yuthika Girme

SOLVING THE MIGRAINE MYSTERY

University researchers have identified a potential new drug target for the treatment of migraine.

Migraines have puzzled scientists for centuries and while drugs have been developed to treat them, for many people they are ineffective or have significant side effects.

Current strategies for developing new migraine treatments are based on the knowledge that people who suffer from the disorder have elevated levels of a pain-causing hormone called CGRP, or calcitonin gene-related peptide.

Migraine medication developed in recent years to block acute migraine attacks, a class of drugs called "gepants", work by blocking CGRP activity at the CGRP receptor.

But Associate Professor Debbie Hay and

Research Fellow Dr Christopher Walker of the School of Biological Sciences believe the reason the gepants are less effective than was hoped is because their research shows that another receptor, called AMY1, also plays a critical role in CGRP activity during migraine attacks.

"We have discovered that CGRP activates a second target on the surface of pain-sensing nerve cells, called AMY1, which the gepants are not designed to block," Associate Professor Hay says.

"This may be the key to treating migraine and opens the door for the design of new drugs that block this second target."

"CGRP-blocking drugs have been the great hope in the treatment of migraine for a long time," Dr Walker says. "It turns out there is a second receptor involved and this may be why the gepants are not as effective as we might have expected."

More research is required into exactly how CGRP and AMY1 work in nerves that are involved in pain in the head.

"We need to try and understand how these two receptors are working together and exactly what role both play in migraine," Associate Professor Hay says.

"But we are excited about the possibilities that AMY1 holds for treating migraine and even other types of pain," she adds.

The research is published in *Annals of Clinical and Translational Neurology*.





AROUND THE GLOBE

Four international alumni tell us what they are up to.

“To live here gives you humility. You realise you’ve been molly-coddled in the first world.”

FROM VIETNAM

DREW VENEMORE (BA 1989)

I’ve been working in Hanoi for the last six years as a teacher of academic English to young adults. I’m also teaching and examining for IELTS, the International English Language Teaching System used as a measure of English language competence by many universities in the West [including the University of Auckland].

I love the relaxed pace of life in Hanoi, which is not as regimented as other places I have lived in. A red traffic light, for example, is advice rather than a law. And these are optimistic times that make me think of New Zealand in the ‘60s. Working people have money and young people

are starting to feel they’re cool. Though the down side of the boom is the development of a similar mindset to the one that prevailed in New Zealand in the eighties, when the welfare state was being dismantled.

The Vietnamese economy has been booming and a lot of people have made a lot of money, but the environmental exploitation has been horrifying. I have fears for the future of Vietnam. It’s a free-for-all to advance wealth but without recognition that there is a price. The people are blindly following the neoliberal narrative as it has played out in the West, bringing so many problems along with it. Once you’ve let the genie out of the bottle it’s hard to put it back.

The arts scene in Hanoi is exciting. It’s developing fast. People are taking photos, painting, writing. Venues for music are multiplying, with lots of new cafes and bars. I play in a band called Hi Jinks, which has seven members all from different countries. This means our influences are diverse: we do reggae, African, Calypso, funk. It’s not what the Vietnamese people expect from foreign bands. They’re much more used to rock. But now they are beginning to explore different kinds of music and they seem to be responding well to what we do.

I fell into English-teaching quite by chance when I was visiting a friend in a small town in Spain and was phoned with a request to fill in as

a teacher. I went on later to teach fulltime and realised it was a great way to see the world.

After six years in Spain I moved on to Vietnam, where I completed a CELTA (Cambridge Certificate in English Language Teaching to Speakers of Other Languages). This gives an internationally recognised professional grounding and opens up more job opportunities. I later trained as an IELTS examiner.

The majority of my students will go on to study in English-speaking countries: England, the US, Australia or New Zealand. However IELTS is not only the benchmark for study overseas; it is also used as a measure of proficiency by prospective employers in Vietnam, where tourism and business are growing fast and English language skills are in demand.

Living in South East Asia has changed my way of thinking. I had travelled a lot before but hadn’t lived in a third-world country. Here I think I’ve learned more about the important things in life. I’ve learned to smile more, to put things in perspective, to reduce the importance of my own personal passions and dramas and realise how privileged I’ve been in my life.

To live here gives you humility. You realise you’ve been molly-coddled in the first world. And to see that gives you a moral grounding that I think is harder to find if you stay in the dream world.



FROM

SILICON VALLEY

PRIYANKA SHEKAR (BE 2008)

I am the Co-Founder and Chief Product Officer of Californian based Griv Music, which aims to open the doors of music-making to everyone, regardless of ability or training.

We want to enable anyone to be able to pick up their smartphone and make music. We do this through computer-assisted learning and intuitive user experience. A user's smartphone becomes their music guide which offers smart correction and suggestions to their playing, as well as their musical instrument, which doesn't play like a piano or violin, but instead taps into familiar behaviours like texting and playing mobile games.

Griv Music was recently accepted into the StartX business accelerator, a launching pad for Stanford University's top entrepreneurs. (I gained a masters in music, science and technology at Stanford University in 2014).

The venture was unveiled to major media, Silicon Valley investors and entrepreneur community at a StartX VIP Day on 10 September at Microsoft's Silicon Valley campus.

I have also worked alongside Silicon Valley entrepreneurs, such as Dr Ge Wang, who co-founded Smule, the leader in music creation for the mass market, and had an internship at Shazam Entertainment in the San Francisco Bay Area.

I have also interned at Navman Technology, Beca and Eastland Network in New Zealand; and worked as an engineering consultant at Set Based Solutions and Aurecon in Auckland and Hong Kong.

I actively support change and am involved in a number of initiatives which support women in a male dominated industry, through women leadership programmes at Stanford, by mentoring others, and participating in events like Y Combinator's Female Founder Conference. I am involved with other University of Auckland alumni living in the San Francisco Bay Area and the US Friends of the University of Auckland alumni committee.

I'm passionate about helping Kiwis who are moving to Silicon Valley. There's an amazing expat community with inspiring role models and folks who are plugged into the surrounding tech and business scene.

www.priyankashekar.com



FROM

LONDON

JOHN-PAUL MUIR (BMUS 2007, MMUS 2010)

After completing my masters at the University of Auckland I moved to London to continue studying at the Guildhall School of Music and Drama. I graduated in 2012 and decided to stay, and am now enjoying a varied freelance career that encompasses the classical, contemporary, and jazz worlds. Recent projects have included a week-long series of performances at the Edinburgh Fringe Festival with acclaimed UK jazz vocalist Brigitte Beraha in collaboration with the Royal Over-Seas League, and performances in the UK and Italy with my long-term duo partner Amalia Hall (violin).

*Some 15,000 University
alumni are based overseas.*

Earlier in May this year I also enjoyed performing in the UK-based Australia and New Zealand Festival of Literature and Arts, where I collaborated with Australian poet Alicia Sometimes on an improvised piece in addition to giving performances of two contemporary New Zealand works for piano by John Psathas and Eve de Castro-Robinson.

This year I was appointed Programme Manager for the Bloomsbury Festival, a diverse annual arts festival held across four days in late October. This has been an exciting new venture which has helped me to connect with a wide range of artists, musicians, and organisations in this richly cultural part of London. Nevertheless, I'm looking forward to returning home for six weeks of Kiwi summer over December and January to recharge and do some writing for a new jazz project!

www.johnpaulmuir.com/about



FROM

CALIFORNIA

TANIA SREBOTNJAK (PGDIPSC 1998, MSC 2001)

It's been 15 years now since I left the University of Auckland after finishing my masters thesis in statistics and starting my first job in the statistics division at the United Nations.

Fast forward to 2015, passing doctoral studies in environmental statistics and policy at Yale's School of Forestry and Environmental Studies and a few more jobs in other cities along the way, I'm now in my first year as an associate professor for sustainable environmental design at Harvey Mudd College, which is about 45 minutes east of Los Angeles.

Harvey Mudd College is a small STEM-focused liberal arts college (812 students) known for educating excellent engineers, scientists and mathematicians. It's truly amazing to tackle sustainability issues with students who can build you an app within hours and electrical gadgets in days!

The creation of my position is a significant innovation for Harvey Mudd – its first college-wide named professorship dedicated to sustainability. I'm also building a center dedicated to working with students, faculty and staff to green the campus, conduct sustainability research and integrate sustainability theory and practice into the curriculum.

I'd say, in terms of pressing sustainability issues globally, we need to tackle three things: buildings, transportation and chemistry. Buildings, because they are responsible for a significant chunk of total energy use and greenhouse gas emissions. Transportation, because it, too, contributes to climate change, but we also need a new look at clean, adaptive, and reliable ways to get around. That includes an interconnected, seamless system of mass transit systems, last mile connectors, shared transport (car sharing, ride sharing), active transportation and yes, driverless mobility. Lastly, chemistry, because we develop and put into use far too many untested new compounds that often have unintended side effects, notably environmental and health impacts. Our regulatory process is too slow, costly and ineffective, in short inadequate, for the way we produce and use chemicals. Green chemistry is a useful way of looking at minimising environmental and safety risks from the start, but we still need more trans-disciplinary innovation in this area.

CONNECTING

with our **ALUMNI AND FRIENDS**

2015 EVENTS





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ONE: At the Tauranga Alumni and Friends Luncheon, Trinity Wharf Hotel, on 24 March, from left: Vice-Chancellor Professor Stuart McCutcheon, Emeritus Professor Michael Corballis, Professor Bruce Sheridan, Amy Malcolm

TWO: Cheryl Collier, Steve Te Whaiti, Patricia Blattmann, Terangi Bartlett

THREE: Students from Te Puke High School, from left: Amarparkash Singh, Shaye Whareaore, Rasekaia (Vun) Ratu, Hayley Ellis-Smith, and Rachel Schultz

FOUR: At the MBChB 2015 Reunion, Grafton Campus, Queen's Birthday weekend, from left: Dr Geoff Long, Dr Robynanne Milford, Dr Warwick Tong and Dr Jonathan Sprague

FIVE: Dr Wendy Deva and Dr Becky Lane

SIX: At the Celebration of Giving, Fale Pasifika, on 17 June: Dr Derek Phillips, and guest speaker Professor Rod Dunbar

SEVEN: Des Mann and Anne Liddle

EIGHT: At the Tokyo Alumni and Friends Reception, New Zealand Embassy in Tokyo, 30 June, from left: Dr Akihiro Shimamura, the New Zealand Ambassador to Japan, His Excellency Mark Sinclair, Hitomi Shimamura

NINE: Woomi An and Shunsuke Kim

TEN: Julie Haskell and Kenta Abe

ELEVEN: Kylie Park, Grant Habgood, Chiyuki Arita, Masahiko Loo and Peter Pang

TWELVE: At the Seoul Alumni and Friends Reception, New Zealand Residence in Seoul, 2 July, alumnus and Deputy Head of Mission John Riley, who hosted the event on behalf of Her Excellency Clare Fearnley, New Zealand Ambassador to the Republic of Korea

THIRTEEN: Jeff John Lee and Neung Sun Kim

FOURTEEN: At the University's VIP reception at the Fale Pasifika, during the second International Award for Public Art (IAPA) exhibition and conference, 1 - 4 July, from left: the Director of the Confucius Institute in Auckland, Nora Yao, Emeritus Professor Manying Ip, and Flora Chan Statham

FIFTEEN: Professor Pan Lusheng, Shandong University of Art and Design, Deputy Vice-Chancellor (Strategic Engagement) Professor Jenny Dixon, Chinese Consul General in Auckland Niu Qingbao, and the Dean of the Fine Arts College at Shanghai University, Professor Wang Dawei

SIXTEEN: At the Pharmacy 10-Year Reunion, Grafton Campus, 8 August, from left: Stacey Simpson, Dr Jerome Ng and Sara Aprea

SEVENTEEN: Associate Professor Janie Sheridan, Dr Nadir Khair and Lesley Parsonage

EIGHTEEN: Professor John Shaw ONZM, Dr Fiona McCrimmon, and Head of the School of Pharmacy, Professor Julia Kennedy

NINETEEN: At the Wellington Alumni and Friends Reception, at Makaro Te Wharewaka o Poneke, on 12 August, guest speaker Dr Michelle Dickinson

TWENTY: Max Kennedy

TWENTY ONE: Director of Alumni Relations and Development Mark Bentley and Charaka Ranasinghe

ALUMNI AND FRIENDS EVENTS

Golden Graduates Luncheon
20 November 2015

Join us to meet or reconnect with fellow Golden alumni and friends and take a trip down memory lane. We extend a special invitation to our new "Golden Graduates" who graduated in 1965 and can now claim to have been alumni for 50 years.

Visit www.alumni.auckland.ac.nz for more information or contact Rachel Jefferies: +64 9 923 3566 or alumni-events@auckland.ac.nz

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UNIVERSITY OF AUCKLAND SOCIETY EVENTS

Society AGM and Christmas Function
Tuesday 8 December 2015
Old Government House

Summer Shakespeare
February / March 2016
Venue to be confirmed

To download Society Salon Series audio recordings on "Beauty" and "Exercise is the New Medicine" please email society@auckland.ac.nz



CONNECTING ALUMNI AND FRIENDS

International Alumni Network

If you live outside of Auckland and would like to be involved with local alumni, we encourage you to make contact with your Volunteer Alumni Co-ordinator (VAC). If you would like to consider being a VAC for your area, then please contact Natalie Newton at alumni@auckland.ac.nz for further information.

Please visit www.alumni.auckland.ac.nz/VAC for more information about our international contacts in your area.



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REUNIONS

RECONNECT, CELEBRATE AND REMEMBER

Elam School of Fine Arts Reunion
28 November 2015

MBChB 2016 Reunion – registrations are open now
3 and 4 June 2016

On Queen's Birthday weekend 2016 medical school graduates from 1976, 1981, 1986, 1991, 1996, 2001 and 2006 will have the opportunity to catch up with their graduation year group, tour the purpose-built facilities and hear the latest faculty news from the dean. The weekend begins with Friday night drinks at the Grafton Campus. On the Saturday morning each year group will host its own break-out session. The reunion ends with individual class dinners on the Saturday night. If you are interested in helping coordinate your year group, including your class dinner, visit www.alumni.auckland.ac.nz/reunion-2016 for more information or contact Rachel Jefferies: +64 9 923 3566 or alumni-events@auckland.ac.nz

Future MBChB reunions will be held during Queen's Birthday weekend for the following graduating year groups

2017

2 and 3 June:
1977, 1982, 1987, 1992, 1997, 2002, 2007

2018

1 and 2 June:
1978, 1983, 1988, 1993, 1998, 2003, 2008

Pharmacy 10-Year Reunion
13 August 2016

The Faculty of Medical and Health Sciences is excited to celebrate the 10th graduation anniversary for the Pharmacy class of 2006 next year. If you completed your studies in 2005, graduating with a BPharm in 2006, put this reunion date in your diary now!

CELEBRATING SUCCESS

2016 University of Auckland
Distinguished Alumni Award
Winners Announced!

All awardees have confirmed their acceptance and attendance at Bright Lights and the Distinguished Alumni Awards dinner in March 2016. They are:

David Mitchell, NICA
(award-winning architect)

Graeme Wheeler, Business
(Governor of the Reserve Bank of New Zealand)

Professor Karen Willcox, Engineering
(Professor of Aeronautics and Astronautics, MIT)

David AR Williams QC, Law
(international commercial arbitrator)

YOUNG ALUMNA OF THE YEAR

Dr Divya Dhar
Faculty of Medical and Health Sciences
(doctor and social justice campaigner)

To purchase your tickets to the dinner in
March 2016 online please visit
www.alumni.auckland.ac.nz

BRIGHT LIGHTS

An Audience with Distinguished
Alumni March 2016

The popular Distinguished Alumni showcase is back in March 2016, bringing you an exciting, up-close and personal experience with five of New Zealand's most successful University of Auckland alumni. Don't miss this candid, entertaining evening with the winners of the 2016 Distinguished Alumni Awards – five high-achieving and internationally successful alumni in the fields of architecture, medicine and social justice, aerospace engineering, international banking and commercial litigation, all hosted by leading publisher, journalist and alumnus Finlay Macdonald.

Please visit www.alumni.auckland.ac.nz for more information and to purchase tickets.



SIR JOHN BUCHANAN

9 June, 1943 - 13 July, 2015

On 13 July, 2015, the University and New Zealand lost a great alumnus, advocate, benefactor and above all, friend, Sir John Buchanan.

As a result of his outstanding career abroad, Sir John received glowing tributes in the major UK papers, including the *Times*, the *Financial Times* and the *Daily Telegraph*. They are all very much worth reading to appreciate the huge depth and breadth of Sir John's achievement which culminated in his knighthood in the UK in 2012 for services to industry.

Sir John was raised in Papatoetoe, and joined Auckland Grammar School in 1956, after two years at Otara Intermediate. He excelled at biology and chemistry and went on to complete a BSc in Chemistry in 1964, an MSc in 1965 and a PhD in Organic Chemistry in 1968 at the University of Auckland.

In 1967, he married Rosemary Johnson, who was a principal dancer in the Royal New Zealand Ballet. They took a month-long sea trip to the UK, so he could do two years' post-doctoral research at Wolfson College, Oxford.

In 1970, he began a career with BP which was to last for more than three decades, until 2002. As the company's Chief Financial Officer, he oversaw the merger with Amoco in 1998 – the world's biggest industrial merger at the time, valued at approximately \$50 billion.

Lord Browne, who promoted Sir John to Chief Financial Officer a year after he became BP's chief executive, said: "The single most important thing is that he was very clear and very outspoken about what he believed in... he could argue his corner very well."

In 1976, Sir John was seconded to the UK Cabinet Office Think Tank, and in 1977, he completed a PMD at the Harvard Business School.

Despite the fact that most of his life and outstanding career was spent in the UK from

1970, Sir John maintained a passionate interest in his alma mater and indeed New Zealand, throughout his life.

He was the founding and very active chair of the UK Friends of the University of Auckland, which has played such a key role in the University's fundraising operation. Typically, Sir John and Lady Rosemary graciously hosted annual luncheons on behalf of the Vice-Chancellor at their rooftop apartment in Westminster.

He was also an inaugural and leading member of the University of Auckland Business School Advisory Board and in recognition of his outstanding service to his alma mater, he was made an Honorary Fellow of the University of Auckland in 2008.

The adage of "if you want to get something done, give it to a busy person" certainly applied to Sir John Buchanan. In 2011, he accepted Chairmanship of the UK Trustees for the Christchurch Earthquake Appeal, which has raised GBP4m to date.

Sir John remained fervently interested in all things New Zealand throughout his life, especially the All Blacks and until more recent times, the Blues. He was a keen skier and golfer who loved the after-match banter and was a witty raconteur with a delightfully mischievous sense of humour.

Our thoughts are with Lady Rosemary, and their children Sean, a research fellow for Eli Lilly in the US, and Kirsty, the Director of Citizenship at Barclays, UK, on the loss of their remarkably talented husband and father.

**A Memorial Service will be held in St Mary's,
Parnell at 10am on 18 December.**

John Taylor

ALUMNI LEADERSHIP FELLOWSHIP

Alumni who want to build their leadership capabilities are invited to apply for the 2016 University of Auckland Alumni Leadership Fellowship, which is offered by the New Zealand Leadership Institute and the Alumni Relations Office.

The fellowship secures a place on the Leadership Mindset Programme which combines the latest in leadership thinking with a non-traditional development experience. It is designed for middle managers who have built their professional expertise and are now ready to engage in leadership work.

The 2015 fellowship recipient, Phil Light, says the programme “framed leadership in a different way; that leadership is a collective capacity and that people from across a team or organisation can contribute”.

The next programme runs from March to June 2016. The fellowship covers the full cost of the programme, valued at \$5,900. Applications open on 30 October 2015.

For more information see: www.nzli.co.nz or contact ann.moore@auckland.ac.nz

DRIVING INTO THE FUTURE

Alumnus Dane Fisher (BCOM and BProp 2002) is the Managing Director for Infiniti Motor Company's Asia and Oceania division in Hong Kong and deals in topline cars such as Infiniti Marque, part of the luxury division of Nissan.

He is leading a new initiative at Infiniti to identify and support entrepreneurial talent through a founder speaker series and an accelerator programme. “No other car company has done something like this,” he says. “It is an idea where we can create a new home for entrepreneurship in Hong Kong to create inspirational ideas that are going to make a difference in this world.”

Read a full profile of Dane on our website: www.ingenio-magazine.com



SMALL IS THE NEW BIG

Thinking small has opened big doors for Faculty of Engineering graduate Correy Tong.

After completing his Bachelor of Engineering (First Class Honours) at the end of 2014, Correy now works as a Product Development Engineer at Fisher and Paykel Appliances. But it was his return to the University in June to undertake a special project that has captured the attention of New Zealand.

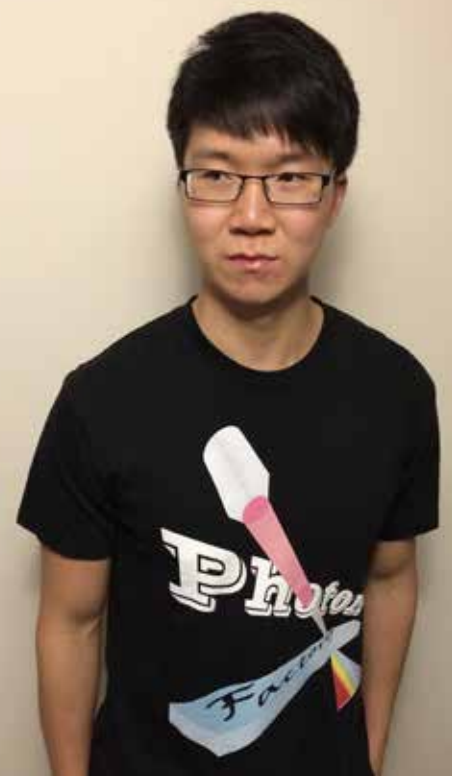
Achieve the Amazing was the University's first advertising campaign for 2015, and billboards around the country featured a hair strand etched

with the word “Amazing”. A supporting website (www.achievetheamazing.ac.nz) showcased the laser technology used to etch the hair, and how it is advancing New Zealand's dairy industry – amongst other things. The person who etched the hair for the campaign was Correy.

“The first time I laser inscribed words onto a hair was in late 2012,” says Correy. “I was undertaking work experience at the University's Photon Factory as part of my degree, and my supervisor Cather Simpson came up with the cool idea of writing a poem about hair, onto hair. The poem I inscribed was William Cowper's ‘Apology to Delia.’”

During his second year Correy was invited to submit a poster of “Poem on a Hair” for inclusion at the Advanced Materials and Nanotechnology Conference in Auckland the following year. He was competing against postgraduate and postdoctoral researchers – even so he won the prize for Top Student Poster.

By Christina Pollock



LETTER FROM KUALA LUMPUR

Our invited Letter from Abroad this issue is from alumnus Dan Bidois (BA/BCom Hons, 2007), who went as a Fulbright Scholar to Harvard University where he completed a Master of Public Policy degree in 2012.

Dan is now based in Kuala Lumpur and is a Fellow at the Malaysia Blue Ocean Strategy Institute, after having spent three years as an economist with the OECD in Paris, France, focused on emerging markets in Central Asia.

Now into his sixth year living away from New Zealand, Dan reflects on his beginnings at the University of Auckland and his roles in Paris and Kuala Lumpur.



I grew up in a working class Māori family in Auckland that didn't think much of a tertiary education so I never held high hopes of attending university and dropped out of high school when I was fifteen.

However, through a series of events, and a stroke of luck, I found myself enrolled in a BA/BCom conjoint programme at the University of Auckland, shortly after my nineteenth birthday.

I've never forgotten how daunting it felt when I showed up for my first day of class on the City Campus. Those 500-seat lecture theatres in the basement of the General Library, the hustle and bustle of Orientation week, the melting pot of different cultures and languages around the campus, it all seemed overwhelming. But as semesters passed, I found myself more comfortable with the university environment and embracing every opportunity that came my way: an exchange year to the University of California-Berkeley, a host of scholarships and prizes, and serving as president of the University of Auckland's student body (AUSA).

Without a doubt, my beginnings at Auckland jump-started my career at Deloitte and prepared me well for my postgraduate studies at Harvard University, where I had the opportunity to think and reflect about world issues, broaden my scope of learning and deepen my interest in economics.

After I graduated from Harvard, I was fortunate enough to take up a position at the Organisation for Economic Co-operation and Development (OECD) in Paris, where I worked on economic development issues in emerging markets (and where I discovered my interest in French wine!). I absorbed OECD thought leadership like a sponge, travelled to and advised senior government officials in Ukraine and Kazakhstan on strategic issues related to private sector development, learned French (to a pretty poor level) and gained friendships from all over the world.

At the OECD, I was exposed to two broad tales of New Zealand's recent performance: one that tells of a decline in relative incomes since the 1980s, and the other that more optimistically tells of New Zealand's relative strength in many social and environmental indicators associated with a high quality of life.

Both of these narratives are true to some extent, but I have often asked myself what narrative will likely dominate New Zealand's future. As I reflect on this question, I think it will depend on how well we as a nation are able to confront the following strategic issues: diversifying New Zealand's export base; strengthening trade, investment and cultural ties with Asia; harmonising inconsistent domestic growth policies; and improving skill development and education for all New Zealanders.

My journey has now brought me to Malaysia, where I am using a range of strategic tools to develop creative solutions and policies for the government of Malaysia. The scale and pace of Malaysia's recent economic success is very impressive. Its people are the most ethnically and religiously diverse that I have come across and seeing how this diversity unfolds on a daily basis, and especially in government policy making, has been truly enlightening.

I have learned and discovered a great deal about what it means to be Māori, and more broadly what it means to be a New Zealander, in today's interconnected world. For me it means being comfortable with my heritage yet open and tolerant towards other cultures, being humble in attitude yet ambitious in dreams and global aspirations, and being respectful of local traditions yet nimble enough to cast off the chains of history and set forth toward new horizons.

In my final reflections for this letter, I can honestly say that I would not be where I am today without the financial support and academic training I received at the University of Auckland.

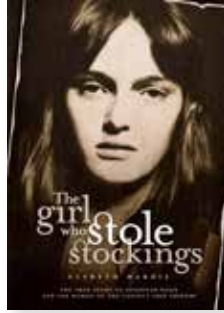
Horace Mann, a pioneering American educator, wrote in 1848 that education is "a great equaliser of the conditions of men" in society. I believe the University of Auckland played that same equalising role in my life, enabling me to grow, think critically and discover the joys of learning. And for that, I submit my humble gratitude and appreciation.

Yours sincerely,
Dan Bidois



READ
WATCH
LISTEN

THE GIRL WHO STOLE STOCKINGS



On 8 April the ship *Friends* sailed from England carrying 101 female convicts bound for the penal colony of New South Wales. Their crimes ranged from pickpocketing to murder, but most of them had been convicted of theft.

Susannah Noon, not yet in her teens, had tried to steal four pairs of cotton stockings, worth ten shillings, from a shop in Colchester. It earned her a sentence of transportation for seven years “beyond the seas”.

Until now, Susannah and the other women of the *Friends* have remained largely silent and invisible to history. In uncovering their stories, author and alumna Elsbeth Hardie (BA Hons, 2004) provides a little-known account of the convict system that prevailed in the early years of transportation and how these women fared with it.

MRS MOKEMOKE



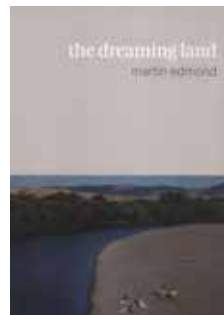
Li Geng Xin (MLitt 2015) directed this film for his Master of Arts in Screen Production. It screened at the New Zealand International Film Festival earlier this year.

Produced by Tia Barrett (Ngāti Maniapoto, Ngāi Tahu), *Mrs Mokemoke* is an experimental film shot in black and white “silent movie” style that depicts a triangular relationship: a Māori wife who adores an abusive Pākehā husband and her father, who is suspicious and rejects his son-in-law.

Li Geng explained that he wanted to use “concepts of pure cinema that solely tell the story by images” in his MA short film project. This concept was supported by supervisor Jake Mahaffy and together they designed a highly-stylised film noir shot through with a quirky humour and drawing on expressionism.

As a “silent film”, *Mrs Mokemoke* makes prominent use of a mix of traditional Māori instrumentation and piano in its soundtrack.

THE DREAMING LAND BOOK



With the evocative prose that makes him one of our finest writers, Martin Edmond (BA 1975) recalls his experiences of growing up in rural New Zealand in the 1950s and 60s. The son of schoolteachers, Edmond’s early life was shaped by

his father’s developing career and the moves it dictated: from Ohakune, to Greytown, to Huntly, to Heretaunga.

Martin documents not only the people, locations, and events that made a lasting impression on him, but also maps the development of his mental landscape – a landscape marked by curiosity, by empathy, and by the capacity for acute observation, with details that resonate more broadly.

THE A-LIST



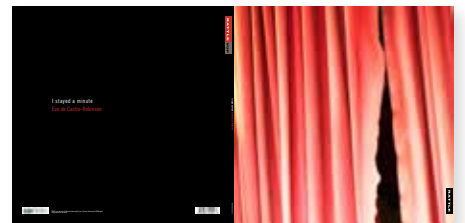
Staff member and alumnus Kevin Field (Postgraduate Diploma in Music 2009) released a new album in July called *The A List* via Warner Music NZ.

The A List

is a collection of sophisticated, polished compositions with a wide range of influences from ’70s and ’80s soul and funk to acoustic jazz, Latin and even a hint of disco! It features Matt Penman, one of New York’s first call bass players, having featured on over 100 major label recordings, Grammy award winning Sony Jazz guitarist Nir Felder and drummer Obed Calvaire, who holds the drum chair with the crème of jazz and R&B artists including Wynton Marsalis, Mary J. Blige and Musiq Soulchild.

The album was recorded in New York at Brooklyn Recording studios. Returning to NZ, Kevin invited vocalists Clo Chaperon and Marjan Gorgani to add overdubs to several tracks and percussionist extraordinaire Miguel Fuentes also contributed his distinctive sound.

I STAYED A MINUTE



This is a collaboration, combining music by Eve de Castro-Robinson (BMus 1985, MMus 1987) and images by photographer Harvey Benge. A limited edition artwork produced by Steve Garden for Rattle Records, it features Auckland pianist, Dean Sky-Lucas and comprises two 15-minute piano works, “and the garden was full of voices” and “Ring true”. Eve has released three solo CDs on the Atoll label and is now releasing some of her piano music on vinyl. Few contemporary classical composers have produced a vinyl record and Eve believes this could be a ground-breaker in New Zealand.



ANNIE'S MEDAL

Who was the greatest contrapuntist during the reign of Queen Elizabeth [the 1st]?

If you can answer this question without reverting to Google then you might get a sense of the sort of questions Miss Annie Verrall had to answer for the Auckland University College's annual music examination in 1897.

The young teacher of "Pianoforte and Theory" must have known the answer because she went on to win the Countess of Glasgow's silver medal (junior division) that year.

"We didn't realise the medal was associated with the University at all until a few years ago," says Annie's great-grandson Martin Kerr as he holds the sparkling, silver medal with the Glasgow coat of arms on one side between his thumb and second finger. Around the fine rim of the medal, the lettering for Auckland University College (AUC) is just visible.

For many years the medal remained untouched among Martin's possessions. But in August, he decided it was time to "tie up a loose end" and gift the medal to the University.

"We are delighted to receive it," said Head of the School of Music, Professor Allan Badley, at a small gathering in the School's Library. "Music has been taught here since the 1880s and to have a beautiful artefact like this from the past is truly remarkable."

"Through this medal we have found out so much more about our great-grandmother," Martin replied. "That's why I think it is entirely appropriate that the medal comes back to the University."

Annie Caroline Verrall was born in Auckland in 1871. In the 1880s she completed her secondary education at Sydney High School and had initial musical training. After passing her Trinity examinations in theory, and two of the local Australian examinations, she established a ladies' [pianoforte] school with a large circle of pupils.

On returning to Auckland, probably in the mid-1890s, Annie brought testimonials speaking highly of her "as a most painstaking teacher and thoroughly accomplished musician". She enrolled at AUC to study music under Professor Carl Schmitt, who had held the chair

in music since 1888.

In 1897 Annie was awarded the Countess of Glasgow's medal and in 1898 she passed the final examinations for the degree of Associate of the School of Music.

"She was a formidable and determined woman," says Martin. He recounts how his great-grandmother married Edward Trendall in 1905 and had a daughter, Margaret, who was also encouraged to learn the piano. When the headmistress of Auckland Girls Grammar School refused to exempt Margaret from the study of science, the young girl was "pushed" by her mother to leave school, aged 16, and enrol in music at AUC.

Margaret completed the requirements for the qualification of Associate of the School of Music in 1929 and married a violinist, Bert Kerr, in 1931. They had two sons: Philip and Gary Kerr. Gary studied commercial courses at the University as part of a professional accounting qualification. His sons, Martin Kerr (BA 1993, BCom 1997, LLB 2004) and Andrew Kerr (BA 1997), are both graduates of the University.

In preparing a glass case display of Annie's Glasgow medal, University Music and Dance Librarian, Mrs Philippa Margaret McKeown-Green, searched archives and found AUC Council minutes recording the awarding of the medals, reports from the *Colonist* and *New Zealand Herald* newspapers and even a letter from Lady Glasgow with "Government House, Auckland, N.Z." on the letterhead.

Philippa has also found a copy of the Annual Examination on the History of Music that Annie had to answer. It included such questions as: "when did Guido of Arezzo live?" and "what was the favourite instrument of Queen Elizabeth and give a description of it?"

"I'm not sure any of us here could answer all of these today," she laughs.

Annie Verrall, who died in 1948, may not have been impressed. But the "accomplished musician and painstaking pianoforte teacher" can rest assured that her name and the medal she won are now firmly lodged in University archives, shining a fresh light on a small but important corner of our history.



Above Left: Martin Kerr (left) and Allan Badley.
Above Right: Annie Verrall

THE COUNTESS OF GLASGOW

In 1890 the Amateur Opera Company of Auckland had sponsored prizes (exhibitions) to encourage new students to study music at AUC. But some students had already enrolled so the Countess of Onslow, the wife of the Governor of New Zealand, the Earl of Onslow, offered to sponsor medals for the best music students in the senior and junior divisions (one for each division) at AUC for each year from 1892 to 1894.

The Countess of Glasgow, wife of the next Governor of New Zealand, the 7th Earl of Glasgow, followed the Countess of Onslow's example by providing medals for competition in the years from 1895 to 1897. It seems that when she presented the medals she and her husband were in residence at Auckland's Government House, now the University-owned Old Government House. (Incidentally the 7th Earl of Glasgow was a cousin of New Zealand's 10th Governor-General, Sir James Fergusson).

Tess Redgrave



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