



## MEANING OF ARTS

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#### MEASURE OF SUCCESS

When two researchers from the Auckland Bioengineering Institute combined their expertise, this was the first major step on the way to developing a wireless implantable device which is now being sold in 35 countries. The device, implantable in small animals and capable of making long-term recordings of blood pressure in the heart and other organs, is also being used by Swiss multi-national Novartis Inc. in its trialling of new drugs.

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#### REDEFINING MĀORI ART

A three-year Marsden-funded investigation is looking at how Māori understandings of time can be used as the basis of a new Māori art history. The researchers are seeking to create a new history of Māori art that is comprehensive, inclusive and culturally responsive. They are also asking the questions: "What is Māori art?" and "What drives the practice of Māori artists?"

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#### A WAY OF KNOWING

Security, health and education can all be enhanced by the study of dance. Perceptions of studying dance are often limited to the practice and performance of classical and contemporary styles of dance. However, within innumerable cultures and subcultures, dance provides a central way of understanding and communicating ideas about the body, about relationships with other bodies, and about the surrounding landscape — physical, political and intellectual.

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### PERICLES AL FRESCO

Auckland University's Summer Shakespeare Trust opens with *Pericles, Prince of Tyre* from 28 February to 22 March in the Old Arts Quad. A fantastic tale of voyages, piracy, death-defying escapes, captivity and family lost and found, *Pericles* is directed by Geoff Allen and stars Albert Walker (as Pericles), Suzy Sampson, Kathryn Owens and Gina Timberlake. This production also features a live band while intermission gives the audience a chance to play cricket with three cheeky fishermen.



### A FIRST FOR THE FESTIVAL

The Confucius Institute hosted the first-ever tea house at Auckland's Lantern Festival, with Chinese tea and snacks served, and tea ceremonies performed at intervals. The tea-house, offering Chinese music and a display of Chinese art, provided a quiet haven at the McLaurin Chapel where visitors could have a respite from the bustle of the festival. Pictured are DU Linghong and Susanna Guo, Confucius Institute teacher assistants, who performed traditional tea ceremonies for the public.



### NEW APP FOR BIRDWATCHING

Auckland University Press has released its first app, based on the popular photographic guide *Birds of New Zealand* by Paul Scofield and Brent Stephenson. This interactive app is unique in this market: the only complete collection of all 365 species in New Zealand available for smartphones and tablets. Birdwatchers can build their own list of bird sightings and store it on their device or export it via email. The app will increase the opportunity for members of the public to make remarkable findings.



### SINKING OF THE TANIWHA

A team in the Auckland Bioengineering Institute is developing a human-powered submarine for entry to the International Submarine Race held annually at the Naval Surface Warfare Center in Carderock, Maryland, USA. Each submarine is unique, designed from "scratch", and relies upon novel techniques for propulsion and guidance. The team at ABI carried out the first launch of the submarine, Taniwha, in December, in the largest dive-training pool in New Zealand, situated in Orakei.



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COVER PHOTO: Centre front, Professor Robert Greenberg, Dean of Arts, with Heads of School (from left to right) Associate Professor Damon Salesa, Professor Peter Sheppard, Associate Professor Gary Barkhuizen, Associate Professor Malcolm Campbell and Associate Professor Ann Sullivan.

EDITOR: Judy Wilford | [j.wilford@auckland.ac.nz](mailto:j.wilford@auckland.ac.nz)

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## SHAKESPEARE'S ROAD MOVIE

When *Pericles, Prince of Tyre* opens on 1 March for the University's 2014 Summer Shakespeare season, it will be the Auckland premiere of this lesser-known Shakespearean play.

*Pericles* has rarely been performed in New Zealand and never before in Auckland.

"Yet when you work on it you realise there are some real gems in there," says director Geoff Allen.

"It's almost as if Shakespeare wrote it as a sketchbook of new ideas; characters have broken, interrupted thoughts and there are some very naturalistic scenes."

Geoff, who runs Galatea Theatre, has worked on the script with Professor of English, Tom Bishop. They have created a fast-paced, action play that is a mix of historical and contemporary scenes and is as accessible as possible to a diverse audience.

A live band plays The Black Keys, Macklemore



Director Geoff Allen.

and The White Stripes while pimps, madams, and denizens of the brothel in which the play's young heroine finds herself trapped, frequent the audience.

Geoff also promises a mighty sword-fight choreographed by Michael Hurst.

"It's a crazy play," he says.

"If Shakespeare was writing for Hollywood, he would've written this play. *Pericles* is on the run from the get go."

*Pericles* follows a young prince shipwrecked as he fights for the love of his princess, whom he will lose on the very sea that has marooned him.

It is a fantastic tale of voyages, piracy, death-defying escapes, captivity and family lost and found.

"*Pericles* is Shakespeare's road movie," concludes Geoff.

For telephone bookings and enquiries:  
09 308 2383.

## REALISING A VISION

When the University launched its Thematic Research Initiatives (TRIs) four years ago, it envisioned supporting and facilitating innovative, cross-disciplinary research that engaged leading thinkers and practitioners in and beyond the University.

Today, the work of Transforming Cities: Innovations for Sustainable Futures is helping realise that vision. Located within the National Institute of Creative Arts and Industries (NICAI), Transforming Cities is a multidisciplinary hub that helps connect, fund and promote new urban research.

At the recent launch of its 2014 projects, Transforming Cities celebrated the seed funding of 12 research projects in urban social research, housing research and global urban challenges. Combined, these involve 50 researchers and research assistants from across six faculties, as well as from a number of other tertiary institutions, government agencies and industry bodies. As Director Harvey Perkins explained, this support is just one way that Transforming Cities is "making significant advances in strengthening multidisciplinary research and enhancing the University's profile".

The scope of research was reflected in the diversity of the projects' collaborations: In Auckland-focused work, for example, anthropologists and Housing New Zealand will examine the relationship between children's health and rental houses; and a team of

architects, civil engineers and the Building Research Association of NZ will "re-imagine" the way quality, affordable houses can be designed and built. Internationally, University of Auckland-based researchers will examine the impact of climate-change migration on the Pacific; and the "Urban Food Network" project will investigate global economic and cultural shifts in food production and consumption.

The research lens will also be focused on the University itself: "The Liveable University" project considers how and if the University, deemed a "microcosm test case of a liveable city", is socially responsible, pro-creative and sustainable — in other words, "liveable".



Charlotte Sunde, Research Development, NICAI

## AUCKLAND LIVE!

Staff, family and friends are invited for an evening of inspiration at the Auckland Live! panel discussion.

The event will feature the University's 2014 Distinguished Alumni Award winners, six internationally celebrated graduates whose achievements and insights will be showcased in a lively discussion led by alumnus and Qantas Media Award-winner Finlay Macdonald. Last year's event was a sell-out, with tickets expected to be in demand again this year.

The 2014 Distinguished alumni are Bruce Aitken (Business), former President and CEO of Methanex Corporation; Gareth Farr ONZM (National Institute of Creative Arts & Industries), leading composer and performance artist; Dr Julie Maxton (Law), Executive Director of the Royal Society; Dr William Tan (Medical and Health Sciences), neuroscientist, Paralympian and international speaker; Dr 'Ana Maui Taufu'ulungaki (Arts), Minister for Education and Training in the Kingdom of Tonga; Young Alumna of the Year, Roseanne Liang (Arts and Science), filmmaker, writer and director.

The event is on 13 March, 6.30-8pm, Maidment Theatre. Tickets are \$10. Book at [www.maidment.auckland.ac.nz](http://www.maidment.auckland.ac.nz). Queries to Rachel Jefferies, [rjefferies@auckland.ac.nz](mailto:rjefferies@auckland.ac.nz), 09 923 3566.

## FATAL ATTRACTION



New Zealand male in the danger zone.

“She bit my head off” has a whole new meaning if you’re a male New Zealand praying mantis with mating in mind.

An alarming proportion of our native males are being devoured by South African females, which lure their prey by exuding an irresistible erotic scent. The more delicate New Zealand male approaches the exotic female, lacking the inbuilt wariness of male South African praying mantises.

Research from Dr Greg Holwell (Biological Sciences) shows that after approaching the

cannibalistic invaders, around 70 percent of our native males are killed and eaten.

It’s a cruel twist. Our males find the foreigners more attractive than the home-grown variety, yet it’s impossible for them to mate with the exotic species: they die in vain.

Our females are also likely to miss out because there are not enough native males left to mate with and – the ultimate irony – our males feed the predatory females.

Greg says our native praying mantises are officially “at risk” and we need to actively get rid of the overseas interlopers. Putting them in the freezer is a recommended approach, but it’s important to know which species is which.

The South African praying mantises are larger – the females often have large, swelling bellies (full of our native males, no doubt) and the necks of both males and females are noticeably narrower than their heads. Our natives have necks nearly as thick as their bodies and they also have distinctive blue-purple patches on the inside of their front legs.

The research has attracted international attention and a study led by Greg’s masters’ student, Murray Fea, with assistance from Greg and Dr Margaret Stanley (also from Biological Sciences), was recently published in *Biology Letters*.



## 21<sup>ST</sup> BIRTHDAY CELEBRATION FOR SBS

When the School of Biological Sciences was born in the early 90s – a marriage of the departments of biochemistry, botany, zoology, and cellular and molecular biology – it housed a modest 41 academic staff and 27 postgraduate students. At the time, the internet was barely known outside universities and DNA profiling was in its infancy.

Both science and SBS have come a long way. We can’t imagine life now without the internet or DNA forensics. The school is now home to more than 200 staff and 1100 students and various commercial research bodies that work in partnership with it.

To celebrate its 21<sup>st</sup> birthday, SBS is preparing an alumni gala on 18 March in the gardens of Old Government House. This will be a celebration of SBSs’ contribution to society and science, its diversity, and its vast and varied collaborations.

“We are looking forward to having our alumni join us to celebrate everything that SBS and its people have achieved over the years,” says Professor Gillian Lewis, Head of SBS.

Keynote speakers are Professor Rod Dunbar, Director of the Maurice Wilkins Centre for Molecular Biodiscovery, and whale and dolphin researcher Dr Rochelle Constantine. Stands will showcase the work of researchers.

## MODEL IN SUSTAINABILITY

Building a new campus has provided the University with an opportunity to implement sustainability practices. The Newmarket site is being transformed, with old warehouses demolished and new facilities and spaces being built. The project has been designed using sustainable, energy-saving initiatives. For the full story, see the Staff Intranet.

## UNESCO AWARD FOR SPARX

SPARX, an e-therapy for adolescent depression developed by Professor Sally Merry (Psychological Medicine) and her team, won an international digital award from UNESCO’s Netexplo, presented for projects that Netexplo call “the ten most innovative and promising digital initiatives of the year”.

## GROWING UP IN NZ

Children in the “Growing Up in New Zealand” study are starting school this year. The “leading light” cohort of 180 children has already started school. The main cohort of 6,800 will start turning five in March. This long-term study of the health and wellbeing of New Zealand children aims to understand what shapes early development and how we can support families and children and optimise their well-being over time.

## SPEAKER FOR ASPIRE

Sir Ralph Norris has been confirmed as keynote speaker for day one of the ASPIRE Professional Staff Conference to be held on 15 and 16 April. The theme of ASPIRE 2014 is “Make a Difference” and workshops will focus on making a difference for yourself, your work group, the University and your community.

## TERNZ MEDAL RECIPIENT

Professor Helen Sword, Director of CLEAR (Centre for Learning and Research in Higher Education) has been announced as the winner of the TERNZ Medal for 2013, awarded for “research with major impact”. Helen’s work on academic writing is very significant and influential. For the full story, see the Staff Intranet.

## RESEARCH NEWS

Regular research news and research funding updates will be posted on the Staff Intranet News in ongoing monthly updates.

## SUGGESTIONS WELCOME

For more news see the Staff Intranet. Please feel free to offer suggestions and feedback to Judy Wilford (j.wilford@auckland.ac.nz) or Tess Redgrave (t.redgrave@auckland.ac.nz).



Ann Sullivan confers with Robert Greenberg.

## ARTS IN TRANSITION

“Time is on our side,” says Dean of Arts, Professor Robert Greenberg.

“I think there is a growing global awareness of the importance of the arts — a realisation that the arts, humanities and social sciences are crucial in providing a way of thinking that will help us find solutions to the most pressing problems we humans are facing.”

Robert has been overseeing a reorganisation of the Faculty of Arts that he feels will help in advancing recognition for the value of the arts while at the same time affirming the identities of the faculty’s various disciplines.

“We’ve created four schools”, he says, “from what was formerly 11 departments, two centres and three schools. The move to schools helps to define who we are as a faculty, what we stand for and what our priorities are.”

When Robert was appointed as Dean of Arts, the new faculty structure had already been approved. “It was hard to judge from afar,” he says, “what the reasons for the change were, and what the effect would be.” However, when he joined the University and became familiar with the former structure, he began to understand the benefits of the changes: “Looking at the website one would have assumed that the schools were the largest, the departments next and the centres smallest. But it was evident on closer attention that there was no clear rationale.

“Much of the administration was carried out differently across the 16 units. Each was autonomous but their processes could vary greatly. For example, the workloads of academic staff could differ from one unit to another, which made for inequities that could cause tension.

“One challenge was whether we could retain the departments within the schools. The fear was that the disciplines’ identities would be lost.”

The solution was to create schools in which the former departments were reconfigured as “disciplinary areas” with a Head of Disciplinary

Area (HODA) appointed for each. These HODAs, unlike the former HODs, no longer have significant budgetary responsibilities; rather they are expected to promote the discipline, oversee teaching and learning and support the research culture. They also advise the Head of School (HOS), as members of new school executive committees. “The HODA position is now more of an academic appointment, with a reduction in the former heavy administration role, which has now passed to the HOS.”

Robert appreciates what he sees as the much more efficient lines of communication: “Last year I met regularly with the Associate Deans. And each month there was a Dean’s Forum for 25 to 30 HODs and other senior staff. However, it was mainly a forum for disseminating information because it was too large for us to converse very much or to be collaborative in addressing questions of significance.”

Now Robert has regular meetings with the Heads of Schools plus the Associate and Deputy Deans. “This is a very helpful sounding board for me,” he says. “I feel much better-informed about what’s going on in the faculty, and I feel it provides a better way of communicating information to the schools and disciplines – and of sharing information on important issues (such as EFTS) in ways that can help with strategic planning.”

The new structure also helps create consistency, for example in Human Resources policies.

Associate Professor Gary Barkhuizen, Head of the School of Cultures, Languages and Linguistics, says: “Putting new systems in place is a major challenge. But the hard work has a positive outcome because we are discovering what works, and then we can share it with others. So best practice is emerging out of the changes.”

Robert has observed that people are becoming more aware of their colleagues’ research activities and interests. “I’ve noticed a sense of wonder

with which colleagues have discovered others in related disciplines and seen opportunities for creating collaborative research.”

Professor Peter Sheppard, Head of the School of Social Sciences, agrees this is a real benefit. “It allows schools to bring together the disciplines at meetings lower than faculty level, which gives more opportunity to share information across the various areas. The reorganisation won’t change the research culture immediately or dramatically but there are surprising connections — for example with Media, Film and Television — that could lead to collaborations and conferences around particular themes.”

Associate Professor Ann Sullivan, who co-Heads Te Wānanga o Waipapa (School of Māori Studies and Pacific Studies) with Associate Professor Damon Salesa, sees benefits in bringing together Māori Studies, Indigenous Studies and Pacific Studies. She sees the chance of exciting collaborations in what she describes as “a new era for human rights and indigenous rights”. She expects the school to be a strong draw for international students. Damon also sees possibilities in this new arrangement, not only by engaging Pacific and Māori expertise, but by offering opportunities to consolidate research and teaching about the Pacific region and its peoples and cultures.

HOS of the School of Humanities, Associate Professor Malcolm Campbell, says PhD students are already enthusiastic about extending dialogue across the disciplines, and are planning to organise a PhD students’ seminar series.

Malcolm also looks forward to spreading the word on arts: “This is a very challenging time globally for the humanities, and creation of a new school gives us the opportunity to promote the humanities locally, nationally and internationally.”

Robert agrees. “Now that we’re getting our structures in place, we can start thinking about the strategic goals and formulate what is the importance of the arts disciplines.

“We plan to bring in prominent speakers (invited by each school) to help us reconnect with what we think are the value of the arts disciplines and to get that message across to the Government, prospective students, their parents and the community.

“What our academics in the faculty have is a knowledge of the world, an ability to analyse, to make connections, to use the past to understand the future, to comment with authority on politics and policy, and on social aspects of the natural sciences especially in the areas of population growth or climate change.

“It’s a good time to articulate this message to the world.”

■ Judy Wilford

# MY STORY

## STAFF QUESTIONS & ANSWERS

In this new series, we ask staff some questions about their early life and interests, and about the decisions and turning points that have brought them to where they are now.



### JOHN MORROW

Professor John Morrow, as Deputy Vice-Chancellor (Academic), is responsible for the academic affairs of the University. John holds a BA and MA with first class honours from the University of Canterbury and a PhD from York University, Toronto. He was professor of political theory and Assistant Vice-Chancellor (Research) at Victoria University of Wellington before joining the University of Auckland as Professor of Political Studies in 2002. He was appointed Dean of Arts in 2003 and Deputy Vice-Chancellor (Academic) in 2009. John's research has focused primarily on nineteenth-century British and European political thought.

#### WHAT DID YOU LOVE DOING WHEN YOU WERE A CHILD?

I loved the freedom of being a child at a time when adults thought less about risk. I had three brothers and a sister and enjoyed roaming around and exploring with little gangs of other kids in the woods near Hampshire in the south of England, where I grew up. Our parents were quite relaxed about letting us go where we liked and were happy for us to decide how to spend our time. Hampshire is on the coast and we had a houseboat — in summer it was like a floating bach that gave us a base for exploring the coastal land and the beaches. This is also where I first went sailing. My Father bought a 19-foot open boat and the whole family — parents, five children and the dog — would go for sailing trips in Langstone Harbour and out into the Solent.

#### WHAT DID YOU ENJOY LEARNING ABOUT, IN YOUR EARLY LIFE?

I loved reading, especially fiction and accounts of historical events. I enjoyed reading about the history of sailing and exploration, and I loved novels. Among my favourites were the Swallows and Amazons books by Arthur Ransome and a series of novels set in Roman Britain by Rosemary Sutcliffe.

#### TELL US ABOUT YOUR FIRST JOB EVER.

My first job, when I was about 13, was washing dishes in a café by the sea. It was quite hard work washing up by hand for an endless stream of people wanting holiday lunches. One important lesson I learned was that if people see that you are making an effort, they will start helping you learn more and cut you some slack when necessary. I've found that is true for every job I've ever done. If people see you are keen, they will help you to advance.

#### CAN YOU TELL US ABOUT YOUR BEST TEACHER AT UNIVERSITY?

I had a lot of very good teachers. It's hard to choose between them. I remember three inspired teachers who taught me at undergraduate level — Mark Francis, Marie Peters and Sam Adshead. Even as a student I had a sense of their scholarly qualities, and the interest they sparked in me. They were also very encouraging and always gave credit for what was done well, long before it ever occurred to me that I should consider going on to postgraduate study.

#### HOW AND WHEN DID YOU DECIDE WHAT YOUR FUTURE CAREER WOULD BE?

I had always been interested in politics and leaned towards the left, despite attending a boarding school that was very conservative. My twin brother and I used to engage in disputes with a particularly reactionary teacher, taking a pro-Labour Party line, one on each side of the room, baiting him to incandescent silence. Then in my first year at university in response to the quality of the teaching and the interest of the material I really engaged with history and political studies and soon became fascinated by the history of political thought, which combines both the disciplines. I had a very good first year and that provided motivation to really get into my studies, as one would an enjoyable hobby. After completing my PhD in Canada, I returned to New Zealand intending to start an academic career but found there were no academic jobs available. However, at the last moment, within days of the beginning of the first semester, a temporary job came up at Victoria University. This saved me from taking a government job — it was probably

a lucky break for the government too — and marked the beginning of my academic career.

#### IN JUST ONE SENTENCE DESCRIBE THE PURPOSE OF YOUR PRESENT POSITION.

To encourage us all to focus on the quality of teaching for our students and the quality of learning students are able to achieve with our assistance.

#### WHAT DO YOU LOVE MOST ABOUT THE JOB?

In my present position I greatly enjoy working with colleagues from across the University, which gives me a wider focus than I had as Dean. Management roles can be very engaging intellectually and even when they are not I enjoy having an informed sense of how the University operates. And I appreciate the collegiality among my colleagues from the Senior Management Team.

#### DO YOU BELIEVE THAT WHAT YOU DO CHANGES PEOPLE'S LIVES?

I think a successful university education changes people's lives, so insofar as I have an impact on that, the answer is "Yes".

#### WHAT HAVE YOU ACHIEVED THAT YOU ARE VERY PLEASED ABOUT?

Academics do not usually have much formal training for management roles so I am quietly pleased to have proved able to take them on and keep my eye on the real goals — the learning experience of our students and the quality of our research — while helping to keep the show on the road. Having been among the first generation in my family to attend university I am also pleased to have made a contribution in the scholarly world through my research and writing. I still look fondly back on my first book on Coleridge's political thought. Finally I find it satisfying that at a late stage in my career I can still encourage first-year politics students to an interest in Plato, Machiavelli, Marx and company.

#### WHAT DO YOU ENJOY DOING WHEN YOU'RE NOT WORKING?

Sailing my open boat on the Waitemata — it really is a lovely harbour — and reading nineteenth-century novels and maritime history — not all that different from when I was a child but in a setting that was unimaginable then.

# DID YOU KNOW...

... that the University of Auckland owns or manages land at Anawhata, Ardmore, Huapai, Oratia, Waiheke and Leigh that are available for research and teaching? The six University Reserves range from a meteorological field station to a kauri forest, and a new website aims to raise awareness of the opportunities they offer to researchers, teachers and students.

"The reserves are a unique asset for teaching and research opportunities," says Dr Cate MacInnis-Ng, School of Environment Senior Research Fellow and chairperson of the 12-member University Reserves Advisory Group. "No other university in New Zealand has reserves with the same ecosystems, so we set up the website to showcase them."

The best-known reserve is the **Leigh Marine Laboratory**, which sits at the edge of the popular Cape Rodney-Okakari Point Marine Reserve 100 km north of Auckland.

**Anawhata Reserve**, at White's Beach in west Auckland, is 7 ha of regenerating coastal forest that contains a rare kowhai. It has been the site of botanical and algal studies.

**Ardmore Field Station**, south Auckland, is 10.5 ha of pastoral land used for atmospheric and radio research.

**Goldies Homestead on Waiheke Island** is a working winery, Goldie Wines, and home to re-vegetated land and preserved wetlands.

**Huapai Reserve**, at Kauri Crescent in west Auckland, is 15 ha of kauri forest, mature kānuka scrub, and areas of taraire, rewarewa and podocarps. "It is significant," says Cate, "as it was at Huapai that tree-ring research using cores from kauri tree trunks established the potential of kauri as a climate proxy." The size of growth rings changes according to climatic conditions, she says, and the data collected from long-lived

kauri has made a major contribution to the most important tree-ring dating and climate-change dataset in the southern hemisphere. Huapai has also hosted research on millipedes, ants, possums, beetles, nikau palms and litter fall.

**Oratia Reserve**, at Kellys Rd, west Auckland, is 9.5 ha of kauri forest, podocarp and broadleaf species. It is home to several regionally-important species, among them ancient ferns, orchids and pines. It has been used for research into kauri, moss, and invertebrates.

The reserves have either been gifted to the University or bought; all but one is managed by the University. For example, Anawhata was bought in 1926 by a group of people connected to the University of Auckland Field Club, among them internationally-acclaimed botanist Lucy Cranwell (1907-2000). The land was gifted to the University in 1966. Goldies Homestead was gifted in 2011.

Huapai and Oratia are most often used for teaching, says University Reserves coordinator Dr Joanne Peace, an ecologist. You'll see climate and hydrology students at Huapai, and at both Huapai and Oratia, students of entomology and plant diversity collect samples for lab exercises. Land around the Leigh Marine Laboratory is also used for landscape and restoration ecology courses.

However, the reserves are open for uses beyond science, says Cate. "It would be great to find people from other fields who are interested in using the reserves — they are a resource for all University of Auckland academics and potential collaborators from here and elsewhere."

Read more about the University of Auckland Reserves on [www.science.auckland.ac.nz/en/about-our-research.reserves.html](http://www.science.auckland.ac.nz/en/about-our-research.reserves.html). Or email Joanne Peace: [reserves@auckland.ac.nz](mailto:reserves@auckland.ac.nz).



## RESEARCH IN THE RESERVES

Current research in the reserves includes carbon storage and sequestration. Postgraduates Tristan Webb and Xiaoshi Zheng, supervised by Dr MacInnis-Ng and Dr Neil Mitchell, are using tree-ring databases, analysis of new samples, measurements of growth rates, spatial analysis and established forestry equations to determine how many tons of carbon are stored in the forest and how much extra is taken up each year. This is funded by Property Services through the Living Laboratory project and is managed by Dr Lesley Stone, the University's sustainability and environment manager.

Another project supervised by Faculty of Science kaiārahi Michael Steedman is in Oratia and Huapai. A common ten species in both reserves, including kauri, kāhikatea and kānuka, have been identified; their traditional uses and the stories, proverbs and prayers attached to each are being documented and the information will eventually become part of an outreach programme to schools and the public.

## WHAT'S ON CAMPUS

### PAST MEETS PRESENT

6 MARCH, 6PM  
School of Theology, Arts Building,  
Room 209

Archaeology is commonly understood as the study of human life in the past by analysing its material remains. But it is not usually recognized that the archaeological quest for the past is inevitably shaped by the excavators' present. Professors Carol and Eric Meyers from Duke University in the United States will use four case studies to illustrate the intersection between the discoveries at ancient sites and the pressures of the modern world.

### 200 YEARS OF SAX

28 MARCH, 7.30-9PM  
Music Theatre, School of Music  
6 Symonds Street

A School of Music free concert featuring the Hanumi Saxophone Quartet that will be presenting a musical journey celebrating the 200<sup>th</sup> anniversary of Adolphe Sax, inventor of the saxophone. Music covering the complete history of the instrument from some of the earliest music, jazz and contemporary music all help to tell the story. The quartet, formed in the Netherlands in 2007, has always sought to bring new life to the saxophone quartet repertoire. concerts. Contact [lvangent@auckland.ac.nz](mailto:lvangent@auckland.ac.nz)

### MADE IN AUCKLAND

Dates and venues: various.

This is not just an event but an entirely new series of events designed to help students, especially, though not only, those new to Auckland, to become familiar with life and culture in Auckland and with the activities and opportunities it offers. It also gives students the chance to explore new interests, meet new people and make new friends. Included is a poetry workshop, tuition and experience in surfing and rock-climbing, opportunities to learn about Māori culture and art in Auckland. For more details, contact [eventservices@auckland.ac.nz](mailto:eventservices@auckland.ac.nz) or consult [www.madeinauckland.org.nz](http://www.madeinauckland.org.nz).

### A BOLD MEASURE



David Budgett (left) and Simon Malpass with a prototype for implantable pressure sensors. Ultimately they are intending to develop a range of implantable devices for monitoring physical signals such as blood pressure, heart and brain activity.

When Swiss multi-national Novartis Pharmaceuticals' drug discovery arm in New Jersey was looking to trial new drugs to control blood pressure in the heart, it turned to researchers at the University of Auckland for help.

A small spin-out company in the Auckland Bioengineering Institute (ABI), then called Telemetry Research, had pioneered the development of wireless implantable devices in small animals. These could make recordings, over a long period of time, of blood pressure in the heart. By using the novel device, Novartis was able to screen drugs it was trialling and eliminate side effects.

Now Telemetry Research, with some 20 staff, has merged with American instrument company Millar Inc and is selling its wireless implantable devices for small animals (for measuring pressure in the heart, bladder and lungs) to drug companies, universities and research institutes in 35 countries.

Not bad for a company that had its beginnings in 2002 when Professor Simon Malpas, a scientist specialising in physiology, joined the ABI and met engineer and instrumentation specialist Dr David Budgett. Simon was interested in understanding the role of the central nervous system in the development of cardiovascular disease and wanted to make long-term recordings of the sympathetic nervous system, and David had expertise in implantable devices.

The pair developed their combined skills and were soon creating tools and technology. Then they entered the University's entrepreneurial competition, Spark, and won \$20,000. "That gave us the confidence," says Simon, who is now CEO of the company. "We started taking our concepts to scientific conferences in the United States and received very positive feedback."

Since then the company has consolidated its skills and technology, hosting PhD students on specific projects and collaborating with other researchers at the ABI.

"The whole process has been like peeling an onion", says Simon. "With each layer you are faced with a whole new set of problems."

One of the biggest challenges has been introducing the wireless inductive power technology pioneered at the University. But it's been worthwhile. "Wireless power implants can

run for a long time without needing recharging and can generate a lot of data for a long period."

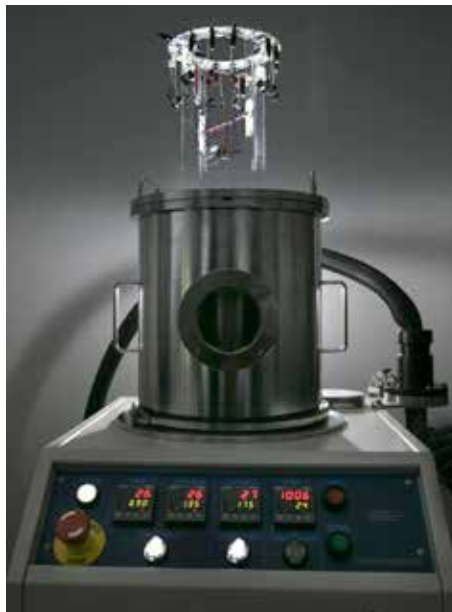
The company is now working on a device that will enable monitoring of patients who have hydrocephalus (or water on the brain). Catheters are used to drain fluid off the brain but 50 percent block within the first year and have to be replaced. "There is currently no means to assess how the fluid is building up unless the patient has an MRI," explains Simon.

"We are working on wireless smart applications that can be inserted into the brain and both drain fluid and measure pressure by monitoring the potential fluid build up and beaming signals back to a monitor or smart phone." This is a good example of where the company hopes to apply its research to a clinical need – one in 1,000 children suffer from hydrocephalus.

"Our end goal is getting into clinical devices and having implants in humans," says Simon.

In the meantime Telemetry Research as part of Millar Inc is building the team, research programme and technology platform for the hydrocephalus implants, and eventually this will lead to jobs for PhD students and growth in New Zealand's medical device industry.

■ Tess Redgrave



The prototype is standing on top of a Paralene machine, which covers objects with a thin coating which seals them from moisture.



TO FIND OUT MORE ABOUT THIS PROJECT, VISIT THE WEBSITE: [WWW.MILLAR.COM](http://WWW.MILLAR.COM)

That's ultimately what it's about. Transforming New Zealand from primary industries to a knowledge-based economy using new technologies."



# REDEFINING MĀORI ART

*Toi Te Mana: A history of indigenous art* is a three-year Marsden-funded research project seeking to create a new history of Māori art that is comprehensive, inclusive and culturally-responsive.

The kaupapa (foundation) of our work is supported by a taumata (an expert panel) of kaumātua (elders). We haven't set out to "discover" Māori art; we are redefining art history in a global context and reshaping the relationship between art historiography and indigenous art knowledges.

Our project has two parts. The first investigates how Māori understandings of time can be used as the basis of a new Māori art history. We've looked at how the linguistic structure of te reo Māori (the Māori language) could be applied to



Maui by Lisa Reihana

stories of art, metaphorically orientating artists, their work and time in any direction relative to fixed positions in space. We have been testing various means by which these dynamic art narratives can be expressed in English, thus enabling a wide audience to appreciate art in new and more complex ways.

The second part of the project asks the question "what is Māori art?" We have assumed that it is art made by Māori, but made no presumptions yet about the definition of that art. The taonga (treasures) found in museums, art galleries and film archives are clearly part of this history, as are important individual examples of creative works retained by communities physically or in korero tuku iho (stories passed down). We'll address these through a series of case studies.

But what's really got us excited is discovering how community-based collectives of Māori makers, like weavers and carvers, understand their work to be "art". We are beginning to believe that the majority of Māori artists practising collectively cannot be identified and appreciated with the usual art history questions of "who?" "when?" "where?" "what?" and "how?" They and their work can only be fully appreciated from a kaupapa Māori (Māori foundational) perspective. We're working on this now. Watch this space!

■ Associate Professor Deidre Brown  
School of Architecture and Planning



Deidre Brown at Waipapa Marae

Highlighting some of the University's news and commentary that have hit the headlines in the past month.

### HOT AND SWEET

Sugar-sweetened beverages or SSBs and obesity were hot topics for medical and health coverage in February. The build-up to the "Sugar Free Pacific by 2035" symposium, held on 10 to 11 February at Grafton Campus, started early with a spread on sugar and obesity in the *NZ Herald's Element* magazine, and stories on obesity and healthy food choices in other media. The Symposium attracted attention from *TV One News and Breakfast*, and *TV3's Campbell Live*, as well as *Radio New Zealand News*, and in *This Way Up* with Simon Morton.

### RANGITOTO PAST AND PRESENT

Associate Professor of Geology Phil Shane (School of Environment) and his team are investigating Rangitoto Island's active past – and the possibility of future eruption – by taking core samples from more than 100 metres below the volcano's surface. The latest Earthquake Commission (EQC)-funded study follows the discovery that the island was more active for longer than previously thought. The project featured in the *NZ Herald* and on *Radio New Zealand's Checkpoint*.

### SAFETY IN THE SEA

Dr Kevin Moran (Education) spoke out on safety at the beach. One article, published in the *NZ Herald*, focused on drowning (see [goo.gl/dW9KCj](http://goo.gl/dW9KCj)) and the risks of bystander rescue; another, in the *Dominion Post*, focused on beach-goer injury (see [goo.gl/Qn3e7y](http://goo.gl/Qn3e7y)) and the role of surf lifeguards in beach safety.

### SUCCESS IN EDUCATION

Three staff contributed to debate on Government announcements for education. Dr Linda Benikson wrote of the "revolutionary" school leadership plans in a piece published on 25 January in the *Dominion Post* ([goo.gl/uHUqAb](http://goo.gl/uHUqAb)). "Get it right and everyone will benefit," wrote Distinguished Professor Viviane Robinson in the *NZ Herald* on 24 January (see [goo.gl/sMyBUh](http://goo.gl/sMyBUh)). "Focus on social inequality will aid teachers" wrote Professor Graeme Aitken, also in the *NZ Herald* on 28 January (see [goo.gl/e5dvSV](http://goo.gl/e5dvSV)).

# FROM THE COLLECTION

## ART COLLECTION



Not many New Zealand artists can lay claim to having infiltrated hundreds of private homes and public gallery collections with their work.

Although Barry Cleavin didn't invent printmaking in New Zealand, he might as well have, so synonymous is his name with the medium. He was awarded the New Zealand Order of Merit in 2001 and, now aged 75 years, he has recently moved from Christchurch back to Dunedin where he was born and belongs. Now the subject of a 300-page Canterbury University

Press book which reproduces a mere ten percent of his output, and still producing new prints every week, Cleavin continues to reign as the undisputed sirdar of the stipple and boss of the burin.

Confirming that the artist is a magpie when it comes to the sources for his imagery, this early etching has its roots in Europe, where there is a long tradition of printmaking being used to criticise, with biting irony, the dishonesty of social rituals. The obsequious male figure on the right is derived from the bowing and scraping nude men in German-Swiss modernist artist Paul Klee's 1903 print *Two Men Meet, Each Believing the Other to Be of Higher Rank*. Contemporary German viewers would have recognised Klee's caricatures of the Austrian ruler Franz Joseph I and Wilhelm II from Prussia from their hairstyles. They are

shown outdoing each other in deference because they are confounded by the lack of social clues that might be provided by clothing. Rather than depicting specific individuals like Klee, Cleavin chooses here to show a generic male and female, the man displaying outmoded courtesy to the woman by taking her hand to kiss it, although it hurts his ageing spine to bend over. The Medusa-like woman seems unimpressed by his attentions, but deigns to pause and preen while he makes his ministrations. It might be a comment on

the coronation of the Māori queen that year, or merely a statement on shifting ground in the battle of the sexes as women moved to greater equality in the workforce and society in the later 1960s in New Zealand.

Hungarian-born master etcher Gabor Peterdi (1915-2001) became an enduring influence on Cleavin's themes after the publication of Peterdi's book, *Printmaking: Methods old and new*, which accompanied the Brooklyn Museum's 1959 retrospective. Cleavin encountered this book while he was still at Canterbury College School of Art studying painting, and he credits Peterdi's images for enlightening him with the possibilities of print as a "malleable, literate art". Peterdi's 1947 zinc plate etching of Adam and Eve offering each other fruit while the serpent entwines their legs is the starting point for Cleavin's interpretation of the Garden of Eden, made during his Honours year at art school. Rather than being kiwi bush, the leafy background of Cleavin's *The Garden* is a composite of two different versions of *The Flight into Egypt*, a heliogravure by Martin Schongauer from 1470-74 which is in the collection of the Auckland Art Gallery and the woodcut by Albrecht Dürer from 1504. In this way, Cleavin acknowledges his debt to the technical expertise of the graphic masters of the Northern Renaissance, as he learned to use printmaking "to look and resolve, translating from the verbal to the visual in the same manner that one translates from one language to another".

■ Linda Tyler

ARTWORK: Barry Cleavin, *The Garden*, 1966, relief etching, aquatint, 328 x 240mm.

## CLASSIFIEDS

### ACCOMMODATION AVAILABLE

**KOHIMARAMA.** Accommodation suitable for visiting academics with family, or similar. Newly built, furnished family home in sought after eastern bay of Kohimarama, 800 m from the beach. 4 bdrms, 3 bthrms, study, modern large kitchen with adjoining battler's kitchenette, open plan with dining and living areas, plenty of decks for sunbathing all day long. Excellent schools within walking distance. Available mid-April to early November 2014. Rent negotiable. Email [j.travas-sejdic@auckland.ac.nz](mailto:j.travas-sejdic@auckland.ac.nz)

**MT EDEN.** Character Mt Eden house, flexible configuration. 1-2 lounges, dining, 3-4 bdrms, small sunroom/office, second office, 2 bthrms, dble garage, 2 carparks, internal access, hardwired security alarm/smoke detectors. Prefer couple, family, visiting lecturer. Possible partly furnished. Close to bus, schools, walk to University. Available in approximately 3 weeks.

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walking distance of the University, Newmarket and Parnell. Close to daytime bus route and school and 5 minutes from Link buses. For more details please email Shelagh, [ong\\_scoop@clear.net.nz](mailto:ong_scoop@clear.net.nz) for photos and any further information. \$550 pw.

### ACCOMMODATION REQUIRED

**SEARCHING FOR A STAFF FAMILY** who are willing to host my daughter (14) during her school exchange in Rangitoto College from January to July 2015. Well-organised and sportive girl with excellent academic records. Either within walking distance or via public transfer (bus or train) within 30 minutes to school. We are a four-person family living in the metropolitan area of Munich, Germany and can host incoming New Zealand children aged 11-14 in our house without fees. Contact me [j.hasubek@tum.de](mailto:j.hasubek@tum.de) (Technical University of Munich).

## FIELD OF VISION

Pianist and composer Kevin Field, lecturer in Jazz Studies in the School of Music, has released his third album *Field of Vision*, recorded in Auckland on the Warner Music label.

The album was produced by Nathan Haines and features vocalists Bex Nabouta, Kevin Mark Trail and Marjan Gorgani, Puerto-Rican percussionist Miguel Fuentes, with strings arranged by Wayne Senior, along with contributions by DJs A-sides and Chris Cox.



## BLIND MICE

*Blind Mice*, a short film by Walter Lawry, a recent graduate from Media, Film and Television, is partly based on a series of events from his late teens.

The film centres on the Auckland drug scene and how a young woman, Jules, finds her life complicated by an unwanted pregnancy. By oscillating between two drug dealers — a younger buyer, Ollie, and her older lover and

supplier, Chase — she looks for a male figure to support her.

*Blind Mice* won accolades at last year's New Zealand Film Awards by picking up the Best Short Film Actress Award for its star Rachel Nicholls.

Walter specifically wrote the role for Rachel, so her award came as great news. It gave "great exposure" both to her and the film, he said.



## PERFECT MECHANICS

The author of this engaging and lively book, subtitled *Instrument Makers at the Royal Society of London in the Eighteenth Century*, is Dr Richard Sorrenson, Philanthropic Funds Manager in Alumni Relations and Development, who is trained in the history of science and completed his doctorate on the history of the Royal Society at Princeton University in the 1990s.

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

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

In the words of Professor Andrea Rusnock from the Department of History, University of Rhode Island "Sorrenson captures the excitement of Georgian "big science" and the starring role played by London instrument makers in the

scientific expeditions to measure the shape of the earth, to find and map unknown lands in the Pacific, and to explore the heavens".



**ROOM OR BOARD WANTED** by female graduate student from November. City or close to University preferred. Tidy, quiet, non-smoker. Reply [adbrown0021@hotmail.co.nz](mailto:adbrown0021@hotmail.co.nz)

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[auckland.ac.nz](http://auckland.ac.nz) or phone ext 85613. Car will be sold by closed tender.

**TOYOTA ALTEZZA GITA 2002.** Silver, 5 door, automatic \$8000 ONO. Very good to excellent condition 165,000 kms; 2 careful owners in NZ; 5 diagonal seatbelts; electric windows; factory alarm/tints; dual SRS airbags; split folding rear seat; air con; central locking, power steering; Fully opt. Phone (021) 206 4209 or email [d.johns@auckland.ac.nz](mailto:d.johns@auckland.ac.nz)

### MISCELLANEOUS

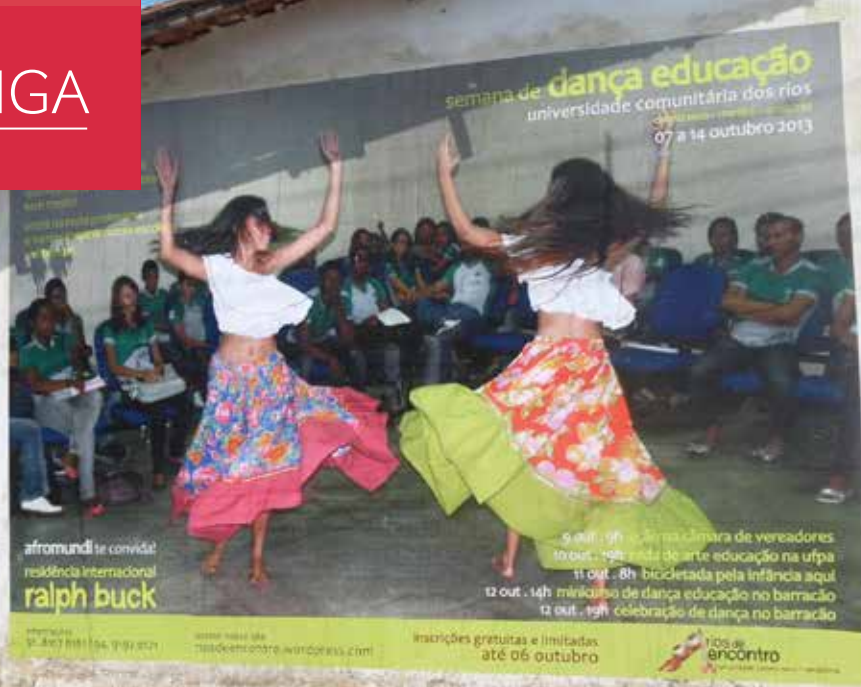
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## WHAT IS DANCE?

Security, health, education: the United Nations Education, Scientific and Cultural Organisation has identified these three key global challenges for the 21<sup>st</sup> Century, and sought ways of responding to them.

How can people around the world feel safer and healthier, and be provided with learning that stimulates, emancipates and cultivates their lives? How might addressing these three issues of security, health and education resolve so many other ecological, political and economic problems facing humanity?

These are not the questions, or the key challenges, that people might generally associate with dance, or studying dance at a university. Perceptions of studying dance are often limited to the practice and performance of classical and contemporary styles of dance. Within innumerable cultures and subcultures around the world, however, dance provides a central way of understanding and communicating ideas about the body, about relationships with other bodies, and about the surrounding physical, political and intellectual landscape. These wider social concerns of security, health and education therefore sit at the heart of my teaching, research and leadership of the Dance Studies programme. I am driven by enquiries into how dance might provide unique pathways for people and communities to take greater control of these and other pressing social issues.

As the elected dance representative within World Alliance for Arts Education (WAAE), I have had the opportunity to extend these values into global policies, particularly within the co-construction of the 2011 UNESCO Seoul Agenda for Arts Education. This agenda emphasises that

when arts education is universally accessible, of high quality and socially relevant, it “can make a direct contribution to resolving the social and cultural challenges facing the world today”.

Within the Dance Studies programme, I am excited to be surrounded by colleagues whose work is drawing attention to the contributions dance can make to everyone’s lives. Their research and teaching constantly breaks down stereotypes that dance is an exclusive and elitist activity that can only be done by certain types of people with particular body types. Associate Professor Carol Brown is leading interdisciplinary research projects alongside medical and health sciences, investigating dance and neurology. Dr Alys Longley and Dr Mark Harvey are investigating new ways in which dance can be used to reveal environmental issues. With Associate Professor Nicholas Rowe and Dr Rosemary Martin, I am co-authoring the *Talking Dance* book series, which is promoting diverse histories of dance from the Southern Mediterranean, South China Sea and South Pacific. These regions of the world have received less scholarly attention and yet contain very diverse and valuable histories and utilities for dance.

Similarly, student investigations, like the research projects of honours graduates Pauline Hiroti and Salote Nita Latu, engaging at-risk youth in Whanganui and Tonga, reveal how new pathways can be forged through dance. By partnering with various community stakeholders such as police, prisons, care-facilities, schools, religious organisations, marae and families, our honours, masters and PhD students illustrate how dance research can be taken well beyond the cloistering confines of the stage and studio.

Their diverse investigations have helped our Dance Studies Programme to grow into the largest dance research institute in the Asia Pacific. This growth has, in turn, led to fruitful international partnerships and new ways of extending this approach to postgraduate dance research in other locations. Last November the University of Auckland and the Beijing Dance Academy signed an agreement to establish a dual Masters in Community Dance and Dance in Education. Like the rest of the world, China is facing major security, health and education challenges, and so China’s leading dance institute has sought a partnership with us that might guide local dance researchers into these issues within the world’s most populous nation.

Repositioning dance as a socially relevant academic discipline is not always easy within a society that has historically marginalised the moving body as a way of knowing. We live, however, in an era defined by both great technological advances and urgent political and environmental problems. We may find some responses to these challenges and opportunities within the creative, communicative, cooperative and ever-dynamic practices of dance.

■ Associate Professor Ralph Buck  
Head of Dance Studies

*Ralph has led the University’s Dance Studies Programme since 2005. His work has been honoured through his receipt of the 2006 Excellence Award in Equal Opportunities: Community dance; 2008 Teaching Excellence Award; and, 2010 Dean’s Award for Leadership Excellence.*