

THE UNIVERSITY OF AUCKLAND news

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A contribution few could equal



Around 300 friends and supporters thronged to the Fale Pasifika on 10 June for the “not a retirement party” of Professor Raewyn Dalziel, who is stepping down after ten years as Deputy Vice-Chancellor (Academic) but is soon to return to the History Department where she will resume her role as a Professor.

Vice-Chancellor Professor Stuart McCutcheon, in welcoming guests, described Raewyn as “an extraordinary servant of this University in one of its most senior roles.

“Her breadth of knowledge of the University, her absolute commitment to the quality of everything Auckland does, and her fearsome work ethic mean she has made a contribution to this University that few, if any, could equal”.

Raewyn’s “absolute dedication” was shown by “her offer last year to take responsibility for the University’s 125th Jubilee celebrations, on top of her already extraordinary workload”, resulting in “a series of excellent events organised in a seemingly effortless way”.

Another example was her willingness to extend her term for an extra five months until 30 June – when the Academic Audit would be completed.

In an amusing, relaxed and informal speech Distinguished Professor Dame Anne Salmond, a

friend and colleague of Raewyn’s over many years at the University, spoke of Raewyn’s prowess as an historian and of “the riveting saga” of “all the things that Raewyn knows and would never commit to paper: the University’s unwritten history”.

Dame Anne spoke of Raewyn’s consideration and thoughtfulness, her astuteness at finding ways through difficult problems, her expertise in trouble-shooting and in quality control, her utter dedication to the University and her capacity for finding “the more exotic aspects of human nature [often encountered in her position]... more entertaining than ugly”.

Describing Raewyn as “a powerhouse” she touched on some of the highlights of her achievements. These included acting as Vice-Chancellor for six months during the interregnum between John Hood’s departure and Stuart’s arrival; helping to forge NICA and ACE as University faculties; taking the role of “forensic expert in Budget and Finance Committees; overseeing the introduction of General Education; shaping the University’s response to the development of the Tertiary Education Commission and preparing the University’s Charter, Profile and Investment Plan; playing a strong role in

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Key events

Writers on Mondays

The next in a series of free lunchtime sessions at the Arts Lounge in the New Gallery, corner of Lorne and Wellesley Streets at 12noon is “Multimedia and the word” with Dr Helen Sword (Centre for Academic Development) and Gabriel White on 29 June.

Merimeri Penfold documentary

A one-hour documentary about Dr Merimeri Penfold, a former member of staff in Māori Studies and for many years University kuia, will have its first television screening on Māori Television on 1 July at 8.30pm. This is a very special documentary about a very special woman who has played a key role in promoting Te Reo Māori and campaigning for a stronger Māori dimension in education.

Incredible science

The Faculty of Science’s Incredible Science Day will take place on 6 July in the Science and Engineering Buildings and the University Library. This is a free one-day extravaganza featuring shows, interactive activities, and demonstrations aimed at introducing children to the fun and excitement of science. Primary and intermediate children and their parents will be on campus. The Owen G Glenn Building carpark will be busy from 7.30am. Contact Rebekah Hotchin (r.hotchin@auckland.ac.nz).

Science life

The Association for Women in Science, Auckland branch, presents “Science life”, with Dr Helen Anderson, CEO, Ministry of Research, Science and Technology. This will take place on 9 July in Engineering Room 431, 20 Symonds Street, with networking from 6pm and the talk at 6.30pm. Anyone joining AWIS on the night (\$30 full members, \$20 students) will enter the prize draw for a L’Oreal hamper worth \$450.

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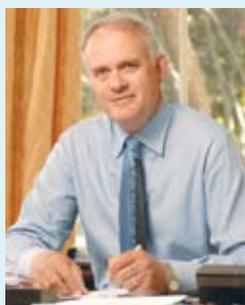
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From 18 to 21 May an external panel from the New Zealand Universities Academic Audit Unit visited the University to complete the process of academic audit. This site visit was the culmination of the academic audit process that began in early 2008, when the University started its self-review. Our academic audit portfolio, submitted in February 2009, was analysed by the audit panel, and their visit in May was designed to give panel members the opportunity to validate the portfolio and gain further insights into the University's operation. This is the fifth time the University has been audited.

The auditors were interested in the experiences of staff and students, and how well these experiences align with the University's commitments to high quality teaching, learning and research. The panel asked members of Senior Management Team about the targets set in the Strategic Plan, how the University monitored their achievement and the work the University had done to identify risks to achieving key objectives. Staff were asked about communication across the University and particularly between faculties, the role of the University's committees, student learning support and resources, and the experience of different groups of students, including international students.

At the end of the site visit the audit panel provided a short verbal report on their major findings. The panel was very impressed with the commitment and responsiveness of the students and staff who appeared before them, and with the organisation of their visit. The audit panel's draft report will be sent to the University shortly, with the final public report anticipated to appear sometime in August. Undoubtedly, the University will receive a number of commendations, as well as recommendations on matters where the panel considers that we can continue to improve.

The academic audit is an important component of our extensive systems for quality management of our activities. During its visit the audit panel met over 100 members of staff and approximately 70 undergraduate and postgraduate students. Those invited to meet the panel included representatives from the University's Council, members of the Senior Management Team, representatives of University Committees, staff involved in teaching and learning support, academic staff, members of student associations and external stakeholders. I am grateful to all those who contributed, and particularly to Raewyn Dalziel and David Tippin for their leadership of this very important process.



Commonwealth Scholarship to Oxford



University of Auckland postgraduate student Charlotte Burgess has won a Commonwealth Scholarship to pursue a DPhil at Oxford University in 2009.

She is one of three New Zealand students awarded a Commonwealth Scholarship this year. Overall the prestigious scholarship was awarded to just 18 other students in the developed world.

"I still haven't taken it in", Charlotte says, "This scholarship means the next three years of my life have completely changed and that, potentially, my whole life has altered."

The Commonwealth Scholarship scheme is one of the largest and most renowned in the world. Tenable at selected UK universities pays tuition fees, provides return airfares and a living allowance, as well as other benefits. The scholarships are awarded to individuals who have a high academic ability and who display the potential to become excellent researchers.

Charlotte is a recent history graduate. Her masters thesis on romance and courtship in New Zealand in the 1920s and 30s achieved first class honours and developed her interest in the history of emotions. At Oxford Charlotte plans to study how British people over 60 have experienced ageing throughout the twentieth century. "I want to look at various aspects of their lives, like religious belief, death, love, family and how they thought about those things as they got older", she says.

The prospect of studying at Oxford is still a little overwhelming but Charlotte is enthusiastic about living in the UK. "I don't plan on researching non-stop for three years so I'll definitely balance study with travelling. I'm very aware of how lucky I am to have the opportunity to go to Paris for the weekend."

Charlotte says her supervisor, Associate Professor Caroline Daley, always encouraged her to set her sights high. "I'd have my mind on writing my masters thesis and she'd say: 'That's fine but what are your plans after that?' She also taught me not to be too one-track minded, that there is always an element of luck involved in these things".

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establishing the Kate Edger Information Commons; and helping ensure - with University Librarian Janet Copey and two Vice-Chancellors - that "we have a fantastic library, with superb electronic resources".

Raewyn is "truly the 'Keeper of the Chants' for the University," concluded Dame Anne, "holding many of our collective memories and much of our arcane knowledge".

In her own address to guests, Raewyn described her role as "incredibly rewarding".

"It has meant involvement in most of the significant transformations that the University has undergone over a ten-year period. Some of these have been as simple as producing the University's first University-wide prospectus; others have been as complex as merging the University and the Auckland College of Education. Some have been as low-key as redeveloping the University's committee structure and others as high-profile as the Knowledge Wave conference. Some have been as critical to the University as getting the place on a sound financial footing and others as seemingly inconsequential as deciding that the piano should be on the stage at graduation...."

"There have been major decisions such as the bringing together of the Faculty of Business and Economics in the Owen G Glenn Building, and less important ones such as the introduction of e-lecterns.

"But the best aspect of the role is working with an incredible set of committed, dedicated, smart, highly-intelligent colleagues who keep life interesting and unpredictable."

Raewyn spoke also of her pride in the University. "I think this is a very good University. It is a very ambitious University and a very gutsy University. It has and is taking on some big challenges - some of them might not be easy to meet in the next two to three years. This is a University which has got the fundamentals right: staff with values based on academic excellence and respect for achievement, an interesting and diverse student body, a strong academic programme and a terrific range of faculties and disciplines, stellar researchers, strong financial disciplines, a great site, a strong library and information collection, pre-eminent nationally.

"I am proud of what we have done in fighting for University autonomy... The University has been at the forefront of this struggle since the late 1980s and has had to keep reminding governments that they do not own universities. Our University Council has been critical in this respect."

In summary Raewyn expressed an opinion that most of her colleagues would share: "Working in a University is demanding, difficult, it pushes you to the edge of your ability and that is exactly the way most of us like it."

Improving business processes

If a light, airy and spacious environment supports clear thought and incisive analysis, then the newly refurbished offices at 49 Symonds Street are precisely what the Business Process Management Office (BPMP) needs.

Described by its Manager, Elspet Garvey, as “representing a decisive step into the future” the establishment of the BPMP in October last year was not only “unusual for a university” but “would be seen as very forward-looking even in the corporate world”.

The objectives of the BPMP are to establish and support a process management framework across the University, to build capability in process management, to manage the University’s Continuous Improvement Process (CIP), and to ensure that changes to critical processes and systems are integrated and in line with the University’s strategic objectives.

Elspet stresses that this is not just a one-off improving of the system but an ongoing process of review and approval.

“The aim is to build a framework for business process management across the University, to give support to the people using business processes, to supply the methodologies to help them work well, and also to assist people in managing change.

“We help make sure that the changes are real and live – not just about flow charts and diagrams – and that staff are clear about process ownership, which can run across several divisions.”

Elspet has been 13 years at the University and during this time has worn multiple hats – though always her central interest and focus have been on process review and improvement.

“I have worked with many people and have been involved with almost every part of the University,” she says. “This has allowed me to build an integrated knowledge of where processes intersect, what they need to accomplish, and how they can perform most effectively.”

She is also a graduate of the University’s Graduate Diploma in Business (Operations Management).

The other two staff in the BPMP – Alison Dyer, the Business Process Analyst, and Beth Walsh, who manages the Continuous Improvement Process – have both had extensive experience in improving processes and both gain a great deal of satisfaction from “making things work better”.

One of the tasks the three are working on together is to create a “BPMP road map” – a strategic plan of where they will be in five years time, and of what their “customers” in the University are likely to be wanting by then, and what it will take to get there. With input also from other members of staff, Professor John Hosking (Director of The Centre for Software Innovation) is facilitating the “Road Map” process, using the Cambridge Fast Track Technology Roadmapping.

At the same time the BPMP is supporting several groups across the University, including those using the process improvement methodology Six Sigma. (All three have gained internationally-recognised Six Sigma green belts.)

In addition Elspet is co-owner for Project Focus, which includes the upgrade of nDeva, review of supporting processes and the implementation of a relationship-focused service delivery model.

Alison is an expert in the use of XSOL, a type of software used for documenting processes. She trains and supports people who use the software, and has set up a users’ group which meets monthly.

“The way technology is developing means we are very dependent on process,” says Elspet. “Before, when technology was rigid and limited, it drove the processes. Now that technology is so much more flexible, the people using it have to know exactly what they want to do.”

Elspet stresses that the focus of the office is on building capabilities. Anyone wanting to improve processes, or needing assistance with managing processes during times of change, is welcome to approach the BPMP for assistance. Her email address is e.garvey@auckland.ac.nz

She believes that already, “around the University there is a growing appreciation of this work”.

... in brief

Six new Council members

The University Council has six new members this year.

Professor Geoff Austin (Physics) was elected as representative of academic staff and Professor Bruce Harris (Law) as representative of professors. Steve Warrington, Manager of the Physics Department Mechanical Workshop, was elected as representative of general staff.

Peter Kiely, a partner in the law firm Kiely Thompson Caisley and a specialist in employment law and industrial relations, was recently appointed by the Minister of Education.

Joe McCrory and Olga Ostrovsky were elected to Council by University of Auckland students.

School holidays: note for parents

The University is a member of the Out of School Care Network. OSCN has a database of holiday and out of school programmes that are run in the Auckland area. Staff with family responsibilities should feel free to contact OSCN on (09) 366 0320 for information.

Spark \$100k Challenge

The Spark \$100k Challenge is New Zealand’s premier business plan competition. With over \$100,000 worth of prizes, mentoring and networks, it is a great launch pad for students and staff from all disciplines at the University to transform their ideas into real businesses. Submissions close on 10 August. For those without an idea, Spark offers you the unique opportunity to build a business around one of five exciting pieces of university technology. With the right people, these “unpolished gems” can be turned into diamonds. Find out more on the Spark website under “Useful Resources” or email research@spark-challenge.com

Peter Lee at Icehouse

Business growth centre The ICEHOUSE has appointed Dr Peter Lee (CEO of Auckland UniServices Ltd) as a director to the Board.

Peter Lee graduated from The University of Auckland with a PhD in Chemical and Materials Engineering in 1975. Since then he has had extensive industrial experience in North America.

Prior to joining UniServices, Peter was CEO of AgriGenesis, a company applying modern biotechnology to plants. He is a member of the Industrial Research Institute, a Fellow of the Technical Association of Pulp and Paper, and a member of the Growth and Innovation Advisory Board.



Beth Walsh, Alison Dyer and Elspet Garvey.

Auckland takes film spotlight

The Department of Film, Television and Media (FTVMS) will once again take the spotlight at this year's New Zealand International Film Festival.

Staff and students from the department's Screen Production programme have been selected for the international line-up, with both feature and short films.

For the second consecutive year Senior Lecturer Shuchi Kothari has a feature film in the festival. Last year *Apron Strings*, written by Shuchi and Dianne Taylor, opened the festival. This year, the feature-length *Firaaq* offers audiences a powerful insight into the aftermath of sectarian violence in India.

Firaaq (an Urdu word meaning both separation and quest) is described as an "ensemble work of fiction based on 1,000 true stories".

Starring acclaimed actor Naseeruddin Shah and co-written and directed by Nandita Das, *Firaaq* is set over a 24-hour period, one month after violent clashes in Gujarat in 2002. More than 3000 Muslims were killed in the carnage, hundreds of thousands were rendered homeless, and the total number of women raped is still unknown. The film explores the impact of such violence on victims, perpetrators and silent witnesses, as the city returns to "normal".

Firaaq has screened at festivals around the world, including Telluride, Toronto, London, New York, and Pusan, and it has won nine competition awards internationally. Praise has been lofty and widespread: author Salman Rushdie hailed its ability to allow "the humanity of its characters to shine through the darkness, even the horror, of the events it describes, and ... the skill with which the many narrative strands are interwoven". And the *International Herald Tribune* described the script as a "triumph of interwoven dramas".

A number of the University's Screen Production

current students and graduates are making their cinematic debuts at this year's festival.

Writer/director Garrick Rigby's *Horses* was filmed in 2008 as part of the Screen Production Honours programme. The 15-minute film examines issues of jealousy and domestic violence and why some individuals stay in abusive relationships.

Mei Chan graduated with a Masters in Screen Production in May 2009. Her 13-minute MA film *Love & Luksaah*, which she wrote and directed, is a whimsical tale of love, jealousy, food and martial arts. The film is produced by Alex Lee, a former student of the same programme who went on to co-found the Documentary NZ Film Festival.

Michael Humpheys graduated with a Masters in Screen Production in May 2008. *Big Happiness*, his MA final project that he wrote and directed, is a 13-minute exploration of a chance encounter in an art supply shop, a stolen book, and a case of mistaken identity.

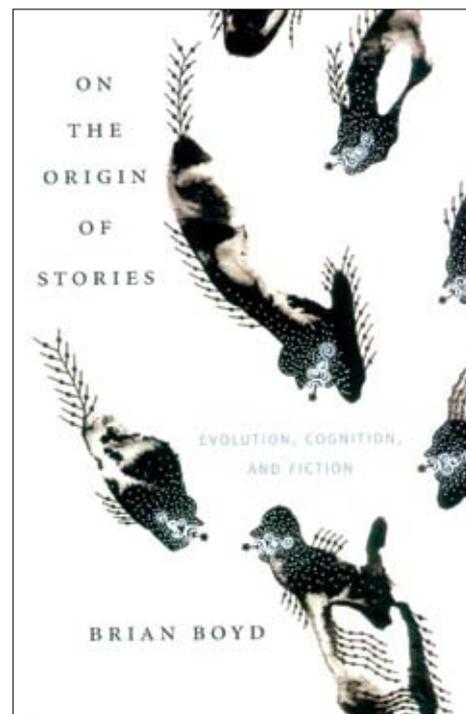
Another alumnus of the programme, Rohan Wernham, directed the 12-minute animated short *x.o.genesis*, which mixes stop-motion animation and digital post-production.

Mark Albiston and Louis Sutherland's *Six Fifty Dollar Man* recently won the special distinction award at Cannes Film Festival. Shuchi and her FTVMS colleague, Dr Sarina Pearson, were executive producers of the 15-minute film, which follows the exploits of eight-year-old Andy, a dreamer with "superhuman" powers.

Professor Annamarie Jagose, Head of FTVMS, said the department's marked presence at "this much-loved international film festival is becoming an annual event, and I am delighted that this year is no exception".

For more information on the NZ International Film Festival 2009 visit www.nzff.co.nz/

On the Origin of Stories



One day early in 2000 Distinguished Professor Brian Boyd (English) woke up "with what I thought was a brainwave".

He had to appear on a panel on literature and science at the Wellington International Festival of the Arts with Harvard psychologist Steven Pinker (Robb Lecturer at Auckland in 2001). Revisiting ideas he had developed on literature and evolution for a 1998 article on Austen ("Jane, Meet Charles" – Darwin, that is), Brian thought he had a book on literature and evolution already formed in his mind.

He had written books quickly – one award-winning book for Princeton took six weeks – but this one ended up consuming most of his research time for eight years. *On the Origin of Stories: Evolution, Cognition and Fiction* was published by Harvard University Press's imprint, Belknap Press, on May 30, 2009, two weeks after a New Zealand launch at the Auckland Writers' and Readers Week.

In the first half of his book, Brian asks "Why do we immerse ourselves in fiction?" Would it not make more sense in hard biological terms to engage only in fact?

Brian proposes that art derives from play. Play allows animals with flexible repertoires to refine, in non-urgent situations, behaviours like flight or fight that will matter most in urgent moments. Because play has evolved to be compulsive, animals engage in it often enough to rewire their brains, making them faster, more efficient, more flexible in these key skills.

He argues that in our species, where we depend as much on our minds as our bodies, play has evolved also to appeal to the mind, in the behaviours that we call art. Since we can make sense of information when it forms patterns, we have a natural attraction to pattern. We have



Shahana Goswami as Muneera in *Firaaq*.

Hikoi seeks to retain dedicated Māori seats

evolved to become compulsive about experimenting with and responding to pattern: sound patterns in music, patterns of colour and shape in the visual arts, and patterns of social information in story. Since social information matters even more to ultrasocial humans than to highly social chimpanzees, we have become compulsive about engaging in stories – from childhood pretend play and fairy stories to adult novels, films and TV dramas.

Growing up with stories sharpens our abilities to process social information, to understand others more rapidly, to shift perspectives more easily. It develops our imaginations in the kind of complex information our minds evolved to understand most efficiently.

The second half of *On the Origin of Stories* focuses on two classic stories near the origin of recorded stories in our species, Homer's *Odyssey*, and near the origin of stories in us as individuals, Dr Seuss's *Horton Hears a Who!*

Brian asks how can we reconstruct an understanding of literature by seeing ourselves as evolved creatures, and what difference does this make to particular works of art?

On the Origin of Stories has won acclaim in the literary and the scientific worlds. Steven Pinker writes that "it proves that consilience between the humanities and sciences can enrich both fields of knowledge." *New Scientist* recognises "both an impressive mastery of the science and an admirable inclination to question orthodoxy".

Leading film scholar David Bordwell "can think of no similar work in contemporary literary theory; I have to go back to Northrop Frye's *Anatomy of Criticism* [1957] for a work of comparable imaginative sweep and analytical precision."

In *The Nation*, prominent literary critic William Deresiewicz suggests that "Diffusion of Boyd's ideas" – his "highly intelligent, impressively learned and patiently elaborated theory of the origin of fiction and the other arts" – "might even . . . restore the prestige of the arts and humanities".

Robert B. Schwartz of the University of Missouri calls Boyd's book "a very important book – important in its own right, but also important as a marker for significant change in the academic study of the humanities".

In the week before its official US publication date, Amazon ranked *On the Origin of Stories* at number 1 in sales in literary theory, number 1 in criticism and theory/semiotics, and number 2 in arts criticism.

But Brian prizes the quality of readers' responses over quantity: "One reader, a doctor in Montreal, wrote to tell me he found the book 'enlightening, illuminating, . . . vindicating and gratifying.' He was reading the book slowly, savouring it, on the Metro in Montreal: 'And I wept. I'm pretty sure I'll weep again, often, while reading your book, and cry tears of recognition and understanding.'"

The "hikoi" has become one of the visible ways for Māori to protest and to express their dismay, disgust and discontentment with decisions made for them without their consent or consultation.

It is not all that often that they resort to using this form of protest as a collective, but when there is an issue that polarises or threatens them, they are galvanised into action. The hikoi for land led by Whina Cooper comes readily to mind, as well as the hikoi in opposition to the confiscation or legal theft of the foreshore and seabed.

This latest hikoi has been in support of retaining dedicated Māori seats on the proposed Auckland Super City Council as recommended by the Royal Commission. For Māori, this is another example of Pakeha hegemony being exercised over Māori political aspirations regarding addressing Māori representation, or more to the point Māori non-representation, on the proposed new structure for local government in the new Super City of Auckland for the future.

The democratic process as presently espoused for the purpose of the Super City is just another excuse used by John Key and Rodney Hide to invisibilise and marginalise Māori by muddying the waters around the issue that we are all New Zealanders. There are other models of inclusive democracy that are available, as has been expressed in MMP, allowing under-represented views to be part of the parliamentary process. The interpretation of the supposed utterance of Governor Hobson: "He iwi kotahi tatou!" as "We are one people" is a misnomer because this assumes that Māori had accepted assimilation by the coloniser and this notion will be further embedded into the psyche of non-Māori if we are to accept this elucidation. This utterance is better interpreted as "We are one nation," made up of a number of peoples.

There is also the issue of multiculturalism versus biculturalism. This country has never accepted biculturalism with Māori yet it readily articulates multiculturalism. If biculturalism has not been accepted how then are we able to give full expression to multiculturalism. The democratic process has never been a fair process for minorities and I daresay it never will be if the narrow view of exclusivity is taken.

As the autochthonous people of this country, there is a special relationship that Māori have with the land and the environment. In terms of Te Tiriti o Waitangi there is also a special relationship that Māori have with the Crown, a tangata whenua-manuhiri relationship, that of Māori and the Crown. All other peoples who have arrived since Te Tiriti o Waitangi was signed, are part of the Crown as their invitees. This relationship has allowed legitimacy for Pakeha to be here and has allowed other Pakeha invited ethnic groups the same privilege. Māori should never be thought of or treated in the light of just being another ethnic minority in this land.

The city of Auckland has the highest concentration of Māori living in it, than any other city in the world, and this is the point of difference and distinction for Auckland city. There are a number of other iwi groupings from around the country domiciled within the precincts of the proposed Super City, who support the principle of having three dedicated Māori seats on the proposed Auckland Super City Council inclusive of a dedicated mana whenua seat for Ngāti Whātua, which is a sticking point for John Key and Rodney Hide.

Ngāti Whātua contributes substantially to the economic well-being of Auckland with its land holdings and business enterprises. This is further reason why they should be included in the future governance structures for the city. It is time that people woke up and realised that a wealthy and successful future for Auckland resides in its inclusiveness of its citizens. It is time to amalgamate the talents and business acumen of the "Brown" as well as the "Round" Table for a vibrant and successful future for the Auckland Super City.

We are quick to use Māori icons as identity markers, and for gaining commercial capital, to portray an image of calm inter-people relationships within this country. The 2011 Rugby World Cup is on the horizon and the reality of this relationship will become evident to the many thousands of visitors that Auckland will host.

The mere suggestion that there will be no dedicated seats for Maori on council is a step backwards in terms of the relationship that the current councils have developed with Māori and since the City of Auckland's environs was gifted to the people of Auckland by Ngāti Whātua over 150 years ago.

Māori will not be taking this issue on the chin or sitting down for that matter and doing nothing. The hikoi is evidence of that. Māori are here to stay. There is no other land that we can call home.

**Hone Sadler
Māori Studies**

History Boy

History Boy, a memoir by Nicholas Tarling, reveals much of what lies behind this tireless, persuasive, challenging, and esteemed academic mind.

Many of us who have long admired the capacity of Nicholas to involve himself in many concurrent activities – teaching, research, administration, theatre, music, opera, radio broadcasts – have wondered what really makes this man tick. We now have the answers for at least the years of his life up to the 1970s, with added comments on his more current likes and dislikes.

This memoir gives a frank description of his upbringing in the late 30s and 40s. He was very much a “home boy” and on gaining entry to Cambridge found that life was very different. There is mention of homesickness, of cold and noisy buildings, of tutors who could not read his writing, and of variable results. The rigours of academic study at Cambridge, an essay and discussion with the tutor each week, formed the basis for his inspired teaching in the years that followed.

In the face of all of these difficulties, and the shortage of academic positions in Britain in the 50s his accepting a position at the University of Queensland was a brave move, even further away from home.

His introduction to music came from supportive parents, mother being the purchaser and supplier of recordings over the years. It was this interest in

music and theatre that was often his saviour when life was rather lonely.

In writing this memoir Nicholas, as one would expect of an historian, had all the source documents, the letters home, the programmes, the diaries of meetings and travels, filed in only the way that Nicholas knows. It does have to be said that whatever system he employed, the correct file could always be found.

Fortunately for The University of Auckland, Queensland was not to provide the advancement that Nicholas strove for, and with the foresight of Keith Sinclair, then Head of History, Nicholas was offered a position at Auckland. These memoirs reveal the early experiences of his life in Auckland, a somewhat different place from Britain, of a person who revelled in the opportunities that were available in many spheres.

Many of us wonder still how this man could be so deeply engaged in student enrolment yet acting in a play each evening at Howick or some other venue.

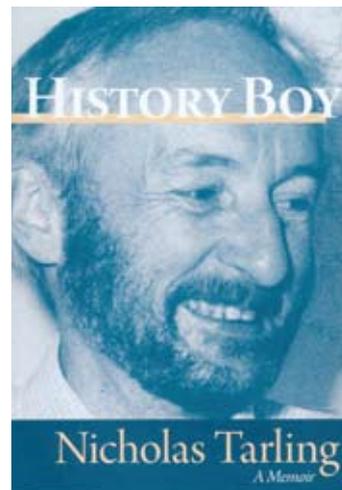
History Boy is a peek into the very busy, varied, and sometimes lonely life of an historian who has served The University of Auckland at the highest level in so many ways, a colleague who was forever striving for excellence not only in what he did but also for those who worked with him, and above all for the University. It shows the value of interests outside one’s own work and of the

friendships that one makes.

Nicholas’s challenge now is, despite his very many books on the more current university topics since the 80s, to produce volume two.

By Warwick Nicoll, former Registrar and a colleague of Nicholas Tarling throughout his time at The University of Auckland.

History Boy is available from Dunmore Publishing, PO Box 25 080, Wellington 6146, for \$29.95 (includes postage and packaging). email books@dunmore.co.nz



The Kiss and the Ghost

A new book offers a fascinating range of never-before published perspectives on the teacher and novelist Sylvia Ashton-Warner, and in particular her complex relationship with New Zealand.

The Kiss and the Ghost: Sylvia Ashton-Warner and New Zealand crosses boundaries of biography, fiction and educational theory in a fresh exploration of Sylvia Ashton-Warner’s life and work.

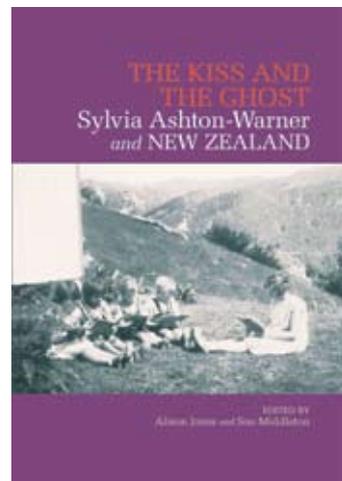
The book is the published outcome of an international Sylvia Ashton-Warner conference held at the Faculty of Education in August 2008 and is co-edited by Professor Alison Jones.

Sylvia Ashton-Warner was extraordinarily

famous in the 1960s. Her novels won an enormous international readership. In 1987 the library at the Faculty of Education was renamed the Sylvia Ashton-Warner Library.

This is the first time since the 1960s that her famous teaching scheme has been drawn together and published. The book includes a rare assessment of Ashton-Warner’s teaching by Māori commentators. Dr Merimeri Penfold reflects on Ashton-Warner’s creative teaching of Māori children in the English language at Waiomatatini in 1945, while Iritana Tawhiwhirangi sees her mode of teaching as a seed for the kōhanga reo movement.

The book is published by NZCER Press.



Terry Sturm (Emeritus Professor of English)

During the illness that led to his death on 25 May, Terry, with characteristic courage and tenacity, laboured to complete the book on the life and works of Allen Curnow that was to be his last great contribution to the study and promotion of New Zealand literature.

As a postgraduate student at Cambridge in the 1960s, he had battled for acceptance of his proposed thesis topic on Australian and New Zealand poetry, eventually transferring to the University of Leeds, where a School of Commonwealth Literary Studies had recently been established. In 1967, he duly obtained his PhD, and 42 years later he had finished a draft of the

full Curnow biography.

Curnow, whom Terry rightly considered one of the finest poets of the twentieth century, had been among the staff who taught him at The University of Auckland, where in 1962 he gained first class honours in English, the Fowlds Memorial Prize for the most distinguished graduate in the Faculty of Arts, and the scholarships that took him to the UK. His Leeds doctorate secured him a position as lecturer in the University of Sydney’s English Department. He quickly rose through the ranks before returning to Auckland as professor in 1980.

In Auckland, as in Sydney, Terry taught Romantic and Modern poetry and Australian and New

Zealand literature. He was a popular lecturer, who took on the supervision of numerous MA and PhD theses. Under his influence, New Zealand writing assumed an increasingly significant role within university and secondary school English studies. Along with Australian fiction, verse, and drama, it was the main focus of his research.

Terry wrote for *The Oxford History of Australian Literature* (1981) what reviewers hailed as a “superb chapter” of some hundred pages on drama and theatre, which had been a neglected field, and he edited the collected poems of Christopher Brennan (1984), a key figure in Australian literature. He published editions, journal

From the collection



Et al., *the fundamenteel rekenen*, 2006, *Duratrans on lightbox*, 1770 x 1220 x 115mm
The University of Auckland Art Collection

In contrast to the cult of personality that surrounds many artists, the artist collective et al. (a Latin abbreviation for “and others”) operates as an anonymous group, avoiding the effect an artist’s biographical details can have on the way their work is read.

In fact, so effective is this insistence on anonymity, and so embedded is it in their work, that any attempt at biographical explanation quickly becomes a consideration of what they do rather than who they are.

For more than 20 years, a growing list of personas and entities have contributed to their

body of work, including p. mule, l. budd, merit grōting and popular productions, defying art historians and museum staff who rely on the documentation of an artist’s career, and dodging the assumptions that come with gender, generation or culturally specific names. In 2000 this group of alter egos was combined under the catch-all moniker et al., later reinforced by a 2009 retrospective exhibition from “The Estate of L. Budd”, seemingly confirming that this particular individual entity, “active c. 1992-2000”, had been terminated. One can imagine museum registrars throughout the country pondering how to update their databases accordingly.

Preferring to deal with uncertainty and contradiction, the collective’s work is anything but didactic – unless it is ironically so – favouring the obfuscatory rhetoric of contemporary politics and institutional jargon. Dim lighting, erratic machinery, deep soundtracks, layered voices and a predilection for white-washing found materials in grey paint all contribute to a dense environment where nothing is clearly stated in “black and white”. It is hard to tell whether et al.’s multi-media installations, with scrawled slogans and chanting manifestos, most resemble the remains of a strange testing site or re-education centre; whether they serve nefarious or benign intentions; brain-washing or behavioural conditioning? The shadowy existence of cult groups, political organisations, corporate activities and religious extremism all blur into variations of fundamentalist activity, especially in a post 9-11 world. This schizophrenic and confusing barrage of mixed messages, ideologies and noise, and how we choose to negotiate what we perceive as truth, is no different to the paranoid everyday environment from which we negotiate our own belief systems.

When selected as New Zealand’s representative for the 2005 Venice Biennale, et al.’s enigmatic personae caused a fuss among local media who became frustrated at not being able to run personality-driven, interview-based stories with catchy sound-bites. Unable to get past this stumbling block, most media were still unable to shift their attention to an accurate discussion of the collective’s work. Many explored objections to the installation of a “donkey on a dunny”, an erroneous reference to an earlier work not exhibited at Venice that featured subterranean recordings of Pacific nuclear tests. Conveniently, it is exactly this kind of manipulative misinformation that the artists sought to critique with their project *The Fundamental Practice*, and so recordings of misguided MPs and a ranting Paul Holmes became ideal fodder for their project.

The Fundamental Practice followed on from 2003’s *abnormal mass delusions?*, a large retrospective that occupied most of the Govett-Brewster Art Gallery and was then re-constituted for the 2004 Walters Prize as restricted access. While *The Fundamental Practice* continued to evolve in exhibitions leading up to (and after) the Venice Biennale, not that the media noticed, the decision to send et al. to Venice was vindicated when Walters Prize judge Robert Storr, also the director of the 2007 biennale, awarded et al. first prize.

Commenting on the work, he said “there is the tendency to dichotomise – to say the mind is separated from feeling. But in this case, the challenge to think is also backed by a whole series of other factors... You are put in a situation where you have to do two things that the world would like you not to do simultaneously – to make sense of something and also absorb it.”

Andrew Clifford

articles, chapters in books, entries in reference works, and reviews on a wide range of Australian and New Zealand writers. A landmark achievement was his editing of *The Oxford History of New Zealand Literature in English* (1991, revised 1998). If, as Michael King asserted in a review, the History “is as close to perfection as such a book can come”, this is largely because of Terry’s sense of what a new account of our literary history should be – one responsive to broadening concepts of literature and alert to the cultural contexts in which it was produced.

Terry’s reading for his own pioneering survey of “Popular Fiction” in the *History* aroused his interest in an internationally best-selling New Zealand novelist of 1900-45, whose stirring adventure stories were innovative in challenging the pieties of empire. The result was his fascinating critical biography *An Unsettled Spirit: The Life and Frontier Fiction of Edith Lyttleton* (G. B. Lancaster) (AUP, 2003).

Terry was heavily involved in arts administration, chairing the Literary Fund Advisory Committee from 1982 until he negotiated the transfer of its

functions to the Queen Elizabeth II Arts Council in 1988, and then chairing the new body’s Literature Committee. Later, from 1997 to 2001, he served as the first Convenor of the Humanities Panel of the Marsden Fund. He had two three-year periods as a highly effective Head of Department. His countless contributions to the running of the University included acting as Assistant Pro-Vice Chancellor (Maori), Associate Dean of Arts (Research), and (for ten years) Senate Representative on Research Committee.

In 1990 Terry was awarded a CBE for services to New Zealand literature. His mastery of his field, his assiduous work with Government organisations, his support of this country’s authors, and his staunchness in furthering, without self-interest, the literary, academic, and social values to which he was committed won him the respect and affection not only of his Auckland colleagues but of scholars, writers, and administrators throughout New Zealand and overseas. He made a lasting contribution to his discipline and to his country.

Born in Auckland in 1941, of British, German, and Maori descent (Ngati Rakaipaka of Ngati

Kahungunu), Terry is survived by his wife Linda and his sons Jonathan, Mark, and Tim.

Mac Jackson



Terry Sturm

Brain Bee now nationwide

Students from Samuel Marsden Collegiate School in Wellington proved their worth in the annual Brain Bee Challenge at The University of Auckland, winning both the individual and team challenges.

Kate Burgess was awarded first place in the individual competition, and together with Kimberley Low, Emily Hayward, and Avantika Singh, also won the team challenge. Kate will now go on to represent the North Island in a National New

Zealand and Australian Brain Bee Challenge in early 2010.

The annual competition saw Year 11 secondary students tested on their knowledge of the brain. Questions ranged from anatomy and neurochemistry to those covering emotions, intelligence, and brain diseases. Students also visited active neuroscience laboratories, and heard from leading neuroscientist Professor Richard Faull about the excitement and

challenges of the human brain.

"The event is not only fun but introduces a very different way of looking at and approaching science," says Brain Bee organiser, Associate Professor Louise Nicholson (Anatomy with Radiology). "It also shows that The University of Auckland is a great place to be a scientist. These students are some of the very brightest in the country. We want to encourage them to consider

science, and in particular neuroscience as a career, and hope to see them back at the University in the near future."

More than 160 students from 42 secondary schools around the North Island took part in the event. The excitement and tension built throughout the day as individual students and teams competed in a series of elimination rounds and finally answered sudden-death tie-breaker questions.

What's on

FRIDAY 26 JUNE

Introduction to tutoring

10am-4.30pm CAD Seminar Rm, 5th Floor, 76 Symonds St. CAD workshop for new tutors/graduate teaching assistants. Enrol through PeopleSoft HR (code TUTINT) or phone CAD reception, ext 88140 for assistance.

SATURDAY 27 JUNE

Exhibition talk

Nina Tonga will lead an artist floor talk at *Don't Pacify Me*. 1-3pm St Paul St Gallery, 40 St Paul St, Auckland.

MONDAY 29 JUNE

Writers on Monday

Multi-media and the word. With writers Helen Sword and Gabriel White. Hosted by Jack Ross. 12noon Art Lounge, New Auckland Art Gallery, corner of Wellesley and Lorne Streets, Auckland. Writers and academics Helen Sword and Gabriel White join poet and editor Dr Jack Ross to talk about how the Internet is revolutionising the world of poetry. Bring your lunch.

TUESDAY 30 JUNE

School of Population Health seminar

Pat Snedden: *The Tamaki Transformation Project*. 12.30-1.30pm Fuction Rm 220, School of Population Health, Tamaki Campus (enter Gate 1, 261 Morrin Rd). RSVP to e.kinane@auckland.ac.nz

Documenting your teaching for promotion, continuation and APRs

1.30-4.30pm CAD Seminar Rm, 5th Floor, 76 Symonds St. Develop strategies for documenting your teaching thoroughly and persuasively, in keeping with guidelines endorsed by the UoA Staff Advisory Committee. Enrol through PeopleSoft HR (code DYTPCA) or phone CAD reception, ext 88140 for assistance.

THURSDAY 2 JULY

Public lecture

Prof Roberto Segre, Professor of Architecture, Federal University of Rio De Janeiro: *Colonial tradition, historicism, and modernism: a particular view of Brazilian architectural heritage*. 6.15pm Lecture Theatre 1.439, School of Engineering, 20 Symonds St. View www.creative.auckland.ac.nz

SUNDAY 5 JULY

1st Australasian Symposium on Metabolomics

Until 7 July. Owen G. Glenn Bldg, 12 Grafton Rd. Hosted by the School of Biological Science, UoA and Metabolomics Australia. Visit www.metabolomics2009.com

MONDAY 6 JULY

Writers on Monday

The biographer's task. With writers Joanne Drayton and Iain Sharp. Hosted by Rae McGregor. 12noon Art Lounge, New Auckland Art Gallery. Rae McGregor, Joanne Drayton (Ngaoi Marsh) and Iain Sharp (Heaphy) will discuss their recent biographies. Bring your lunch.

Incredible Science

9.30am-3.30pm City Campus. Incredible Science Day is a free one-day extravaganza hosted by the Faculty of Science aimed at introducing primary and intermediate-aged children and their families to the fun and excitement of science. All events are free. For a full programme visit www.incrediblescience.co.nz

TUESDAY 7 JULY

Public lecture

Prof Roberto Segre, Professor of Architecture, Federal University of Rio De Janeiro: *New trends in contemporary Latin American architecture*. 6-8pm Lecture Theatre 1.439, School of Engineering.

WEDNESDAY 8 JULY

2009 Royal Society of NA Leonard Cockayne Memorial Lecture

Prof Peter Lockhart, Allan Wilson Centre for Molecular Ecology and Evolution, Institute of Molecular Biosciences, Massey University: *A DNA story of NZ plants*. 7pm Auditorium, Auckland Museum. Phone 306 7048 to book or visit www.aucklandmuseum.com

THURSDAY 9 JULY

Association of Women in Sciences Auckland Branch seminar

Dr Helen Anderson, CEO Ministry of Research Science and Technology: *Science life*. 6pm Lecture Theatre 1.431, School of Engineering.

Classifieds

ACCOMMODATION AVAILABLE

Auckland on Mt Albert. Very large open plan, warm studio/living/one bdrm with view of city. Suit quiet friendly person. In Mount Albert on mountain, 15 minutes drive or bus to CBD. Direct bus 007 to Tamaki Campus. Self-contained. Own entrance. Some furnishing. New bthrm, shower only. Minimal cooking. \$210 pw includes most expenses. Leave message at 373 7599 ext 87645 or (027) 268 7452. Preferred contact by email to j.hand@auckland.ac.nz

Glendowie - St Heliers: Fully furnished house available in an attractive location. All-day sun and a park at the end of the street. The house has three bdrms, or two with a study. Recently redecorated with polished rimu floors and carpeted bdrms. Near excellent schools and public transport. Just 15-20 minutes from the city and University, and a 10-minute walk to St Heliers beach and village. Suit couple or small family on sabbatical. Available from 1 July - 31 December 2009, or longer if required. No pets or smokers. \$550 pw includes lawn-mowing. Contact (021) 072 8701 or email nautikos07@yahoo.com.au

House share: A fully furnished (or partly so, if wished) bedroom is available in a pretty, comfortable 1920s bungalow in Grey Lynn. Quiet street opposite the park and close to Richmond and Ponsonby Roads. The location is handy to supermarkets, shops, cafés, bus, Link Bus and about 30 minutes walk to the University. Share with one other (owner) and two well-behaved cats. There is a large, private garden and the use of an additional sunroom/sitting room. Wireless Internet. This would best suit a vegetarian. \$210 pw includes phone rental, Internet, water and power. Short or longer term let. Available from the end of July. Please email robnyj@orcon.net.nz

ACCOMMODATION REQUIRED

House or apartment required for professional married couple and one child (two bdrms). For six weeks from the 1 October. Prefer Grey Lynn, Ponsonby, Central City area. Working at University of Auckland as a researcher, on sabbatical from New York University. Please phone (07) 325 2710 or email ahua@xtra.co.nz

Professional working couple offering services of housesitting.

High levels of attention and care given to house, animals, pool and garden alike. From two weeks to 12 months. We are a n/s, tidy couple and live a very healthy, sporty lifestyle, great for running or walking dogs. We are experienced in all aspects of house care and understand how precious the security and safety of your home and pets are. Phone Abby on (021) 444 234 or email abby@iep.org.nz

MISCELLANEOUS

Egg donor needed. We need your help! We are a married couple in a loving and secure relationship who, in last 10 years, tried every possible way to have a baby. Our only chance now of becoming parents is with the help of an egg donor. Would you consider being that special person for us? If you are healthy, 37 or younger, ideally have completed your own family, and be willing to help us, please contact in confidence Juanita or Joanna at Fertility Associates, phone (09) 925 5982 or email FAADonurse@fertilityassociates.co.nz Please quote Happy Baby.

PhD scholarship. We invite applications for a PhD scholarship from students who meet University of Auckland PhD eligibility requirements. The scholarship includes fees (\$5,000 pa) plus a stipend of \$25,000 pa for three years. Start date: second half of 2009. Project title: Randomised placebo controlled study of vitamin D during pregnancy and infancy. For more information contact Dr Cameron Grant, Dept of Paediatrics, cc.grant@auckland.ac.nz

Speight's Podiatry can take care of your feet. Walking around campus, or a runner, and your feet are killing you? We can help. No doctor's referral is required. Podiatrists are the masters of non-surgical treatment for all foot pain. 2nd Floor, 43 High St, Auckland. Phone 306-4006. Students and staff discount (new and existing patients) for general consultation \$65 instead of \$80 for 2009. Must quote 'Next Week' for special rate. www.speightspodiatry.co.nz or email info@speightspodiatry.co.nz

Travel. I have 12 years experience in booking all aspects of personal travel for university staff and lecturers. I pride myself in ensuring that your travel plans are sourced at the lowest possible costs and are tailor-made to your requirements. For more information contact Karen on Karen.embleton@mondotravel.co.nz or phone 940 0064 (wk) or (021) 188 7781.

For a full list of The University of Auckland events see: www.auckland.ac.nz/uoa/home/events

Please email classified ads to m.playfair@auckland.ac.nz nine days before publication. Cost \$20 (incl GST).