

THE UNIVERSITY OF AUCKLAND ALUMNI MAGAZINE | AUTUMN 2017

# Ingenio

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

## Ingenio

The University of Auckland  
Alumni magazine

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## Ingenio website

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

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

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





# TRANSFORMATION THROUGH EDUCATION

**The University is committed to delivering high impact learning experiences that prepare students to face the challenges of working and contributing to an uncertain world, in which they are likely to change careers more than five times.**

In 2016, as an expression of this commitment, the University renewed what is known as its graduate profile, which defines aspirations for all Auckland graduates and the developmental opportunities that every student will have access to while completing a University of Auckland degree. From 2017 our academic community is working to embed this framework to ensure that all students are aware of and have access to the significant personal development opportunities available to them.

The overarching aspiration shared by our academic community is that a University of Auckland degree will transform graduates into independent and critical thinkers able to apply their disciplinary expertise in all spheres of their lives. Our vision is that University of Auckland alumni exhibit a number of trademark qualities that set them apart from other graduates in the marketplace. These include the ability to develop unique and sustainable solutions to real world problems, and to lead and influence others with integrity and fluency across global cultures and perspectives.

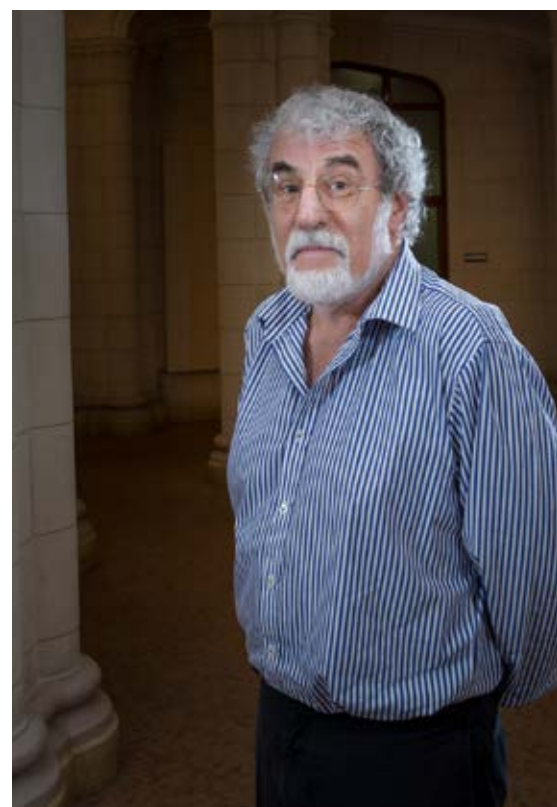
The new graduate profile is central to the University's long-term academic plan. It provides academic staff and student support services with a shared framework for designing and delivering high impact educational experiences to our students. For instance, it provides the frame for a major reconceptualisation of the structure and content of our Bachelor of Science and Bachelor of Arts degrees –

two of our largest degrees that provide the foundations of a liberal education. We are in the process of implementing significant changes to the structure of these degrees, and programmes within them, to embed clearly-defined, highly marketable skill sets that provide enhanced career and postgraduate study outcomes for students.

Our profile also frames the development of new types of active and learning experiences (internships and work placements, for example) that are being embedded in programmes and courses, as part of the University's student employability strategy. These opportunities are increasingly being made available to students within their programmes of study and are designed to support them to develop forms of knowledge that are acquired in context and thus increase their professional as well as academic capabilities. The emphasis of these experiences is on problem-solving, critical thinking and collaboration.

In addition to renewing its graduate profile, the University has harnessed new learning technologies and pedagogies to support student learning. In 2016 it invested heavily in a state-of-the-art learning management system (Canvas) and technology suite. Our teachers and students now have access to a wide range of new and exciting technology (including lecture recording tools) to support learning within lecture contexts and extend opportunities for engagement beyond the classroom.

We are using our increased capacity for blended and online teaching to increase educational opportunities for distinct constituencies of learners, including off-campus learners. The University has expanded its Massive Open Online Course (MOOC) offerings to provide global access to University of Auckland staff in popular curriculum



areas (e.g. introductory data analysis, academic integrity, and logical and critical thinking). The development of a MOOC based on our Logical and Critical Thinking course has led to the enhancement of our face-to-face course as well as the development of an online for-credit version for University of Auckland students. This option provides flexible access for students.

Finally, the University is exploring the introduction of micro-credentials – a type of alternative credential that provides students and alumni with opportunities to develop knowledge in niche areas relevant to their professional goals. These credentials are typically modular and delivered in short time frames in a range of flexible formats – online, blended and face-to-face.

These significant developments in the University's teaching and learning, combined with our ranking as the most innovative university in Australasia (excelling in knowledge discovery and application) will ensure that our graduates have the best chance possible of enjoying fulfilling careers in which they make significant contributions to the quality of material and cultural life of all New Zealanders.

*Professor John Morrow  
Deputy Vice-Chancellor (Academic)*



## RISKS AND OPPORTUNITIES

Dear Judy,

May I comment on the "For All Our Futures" campaign? I wonder if the partnership between philanthropy and increased capacity can really focus on the needs of society and not be limited by its own funding model, in one of its aims in particular.

That aim is to "dramatically improve cancer survival rates". The risk is that the funding model is a preconception which prefers the development of new treatments which demonstrate a productive business outcome rather than a broader approach to include prevention and a reduction in the demand for services, including new cancer treatments.

Cancer treatments almost always have side effects because they invariably are at least partly indiscriminate in their destruction of cells or the inhibition of DNA replication. At the risk of attracting criticism, I suggest that the jargon used by the industry is slightly misleading. The reference to "carcinogen" implies a causal relationship which does not exist: for most solid cancers the prerequisite oxidation of DNA should be regarded as cancer causing and I suggest the addition of a carcinogen to oxidised DNA should be regarded as consequential. If the scope of cancer research is expanded to look at the causal process prior to carcinogen attachment then I suggest there is a much bigger opportunity for both prevention and treatments which support good

health while reversing malignancy.

At the very least, broadening the scope of research might help to address the unwanted production of reactive species resulting from cancer treatment protocols, these species invariably thwarting long term survival.

Best regards,  
**Stephen Butcher**

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**Reponse from Distinguished Professor Bill Denny, Director, Auckland Cancer Society Research Centre, University of Auckland**

The writer asks whether the aim of the Campaign to "dramatically improve cancer survival rates" is too narrow, by focusing on the development of new treatments. That would be true if it was all that was going on in the University, but there is much complementary research in better nutrition, lifestyle, screening and diagnostic technologies; not all can be featured specifically in the Campaign.

The writer notes that "for most solid cancers the prerequisite oxidation of DNA should be regarded as cancer causing". In the vast majority of cases this is not correct. The ultimate cause of all cancers is changes in the sequence of a cell's DNA (genome), which gives rise to altered proteins (enzymes) that, in certain combinations, result in uncontrolled cell growth and replication (cancer). Most of these DNA changes occur during the normal process of cell division, where the cell has to replicate its entire genome and the wrong unit (base) is occasionally inserted in the new chain. A small proportion of cancers are caused by carcinogens (radiation and some chemicals). These alter DNA by either attaching themselves to it or causing oxidative damage to it; both processes change the structure of the DNA units.

Whether the individual units of DNA are wrongly inserted during replication or are altered by carcinogens, the end result is changes in the sequence of a cell's DNA (genome), which gives rise to altered proteins in the cell. The former (majority) process cannot be controlled, but much work goes into controlling the latter: minimising exposure to radiation (including sunlight), smoking and workplace carcinogens.

## CREATIVITY AND THE FUTURE

A two-day summit is being held to highlight the significance of creativity for the future of business and enterprise. This inaugural event, which aims to create engagement and collaboration between researchers, business leaders, social entrepreneurs, educators, and artists, is co-hosted by the Creative Thinking Project, the University of Auckland Business School and the New Zealand Leadership Institute. The "Creativity: The HeART of Business" summit will take place on 5-6 September 2017. Find out more at: [www.business.auckland.ac.nz/creativity-the-heart-of-business](http://www.business.auckland.ac.nz/creativity-the-heart-of-business)

## RANKINGS LEAD REINFORCED

The University of Auckland's standing as the country's leading university was reinforced in the latest QS World University Rankings by Subject, with the University judged best in New Zealand in 37 of the 40 subjects for which it is ranked.

It was rated best in New Zealand in each of the broad subject rankings, including 25th in the world in Arts and Humanities. It featured in the top 50 in the world in 16 subjects (up from 15 last year), with two of those in the top 20.

## NEW CHANCELLOR AND PRO CHANCELLOR

Scott St John became Chancellor of the University of Auckland on 1 January 2017. Scott was first appointed to the University Council in 2009. Since then he has served on the Capital Expenditure Committee, the VC Review Committee and the Finance Committee which he chaired. In 2014, Scott was appointed Pro-Chancellor. This year also marks the appointment of a new Pro Chancellor, Jan Dawson. Jan also served as a member of the University Council before becoming Pro Chancellor.







## AN EXTRA FRISSON FOR A GLITTERING EVENT

The wild burst of torrential rain on the evening of the Distinguished Alumni Awards Dinner only served to add to the feeling of warmth and conviviality for the guests inside the new pavilion and to make it even more memorable for all who attended.

Members of the University community and of the University of Auckland Society were gathered to honour our five Distinguished Alumni for 2017: Carol Hirschfeld, one of New Zealand's best-known and most popular broadcasters; Ian Hunter, Professor of Mechanical Engineering at MIT; Dr Lance O'Sullivan, GP and public health champion; Lisa Reihana, an acclaimed artist who is representing New Zealand at the 2017 Venice Biennale; and Erna Takazawa, the first and only fully-qualified optometrist in Samoa, our 2017 Young Alumna of the Year.

Each was presented with the traditional medallion to mark the occasion, and gave a speech that offered fascinating insights into their lives.

The impressive new pavilion which housed the event (seen from the inside above) is built from a combination of safety glass and sandwich walls, with a floor area of 110 square metres and a capacity to hold 1,420 people. Dismantled after the dinner to allow the lawn and tree roots to recover in the historic garden, it was rebuilt for the University's Autumn Graduation and for other occasions that will follow. It replaces the former Alumni Marquee which has hosted many events over the last 20 years.

For more information about our Distinguished Alumni see the stories on pages 8, 14 and 30. To see the photos taken at the dinner and at the Bright Lights event held the night before see: [www.alumni.auckland.ac.nz](http://www.alumni.auckland.ac.nz).

The Bright Lights event, always a hit with the audience, features lively, intelligent, amusing and occasionally irreverent conversations between Finlay Macdonald and the Distinguished Alumni.

## ALUMNI POEM

### Elegy again

You are on a railway station  
in the driest country we had ever seen.  
We stand in the heat by a row of shagged  
pot plants and I think how green

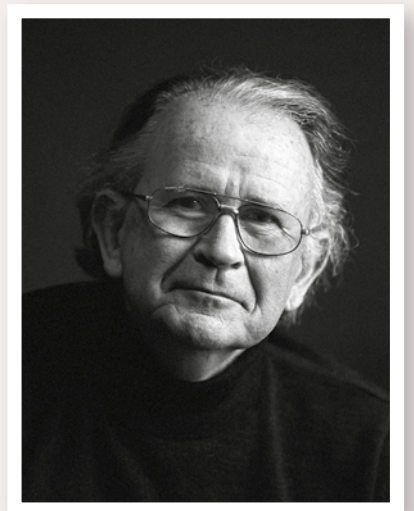
was always the colour as you came to mind,  
a green coat once by a corner in Florence  
when you didn't see me, leaning towards a match.  
You are ten yards away and ah, the distance,

even then; or our lying side by side,  
your hair that I joked was like a fire  
stalking a step behind you, a smoky  
brilliance even now, when words like 'desire'

are husks, shells, dead tongues,  
as once we reached them down from the living  
tree, the green sky, and our hands  
brushing like something scorched, loving

without the palaver of having to say.  
And the utter ashes of it now, the same  
as if I'd read about someone else, un-  
moved. And you, caged in freedoms beyond flame.

### Vincent O'Sullivan



**Vincent O'Sullivan**, DCNZM (BA 1959; MA 1960; D Litt 2008) is one of our foremost writers: a poet, short story writer, novelist, playwright and editor. He was New Zealand's Poet Laureate from 2013 to 2015 and was honoured writer at the 2016 Auckland Writers Festival. A profile of Vincent, written by Tess Redgrave, appeared in the Autumn 2014 issue of *Ingenio*. "Elegy again" was published in *Being Here: Selected Poems* (Victoria University Press, 2015). It is reprinted with permission.

## NOMINATIONS FOR 2018

Nominations are now open for the 2018 Distinguished Alumni Awards. The University of Auckland and the University of Auckland Society bestow the annual Distinguished Alumni Awards to honour alumni who have made outstanding contributions, through their different achievements, to their professions, to their communities and globally. To discover more about previous winners, see photos and videos from past events. To submit nominations, visit [www.auckland.ac.nz/daa](http://www.auckland.ac.nz/daa). Nominations close 30 June 2017.



## DOWN TO BUSINESS

**P**rofessor Jayne Godfrey is the new dean of the Business School and the first woman to hold the post, taking over from the previous dean, Professor Greg Whittred, who held the position for eight years and has left a strong legacy of achievement.

Jayne has a Master of Economics from the University of Sydney and a PhD from the University of Queensland. Her past academic roles include two years as President of the Academic Board of Monash University and three years as Dean and Director at the College of Business and Economics at the Australian National University.

## A PROMISE KEPT

**A**longside a “Letter from Oxford”, written by alumnus Max Harris for the Autumn 2015 issue of *Ingenio*, was a note that said: “Max hopes to spend the first two years of his fellowship writing a book on progressive politics in New Zealand...”

The fellowship to which it referred was an Examination Fellowship at All Souls College at Oxford, which is awarded to up to two exceptional scholars each year and qualifies the scholar for seven years of funding to pursue an approved course of study of their own choice.

Right on time, just two years later (and about a week ago) Max was back in New Zealand to speak at the Auckland Writers’ Festival about the promised book, *The New Zealand Project*, published by Bridget Williams Books in April, 2017.

“This work” writes Max in the introduction, “was born out of an instinct that something was not quite right in New Zealand society, that politics is partly to blame for this, and that collective political action might be able not only to address these challenges

but to create new ways of thriving together.”

Alumna Courtney Sina Meredith, also a writer, describes Max’s book as a “poignant reminder that New Zealand is a journey we are all on together.”

Max completed a Master of Public Policy and Bachelor of Civil Law at Oxford University while on a New Zealand Rhodes Scholarship from 2012 to 2014, and a Law/Arts conjoint degree (with Honours in Law) at the University of Auckland from 2006 to 2010. Not yet 30, he is already acknowledged as a brilliant New Zealander with singular talents.



## FAREWELL TO DOUGLAS MYERS



**L**ast month we lost a highly-respected member of our University community when Sir Douglas Myers died in London, aged 78.

Sir Douglas was best-known to most New Zealanders as a successful businessman, and a member and former chair of the Business Round Table. To the University he will be remembered as a generous friend and benefactor who had a deep belief in the value of education and in the young people who will lead this country in the future.

In 2000 Sir Douglas was principal donor to the University’s visual and performing arts centre (named the Kenneth Myers Centre in memory of his father) – which he saw as helping to create a partnership between the business community and the University. He felt that the building at 74 Shortland Street, bridging the past and present in performing arts, placed halfway between the campus and the CBD, offered a physical symbol of the new link.

He played a leading role in raising

funds for the construction of the University’s Business School and his personal gift of \$1 million for this purpose in 2002 was noteworthy for more than its magnitude. It took the funds over the \$25 million mark and allowed the University to draw down the full \$25 million pledged by the government to match private sector donations.

He encouraged young New Zealanders to focus on offshore opportunities through the Douglas Myers Scholarships, which offer outstanding year 13 Kiwis the chance to study at Gonville and Caius College at Cambridge University, where he himself read history.

“When you meet young people, they think the world’s their oyster,” he said at the time the scholarship was established. “They don’t yet know any better than to think they can have extraordinarily wonderful lives. What I want is to assist them with those dreams.”

Sir Douglas Myers was conferred with an honorary Doctor of Laws degree in 2005.





#highway?



#myway?

#untaggable

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# BECAUSE OF WHO THEY ARE

This year, for the first time, the majority of the University's Distinguished Alumni are from Polynesian backgrounds. They are all high achievers who are having a significant impact on their communities.

Tess Redgrave met the three female winners.

**B**ring together broadcaster Carol Hirschfeld (54), Head of Content at Radio New Zealand, with artist Lisa Reihana (52), who is representing New Zealand at the 2017 Venice Biennale, and Erna Takazawa (28), Samoa's first optometrist, and there is one thing they all quickly identify in common: Each knows what it is like to be a "half-caste" or as Lisa jokes "a hybrid or bitzer".

"I was always aware of the word when I was young and it was derogatory," says Carol, whose Māori mother left her home at Rangitukia near East Cape in the early 1950s to make her luck in the city.

"I was aware of a sense of unfairness as a child," says Lisa. "My father was the first of his whānau to come down to the city from up north. He was caned at school for speaking Māori so I was never

encouraged to learn Te Reo when I was young."

For Erna, whose father came to Samoa from Japan, the word she knows is not "half caste" but "afakasi". "I didn't feel like a typical Samoan. I stood out as different – an Asian-looking slit-eyed afakasi."

But the minute you learn about these three women you realise that no matter what life has thrown at them, they have stood firm and met the challenge. Ironically growing up a "hybrid" has been part of the crucible on which their careers have flourished.

"Being an afakasi pushed me to be stronger," says Erna, who in 2015 was one of nine young people from the Pacific to win a Queen's Medal. "I found ways to blend in. That's why I put my energy into sports and academics."

Lisa, from a young age, decided she wasn't going to be pigeon-holed. "My mother is English/Welsh, my father is Māori. I am an in-between person. That is my gift and I like to investigate being this dual hybrid in my art."

For Carol, who readily admits she had to take beta blockers for her nerves when she first fronted our television screens, her mother's courageous journey to the city is something she holds close. "I think it's given me the courage to be in a difficult place."

Significantly too, each is a member of the first generation in their families to go to university. They take nothing for granted and I sense they are having an impact on their communities, not just because of their work, but also because of who they are and where they have come from.





*Left to right: Carol Hirschfeld, Erna Takazawa and Lisa Reihana. Photo: Dean Carruthers*

## TRAILBLAZER

*Young Alumna of the Year:*  
**Erna Takazawa**, BOptom 2012 School  
 of Optometry and Vision Science,  
 Faculty of Medical and Health Sciences.

In June 2015, Erna Takazawa did something that most of us can only dream about. She stood in Buckingham Palace and shook Queen Elizabeth II's hand.

"The Queen looked at me and said in her British accent: 'so Erna are you really from Samoa?' And I said 'yes I am but I am part Japanese, you are very good to notice your Majesty'."

Erna was in London because she had won the Queen's Young Leader Medal (the first Samoan to do so), a top honour awarded to 60 young people across the Commonwealth each year.

"It was one of the most memorable experiences of my life."

Erna is poised, gently-spoken, and often wears a frangipani flower in her hair. There is nothing "unmemorable" about her and her remarkable achievements. At just 28 years old, she is the first and only optometrist in Samoa and the country's National Eye Co-ordinator. Since 2012 she has been single-handedly instrumental in improving access to free eyecare for Samoan children, people with disabilities and over-65s.

"My Mum was a Samoan cultural dancer," she explains. "She met my father,

a Japanese technician, when he worked as a volunteer at a Post Office and Telephone Communication Company in Samoa. They married and returned to Japan, where I was born."

But Erna's mother was one of 16 children and missed island life.

"So we returned to Samoa and I grew up there."

Erna's parents stressed the importance of education to their three daughters. At 15 Erna found her vocation when her older sister Melissa began having vision problems. At that time there was only one optical shop in Samoa, run by an American. Melissa was fitted with distance glasses costing \$700.

"I wondered why it was so expensive," recalls Erna. "Most people in Samoa couldn't pay that much. It also made me aware that we lacked any eye care specialists in our country."

She became determined to study optometry. Her parents couldn't afford to send her overseas to university but in Form 7 she won a New Zealand Aid Scholarship for developing countries: one of only five science scholarships and the only to the University of Auckland's School of Optometry and Vision Science. There she flourished, taking part in the Tuākana programme and benefiting from the support of older Pacific mentors.

In 2012 Erna graduated with First Class Honors, having twice won a New Zealand Association of Optometrists' award.

But despite lucrative offers of work in New Zealand and Australia, Erna returned to Samoa, where she became Samoa's first fully qualified optometrist.

**“ Money has never been the driver for me. I wanted to go back to Samoa and make a difference. ”**

"Money has never been the driver for me," she says. "I wanted to go back to Samoa and make a difference and do something I was passionate about." She hopes her choice inspires other young people to return to work in their communities.

Erna began working with a few eye nurses before moving to the newly established Samoa Vision Centre. "I am still the only optometrist on the island; however we now have an ophthalmologist and nine eye nurses to look after things while I am out of the country so we have a very good eye team."

Erna goes on community outreaches to rural areas of Samoa and the other island Savaii, taking eye care (free glasses and medication) to the people who cannot come to the main hospital in town where her clinic is based.

In a more recent development she has become a workforce support consultant for the Fred Hollows Foundation NZ and lectures regularly in Fiji, training nurses to take up eye care.

"This work is really important to me," she says. "My students come from all around the Pacific including from Solomon Islands, Vanuatu, Fiji, Tonga, Kiribati, Nauru, and Samoa."

Erna has also worked as a vision trainer with the non-government organisation SENESE, training teachers in primary and secondary schools to detect vision problems in their students.

"But currently this initiative is not active due to funding issues. Without national vision screening for children we are not able to properly identify if the reason a child is not learning is because of their vision or hearing.

"Funding is a big issue for eye care in Samoa," she stresses. "My next challenge is to connect with more funding and find ways to make eye care initiatives more sustainable."

"I want to end avoidable blindness in Samoa and have the best eye care possible. "As good as New Zealand."





## FACE TO FACE

**Lisa Reihana** (*Ngā Puhī, Ngāti Hine and Ngāi Tu*) Bachelor of Fine Arts 1988, Creative Arts and Industries

**L**isa Reihana is one of New Zealand's most important contemporary artists. Right now her work is wowing the world as New Zealand's 2017 entry to the Venice Art Biennale. She has exhibited in New York, Liverpool, Brisbane and many cities around the world. In 2014 she was a New Zealand Arts Foundation Laureate. Her works feature in NZ collections at Te Papa, Auckland Art Gallery, New Plymouth's Govett-Brewster; and the University owns three.

But just as Lisa doesn't like to be pigeon-holed in life, neither is it easy to pigeon hole her art. It has encompassed video, animation, story-telling, sculpture, textiles, performance, sound and photography. She is described as a filmmaker who makes art, has been coupled with Michael Parekowhai as a maker of "ethno pop", and has been hailed "as a New Zealand pioneer of media art, utilising technology to create new ways to explore Māori culture".

Meet Lisa with her cheeky grin, and you quickly sense she is a natural "disrupter".

"I have always been on the crest of something new."

This may have started when she was growing up in a no-exit street in Blockhouse Bay, where the neighbouring children ganged together to rescue native frogs and to barricade the street's entrance, making their parents pay a toll to enter.

Her father worked as "a lineman for the county" with the Auckland Electric Power Board while her mother was an amateur actress with Little Dolphin Theatre in Onehunga. "Mum was a maker and a

**“ A New Zealand pioneer of media art, utilising technology to create new ways to explore Māori culture. ”**

dress maker. She made all our clothes."

Her grandmother was a wardrobe mistress for the New Zealand Opera Company and owned a haberdashery in New Lynn, where Lisa and her three sisters were models.

"I grew up around people fixing and making things.

"Going to the theatre all the time with Mum opened my eyes to a community and how it takes a whole lot of people to create a live event."

A self-proclaimed "social butterfly", Lisa was in the top class at Lynfield College, where her teacher Beverley Austin encouraged her to go to Art School.

But it was a whole different world from the Blockhouse Bay cul de sac. "There were very few students of Māori descent at Elam [and no marae on campus at the time]. I felt singled out sometimes. This makes you super aware of yourself and that's where a knowledge of biculturalism came in; I became hyper-sensitised to cultural politics."

Soon after Lisa started at Elam, musician/artist Phil Dadson of From Scratch fame, set up the Intermedia department. Lisa, "cresting the new wave", left her sculpture class and specialised in film-making. Her first short experimental films developed her interest in animation and she began tackling subjects of Māori culture and politics. One music video Wog Features reflects the rising politicisation of indigenous art practice.

In 1991 she was showcased as one of eight "exciting younger artists" by the Moët & Chandon New Zealand Arts Foundation. Then in 1997 she created Native Portraits, a large gateway comprising 11 video monitors commissioned for the opening of Te Papa Tongarewa Museum and forming part of her ongoing Digital Marae project – which recreates mythological ancestral figures in digital format from carvings historically found on a marae.

In 2007 Lisa took part in Global Feminisms at Brooklyn Museum, New York.

In 2008 Lisa completed another major commission for Te Papa Mai i te aroha, ko te aroha (From love comes love). "Art has allowed me to examine who I am, my identity."

By far Lisa's greatest triumph to date has been In Pursuit of Venus (Infected) a cinematic re-imagining of the neo-classical French wallpaper Les Sauvages de la Mer Pacifique (1804–05). Challenging



Portrait of the artist

and original, the work spans 26 metres, is four metres high and 64 minutes long. It foregrounds the complexities of cultural identity and colonisation, re-envisioning scenes of encounter between Europeans and Polynesians set against a utopian Tahitian landscape. Famous figures such as botanist Joseph Bank, navigator Tupaia and Captain Cook feature.

Last year the work brought viewers into the Auckland Art Gallery again and again. It broke records, with more visits than any exhibition by a living New Zealand artist.

Lisa recalls being in the lift at the gallery with a group of senior viewers excitedly going up to see her work again! She didn't reveal who she was but their enthusiasm made her aware of how her work was creating "a safe space for people to look at our history".

"Lisa creates an immersive environment with digital media," says Linda Tyler, Director of the University's Centre for Art Studies. "You're plunged into the thick of it and engaged emotionally."

All Lisa's recent art has involved working with big teams of people just like those she watched her mother work with in the theatre. An art teacher in schools and at Unitec for many years, Lisa calls this collaborative way of working *kanohi ki te kanohi* (face to face).

"The art I do is really just an artifact of the relationships I make," she says. "They create more opportunities for me to meet new people and learn more."

See Lisa Reihana: *Emissaries* featuring *In Pursuit of Venus [infected]* (2015-17), alongside new photo-based and sculptural works, in Venice at: [www.artprojects.net.nz](http://www.artprojects.net.nz)

## CONTINUING THE JOURNEY

### Carol Hirschfeld

(Ngāti Porou, Rongowhakaata),  
Bachelor of Arts 1984, Faculty of Arts.

One day during the years when Carol Hirschfeld was fronting TV3 News, she popped into a bank to get some money. “A young Samoan teller leaned over the counter and said: ‘it’s so good to see another brown person on TV’.

“It’s that simple,” says Carol, using this anecdote to reflect on her impact in the community. “I hope I show others you can have a prominent role despite there not being many people who look like you.”

Most *Ingenio* readers will know Carol’s face from our television screens. For 12 years she worked as a reporter, director, presenter and producer on programmes such as *Frontline*, *Assignment*, *One News*, *Holmes*, *Fair Go* and *Crimewatch*. In 1998 she moved to TV3, where she read the

“ I feel very strongly that I want to be a guardian of credible journalism. ”



news with John Campbell. Since then she has been in the public eye as head of production at Māori TV for five years, and now as Radio New Zealand’s head of content, responsible primarily for news. She’s also been in the public domain as an MC and speaker, and as an ambassador for the Breast Cancer Cure Trust.

“I have always just got on with what was in front me,” says Carol, of her success. Yet she is also very aware of what is behind her.

Carol’s father Charl is an Australian engineer who came to New Zealand in the mid-1950s. Her mother, Ngawiki, was a “Ngati Porou princess” who left Rangitukia, a small town about two kilometres from Tikitiki out on the North Island’s East Cape, when she was 15.

“Mum was eldest of her family and was kept home from school to look after the younger ones. So she had no formal education. It must have taken enormous courage to leave her small Māori-speaking community to work in the city.”

Ngawiki moved to Wellington and then eventually Auckland, where she was a nurse aid and met Charl Hirschfeld in Otahuhu. They were married for 17 years until Ngawiki died prematurely at the age of 36 of a cerebral haemorrhage. Carol was 10. “You learn that life means you’ll lose somebody you love,” she told *E\_Tangata* magazine in a candid interview.

But her mother’s story remains warm. When I ask Carol what Ngawiki would think of her Distinguished Alumni Award, there is a poignant moment as she says: “I hope she’d be proud. She started this journey.”

Carol’s father is now 85 and she is quick to assert that he has been her greatest teacher. “All roads lead to dad. He is the fairest person I have ever met and that sense of fairness has carried over to every aspect of my life.”

Education was “a non-negotiable” in her family. “For dad it wasn’t about whether we could go to university; it was about what we would do there. There was an absolute belief in us.”

When Carol was 14 she spent a year on Sulawesi in Indonesia where her father was posted as an electrical engineer. She looks back on that as “liberating and eye-opening”. She then spent a year with relatives in Bendigo, Australia, and worked on the local newspaper getting her first taste of journalism.

Back in New Zealand she passed up a 7th form year to work on a trade magazine *Hospitality*. When she rocked

up to Auckland Technical Institute (ATI)’s journalism course and didn’t get in, she decided to enrol for a Bachelor of Arts at Auckland the following year.

She took the advice of her older brother and chose subjects that really engaged her: a major in English literature and minors in history, art history and Bhasa (the native language of Indonesia).

“University was an essential bridge to adulthood. It helped me learn to set goals, develop the capacity for critical thought and gave me insights into many different worlds.”

There were also many hours spent at the student café with her sister and various friends “drinking too much coffee, smoking furiously (we didn’t know the dangers back then) and dreaming of what our lives might become”.

From the outside Carol’s career does seem like the stuff of dreams. After University she got into the ATI journalism course, became a cadet reporter for Radio New Zealand and a sub-editor, first at the *Auckland Star* and then at TVNZ. The rest is history. Her career has kept growing and changing. A one-time television director of long-form current affairs programmes, she is now steeped in management.

“I miss deeply the creative side of being someone who produces stories directly and I miss being involved in the hurly burly of the newsroom.”

But innovation excites her and is part of her role at Radio New Zealand.

“I am a decision maker and one of the truly innovative things is to be able to open your mind and allow diverse input into how you make those decisions, and allow others to be part of those decisions. It’s exciting to allow the younger generation to inform the decisions you make. I want to be a conduit for that. That is how sustainability is achieved.”

Making Radio New Zealand a sustainable organisation is key. “I want it to be recognised by New Zealanders as a taonga that needs to be cared for and also as the ‘go to’ in terms of connecting and informing them. We are involved in storytelling and hopefully we are truth tellers. It’s very difficult to know in today’s world.

“I feel very strongly that I want to be a guardian of credible journalism.”

CAN WE END INCREASE THE CONTRIBUTION  
OUR COMMUNITY MAKES TO THE WORLD?





# VITAL TO SAVE OUR NEWS

When the AP wire service's Twitter feed was compromised by a hacking group, there were serious, though short-lived consequences arising from the resulting misinformation.

The hacked tweet falsely declared that the White House had been bombed. Within seconds the market plunged. During the US election, conspiracy theories, preposterous ones, also spread via the internet. In one false claim, the Clintons were running an illegal trafficking, child-sex ring. One believer of the falsehood showed up at the pizza place mentioned, armed with an assault rifle ready to defend and rescue the children.

Mass-mediated lies can have real consequences when they are believed. Sometimes such consequences mean the fabric of society can be torn apart, as in the case of Chile before, during and after the coup in 1973. Sometimes they can mean life and death: the worst kinds of lies have been used to eliminate entire races of people in the Holocaust, the Rwandan, Armenian and Bosnian genocides.

But even seemingly innocuous lies make it extremely hard to sustain democratic societies, which rely upon accurate, reliable, fact-checked, rational information from which we – as citizens – can understand government policy and decide what is best for us. Bad information can logically lead to bad decisions. It's true of any system.

In the political economy of media as a business, where is the line? Which value takes precedence? Is it the finances that keep profits growing? Or is it the existence of a public service or the very function of society? When money is the bottom line, it is difficult to think

about the public interest role that an institution, such as the press, provides.

The “fake news” industry is the economic model gone wild. Enabled by a free and open internet, the very system that was once thought to spread the ideas of democracy and human rights throughout the world has simultaneously given us a new creature with which to grapple. The young men (in Macedonia) were just one example of what “news” gets created when money is what matters most. They spread fabricated pro-Trump stories that were then shared through social media, for one primary reason – it was how they made the most money.

As imperfect as any human institution is, our news media have been a vital source of information from which we learn about our community, our government, our world. What will we, as societies, do in the face of these challenges? How will we understand the policies, the representatives, the systems that either better or worsen our collective lives? Will we be forced to rely upon fabrications, insulting tweets and blame-framing blog posts that give us no true understanding of the real factors that got us to our current situation or where we should go?

New Zealand is exploring new media projects, which as a whole, are hopeful in the quest for building a model. A government interested in an informed society might shore up its support for its holdings such as Radio New Zealand and by taking commercial pressure off TVNZ. But there are other models.

Journalists themselves can band together and create a non-profit cooperative media where their salaries and production become the primary expenses. Without the added pressure of generating greater and greater profit for shareholders, they can refocus their resources into great journalism.

Another alternative is for universities to continue expanding their roles beyond their own campuses and collectively build a strong media together—a media that offers breadth and depth of knowledge, society-wide. And while universities too are being squeezed so tightly that they can barely breathe, they must push back, so they can continue to stand for an educated society, a public interest that benefits all of us. Better education and better civic knowledge mean better problem solving for the big problems that beset us all.

Whether we get one or all of these options will be a public service to New Zealand, and maybe, if wildly successful, offer a model for others in the world who are struggling with similar issues.

*Maria Armoudian is lecturer in Politics and International Relations at the University of Auckland.*



*Dr Maria Armoudian receives her University of Auckland Early Career Excellence Award for 2017.  
Photo Sampford Cathie*



*The*  
**FABULOUS  
HUNTER  
BROTHERS**

Ian and Peter Hunter talk with Margo White.



**“ We had a father who, whenever we showed an interest in an area, he’d turn up with relevant goodies. If we had an interest in optics, lenses would appear. If we had an interest in mechanics, mechanical things would appear. ”**

Professor Ian Hunter identifies his first invention as a device he called the ‘smell-o-meter’, constructed when he was six from an old meter thrown out by his father.

He opened it up, wrote “nice” at one end and “smelly” at the other. He’d hold the device in front of his classmates and, in a way that wasn’t visible to them, use his finger to move the dial to one end or the other.

The Hatsopoulos Professor of Mechanical Engineering at the Massachusetts Institute of Technology (MIT) was in Auckland recently to receive a University of Auckland Distinguished Alumni Award for science, one of five graduates to receive the honour. I caught up with him on the sixth floor of the Auckland Bioengineering Institute, in the office of his brother, Distinguished Professor Peter Hunter.

“Everyone was fooled, including the teacher,” he recalls. “I remember thinking, ‘Wow, the power of instruments’. I had the whole class under my spell; they were terrified of being smelly. That was an early foray into instrumentation.”

He laughs. His brother laughs. “And deception,” adds Peter.

Let’s begin with a few truncated biographical details. Ian describes himself primarily as an inventor, whose interests include micro-instrumentation, micro-fabrication, micro-robotics and medical devices. As well as being the Professor of Mechanical Engineering at MIT, he’s director of the Institute’s BioInstrumentation Lab. Over the years he and his students have developed a number of innovative instruments, including needle-free drug delivery technologies, confocal laser microscopes, scanning tunneling electron microscopes and a miniature mass spectrometer. The latter is an instrument used for chemical analysis, to characterise smells, detect undesirable chemicals such as lead or pesticides and possibly assess health status by analysing a person’s breath. He has more than 100 patents and has founded or co-founded 25 companies.

Peter Hunter is the Director of the Auckland Bioengineering Institute (ABI), whose pioneering research is based on the premise that the physiological function of the human body can be analysed and modeled in the same way a complex engineering system can be. His research has led to

the development of the Physiome Project, an international consortium involving dozens of research institutions around the world, of which he is co-director. The collective aim of the Project is to build a computational model of a virtual human, one that integrates mathematical and physiological information about organs, tissues, cells, proteins and genes, ultimately to guide interventions and treatments in human health.

Both Hunter brothers have received too many accolades and awards to list here. Evidently something runs in the family. Is there something in the genes? “I don’t think so,” says Ian. “But we had a father who, whenever we showed an interest in an area, he’d turn up with the relevant goodies. If we had an interest in optics, lenses would appear. If we had an interest in mechanics, mechanical things would appear, normally with very little explanation.” Both Ian and Peter had electronic workshops in their bedrooms. “And then when I had an interest in chemistry, chemicals and beakers would appear,” adds Ian. “When the passion became even greater, my father set up a chemistry lab in the house.”

Their father, Les, was an electrical engineer and an inventor who, in 1950, constructed New Zealand’s first experimental closed circuit television station in his backyard. This was ten years before television was introduced in New Zealand. There’s archive footage on YouTube, a short film made by the New Zealand National Film Unit capturing their father’s “experiment in television”. Their mother Mary is featured talking to the camera and Peter, a pre-schooler in short pants, comes briefly into view along with his two elder brothers.

Ian hadn’t been born then, and who knows if it was nature or nurture, but he began following in his father’s footsteps when, aged nine, he built a miniaturised transistor radio. He then started building and selling transistor radios to other kids in the neighbourhood. The radio waves were weak back then so he’d rig up an antenna as part of the service. “Usually a wire that I’d run from a kid’s bedroom out to some adjacent tree, and then I’d climb under the house and connect it to the plumbing, to get a good earth connection”.

Ian recalls getting his first business lesson from the mother of one of his young customers, who quizzed him on his profit margins. “Being nine I didn’t have a clue, so she said: ‘If you add

“ It involves a personal vehicle, one that is light, powerful and sustainable. It's a vehicle so light its development depends on a model of the human being who is likely to drive it. What will it look like? Like nothing you've ever seen before. ”

up the cost of your components, the profit margin is when you add on some additional charge.' I remember thinking this was immoral, the notion of charging more.” He laughs. “But she said you have to take your time into account. And she paid me three times my asking price, so I learned that profit margins could be quite significant.”

There were other instances of precociousness. He was ten when he published his first journal paper (in the *Australian and New Zealand Electronic Review*) in which he detailed the design and cost of his single transistor radio. At 14 he built a gas liquid chromatograph (an instrument used for chemical analysis). This was after visiting the University of Auckland and meeting a chemistry professor who had a PhD student who was building one. The race was on. “My challenge was to see if I could build one at home before this PhD student could. And I did. And it worked.”

That was the sort of thing the Hunter brothers did. Peter, before Ian started building and selling transistor radios, had a repair service in his bedroom, repairing valve radios for people in the neighbourhood. “It brought in a bit of pocket money,” says Peter. “But it was a pretty natural thing to do in our family because our father did a lot of electronics and all sorts of engineering, so we grew up expecting to do those sorts of things. We'd all built our own radios and gramophones. I think Ian was probably a bit more entrepreneurial, so he made a better business of it.”

Peter also spent a lot of his childhood in his father's workshop, he says. “It was more often to help him, rather than to build my own things. I was there more for company.” He has a vivid memory of finding a ten-shilling note when he was on holiday in Taupo and, after he handed it in to the police station and it wasn't claimed, he used the proceeds to start building his own tool set. His first purchase was a drill and a vice.

“Oh, I remember that,” says Ian. “You coming into great wealth, and buying that beautiful die cast enclosed drill. You couldn't even see the gear, it was hidden in that grey case.”

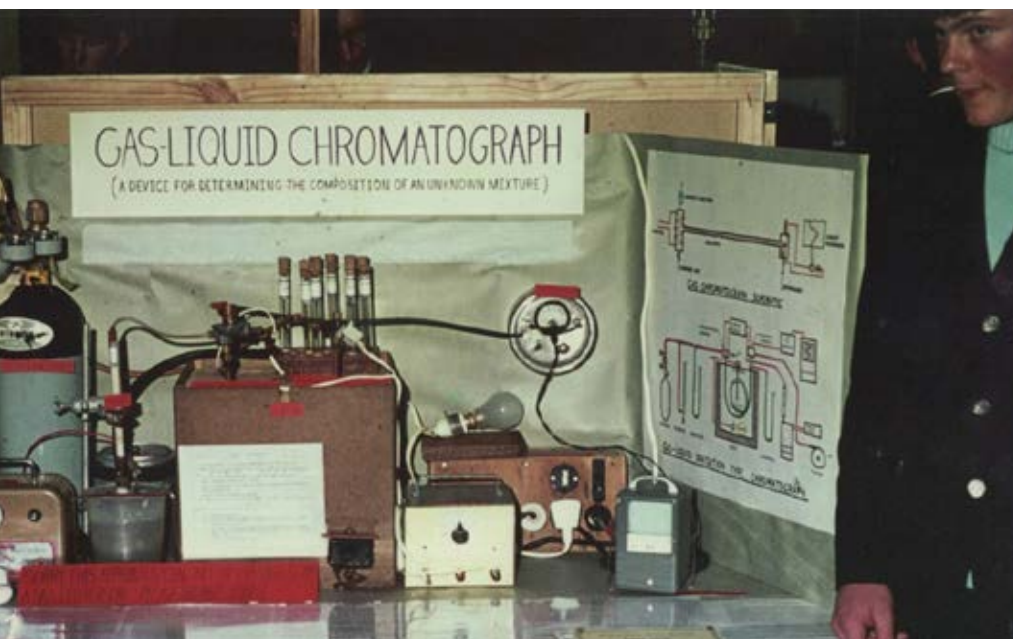
There was also music. Their eldest brother Terry was the most talented, says Peter, playing the violin in the national youth orchestra. The second brother, Bruce, played clarinet. (Both elder brothers have passed away.) Ian played the piano and clarinet, but now plays the drums. Peter played the piano as a child but never really liked it, and took up classical guitar in his teens – “which I still love to play but don't play very well”.

There were, of course, differences. Ian, says Peter, was the rebellious one, standing up to a sometimes overbearing father. “Partly because of his position in the family, the youngest, partly because of who he was. He was a very robust character when he was little. Still is.” (“I just didn't care,” says Ian.) What was Peter then, the diplomatic one? “Maybe the introvert,” says Peter.

Peter enjoyed school, at least well enough. Ian couldn't abide it. “I hated it,” he says, going on to say that it was time away from his workshop and he resented it. School, as far as he was concerned, was a waste of time. “It wasn't the way I would learn anything. I was used to learning by doing.” Possibly because he was the youngest, his mother let him dodge school on “the flimsiest of excuses” and he could stay at home and work on his projects.

Ian remains skeptical about traditional approaches to education. He has also received several teaching awards at MIT, which he suspects is because he recognises that people learn in different ways. He's still a staunch advocate of learning by “doing” and from your mistakes, rather than by “sitting and listening”.

He feels strongly about this, citing Richard Feynman, the American theoretical physicist and outspoken critic of the way science was often





taught, and who coined the term “robust knowledge”.

“Which is acquired after you struggle to build something, or to understand something, and then get it to work. That turmoil is what results in robust knowledge. He would also say that ‘fragile knowledge’ is the knowledge acquired when you cram for an exam, and it drains out of your brain in the days afterward. So I try my best when I lecture to use an experiential approach, and I think students appreciate that ... learning about an area by getting in and feeling it and smelling it and touching it.”

He always was something of an autodidact, says Peter, although not in those words. “He didn’t do an engineering degree, but he’s become the most talented engineer I know. He was self-taught really. He came into the whole engineering and physics world slightly later, but with a vengeance.” Peter could also be described as an autodidact. He studied engineering at University, but later gravitated toward biology and did his PhD in the physiology department at Oxford where he taught himself physiology.

They have collaborated and worked together often; Peter pitching in with the mathematics, and Ian with his expertise in instrumentation. More recently they’ve been collaborating on a project that actually depends on bringing their two areas of expertise together. They won’t divulge any details, other than to say it involves a personal vehicle, one that is light, powerful and (using electric and solar technologies) sustainable. It’s a vehicle that is so light its development depends on a model of the human being who is likely to drive it. What will it look like? “Like nothing you’ve ever seen before,” says Ian. Watch this space.

Were there any moments, in either of their disciplines, that they would describe as particularly significant, as breakthrough moments? Ian waves his arm up and down, tracing one bell curve after another, depicting the way things are in the world of scientific innovation. “Struggling to solve something, getting downhearted about it, and then, suddenly the solution hits, and you become ecstatic. In my case it’s 99 percent perspiration and one percent inspiration. Anything I’ve done that is any good has taken me ten years. But Peter and I have a tremendous interest in history, so we know that historically



things take a long time to mature, and a lot of work.”

Peter agrees – persistence is paramount. “The ability to keep going, to not give up, is crucial. You go through long periods of drudgery ... the creative process is mysterious.”

They probably wouldn’t be where they were if they weren’t competitive, which makes you wonder if there have ever been instances of sibling rivalry. Or, to put things more bluntly, were they ever jealous of each other?

“That’s one of the bizarre things,” says Ian. “I think Peter is absolutely wonderful, but even as a kid I never felt jealous. My wife has asked me that on a number of occasions, but I never have.”

Peter shakes his head. “No, never. My only regret is that we haven’t been able to spend more time together. There are a number of moments in my career when Ian’s influence has been absolutely critical.”

Says Ian: “And vice versa, over and over again.”

“Anything I’ve done that is any good has taken me ten years. But Peter and I have a tremendous interest in history so we know that historically things take a long time to mature, and a lot of work.”

CAN WE DEVELOP THE GO-TO PRODUCTS AND SERVICES OF TOMORROW?





# WHAT IS *HAPPINESS?*

*And how can we have more of it?*

The recently-published World Happiness Report shows New Zealand ranks eighth in the world for happiness, behind Norway, Denmark, Iceland, Switzerland, Finland, the Netherlands and Canada. Six key variables help predict levels of happiness – GDP per capita, healthy years of life expectancy, social support, perceived lack of corruption, freedom to make life decisions, and generosity, as measured by donation levels.

Helen Borne asked two of our academics for their response to the report.



## WHY WE SHOULD NOT BE **HAPPY** ABOUT FEELING SO **HAPPY**

**T**he recent World Happiness Report makes for interesting but somewhat complacent reading. It is all too easy to miss the fact that in all of the top countries, high levels of happiness are supported by high levels of long-term ecological recklessness and a widespread blindness to the inherent inequities of the global order.

The World Happiness Report would be better read alongside two related reports – the Living Planet Report and the Happy Planet Report. The first of these analyses the ecological footprint of a nation's lifestyle and finds that all of those deemed to be happiest are enjoying life well beyond the pale of sustainable living. The second integrates each nation's ecological footprint as a moderating factor to rank countries according to the relative efficiency with which happiness is achieved. Thus, if a country manages to produce high levels of the feeling of thriving with few resources and little pollution, it rises in the ranking. In New Zealand's case, we fall from 8th to 38th place as the environmental price of our happiness is taken into account.

As with ignoring the ethical requirements to generate happiness in ecologically responsible ways, the World Happiness Report similarly ignores the ethical requirements of justice and equity. It is important to remember that most New Zealanders belong to the global elite in terms of our material lifestyles and that the miserable conditions endured by the billions who live in the world's slums are maintained by our (and other happily advantaged nations) continuing to hold onto the lion's share of the world's bounty. Just as our happiness is bought at the expense of future generations, it is also bought at the cost of those we are willing to exclude from the benefits of an advantaged lifestyle.

In the end then, it is not only how happy a nation might be that matters but also how happy we should be with how our relative felicity is secured.

How happy ought we to be to live in a country where the major industries (both tourism and dairying) add to dangerous levels of greenhouse gases – and how happy should we be to live a nation that corners wealth in a world crying out to be included in a more humane global order?

*Dr Ross McDonald is a national award-winning teacher working in the areas of well-being, ethics and sustainability. He is a Senior Lecturer in Management and International Business at the Business School.*

## IS IT REALLY MEASURING **HAPPINESS?**

**N**ew Zealand being ranked as one of the top 10 nations in terms of the World Happiness Report makes me "happy". The situation in New Zealand is very different from my country of birth, the Philippines, which tops world lists for corruption, human rights violations, journalists murdered and cataclysmic disasters. Digging deeper though, I have doubts as to how accurate this "Happiness Report" is. Is it really measuring happiness?

The World Happiness Report uses variables which are important in living a materially comfortable and safe life, but not a genuinely happy life, characterized by self-acceptance, meaning and contentment.

I know many people who are physically healthy, not wanting in comfort, material possessions and external safety but suffering internally from self-doubt, disconnection, anxiety and lack of meaning. On the other hand, I have met materially deprived people living in huts, unsure of where their next meal will come from, who are content, at peace and have a deep sense of purpose in their lives.

Last year, while travelling in Myanmar, I had a casual chat with a 14-year-old Buddhist novice. He was practising his English while I was being a nosy psychiatrist. I asked him about details of his life, his worries as well as his dreams. Throughout the chat,

he exuded this aura of warmth, peace and openness. He said that he was very content and thankful for what he has (two sets of robes, toiletries, jandals, study materials and a cracked cell phone). I pushed him to tell me if he wanted anything else in his life. I even asked if he wants sex (Buddhist monks choose to be celibate), normal clothes or a faster internet. He kept on saying, with a smile, "Not really. I am happy". I insisted that surely there is something else he wants in his life. Finally he gave in. I felt that I won. He said, "Oh yes, there's one thing. I wish I can wake up earlier so that I am not late for our morning meditation".

I would probably get a different response from a 14-year-old from Norway, Denmark, Switzerland or New Zealand.

*Dr Tony Fernando is a senior lecturer in Psychological Medicine, Faculty of Medical and Health Sciences, and "a perpetual student". You can listen to his meditation on gratitude through the University's CALM (Computer Assisted Learning for the Mind) website: [www.calm.auckland.ac.nz](http://www.calm.auckland.ac.nz)*

## WHAT DO YOU THINK? WHAT MAKES YOU **HAPPY?**

*Everyone has an opinion on what happiness is and how we can be happier. The views of our academics are intended as the beginning of a discussion, which our readers can then respond to. Please visit our Ingenio website [www.ingenio-magazine.com](http://www.ingenio-magazine.com) or write a letter to the editor to continue the conversation.*

*You can also comment on "Taking Issue" topics from previous issues, including gender inequality in the world of work and New Zealand's response to the refugee crisis. Letters to the editor are also welcome. Please email to [ingenio@auckland.ac.nz](mailto: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.*



*Hamish Elmslie at Sacred Hill, the Hawke's Bay winery where the winegrenade was trialled.*

# SHARP MINDS, BUSINESS SAVVY

How the University is helping turn cool ideas into stuff we need. Vaughan Yarwood reports.

A small, picturesque town high in the Swiss Alps is not the sort of place you would expect to find a University of Auckland alumna championing the riches to be found in the world's e-waste.

But that is exactly what Privahini Bradoo did in January when she addressed a meeting at the World Economic Forum in Davos. More particularly, Privahini, co-founder and CEO of US-based recycling start-up Blue Oak, spoke about the 'circular economy' and her company's role in it.

"From one tonne of cell phones you can extract as much gold as you can from 100 tonnes of gold ore," she explained. Then there was the silver, palladium, copper...

It was a far cry from her student days in Auckland when she steered the Business School's entrepreneurial development programme, Spark (now Velocity), as its inaugural chief executive. But through a stellar career, her enthusiasm for science and her heartfelt desire to make a difference still burn bright.

Meanwhile, half a world away from Davos, alumnus Hamish Elmslie

was keen to build on the momentum of business deals he had sealed in California's Napa Valley and Mexico. He was looking to disturb the equilibrium of vintners in Chile and Argentina by "pulling the pin" on a wine grenade or two there. These grenades are micro-oxygenators that mimic the way red wine matures in traditional oak barrels, but in a compressed time frame, making it quicker and less costly for wineries to get their product to market.

The idea was born when Hamish and four fellow masters students in the Centre for Innovation and Entrepreneurship (CIE) were handed a piece of tech developed by Plant and Food Research and invited, as part of their masters programme (in commercialisation and entrepreneurship), to make a business out of it.

Having researched the market, the five formed a company, Wine Grenade, with Hamish as chief executive. Winning the 2014 Spark \$100K Challenge brought them seed capital and a six-month residency at the University's business incubator The Icehouse. That done, they

set about winning industry hearts and minds. In a Kiwi sector already known for its innovation – daring enough, for instance, to replace the ubiquitous corks with screw caps – there is talk of the grenades being revolutionary – or, at least, incendiary.

What connects the ventures of Privahini and Hamish (and more than 120 others who, collectively, have raised in excess of \$200 million in capital and created over 460 jobs) is the University of Auckland's entrepreneurial ecosystem. This is an evolving network of organisations, including Velocity, Chiasma, CIE, The Icehouse, and UniServices – which manages commercial return for the University's research and intellectual property and is now the largest of its kind in Australasia.

Largely anchored in the Business School, the network is helping reshape attitudes and aspirations among academic staff and students across the University, and demystifying the commercialisation process in disciplines as diverse as engineering, medicine and the sciences. So effective is it that the MIT Skoltech



Initiative – a two-year study to identify the best university-based entrepreneurial ecosystem outside MIT, Stanford, and Cambridge – named the University of Auckland as one of the world's top five "emerging leaders in entrepreneurship" and a growing international centre of excellence in innovation. In 2016, the inaugural Reuters Top 75: Asia's Most Innovative Universities ranked Auckland as the most innovative university in Australasia.

Achievements like that tend to attract attention, and they no doubt caught the eye of philanthropist and business builder Sir Owen Glenn, a long-time benefactor of the University of Auckland. It was Sir Owen's \$7.5 million foundation gift in 2005 that enabled the Business School to bring its scattered faculty together in a new state-of-the-art building. And in February this year he gifted a further \$2.6 million to the school to promote innovation and entrepreneurship across the University, including through the creation of an innovation hub.

The gesture recognised that the challenge for universities was to equip students for radically new ways of doing business and of thinking about the relationship between business and society, said Sir Owen: "It's about nurturing a new breed of graduate who is innovative, entrepreneurial, business savvy, globally connected, and capable of having both an economic and social impact."

More people like Privahini and Hamish, in other words. Which is where the innovation hub – also funded by PWC, Beca, and the Li Ka Shing Foundation – comes in. It will be run by the CIE, which is charged with propagating an entrepreneurial mindset across the University, developing a new curriculum, forging visionary partnerships with the business and investment communities, and improving the process of getting ideas to market.

In November CIE's Director, Wendy Kerr, led a cross-faculty team to several US universities, including Duke, MIT, Stanford, and Yale, to better understand the thinking behind the 'maker-space' phenomenon that is sweeping the country's Ivy League universities. These learning labs, typically, are workshop spaces equipped with hardware such as 3D printers, scanners, vinyl cutters, and CAD stations. Many sprang up to meet the needs of engineering students but found a broader purpose across the faculties.

Taking its cue from these labs, the highly-visible innovation hub – which is located in the 900-square-metre space formerly occupied by the Engineering library on Symonds Street – will provide the environment and the tools for idea sharing, collaborative experimentation and creative play. It will be open to students from all faculties with ideas of any sort. Its integrated programme will combine mentoring, workshops, and engagement opportunities to help students build and eventually launch and grow their ventures.

The Business School's general manager, Himendra Ratnayake, who was in the US study group, is enthusiastic about how the University's innovation drive is evolving.

"Five years ago, we introduced team-based learning labs at the school. Now they are fully booked and have spread like wildfire across the University. Going by what has happened overseas, this maker-space is going to be just as popular."

Professor Greg Whittred, who has been unwavering in his determination to "turn up the volume" on innovation, stepped down as Dean of the Business School in December. However, he will continue to push his vision for a university-wide "culture change" as the University's newly-appointed Director of Innovation and Entrepreneurship.

Arguing the rationale for change, he once wrote: "The future is in the hands of the nation's young scientists, engineers, technologists, and creative professionals.

**“ The future is in the hands of the nation's young scientists, engineers, technologists and creative professionals. Let's empower them, give them the right tools and let them get on with the job. ”**

Let's empower them, give them the right tools, and let them get on with the job."

For now, all attention is on the University's bold new shop window on innovation. If all goes to plan, a basic lab could be open for business there as early as the second semester.

As they say: watch this space...

CAN WE TRANSFER  
KNOWLEDGE INTO WEALTH?



Photographed at a course in commercialization of research for PhD students are Ravishka Arthur – PhD candidate, Forensic Science; Willy Wang – Doctor of Medicine; Amy Liu – PhD Candidate, Biological Sciences.



*Discussions with indigenous villagers in Cambodia's Kratie Province following a land grab by a domestic investor – Andreas Neef is pictured to the right*

## SPEAKING WITH NADIA

**H**er name is Nadia and she is changing the face of interactions between humans and machines.

Developed by academy award-winner, Associate Professor Mark Sagar, this world-first human-like avatar with the voice of a Hollywood star is based on the Baby-X technology developed at the University of Auckland.

The release of Baby-X in 2013 led to the launch of an artificial intelligence company, Soul Machines, a spin-out from the University's Auckland Bioengineering Institute – which has now released Nadia, an online virtual assistant for Australia's disabled community.

Nadia, who was developed for the Australian National Disability Insurance Scheme, can understand thousands of questions put to her in plain English and respond with clear and simple replies. The more interactions she has with people the more her knowledge bank grows.

Mark Sagar, who won two academy awards for his work on the blockbuster, *Avatar*, teamed up with Cate Blanchett to create Nadia, with Cate supplying the voice.

Nadia has the potential to provide services to 500,000 Australians with a disability, who may not be able to complete tasks such as typing on a keyboard, opening a letter or picking up a phone. Mark says the technology empowers people with disabilities to be able to participate more fully in an increasingly digital world.

Nadia is one of the most advanced human-machine interfaces developed in the artificial intelligence space and will operate in a trial environment for the next 12 months before becoming fully operational.



## FIGHTING FOR LAND RIGHTS

**P**rofessor Andreas Neef, director of the University's Development Studies programme, has carried out a six-country study on land policies and land rights systems in Southeast Asia.

The particular focus of the research has been on the potential – and the limitations – of national and international legal frameworks to contain land-grabbing, dispossession and displacement of people within the region.

The study, supported by the German NGO Brot für die Welt, has revealed that large-scale land grabs are facilitated by investor-friendly legal frameworks and weak recognition of customary land rights at the national level. In Cambodia alone, more than 800,000 people have been affected by land conflicts and forced evictions from their customary lands over the last ten years. Palm oil companies in Indonesia and

the Philippines have cleared millions of hectares of forestland claimed by indigenous peoples and other forest-dependent communities. In Myanmar, one third of political prisoners in 2015 were land rights activists.

Andreas says human rights activists are facing an uphill struggle against multinational corporations, urban elites and national governments which are complicit in this new land rush. He has been inspired by the courage of these activists “who fight against social injustice in very difficult political environments. Some of them face prosecution, while others have been victims of state violence, yet they continue to risk their own freedom and sometimes even their lives for the most disadvantaged groups in Southeast Asia”.

**Jonathan Burgess**





Olafur Eliasson, *Ice Watch*, 2014, 12 ice blocks, Place du Pantheon, Paris, 2015. Photo: Martin Argyroglo  
© Olafur Eliasson, Courtesy the artist, Tanya Bonakdar Gallery, New York and neugerriemschneider, Berlin.

## BEYOND THE CLOCK

**D**r Kate Brett Kelly-Chalmers' doctoral thesis on the aesthetics of time in contemporary art, completed last year, has now received a Vice-Chancellor's Prize for Best Doctoral Thesis – awarded to the five most exceptional theses successfully examined right across the University.

Kate argues that time has become a central feature of contemporary art

practices. "Since the late 1950s art has engaged wonderfully diverse media and modalities that allow us to experience time in remarkably different ways."

She broke new ground in the emerging field of time studies by drawing upon Henri Bergson's and Gilles Deleuze's "philosophies of becoming," the relative time scales of Albert Einstein's physics, the "immanent durations" of

philosophical phenomenology, and the more recent "speculative realism" of the philosopher Quentin Meillassoux.

One example of this is her exploration of immersive installation works through Einsteinian physics, including the recent work of German artist Hito Steyerl.

Another example is the Danish-Icelandic artist Olafur Eliasson's use of large chunks of ancient Icelandic ice that are placed in urban settings where they melt over several hours, or in temperature-controlled galleries where they retain their form, as a way to address environmental concerns and engage with time frames that are difficult to comprehend.

Kate was supervised by Dr Greg Minissale, and says that he was wonderful in feeding her ambitions to expand the thesis, which "started as a phenomenological investigation of time, but went well beyond that".

Kate is currently preparing her doctoral research for publication, thanks to a Dame Joan Metge Post-Doctoral Research Award from the Kate Edger Educational Charitable Trust.

## STROKE OF DIFFERENCE

**R**ehabilitation of stroke patients can now be improved thanks to a simple process that is helping therapists make accurate predictions on how well their patients will regain the use of their hand and arm after a stroke.

University of Auckland researchers led by Associate Professor Cathy Stinear (left in photo) have created and tested a unique algorithm with therapists treating stroke patients at Auckland Hospital.

"The findings showed that the algorithm could correctly predict in about 80 percent of cases how well stroke patients' hands and arms recovered, something which can be very difficult to do otherwise," says Cathy.

The algorithm, known as PREP for Predicting Recovery Potential, can be used in the initial days after a person

has had a stroke, to predict if they will have an "excellent", "good", "limited" or "poor" recovery of their hand and arm.

"Your ability to live independently six months after a stroke depends on three main things: your age, the severity of the initial stroke, and how well your hand and arm recover movement," she says. "We can't do anything about your age or how bad your stroke was but we can

do something about how we rehabilitate your hand or arm".

Cathy and her team found that the knowledge gained by using PREP helped therapists to tailor their rehabilitation therapy better to meet each patient's individual needs. This helped their patients to return home a week earlier on average than patients who didn't receive the prediction information.







# GRAFFITI CRIMES

Ron Kramer speaks to Julianne Evans.

**S**plashing a dark alley with colour, turning a blank wall into a talking point; street art is everywhere when you start looking for it.

And Ron Kramer does a lot of looking, and painting.

A senior lecturer in criminology and sociology at the University of Auckland where he's on a fast-rising career trajectory, he has an unconventional weekend side-line in commissioned graffiti, writing under a pseudonym or "moniker".

His work – colourful, confident abstract versions of interconnected 3D letters and shapes, overlaid with trademark features like oversized drops of water – decorates public and private space around Auckland and elsewhere.

Australian-born, Ron spent some of his teenage years on the illegal side of the fence, "bombing" the insides of Melbourne trains and working at speed to get his piece done before the police turned up.

A risky business, as in those days Melbourne had a dedicated graffiti squad.

It doesn't sound like the kind of evening hobby parents would approve of.

"Not really no; they didn't know about it until a policeman knocked at the door one night."

Parental and police disapproval aside, he says the main thing he felt about getting caught was frustrated that he didn't get to finish the piece.

He became interested in graffiti in 1989, aged 11, and some of the skills he learnt on the job have been transferable to academia.

"Writing graffiti is a creative process you can compare with a piece of academic writing, in that it has composition, style and involves planning towards a cohesive whole. You're working fast and under pressure and it pays not to have a fixed mind set."

The art form has also been central to his research interests.

The son of working class Croatian immigrants, he was the second in his family to go to university. Completing his PhD on the rise of legal graffiti in New York city at Yale in New Haven (where he was based from 2005-2012), he has focused on how power imbalances impact society's thinking about crime and deviance, and how they shape everyday practices within criminal justice systems.

At Auckland, he teaches critical and cultural criminology, subcultures, criminalisation and street art, and he's just published a book; *The Rise of Legal Graffiti Writing in New York and Beyond*,

an expansion of his doctoral dissertation.

"I was interested in how and why legal graffiti now exists and the policies that repressed subway graffiti in New York. It was kept out of trains and train yards and that eventually led to a lot of graffiti writers asking for permission, often saying, 'If you let us paint, we'll do it for free'."

His field research took him all over New York – considered graffiti mecca – through all kinds of neighbourhoods where he did interviews with graffiti writers and took photos of their work.

"What I saw was often colourful, elaborate and sophisticated; visually striking."

Talking to the writers (a term they prefer to artist), he says many of his own assumptions turned out to be wrong.

"I was expecting my interviewees to be more political, to be making some sort of statement, but in fact that wasn't often the case. They were graffiti writers because they enjoyed it as a creative expression, and just wanted to be left alone to get on with it."

In common with all subcultures, graffiti has its own hierarchy and codes of behaviour.

It's strongly linked with the rise of hip hop in boroughs of New York



like the South Bronx, Queens and Brooklyn during the 1960s and 70s, and to African-American and Hispanic communities.

It also has a rich language; angels and kings, massacres and masterpieces, black books and honour among thieves or “hat”: not the plot of the latest Dan Brown, but graffiti terms.

The most basic Google search reveals the culture’s rich history and stylistic complexities, and yet it’s still widely written off as a public nuisance to be stamped out, a position Ron’s research analyses and challenges.

While in New York, as here, there is a growing public acceptance of graffiti and street art – usually distinguished from the generally reviled “tagging” – important questions remain.

“There is a lot of political meaning in what becomes mainstream and legal, what is considered illegal, and who gets to contribute to public space and be heard. For example, there’s ongoing official opposition to graffiti, legal or otherwise, in New York; it’s intensely criminalised and vilified by the mass print media.”

The dominant discourse is informed by the widely followed, but also widely disputed, “Broken Windows” theory, (James Q. Wilson, George L. Kelling 1982), whose simplified premise is; if a potential vandal sees an already broken window or a rubbish-filled street they will be more likely to break more windows and toss more rubbish.

Hence the fervent speed with which authorities remove all unwanted tagging and graffiti.

“Graffiti is still seen as a harbinger of urban doom,” says Ron, “but a lot of these ideas have been discredited, so why do politicians endorse them? Cling to them? Why spend millions to fight it?”

He believes it’s to do with a certain vision of a city and who it’s designed for; and misguided moral panic.

“Middle-class tastes and dispositions are powerful economic motivations. Graffiti supposedly threatens property values, but whose property and values are we talking about?”

In western neoliberal societies, wealthy middle-class consumers worry about property values above all else, and thus the state (or council) must protect their investment.

“Auckland city, for example, has a \$5 million budget to get rid of graffiti.”

A distinction can be made between

who does what type of graffiti, and for which audience, he says.

A shifting landscape in recent decades has seen a whole new wave of respectability for street art, with the rise of globally recognised names like Keith Haring, Jenny Holzer, Basquiat and Banksy, who is still “technically illegal”, in that he writes without permission in public space.

Now solidly mainstream, these artists emerged when street art moved into the galleries and the focus went from nuisance value to aesthetic value.

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**“ Writing graffiti is a creative process you can compare with a piece of academic writing in that it has composition, style, and involves planning towards a cohesive whole. ”**

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“Graffiti writers are often stereotyped as young, poor, urban, black and from places like South Bronx and Brooklyn, but you do have wealthy, white graffiti writers. It’s a global phenomenon, every city produces a graffiti subculture, and its participants range across the whole social spectrum. It’s become more diverse in the past 30 or 40 years.”

And many of the early pioneers haven’t left.

“They’ve persevered and have now become an imbedded part of the social fabric. A similar thing has happened with tattoo artists.”

It would be nice, Ron believes, if people learned to see the value all types of graffiti might have.

“I think that distinction [what is acceptable and what isn’t] is about freedom for privileged social groups and constraints for less privileged groups. That’s what you see playing out. It makes a lot more sense when you think what agenda does it allow people to pursue, and how powerful people, [mayors, councillors, police, the media] speak about the less powerful.”

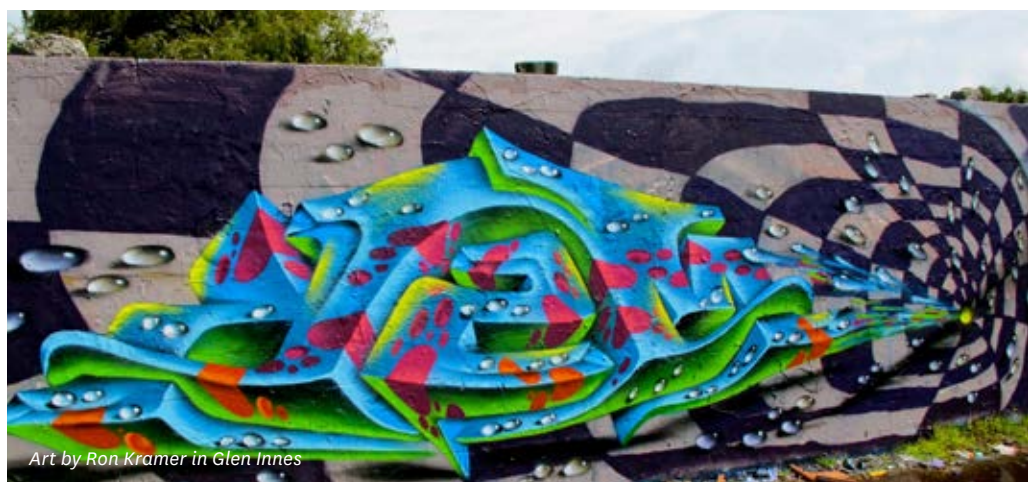
To get an image to go with this story, Ron takes me and photographer Billy Wong on a spontaneous mini street art tour around the back streets off Auckland’s Karangahape Road and Newton gully, an area that I later discover has actively encouraged graffiti art to complement its fringing, creative feel.

Like gawking strangers in our own city, we pass tattoo parlours, vintage clothing shops, hip design companies, an Asian supermarket and masses of vibrant, diverse street art, some of it apparently done by well-known names.

As a dedicated feline fan, Ron’s disappointed that a particular cat image has been painted over on Mercury Lane, but happy to see a large realistic-looking owl nearby and a whole wall done in stylish black and white interconnected shapes by BMD.

Despite only living in the city a few years, he knows this area well because his wife is a keen cyclist and often uses the flash pink cycleway that runs parallel to the north western motorway.

Posed for the photo in a hidden back alley, with no ivory towers in sight, he looks perfectly at home.



# AROUND THE GLOBE

Three international alumni tell us a little of what they're up to.

Tianyi Lu is a graduate in Music (BMus/Performance 2011, BMus(Hons)/Performance 2012); Dr Emma Carroll in Biological Sciences (BSc 2004, MSc 2006, PhD 2012); and Dale F Simpson Jnr in Anthropology (PGDipArts 2007, MA (First class hon) 2008).

## TIANYI LU UNITING THROUGH MUSIC

### Where are you living and what are you doing?

I'm based in Europe at the moment as a freelance orchestral conductor, working mainly in the UK. I've conducted various orchestras in Wales and England and I've assisted the Hallé orchestra and Welsh National Youth Opera.

My role as Junior Fellow in Conducting at the Royal Welsh College of Music and Drama involves teaching undergraduate conducting classes and working with the student orchestras there, as well as mentoring from the musicians and conductors at the BBC National Orchestra of Wales.

I'm absolutely delighted to be

announced as the new assistant conductor of the Melbourne Symphony Orchestra starting in June this year: I'm looking forward to being closer to home.

### What do you find exciting about living and working in Europe?

Being a freelance conductor means you are travelling a lot; I've been fortunate to have worked with some incredible conductors and orchestras in Russia, Estonia, Switzerland and Germany. This year I'll be going to the USA, Belgium, Netherlands, Portugal, New Zealand and Australia for both work and professional development.

I love how everything is so close in

Europe, I love meeting people from different cultures and seeing how music can unite us. I am also really looking forward to moving back to Melbourne – one of my favourite cities in the world.

### Is the study you did at Auckland important to what you are doing now?

My time at Auckland was crucial to my development as a young musician. I was fortunate to have been taught and mentored by the inspiring staff at the School of Music (naming them all would push me past my word-count), in particular Professor Uwe Grodd, who has continued to support and guide me over the years.

I will always be grateful for my time in Auckland and will always remember the wonderful experiences and opportunities I was given that have been so crucial to my career. My passion for music really blossomed during my time at Auckland and it's a passion that will continue and I hope to share with others for the rest of my life.



Tianyi Lu. Photo Antony Potts



For more information see Tianyi's website: [www.tianyi-lu.com](http://www.tianyi-lu.com)

To see her interviewed see <http://www.pbs.org/newshour/bb/bringing-women-conductors-front-orchestra/>



## DR EMMA CARROLL

### DESIGNING HER OWN RESEARCH

#### Where are you living and what are you doing there?

Since 2014, I've been living in Scotland, working at the University of St Andrews. I started here on an International Newton Fellowship from the Royal Society of London and I am now a Marie Curie Research Fellow.

Using genomics, chemical markers and novel mathematic models, I'm investigating how behaviour influences connectivity in marine mammals. As a Research Fellow, I'm lucky enough to focus on my research and develop new ideas, and form new collaborations with other researchers at St Andrews. It's also been a great opportunity to get involved in postgraduate student supervision and teaching.

One of the highlights has been becoming a member of the Young Academy of Scotland, part of the Royal Society of Edinburgh, as it allows me to be involved in outreach activities such as the Research the Headlines blog (<https://researchtheheadlines.org>).

#### What do you love about being there?

Scotland is a wonderful place to live. In some ways it's like New Zealand, with friendly people, rugged coastlines and great hiking. It's also well-connected to Europe.

The Scots have a strong, independent culture, and it has been fun to learn more about it first-hand. St Andrews is an outward-facing University with a strong international contingent. It also encourages collaboration among departments, with many cross-disciplinary institutions and related seminars.

#### Is the study you did at Auckland important to what you do now?

I completed both my MSc and PhD in the School of Biological Sciences at the University of Auckland. These world-class degrees enabled me to contend on the international stage and obtain two competitive Research Fellowships. The people I worked with at the University of Auckland continue to be important mentors and colleagues, and I will continue to collaborate with them in the future. It was a great place to start a career in research.



## DALE F SIMPSON

### LIVING ALL OVER THE WORLD

#### Where are you living and what are you doing there?

I'm currently in Chicago, Illinois, analysing at the Field Museum of Natural History and finishing my PhD at the University of Queensland [with a dissertation entitled: "Identifying Prehistoric Interaction on Rapa Nui: Development of social complexity in extreme isolation"].

I am also working throughout the USA – and the world. However, my most constant movement is between Brisbane, Australia, Santiago, Chile (where my son lives), and Rapa Nui (Easter Island).

#### What do you love about where you're living (and about what you're doing)?

I love archaeology. I love the people and cultures of the Pacific. I love teaching about a topic that in today's

day and age is more necessary than ever. [Dale has held teaching positions at the College of DuPage in Glen Ellyn, Illinois since 2009]. Living throughout the world lets me explore, witness, and enjoy other ways of life. I bring this information back to my students, family, and friends. What I have learned after 20 years of doing this is that the more you learn about other cultures, the more you learn about your own, and yourself.

#### Is the study you did at Auckland important to what you do now?

The University of Auckland gave me a great background in Pacific anthropology. From my great adviser, [Professor] Thegn Ladefoged [Anthropology], to awesome field and research opportunities in the department, to living in Polynesian Aotearoa, these experiences have helped to propel me to the next island, to the next research question, to the next discovery.

# CREATING NEW REALITIES



Image from publicity poster for *In Transit*  
Photo by Paul Simeil-Barton

**When Alfdaniels Mabingo returns to Uganda he will go there as the first PhD graduate in dance pedagogy. He talks with Judy Wilford.**

“Dance is not just something you do with your body,” says dancer and dance educator Alfdaniels Mabingo (usually known as Mabingo).

“Dancers are knowers, doers, thinkers, explorers and creators. Dance is a pool fed by different streams.”

“In the West many people think dance from African cultures is all about the body: that all you have to do is mimic and master the movements to become a dancer. But it’s so important to recognise that the key to the dances is in the stories they tell. The dances embody philosophies, they express views of the cosmos, are embedded in the cultures and histories of their communities. If you think they’re just about the body, all that knowledge of what we are and who we are is lost.”

As part of his PhD, Mabingo has been interviewing cultural heritage dance teachers who are working outside the mainstream in central Uganda: not in schools or universities, but in communities, orphanages, youth groups, churches or NGOs.

“One of the discoveries I have made is that story-telling and music are central to

their methods of teaching dance,” he says. The teaching is based on “highly complex principles that are embedded in the philosophies and realities of the cultures”.

Unlike Western frameworks for teaching dance – which tend to separate choreography, history, theory, performance, movement and musicality – the frameworks used by the Ugandan teachers aim to integrate all of these.

Music is seen not just as an accompaniment to the dance. Instead it becomes a teaching aid – almost a co-teacher – working to help give the dancers feedback, to encourage them to learn through their ears as well as their eyes, to give them ways of dealing with the passion of the dance as they attempt to embody the story it is telling.

“Teachers will often teach their students to make music, using drumming, song or poetry, as a foundation to the dance.”

The teaching of dance among the people of central Uganda is anchored in the Ubuntu world view, which can be expressed as: “I am because we are, and because we are, therefore I am.” The community finds its existence through the individual and vice versa.

Says Mabingo: “It’s based on the possibilities that are created through participation.” Which means of course that dance is an embodiment of this philosophy.

Dance, it is clear, plays a much greater

role in day-to-day life in Uganda than in Western societies, including Pākehā New Zealand.

“That is true, and I’m trying to theorise why it is so,” says Mabingo, who grew up in a “very big extended family and a big community” where “learning to dance was like learning to breathe”.

“One reason is the difference in cosmology, in the way we see ourselves in the world. In Uganda the feeling is that, in a sense, we have to ‘become’ the things that are close to us. If music and dance are close to our lives we feel the need to produce them, and by that act of producing them we become a part of them. The African inside me always wants to sing and dance with those around me.

“But in Western society, progress has turned many people into consumers of music and dance.

“My theory is that in the capitalist system, where the major purpose of the people is to spend, then dancers become the producers of cultural products which the audience consumes. You lose that instinct, that sense of being a ‘doer’ of dance or music – or a worker of the land. If you want to engage with music and dance, your space is the computer, the TV, the headset or the iPhone.”

He’s seeing these changes also in Uganda, as it becomes increasingly urban: “This is about the politics and economics of dance.”



Mabingo completed his undergraduate degree and his MA in performing arts at Makerere University in Uganda, followed by a masters in dance education at New York University in the US.

There are few universities around the world that offer a PhD in dance studies and Mabingo was attracted to the University of Auckland by its "rich combination of scholarship, dance education, theory, research and practice" and by its international research focus. His supervisors, Professor Ralph Buck and Associate Professor Nicholas Rowe, have carried out research not only in New Zealand but also in the Middle East, Asia, Europe and the Pacific.

Mabingo aims in his own research to ignite scholarly interest in new ideas of teaching dance, especially those that draw on non-Western artistic, intellectual and philosophical traditions. He hopes to encourage collaborations that expand possibilities and build awareness and understanding.

"Dance can build a bridge between cultures and people," he says.

Which is certainly true of an exciting new production which had its recent world premiere at Mangere Arts Centre in Auckland, and which Mabingo choreographed (with Charlene Tedrow).

*In Transit*, directed by Justine Simeï-Barton, is based on a play by Wanjiku Kiarie Sanderson, a Kenyan New Zealander (widow of Martyn Sanderson, founder of Downstage Theatre in Wellington). Through a complex interweaving of drama and story-telling with vibrant and evocative music and dance, it explores the real-life stories of African immigrants as they adapt to a place far from their countries of origin or birth. And, in a remarkable creative twist that adds to the complex interplay of cultures, the dancers (and many of the musicians) are Pacific Islanders by ancestry or birth: "Instead of an African story it's now a Pacific story as well."

When I met Mabingo it seemed to me he was born to be a dancer, but as a child he had a different plan for his future.

"I first aspired to be a Catholic priest, but that didn't happen. At 13 I wanted to become a lawyer, but later that changed. Then dance claimed me [at about 18], and who was I to say 'no'?"

"I've travelled in every continent but one, and worked with people from all over the world to create new realities through music and dance.

"As a priest or a lawyer I'd never have been able to achieve these things."



*Mabingo rehearsing with dancers from Ura Tabu Pacific Dance for the production, In Transit.*



*Mabingo facilitating a dance workshop with children from Sosolya Udungu Dance Academy in Kabalagala, Uganda.*





Photo: Richard Ng

# DIGITAL DOCTOR IN THE HOUSE

Far North GP and public health champion,  
Lance O'Sullivan, talks with Julianne Evans.

**D**r Lance O'Sullivan is in Auckland with his wife Tracy for the 2017 Distinguished Alumni Awards, where he is one of five University alumni being honoured.

They're making an event of it, with Lance's mother, two of their seven children, (aged between seven and 23), and other whānau invited to the glittering dinner in the new pavilion at Old Government House.

Unfortunately the rain, the worst the city's had in years, is becoming a deluge, but it's not going to dampen their enjoyment of a proud family occasion.

After a day packed with engagements, Lance is making time for a brief chat, which he says will be a good practice run for tonight's speech, before racing back to the hotel to dust off his dinner suit, an outfit that's had a few outings in recent times.

Named New Zealander of the Year in 2014, supreme Māori of the Year in 2013, Communicator of the Year in 2015, recipient of a Sir Peter Blake Trust leadership award ... the list of accolades is impressive.

"In fact," laughs Tracy, "we thought things had died down a bit and we'd gone



under the radar, until we were contacted about this [Distinguished Alumni] award."

The family lives on a rural block 15 kms north of Kaitaia, and making basic healthcare available for disadvantaged people in the Far North has been the couple's shared mission for many years.

They set up the low cost health clinic "Te Kohanga Whakaora" (The Nest of Wellness) in the area and a second initiative, the "Manawa Ora Korokoro Ora (Moko) programme", which was Northland's first full-time, school-based health clinic, providing medical care to 2000 children across the region.

A third, the 'Kainga Ora (Well Home) initiative', focused on fixing cold, unsafe houses, starting with the premise that wellness begins in warm, dry homes.

And now there is iMoko, smart software Lance has developed, alongside Navilluso Medical Limited, to speed up the process of diagnosis for simple medical conditions in children.

"A South Auckland teacher," he explains, "can see a child in their class with an obvious healthcare issue like a skin infection or head lice, and they can fill out a basic form and take a photo, which then gets sent to a digital health worker in Kaitaia, who sends it on to a doctor in Auckland – or anywhere in the world – who then writes a prescription and sends it to a South Auckland pharmacy near that child's school for the child's parents to pick up."

And it's all done on an iPad in a matter of minutes.

By November 2016, 4000 children in around 35 early childhood centres, Kōhanga Reo, primary, intermediate and secondary schools were part of this healthcare model.

At the moment there is roughly one doctor per 1500 patients, but with a digital ratio, one doctor can serve 100,000 patients, says Lance.

"The health service is there but people just don't have access to it. This way, for a range of basic problems anyway, they do."

He believes traditional models of care are failing the people who need it most, and the disruptive approach is the transformational change we need.

"We have a world-class health system but third-class treatment, and we have the capacity to make a big difference. Not enough people with the greatest need are getting access to our services because we're stuck in a 19th-century view, but it's the 21st century.

## “ With a digital ratio, one doctor can serve 100,000 patients ”

He believes young doctors graduating today in general practice might not need to have a physical space where they see patients.

"I don't think we should be having health services delivered by doctors in clinics – we need to rethink things, be brave and aim for better, faster and more convenient care."

But won't patients, and doctors, miss the face to face contact?

"Not for the basic stuff. When I started iMoko, people told me, 'Māori won't like teleconferencing', but they're all on social media, they want to communicate in that way; health is just a late adapter to what's already happening."

Coming back to tonight's event, he thinks back to his own time at the University, from which he graduated in 2001.

"I had a couple of shots at Medical School. As a 17-year-old in pre-med, I only attended for 10 weeks, I found it overwhelming; I was one of 20,000 students who all wanted to get into a school of 200. It wasn't the right time."

Coming back aged 20, he was already married to Tracy and had a young son, Connor, who is now 23 and studying for a Bachelor of Health Sciences at Auckland.

"When I came back in 1994, it felt like an exciting adventure. I was a young Māori student and there were a small number of Māori and Pacific students so we were quite close knit. I was exposed to a lot of different people – Malaysian, Indian, Asian – they were young people with energy and ideas."

He says he knew it was an institution that could really help his life.

"It was going to give me the tools I needed to support my family, and my dreams. When I hadn't succeeded the first time, it was quite a blow, so I thought I'd approach it from a different angle, figure out a methodical way to get through it."

The University Calendar in those days, he remembers, was "a big fat book and Orientation had long queues".

"I said to Tracy, 'I want you and little Connor to come with me [to enrol].' I had a course I absolutely had to get into, I carried my son and we all waited in the queue. I got put to the front and I think I got in on the sympathy vote."

"Every year I said to Tracy, 'I'm going to withdraw.' Every year was challenging. I struggled with a lack of self-belief."

Thanks to a rocky early life, marred by "an absent father and a lot of social dysfunction", he was a troubled teenager, expelled from two high schools before attending Hato Petera College, a private Māori Catholic college on the North Shore.

"Hato Petera was a last attempt by my mother to sort me out, and it worked. In the end, it was her love and care and the realisation [via the school] of my Māori identity and Catholic faith" – and meeting and making a life with Tracy, his partner in love, work and parenting.

Time is getting on and if he leaves now, he'll have just enough time to have a nap before the evening's celebration.

Of course he must be tired, although he and Tracy look remarkably fresh in the way of highly effective people who seem able to function at a different level of intensity to the rest of us.

And he's got that speech to write. He's author of his own inspirational story, *The Good Doctor* (2015), and in demand as an after dinner speaker; it doesn't hold too many fears.

Authenticity and honesty are what people relate to from public speakers, he believes.

Hearing him later, I would add a dash of humour and a lot of humility to that recipe.

A final word on what he'd do if he ran our health system: "I'd want to gain equitable health outcomes, investing in any high-energy, interesting initiatives, which might involve investing in many to find the right one."

And the thing that makes it all worthwhile?

"To see a child I've helped, or a family, getting better, that's the reward."

CAN WE BUILD STRONGER COMMUNITIES?



# HEARTENING NEWS

Professor Rob Doughty speaks to Suzi Phillips.

**T**here's good news and bad news on heart attacks in New Zealand.

First the bad news is that one in four New Zealanders who have heart attacks are below the age of 55 years.

The good news is that acute care for heart attack patients has improved over recent years, right across the country.

And here are the sobering and sad statistics.

One third of all deaths in New Zealand each year are due to cardiovascular disease, and about every 90 minutes one New Zealander dies from heart disease. Heart attacks happen to 10,000 people each year – those are the figures for New Zealanders admitted to hospital with an acute heart attack. And while a heart attack

is an acute event, heart disease is a life-long issue and affects about 172,000 people – those are the people living every day with the impact of heart disease.

Professor Rob Doughty holds the Heart Foundation Chair of Heart Health at the University of Auckland, where he runs a programme of research designed to improve understanding of the causes, prevention and treatment of heart disease in New Zealand.

Ironically, Rob is himself a fairly recent heart attack survivor. As a 51-year-old male with a healthy diet and lifestyle, he was in the lowest part of the risk charts. “But we know that the risk is never zero and I've proved that myself,” he says. “On just another workday morning, walking across a quiet courtyard, I found myself experiencing what I'd dealt with in other people for many, many years.”

The experience, which luckily occurred within easy reach of help – between his two places of work, Auckland Hospital and the University's School of Medicine – has given him a unique perspective on what he has been researching for more than half his life.

Genetics in heart disease in New Zealand is a major focus of the research programme Rob is leading, with several interlinking studies that will contribute to understanding the role of genetics and gene-environment interactions in heart disease in the New Zealand context.

“Important disparities in heart disease exist in New Zealand for some ethnic groups and for people living in areas of greater deprivation,” says Rob. “Māori are at higher risk of heart disease at a younger age; age-standardised death rates from heart disease are about 50 percent higher for Māori men and twice as high for Māori women compared to non-Māori.”

One of the programme's major studies is MENZACS, the Multi-Ethnic New Zealand Study of Acute Coronary Syndromes. This Rob describes as a case-controlled study that aims to gain better understanding of risk factors that

predispose certain individuals to a high risk of developing heart disease (and heart attacks).

“We hope to understand the genetic factors and gene-environment interactions that contribute to disease, outcomes and response to therapy,” he says.

This is one study you won't be involved in unless you've had a heart attack. It's run as a web-based hospital registry, collecting data on patients who have heart attacks in New Zealand. “This allows for a simple and cost-efficient means to conduct large scale research studies across multiple centres in New Zealand,” says Rob.

The study, run (as part of Rob's Heart Health Research Group) by Associate Professor Malcolm Legget from the School of Medicine, began in July 2015 and is now recruiting patients at Auckland City Hospital, Middlemore, Waikato and Christchurch Hospitals. More than 600 participants have already been enrolled after suffering a heart attack and have been asked some simple questions about their food, lifestyle and family history. They also give a blood sample for genetic and biomarker analysis.

“Due to the nature of this multi-ethnic study, extensive work has been developed with regard to Māori participation,” says Rob.

Dr Anna Rolleston (Ngati Ranginui/Ngai Te Rangi), previously the Heart Foundation Māori Cardiovascular Fellow and now a co-investigator on the study, has provided guidance on the project from a Māori worldview. “She has developed and leads the Māori Governance Group, whose members act as kaitiaki (custodians) for Māori participating in the MENZACS study,” (which received initial funding from the Heart Foundation Heart Health Trust project grant from 2015 to 2017, and is supported in part by the “Healthier Lives” National Science Challenge.

Another study, led by Dr Katrina Poppe, has resulted in the development of a new clinical





“ But we know that the risk is never zero and I’ve proved that myself. ”

risk score, which helps to assess risk of future clinical disease for people with previous heart disease. Katrina, a former Heart Foundation Fellow, is now working with Rob’s group and with the VIEW/PREDICT Group led by Professor Rod Jackson from Epidemiology and Biostatistics.

“The risk score,” says Rob, “is based on clinical factors easily available for use with people in the community. It can help health professionals to target those people at higher risk for more intensive interventions, so as to prevent recurring heart problems.”

The research of Heart Foundation Research Fellow, Dr Nikki Earle, also working with Rob’s group, has recently revealed shocking statistics on heart attacks in younger people. Her study showed that one in four patients admitted to hospital in New Zealand with their first heart attack is less than 55 years old.

“These younger patients have a very high risk factor burden, including smoking, obesity and diabetes,” says Rob.

Nikki’s research includes a study to determine whether microRNAs, (small non-coding portions of genetic material), are associated with the presence of subclinical atherosclerosis (known in layman’s language as “hardening of the arteries”). This work is conducted in close collaboration with colleagues from the Christchurch Heart Institute at the University of Otago: Heart Foundation Senior Fellow, Dr Anna Pilbrow, Professor Vicky Cameron and Professor Mark Richards (Heart Foundation Chair of Cardiovascular Studies).

At present, traditional risk factors such as age, blood pressure and smoking status are used to predict the risk of heart attacks and cardiac deaths, says Rob. “Nikki’s research is intended to make this prediction more accurate by finding new genetic risk markers as well as new biomarkers that circulate in the blood.

“She and her team are looking for these



Photo: Godfrey Boehnke

markers in people from across the spectrum of heart disease, ranging from the early stages before clinical symptoms are evident to advanced stages such as heart failure. Identifying those at risk at an earlier stage allows better targeted early intervention such as medications or behavioural change.”

Rob acknowledges the multiple collaborations which he says are “fundamental to the success of contemporary research”. These include the close working relationship with the other Heart Foundation Chair, Mark Richards, and Heart Foundation-funded researchers at the University of Otago.

Rob is sure these studies across community population and clinical arenas will greatly improve prevention and treatment of heart disease in New Zealand.

Meantime, something he still doesn’t understand is why he had the heart attack, and this he will only discover through continued research: “It was a salient personal reminder that there is a hell of a lot more still to do.”

Fortunately, Rob had his heart attack within easy reach of help – between his two places of work – Auckland Hospital (to his left) and the University’s School of Medicine (to his right). He made it to the bench he is sitting on before calling for help.

CAN WE END NEW ZEALAND’S STEM SKILLS SHORTAGE?



## ALUMNI AND FRIENDS EVENTS

We host events catering to all alumni, from the Golden Graduates Luncheon (this year our GG's will have graduated in 1967, the same year NZ ditched pounds for dollars) to Raising the Bar, where we bring academia to Auckland's inner-city bars. Not in Auckland? Connect with us and fellow alumni all over the globe at our international receptions - we'll be in Jakarta, New York City and London later this year.

Visit [www.alumni.auckland.ac.nz/events](http://www.alumni.auckland.ac.nz/events) to keep up to date.

## APPLICATIONS TO LEADERSHIP FELLOWSHIP OPEN JUNE

**Alumni who want to build their leadership capabilities are invited to apply for the 2017 University of Auckland Alumni Leadership Fellowship.**

The fellowship secures a place on the Leadership Mindset Programme at the New Zealand Leadership Institute (NZLI), which combines the latest in leadership thinking with a non-traditional development experience. It is designed for mid-career professionals and managers leading teams or projects, and those ready for a step-change in their career pathways. The next programme runs from September to November 2017. The fellowship covers the full cost of the programme, valued at \$4,850.

Visit [www.nzli.co.nz](http://www.nzli.co.nz) for more information about the programme and email [leadership@nzli.co.nz](mailto:leadership@nzli.co.nz) to register your interest.

## INTERNATIONAL ALUMNI NETWORKS

With over 180,000 alumni living in 147 countries, our alumni networks bring together groups of alumni living all over the world. Our networks are run by Volunteer Alumni Coordinators (VACs) who help alumni remain connected with the active life of the University.

If you live outside of New Zealand and would like to network with local alumni, we encourage you to make contact with the VAC in your area – their details can be found on our website. If there isn't an existing alumni network where you are, you may want to start one and consider being a VAC.

Contact us at [alumni@auckland.ac.nz](mailto:alumni@auckland.ac.nz) for further information.



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L-R Fellowship recipients Nathaniel Wilson (2014), Esther Harrop (2016) and Phil Light (2015)

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## VAC PROFILE

Meet Rob Tedesco, our Volunteer Alumni Coordinator (VAC) in Boston.

Rob was born in Boston, Massachusetts, and grew up just outside of the city. He describes Boston as gorgeous and historical with countless things to do. "The history here is amazing," he says.

In 2011, Rob moved to New Zealand to complete his PhD in musicology and ethnomusicology. "I really enjoyed central Auckland and everything that the city has to offer," he reminisces. "The weather in Auckland is great, too. I'll take the rain any day over the snow we get in Boston!"

While studying at the University, Rob discovered a love for working with students, and now works for an area college in the student affairs department. The best part of his job is getting to collaborate with the students, whom he calls talented and inquisitive.

Outside of work, Rob volunteers for a number of non-profit organisations and likes to relax with friends. He also enjoys going to the gym, which he credits to his time at the University of Auckland gym.

Rob is interested in hearing from alumni based in Boston. Get in touch at [jrtedesco@gmail.com](mailto:jrtedesco@gmail.com) or connect with him on LinkedIn.



Image: *Fragile Nature*, 2017, acrylic and gold pigment, 3000 x 7800 mm. Photography by Sam Hartnett.

## CHINESE-NZ ARTIST TRANSFORMS HISTORIC CBD BUILDING

Earlier this year, alumnus Wei Lun Ha took up the challenge to create an ambitious three-metre by seven-metre painting in the high-profile, heritage lobby of the South British Company Building, located in Auckland's CBD.

Wei Lun Ha is a New Zealand artist of Chinese descent.

Born in Ho Chi Minh city in 1987, he moved to New Zealand at the age of two. He holds a Master of Architecture degree from the University of Auckland, something that is evident in the architectural and spatial elements of his art practice.

Wei Lun trained in the Lingnan School, a style of painting that originated in Southern China during the nineteenth

century and was influenced by contact with Europe and Japan. The technique requires almost surgeon-like precision. His paintings fuse classical Chinese and Japanese design elements with a contemporary sensibility, often suggesting the precariousness of existence through subtle washes, drips, and subjects found in nature.

In 2015 he won the People's Choice category in the annual Wallace Art Awards, going on to win the Wallace Art Award (Vermont Residency) in 2016. His successful entry, "Breathtakingly Fragile" (2015), was painted in traditional Chinese ink and resin on fabric. That piece will soon tour around New Zealand and then on to Poland in time for the opening of the Museum Art Fair.

## RAISING THE BAR IN AUCKLAND 20 TALKS, 10 BARS, 1 NIGHT

For the first time ever in New Zealand, the University of Auckland is bringing Raising the Bar (RTB) to our city. 20 of the University's top researchers and academics will be presenting in 10 inner-city bars on **Tuesday 29 August**. RTB, a worldwide initiative aimed at making education a

part of a city's popular culture, creates one-of-a-kind, knowledge-driven events in unusual locations. Successful events have been held around the world, including New York City, Sydney, Melbourne, and Hong Kong. Sign up to the RTB newsletter at [www.rtbevent.com](http://www.rtbevent.com) to ensure you hear the latest updates.



# WAYS OF GIVING

“I can’t give money but I can give time,” alumna Jennie Oakley says with a smile. “And I love people, so I always get back more than I give.”

At 78, Jennie is living a life of service and satisfaction – as a wife, mother and hands-on grandmother, a liturgist at her church, a volunteer at the Auckland Museum, a Friend of the Auckland Philharmonic Orchestra, a life member of the University’s Staff Common Room and a highly-valued committee member of the University of Auckland Society.

So what does she get from her voluntary work? – Hugs, smiles, conversations, interesting tasks, and the unexpected insights that come from meeting and working with a variety of people from different ethnic, religious and social backgrounds. She also gets to understand the inner workings of the University,

which has earned her respect for giving people the chance to learn and grow.

“I’ve had some of my most stimulating years at this University,” she says. “I don’t want to come into it just as a visiting graduate. I want to understand how it works, and to play a part in that.”

Jennie has always had a passion for learning, but she credits the University with helping her learn to “think for herself”.

“At the time and in the way I was brought up, children were seen and not heard. You didn’t question your parents, your grandparents or your teachers. It was only when I went to the University as a ‘very mature’ student that I started challenging traditional knowledge. I had to learn to question, discuss and analyse all I read and heard. I even voted for a party I suspect no-one in my family had ever considered voting for – much to my children’s hilarity.”

Going to university was a lifelong dream for Jennie. When she left Woodford House in Havelock North at the age of 18, the money wasn’t available to support her as a student. She went into nursing but sustained an injury that meant she couldn’t continue – then married at 20 and by 25 had three small children. And through the years of family life, contributing financially and building a career – from dairy assistant to doctor’s receptionist to medical centre and then retail business manager – life rolled on with its own momentum, giving little time to think about her dream.

But on her elder son’s 40th birthday he came to his parents’ house for dinner. And that milestone jolted Jennie abruptly into action.

“I was 60,” she says, “and I suddenly thought. ‘If I don’t leave work now, I never will.’ The next day I rang New Start [the University’s preparatory courses for people returning to study] and handed in my notice at work.”

New Start was “a joy: I walked around all day with a grin. It was just the right preparation for someone like me, who’d stepped out of study at 18 or 19, and needed the confidence to step back in.”

At University she soon discovered there were certain advantages in starting late. “I tried everything: history and politics, art history, anthropology, education, because I knew I didn’t have to use them to create a career. The two I most loved – history and politics – became my double major. And because I loved them I got great grades.”

There were also benefits an older student could offer to the younger ones. “I never hesitated to ask a question, and that was good for the young students. They’d often be shy about asking questions, but once I’d asked one they’d all join in.”

Jennie graduated with a BA from the University of Auckland in 2005 but switched to Massey for her honours degree at a distance while on “grandparent duties” in Bunbury, Western Australia. She then returned to take a full-time position in Short Loans at the University of Auckland Library while studying for her Auckland MA, which she completed at the age of 72.

In line with a theory that graduate students often choose a topic that has resonance in their lives, I asked Jennie the subject of her MA thesis.

“It was set in Medieval Britain,” says Jennie, “in the era of Henry VIII and Cromwell. I wanted to find out how people survived the religious and political turmoil of that time.”

She looked closely at five families, read their letters, studied their lives and concluded that their resilience came from caring and supporting one another. “Wives and husbands cared about each other, parents loved their children, were interested in their education, their manners and what they were doing. Masters were concerned for the welfare of their servants. That’s my thesis. They survived because they looked after each other.”

It seems the theory holds good, at least in Jennie’s case.

**Judy Wilford**

*Photo: Godfrey Boehnke*





# THE DIGNIFIED AND THE BEAUTIFUL

This year the University's School of Architecture and Planning celebrates its first 100 years. Dr Lucy Treep reports.

The Auckland School of Architecture started modestly with three night classes a week – held in a cold and dilapidated basement.

Most of the obviously dedicated students worked fulltime in architects' offices during the day. But from this quiet beginning the school developed rapidly into a site of vibrancy and influence.

Its establishment in 1917 was greeted enthusiastically, with the *Auckland Star* expressing hopes that were probably generally-held: "It will be an important part of the work of the new School of Architecture to teach... that a thing should be both beautiful and useful. With us...the tawdry, the commonplace, and the ugly in architecture overwhelm the dignified and the beautiful, and it will be the task of the school to wage war on the Philistines." (14 March 1917)

The importance of well-educated architects to the community, Philistines or not, was well-understood and by the early 1920s the New Zealand Institute of Architects began urging the University College to extend the scope of the School.

In 1925 the first Chair of Architecture in the country (and only the second in Australasia), Professor Cyril Roy Knight, aged 31, was appointed. Educated in the UK and working in New York, Knight represented a trans-Atlantic engagement with the well-regarded Beaux-Arts method of teaching that he brought to the Auckland school. Energy at the school was high and the Registrar of the time, Rocke O'Shea, considered it the life and soul of the University College.

But by 1946 the world had changed – and with it the world of architectural pedagogy. Students, including returned servicemen from WW2, were keen to be taught by more modern methods, and their protests initiated changes in the curriculum away from a Beaux-Arts focus to one more in touch with modernist teachings. Over the years since, a number



of student-led strikes and protests of various kinds have taken place within the School, as confident students have sought to have influence over their education. One ex-student remembers striking over the proposed design for the new buildings in the mid-1970s; other protests were made over things like perceived lack of subject choice; or demands were made for more international visitors. Staff often supported or even encouraged student-led action, and dynamic relationships within the school formed a large part of its century of growth.

In the 1950s Professor Knight and lecturer Gerhard Rosenberg led the movement to establish a programme in town planning, and in 1958 the Department of Town Planning, the first in the country, accepted its founding students. Professor Robert Kennedy was offered the first chair and the department began its own decades of teaching and research.

Being New Zealand's only school of architecture till 1975 (when a second opened at Victoria University) has given the Auckland school a significant position in the history of architecture in this country. Many of the personalities that shape the architectural profession in New Zealand and beyond are alumni of the School, and many of the structures that inform our built landscapes are products of alumni.

Big personalities on the staff – such as Professor Knight, Vernon Brown, or Professor Toy (known affectionately as Doc Toy) – have had an influence on the profession beyond their own time. And the enrolment of Professor Knight's daughter Peggy at the School of Architecture in 1945 represents another form of influence threaded through the

“ It will be the task of the school to wage war on the Philistines. ”

school's history. A number of architectural students are the daughters or sons, nieces or nephews, or grandchildren of staff and alumni. These links allow not only for a deep inter-generational knowledge of the school but also an enrichment of its place within the profession as it enters its second century.

*Lucy Treep (BArch, PhD English Literature) holds a Postdoctoral Fellowship to research and co-write a book planned to celebrate the centenary of the School of Architecture and Planning. The book will be launched at the opening of an exhibition of student and staff work from the school, to be held at the Gus Fisher Gallery September 8-October 18. Lucy says she feels very lucky to hold what is a rare post-doctoral fellowship in the arts in a New Zealand university. One highlight has been interviewing a number of charming and very helpful graduates and staff. Another has been burrowing in the extensive architectural archive held at the School of Architecture and Planning library. Both have produced moments of laughter and the excitement of discovery.*

*For more information about the centenary celebrations, see <http://www.creative.auckland.ac.nz/archplacentenary>*

## RUNNING AGAINST THE TIDE

**W**est of Eden is the second feature film by a team with strong University of Auckland connections, including alumna Vanessa Cohen-Riddell, who wrote the script, alumnus Alastair Riddell, who directed the film, and cinematographer Dean Carruthers, who is best-known around the University for his photographs, which have appeared in many of the University's publications, including *Ingenio*. (See the cover photo for this issue and others that appear within the magazine.) The film was released through Rialto Cinemas earlier this year and was an official film for the 2017 Auckland Pride Festival.

Vanessa Riddell, who not only wrote the screenplay but also plays Eva (as seen above), describes *West of Eden* as follows: "The film is set in 1960 rural New Zealand – and the challenges that come with making a period film are amplified when it is also an independent film. So



far response from those who have seen the film has been incredibly positive."

*West of Eden* is a beautiful film capturing the feel of the 1960s as well as telling a tense dramatic story, centred on a blooming true and deep love between two young men, one a Māori city boy, running from the truth of who he is, and the other a privileged Pākehā son of the local farming grandee and respected war hero. The drama unfolds in the midst of rural intrigues – infidelities, power plays,

lust and jealousy – and comes to a head in a shocking conclusion.

"Our film is a triumph of what can be done with a small budget, good planning, a committed core crew and a great and talented cast.

"I am extremely proud of writing this wonderful slice of New Zealand's past, and bringing a light onto the struggle that many fellow Kiwis faced at that time, when being with and loving the person you loved was illegal."

## HIGH DRAMA

**K**im Dotcom, one of the most flamboyant and controversial characters to make the news in recent years, is a subject of a new documentary by Professor Annie Goldson (Media and Communications).

*Kim Dotcom: Caught in the Web* centres on tech entrepreneur, Kim Dotcom, tracing his origins as a young hacker in Germany through his move to Hong Kong, where he founded his file-

sharing site Megaupload, to his arrival in New Zealand in 2010 – and his ongoing legal battles with the New Zealand Government and the entertainment industry.

As a character Kim Dotcom has a rollicking backstory, but as important as the narrative is the analysis of the issues underlying the 'Dotcom case': piracy and file-sharing, privacy and surveillance and sovereignty."

The film therefore alternates between the story and a discussion driven by a range of international commentators,

including Professor Laurence Lessig (Harvard), founder of Creative Commons and 'anonymous scholar' Professor Gabriella Coleman (McGill), journalists Glenn Greenwald, Robert Levine and David Fisher, founder of Wikipedia Jimmy Wales and musicians Moby and Smudo.

A moment of high drama comes in 2012, when 70 heavily-armed New Zealand police storm Dotcom's sprawling Coatesville Mansion, which he was sharing with former wife Mona and five children. On FBI orders, Dotcom and his three coders, who were alleged co-conspirators, are arrested on a range of serious charges related to alleged copyright infringement.

Bailed five years ago, Dotcom has consistently pleaded his innocence and has openly courted the spotlight, for example founding a political party.

Without doubt, Kim Dotcom is a polarising figure who can be "read" in various ways, says Annie. "Whether he has broken the law is another question, and one for the courts to answer."





## HEAT AND COLD

Gina Cole is a family lawyer in Auckland and a graduate in the Master of Creative Writing. Her first volume of short stories, *Black Ice Matter*, published by Huia Publications, has earned high praise.

The stories explore connections between extremes of heat and cold, which can be spatial, geographical or metaphorical. At times they involve juxtapositions of time; sometimes heat appears where only ice is expected. A woman is caught between traditional Fijian ways and the brutality of the military dictatorship; a glaciology researcher falls into a crevasse and confronts the unexpected; a young child in a Barbie Doll sweatshop dreams of a different life; secondary school girls struggle with secrets about an addicted janitor; and two women take a deathly trip through a glacier melt stream. These are some of the unpredictable stories in this collection that follow themes of ice and glaciers in the heat of the South Pacific.



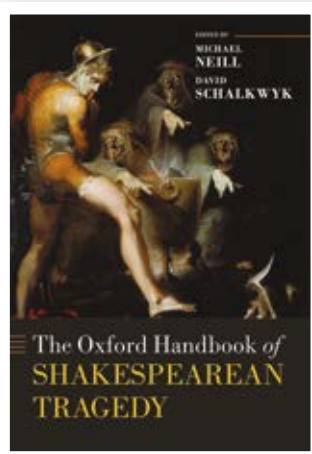
## SHAKESPEARE'S TRAGEDIES

Edited by Emeritus Professor (and alumnus) Michael Neill with David Schallwyk, director of research at the Folger Shakespearean Library in Washington DC, *The Oxford Handbook of Shakespearean Tragedy* is a collection of 54 essays by a range of scholars from all over the world.

It brings together some of the best-known writers in the field and not only covers textual issues, critical readings

and performance history but also advances knowledge of Shakespeare's global reach. It traces histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, India and East Asia.

The essays offer a fresh understanding of Shakespearean tragedies, both as works of literature and as performance texts. Published in hardback in 2016 by Oxford University Press, this book is an essential resource for students and teachers, and is of high general interest as well.



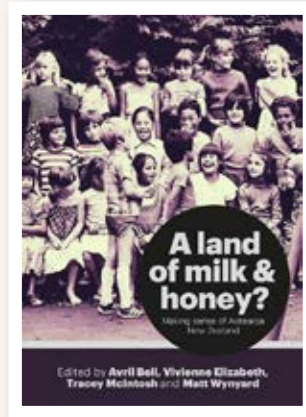
## MILK AND HONEY

There's a myth of New Zealand as a "land of milk and honey" – a promised land of abundance and opportunity.

In this century the country has become literally a land of milk and honey as these exports dominate the economy. But does New Zealand live up to its promise? In this book, *A Land of Milk and Honey: Making Sense of Aotearoa New Zealand*, some of New Zealand's leading social scientists examine our political identity; our Māori, Pākehā, Pacific and Asian peoples; problems of class, poverty and inequality; gender and sexualities; and debates around ageing, incarceration and the environment.

The authors find that 30 years of neoliberal economics and globalising politics have exacerbated inequalities that are experienced differently according to class, ethnicity, gender, sexuality and age. These social divides are at the heart of the text, published by AUP and edited by Dr Avril Bell, Associate Professor Vivienne

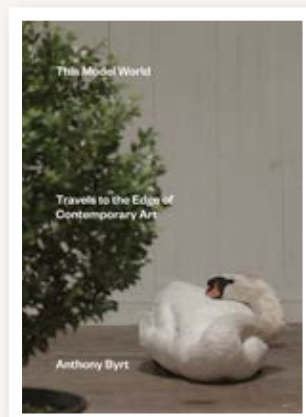
Elizabeth, Professor Tracey McIntosh and Matt Wynyard from the Department of Sociology.



## CONTEMPORARY ART

A finalist in this year's Ockham New Zealand Book Awards, *This Model World: Travels to the edge of contemporary art* (AUP, 2016) is a portrait of what alumnus Antony Byrd found when he came back to New Zealand unexpectedly after living in Berlin, where he was establishing a fine career as an art critic.

Built around hundreds of hours spent in galleries, artists' studios and on the road from Brisbane to Detroit to Venice, it's a deeply personal journey into the New Zealand contemporary art world and the global world it inhabits. It features major figures like Yvonne Todd, Shane Cotton, Billy Apple, Peter Robinson, Julie Miller and Simon Denny and emerging artists like Luke Willis Thompson, Shannon Te Ao and Ruth Buchanan. It's about severed heads and failed cities; about looking for God and finding Edward Snowden; and about what it means to investigate the boundaries between our bodies and the world.



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