

SPRING 2017

Arts Insider

Inspiring stories from Faculty of Arts staff, students and alumni



ARTS

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Cover image: Jennifer Flay. Copyright KAMS.

Kia ora

Welcome to *Arts Insider* – a kaleidoscope of news, opinion, research, and personal anecdotes from staff, students and alumni of the University of Auckland’s Faculty of Arts.

Some of these people are immersed in the arts as teachers or practitioners. Others are undertaking research into some of the big issues of our time – the radicalisation of extremists, the plight of women in prison and the exposure of young people to pornography.

We also delve into the history of the University, and pay tribute to Nicholas Tarling, Emeritus Professor of History, long-standing Dean of Arts, and Deputy and Acting Vice-Chancellor of the University, who passed away on 13 May 2017.

We hope you will enjoy reading these stories, and welcome your feedback. Please send your comments and questions to Donna Geraghty, Communications and Marketing Manager: d.geraghty@auckland.ac.nz

Below: *Much Ado About Nothing*. Photo: Peter Meecham



In praise of the humanities and the values they impart

Engage in a conversation with Professor Tom Bishop and it becomes clear very quickly that he is passionate about the humanities and the path each discipline sets towards originality, flexibility and openness to taking a chance on the unpredicted.

Talk a little more and it's obvious how deeply he cares for the students who choose to study these subjects and, in particular, those he teaches and has taught in the area of English and drama.



His regard for his students has remained a constant in an academic career that already spans 30 years.

“The best students I see now are no different from the best students I saw when I was first here – in their liveliness, their imagination and their readiness for experiment. The pleasure of teaching them and getting to know them as individual people never changes.

“It is still as wonderful as it has always been and I’m grateful for that on a daily basis.”

One of the many pleasures he takes from his teaching role is keeping in touch with former students. “I am proud to count many ex-students as friends. It is so rewarding to see how their careers are developing and keep track of their lives.”

But while the quality of students electing to study the humanities is still a cause for celebration, Tom is disheartened at recent trends that have brought increasing expectations that university study must come with a clearly defined career goal.

“There is an impatience with less clearly outcome-driven forms of education that might be more exploratory and less directed by outside measures,” says Tom.

“A humanities education is not always measurable in an easily quantifiable way but, without doubt, it leads to mental flexibility and an encouragement to think across disciplinary and thought boundaries.

“It is more improvisatory – students explore syntheses that aren’t predicted at the outset. They make their own paths, gather expertise more slowly but often more widely compared to disciplines that prefer faster upskilling and more measurable outcomes. In a world of work that is itself constantly changing, this is a useful ability. But it is also a good in itself.”

Although he considers the failure to recognise the benefit of this education to be unfortunate, he accepts there is a need to explain more effectively and clearly what use the humanities are and what value they

offer. However, he argues strongly for a redefinition of ‘value.’

“Humanities have ceded too much ground on what value is. Value is now too often defined in fiscal terms, but there are other forms of value that have not been so recognised, or championed quite as effectively.

“Humanities subjects offer values central to the name – human values that help people better understand and enjoy the lives that they get, instead of simply toiling on the economic treadmill. We need to make it clear what kinds of pleasures and experiences these subjects bring to enrich our lives and say to people: you have one life, don’t allow it only to be a metric for someone else’s machine, someone else’s gain.”

Tom’s own love of the arts, and in particular his inclination towards drama, began during his Melbourne childhood. One of his memories is of a primary school friend whose ‘show biz’ family owned an ice skating rink that hosted “Disney on Ice” and other visiting shows. The boys would make up plays for themselves and at school. “Particularly memorable,” says Tom, “was a sixth-grade lip-synched version of *The Mikado* staged in the tiny school library, with dressing-gown costumes and a spectacular black-light finale!”

An interest in drama was also fostered by his parents, who sometimes took him to the theatre. It was during one of these trips that Tom happened upon Shakespeare.

He had been taken to Peter Brook’s famous production of *A Midsummer Night’s Dream* which was in Melbourne at the end of a world tour. Brook’s *Dream* pushed the boundaries of traditional staging and, at the same time, sparked the interest of the 12-year-old Tom.

“My parents felt it was rather tired after the long tour, but for me it was all wild time. The mad unexpectedness, the playfulness and willingness to take risks – even if I wouldn’t have called them risks then. The magic flower was a spinning plate on

a stick, the actors threw streamers and walked on stilts. It was like a carnival held in a big white box.”

And ever since then, he has been acting in and studying Shakespeare, and forging a long and successful academic career from love of Shakespeare’s work.

Tom’s path into academia began at the University of Melbourne where he studied English Language and Literature and did a lot of acting. He went on to Yale University in the United States for his PhD in the same subject, where he did less acting – although he did play the ghost in *Hamlet*, performing once again in a library.

He remained in the States for 18 years, working as an English professor at Case Western Reserve University in Cleveland, Ohio, teaching Shakespeare every year, doing almost no acting but singing with the chorus of the Cleveland Orchestra.

The University of Auckland drew him back to this part of the world in 2006 with a job offer that meant he would be working alongside academic friends and colleagues whose work he admired, and living nearer to family and friends still in Melbourne.

Even though he has three decades of Shakespeare study behind him, Tom insists he is still learning.

“There are still surprises for me in Shakespeare. I learn new things all the time, simply by paying renewed attention, and the plays are also illuminated by changes in the world. These changes mean you constantly bring some new framework to a play, and suddenly you see it in a different way, or you realise you have failed to notice what is actually going on in a passage so you look at it afresh and appreciate it again. Rich works of art are not exhaustible, but change what they can mean as we change.”

Unsurprisingly, as a drama specialist, Tom has a special interest in seeing Shakespeare performed. He is passionate about variety and argues strongly against producers and performers getting locked into fixed conceptions of style and set interpretations of original scenarios.

“It is important to remember Shakespeare’s plays were designed to be highly flexible. They were moved around from site to site and done in different ways over time. It seems to me we need lots of different versions of how these very powerful plays can be made available for contemporary audiences. We don’t

want to shut them into a waxworks and say ‘these are the rules by which it was done historically and so we must obey these rules’.”

He has real enthusiasm for promoting a whole range of Shakespeare productions – from the university’s own Outdoor Summer Shakespeare presentations, which have been staged since 1963, to those at the Pop-Up Globe and those by the Young Auckland Shakespeare Company, a changing troupe of talented high school students, with a small number of older actors, launched in 2012.

“For me, I say ‘let a hundred Shakespeares bloom – and go and see all you can’.”

And who knows, at any one of these productions could be a wide-eyed 12-year-old, captivated and thrilled by their first taste of Shakespeare, and another inspirational career in the arts could begin.



Humanities have ceded too much ground on what value is. We need to make it clear what kinds of pleasures and experiences these subjects bring to enrich our lives and say to people: you have one life, don’t allow it only to be a metric for someone else’s machine, someone else’s gain.



For me, I say ‘let a hundred Shakespeares bloom – and go and see all you can.’





Looking for understanding in a world of violence and conflict

Dr Chris Wilson, a senior lecturer in politics and international relations, provides his students with greater understanding of violence, slaughter and war.

Dr Chris Wilson, a senior lecturer in politics and international relations, teaches about a world of violence, slaughter and war; of mass killings, acts of atrocity and state-condoned brutality that defy what we know of humanity. He has seen the effects of political carnage first hand, having lived in a post-conflict zone in Indonesia and through his work with the United Nations and the World Bank.

It is an unfortunate fact that Chris's subject is always relevant and issues of conflict, war and terrorism have rarely been more dominant in world affairs than they are today.

A conversation with Chris brings the ills of the world close to home. However, it also provides insight into the powerful work being done to understand the conditions that contribute to extremism in the hope that one day crimes of political violence against humanity will be confined to history.

It feels like the world is in a pretty dangerous state just now, Chris. Would you agree?

It's true to say we are going through a period of pretty exceptional turmoil. In the past decade a number of things have come together to bring a lot of conflicts to a head. It's a big call to say it's the worst turmoil since World War II, but it is certainly up there in terms of the number of conflicts and tensions in different regions of the world.

Has this global disorder attracted more students to your subject?

I can only talk about the five years that I have been here at Auckland and to be honest student interest has always been high around war, security and human rights. What I do see though is interest



moving between issues within these broad topics. Even in the past six months there has been a shift. Last year the interest was in Islamist terrorism and for good reason – the spillover to the West brought lots of media coverage and concern – but a lot of interest is now moving towards the far right and the white supremacist version of extremism.

Do you think the threat from the far right is as great to the West as from Islamic extremists, and do you feel it gets as much media coverage?

Anything to do with the media and society is a cycle and they affect each other mutually. There is a great deal more concern about Islamist terrorism within society, so media focuses on that a lot more. Having said that, there is something particularly horrific about the lone wolf attacks by radicalised Muslims. Attacks usually occur against soft targets, in places we all visit, and are invariably very deadly, so you can understand the media attention. But in the broadsheet media, the newspapers of record, there is a growing focus on white supremacist extremists. The terror they are bringing to the United States, Europe and Australia could be an even greater threat to the West than Islamic terrorism.

On the face of it these two groups would seem to be diametrically opposed, but do you see similarities?

Yes I do, and we need to recognise that both involve ideologies of extremism, similar processes of radicalisation and the same innocent victims. They are extreme ideologists attempting to polarise society, break down social cohesion and reclaim what they see as the loss of an idealised past or privileged position. If we can see the similarities as well as the differences it will help us understand them better.

So what exactly are you trying to understand by studying these groups?

We are trying to understand the processes of radicalisation and the sooner we can do that, the sooner we can combat them and minimise polarisation. In the case of Islamist extremism, each attack carries the danger of making people think that it's Islam against the rest, but it's not, it's extremists against the centre. By identifying patterns and places, the types of networks where people get radicalised, and how

they are radicalised, we can learn to understand how normal people become capable of carrying out acts of atrocity. Only by understanding why and how people become radicalised, why they come to see violence as necessary and justified, can we then develop responses to stop these attacks happening.

So it doesn't matter if you are a white supremacist or a terrorist fighting in the name of your religion, the path to radicalisation is the same?

Yes – and as a comparative political scientist my role is to identify similar pathways, or aspects of them, which piece by piece will provide us with this necessary understanding.

You worked in or researched post-conflict zones around the world for several years. Chris, and violence and war is part of your everyday academic life. Has it affected your view of humanity?

It has certainly given me an understanding of humankind and, put simply, I know people are capable of doing extraordinary good but that we are also capable of the most extreme behavior. I have come to believe the path we choose depends on the quality and strength of government and institutions. When institutions go bad, ordinary people like us go bad. A great deal boils down to state-society relations, how governments treat minorities, if they are repressive, whether society is inclusive or structured to benefit a particular group or class, how public funds are used and so on. In short, I've come to realise that institutions are crucial and all societies are capable of extreme violence and conflict.

So with the right kind of radicalisation we would all be capable of this kind of brutality? It could happen anywhere?

The fact is most of the people who have been perpetrators of the worst atrocities, whether Nazis involved in the Holocaust or civilians in the Rwanda genocide, were often quite good people previously, living ordinary and mundane lives. This brings us back to the process of radicalisation and the importance of trying to understand how ordinary people can end up doing these things. There is no region of the world that is immune, and no cultural or ethnic differences that explain these actions.

Even here in New Zealand?

Well I recently asked this question of my class – they haven't given me the answer yet and I'm still thinking about it myself. Could it happen here? I do have students who have experienced or witnessed what in other countries are considered 'hate' crimes. But then I have other students who wouldn't know that world existed. The fact is while our ethnic relations are far from perfect, so far we have been reasonably lucky. Australia has extremist organisations – both from the far right and jihadist in nature – that have carried out or planned violence. New Zealand doesn't have anything near that yet – but perhaps as in many things we are just a few years behind global trends.

So quite a gloomy global picture – is there any hope that anything will change?

The world changes all the time. For example, I recently made a case about how lone wolf attacks won't be here forever. It almost feels like we are never going to get rid of them but I compared them to the Nazi regime and argued that when there is an exemplar that is seemingly successful in one part of the world, it inspires groups elsewhere and they keep coming. But then it dies off, they no longer have that attraction and inspiration and you see it decline. I had people come and say thanks so much for saying something positive about the future.

And your role as an academic in affecting that change?

I see my main role as assisting an understanding of how and why political violence occurs. There are two main goals behind this. First, I hope my research and scholarship might help better inform policy to counter radicalisation and prevent extremism and conflict, not just overseas but here in New Zealand. Second, I hope it also goes some way to stopping people from viewing these events in us-them terms, to recognise that a small minority of extremists does not represent an entire community.



From Grafton Road to the Grand Palais

Arts alumna Jennifer Flay turned a failing Parisian contemporary art fair into one of the world's premiere art fairs, and received the Legion d'Honneur in 2015.



Jennifer Flay was in Auckland earlier this year, and shared a story at a public lecture about the day the Mayor of Paris called her, and asked her to lunch.

It's not every day that the Mayor of Paris asks you to lunch, and this reflects just how much Jennifer has contributed to the city during her tenure with FIAC (Foire Internationale d'Art Contemporain) since becoming Artistic Director of the collapsing art fair in 2003 and then taking over as Director from 2010.

When Jennifer first moved to France in 1980, FIAC was an influential cosmopolitan event.

"In the 80s we all congregated at FIAC."

But the art market crash in 1990 hit Paris hard. "It was really very sudden. It collapsed in a very bad way and caused a moral crisis in terms of the meaning of art. It took a long, long time to heal."

A car accident in 1999 had left her with neck and cranial injuries, and she had shut her gallery in 2003 to recover when she

received the call asking if she would be interested in taking on the artistic direction of FIAC.

She says that "frankly, it wasn't a very desirable position".

2003 was the 30th anniversary of the fair, and the media headline had asked if it was FIAC's 'birthday or funeral?'

Some of her friends tried to discourage her from taking it on.

After deciding to accept the position, Jennifer took the reins with zeal. She told the owners of the fair not to expect concrete results – financial or otherwise – before a three to five year period, and then she set about rebuilding it.

She instigated a move back to the fair's old home in the Grand Palais, and she added sections for young artists, and for modern and contemporary design.

She even managed to get the Avenue Winston Churchill closed to traffic during the 2016 fair, an unlikely feat in the context of heightened anxiety after the

Bastille Day attack at Nice.

This created an esplanade between the Grand Palais and the Petit Palais, and opened the street for artworks to be installed.



All very well to be a big fish in a small pond, but you need to go overseas.

The headline of a glowing article in the *Guardian* described closing Avenue Winston Churchill to traffic for FIAC as Paris 'using art and activism to regain its soul'.

Jennifer says that this is the article that means the most to her. "It was a difficult year in France. To receive praise in the British press was really, really special."

Jennifer is a glowing example of – as she puts it – “where a good Arts degree from the University of Auckland can get you”.

She completed a Bachelor of Arts in Art History and French, and continued on to a Master of Arts.

She says that if it wasn’t for Emeritus Professor Tony Green, “none of this would have happened”.

Tony was the founding professor of Art History at the University of Auckland, and Jennifer credits his classes in one of the old houses on Grafton Road as being her first opportunities to look at art subjectively.

“It was like an electric shock. My opinion was valid, and I could be subjective about it. My whole career was founded on that.”

While she was studying for her MA, Tony told her that it was “all very well to be a big fish in a small pond, but you need to go overseas”.

She discovered that French bursaries were available for all subjects, so she put together an application, thinking that it would be good practice. She ended up getting one.

So Jennifer left New Zealand in October 1980 to study for her doctorate with art historian and Dada expert Michel Sanouillet – who had visited the University of Auckland and impressed her with his ability to articulate the Dada spirit – in an interdisciplinary centre at the University of Nice.

Jennifer relished the anonymity that she found in France.

“I knew nobody in the northern hemisphere.”

She quickly picked up work in a gallery, and showed “enough discernment to not end up in a gallery that wasn’t doing interesting stuff”.

She says that being a native English speaker and having a background in Art History was helpful at a high level in French galleries. “That’s what they needed.”

Her doctoral study slipped away as she got more involved in the “urgency and immediacy of contemporary creation”.

She was asked to work for Daniel Templon’s gallery in Paris in 1985, which needed a native English speaker with a solid background in art history, a working knowledge of the contemporary art world, and who could speak and write in French and English and discuss art

thoughtfully with the gallery artists.

She rubbed shoulders with the bright lights of contemporary art including Roy Lichtenstein, Keith Haring, Jean-Michel Basquiat, Carl André, Lawrence Weiner and Andy Warhol.

She worked closely with Richard Serra, travelling with him and doing spontaneous translation at the forge when he was making sculptures, and with museum directors and journalists.

Jennifer quickly made a name for herself, and all of her relished anonymity evaporated. She was picked up by another gallerist in Paris, Ghislaine Hussenot, and worked with artists like Mike Kelley, Franz West, Isa Genzken and Christian Boltanski.

Jennifer opened her own eponymous gallery in Paris, which was active internationally from 1991 until she closed it to recover from her car crash in 2003.

She worked with Félix González-Torres, John Currin, Karen Kilimnik, Christian Marclay, Claude Closky and Xavier Veilhan. All of these artists had their first show in Paris at Galerie Jennifer Flay.

In 1992 she published an authoritative volume with Walther König about Christian Boltanski’s ephemera, artist’s books and printed matter.

Jennifer speaks of these as formative years, and founding her own gallery just after the art market crash equipped her well for turning FIAC around.

She often thinks she will return to academia when this busy part of her life is over.

“I was happy plunged into art history. The difference with gallery work is that sometimes you actually contribute to making it.”

Jennifer says that she is “constantly surprised with her life”.

One of the surprises was that phone call from the mayor of Paris. She asked Jennifer to lunch, and asked if there was anything that she could help her with.

Jennifer asked if the Avenue Winston Churchill could be closed during the fair, something that had never been achieved before. It was the widespread goodwill and support around FIAC that enabled this to be authorised.

This would have been unthinkable when Jennifer took on the fair, but is now just one of the aspects of a remarkable life and career, launched by a love of art history.

“My decisions set a course for a life I could never have dreamed of.”



Images copyright KAMS.



I was happy plunged into art history. The difference with gallery work is that sometimes you actually contribute to making it.



An evolving university changes the face of Wynyard Street

Tracing the history of Wynyard Street tells the tale of a changing city and its changing university.

The land on which Wynyard Street now runs once boasted views across the water and access to Te Hororoa (the slipping away), later known as Official Bay, and Te Toangaroa (the dragging of waka a long distance), later known as Mechanics Bay.

The tide went out a long way in Te Toangaroa, and its name hints at the frustrations this would present when the tide wasn't favourable. Similarly, its European name reflects the workers who lived there while building the first houses in the new capital, just like the government officials who made Official Bay their home.

Before the extensive reclamation of these bays between the 1870s and 1920s, it was just a short walk from Wynyard Street to the shore, which ran along present day Beach Road.

By 1862 Wynyard Street was a designated road running parallel to Symonds Street as a midpoint between the landings at Mechanics Bay and Official Bay, and the seat of colonial power on the ridge,

featuring the Albert Barracks, Government House and the High Court.

The owners of the larger residences above Official Bay during this period were army officers and money men. Several houses were built along Wynyard Street in the 1860s to accommodate married army officers during the wars of the 1860s, and one of these is now home to the James Henare Māori Research Centre.

The establishment of a university in Auckland in the late nineteenth century was the subject of much controversy, and one of the most contentious issues was its location.

Auckland University College enjoyed humble beginnings in the old district court building, consisting of one room with lean-tos on three sides. By 1890 the College had moved to the old parliament building, known by generations of students as 'the shirt factory' or 'the boot factory'.

Because of this lack of any building of 'architectural dignity', Beatrice Webb described the College as 'a shadowy something to be read about in the newspaper, not a substantial reality' during

The establishment of a university in Auckland in the late nineteenth century was the subject of much controversy, and one of the most contentious issues was its location.



her visit to Auckland in 1898.

By the first two decades of the twentieth century, as the well-to-do inhabitants of the large houses in this area left the central city for the suburbs, these impressive dwellings changed ownership and usage. Their size and convenient

location to the commercial districts and court made them ideal for conversion into private hotels and boarding houses.

By the 1930s the small bungalows and villas that lined Wynyard Street were home to a range of inhabitants, including a storeman, a motor engineer, a manager, a company promoter, a fisherman, a chauffeur, a mechanic, a solicitor, several travellers and a land agent, and the street had six boarding houses.

Wynyard Street in the 1920s was immortalised in Frank Sargeson's *Memoirs of a Peon*, when the protagonist moves to his grandparents' house, 'three storeys high', covering 'the entire small section except for a narrow alleyway along the side, and a scrap of yard and garden outside the back door', and populated with Sargeson, his grandparents, a parrot named Pepper, a brown spaniel named Robinson and a black cat named Marlowe.

By the 1960s university enrolment was booming, and the old houses of the merchants and army officers and the cottages and bungalows of former business people were gradually acquired by the University of Auckland for demolition or renovation.

In 1965 the University was operating out of 80 buildings, 45 of which were old residences or private hotels. Slowly the University bought up the entire street, and the small streets that connected it to Symonds Street.

For many years the University buildings on Wynyard Street co-existed alongside private houses, which were eventually purchased and demolished to make way for the Human Sciences Building, the Owen G Glenn building, the Waipapa Marae, and the Fale Pasifika.

One such building was 5 Wynyard Street, originally built for Edward and Corisande Russell in 1896, run as a boarding house from the 1920s until the 1950s, and a 'temporary' home for History from 1964 until its demolition in 2015.

Even a masters thesis arguing for the respectability of this boarding house and its proprietor couldn't completely quash the perennial rumour amongst postgraduate students that it had been a brothel.

Wynyard Street is now entirely owned and used by the University, its collection of small bungalows and villas and grand houses almost completely replaced by large, purpose-built buildings.



18 Wynyard Street as the Vivien Leigh Theatre in 1965. Top: 34 Wynyard Street in 1965. Special Collections, Libraries and Learning Services, University of Auckland.

There is an exception though. We can take heart in knowing that the house at 18 Wynyard Street – originally built for colonial army officers – endures as a research centre dedicated to empowering Māori groups living within the northern tribal district of Tai Tokerau, and now proudly boasts an entranceway carved under the direction of Ngāti Porou master carver Pakariki Harrison.

That for a period this building was also known as the Vivien Leigh Theatre – opened by Vivien Leigh in person in 1962 – and was the home of Drama at the University, is neatly demonstrative of the changes in Wynyard Street, and Auckland, over the last 150 years.



Vivien Leigh (second from right) leaves the opening of the theatre named in her honour, 1962. Source unknown.

“Auckland Voices” call for Ruby’s attention

When Ruby Papali’i Curtin applied for a summer scholarship at the end of last year, she didn’t expect to jump the fence into an entirely different discipline within the Faculty of Arts and take family and friends along with her.

But this is exactly what happened.

Twenty-two-year-old Ruby, a Sociology student now in her Honours year, took on research for *Auckland Voices* under the supervision of Dr Helen Charters from Linguistics.

Helen explains: “*Auckland Voices* is a Marsden-funded project that seeks to establish the state of Auckland English in all its possible variety. We are particularly interested in the way Auckland English is being shaped by the way first generation New Zealanders and their children are contributing to the emergence of new ways of sounding Kiwi.”

The project is being run jointly between the University of Auckland and Victoria University.

Ruby’s Samoan and Pakeha heritage made her the perfect research assistant

to investigate spoken language in South Auckland’s Māori and Pacific communities, particularly in Papatoetoe, Otara and Manurewa.

“I have lots of friends and cousins in these areas so I was able to talk to people who were comfortable speaking to me, and didn’t feel as if they had to change or alter the way that they would normally speak,” says Ruby.

This aspect was key to getting an accurate representation of normal everyday speech. It was important that Ruby could relate to the people she was interviewing and use her own personal connections and experiences to bring out different aspects of the way they spoke.

Some potential interviewees pulled out when they realised their ‘chats’ were going to be recorded. Fortunately most embraced the whole idea enthusiastically and wanted copies of the interviews to keep for themselves.

“It didn’t surprise me that some people didn’t like the idea of being recorded because at first I wasn’t sure myself,” says

Ruby. “But the more interviews I did, the less I noticed the recording equipment and it just became really natural.”

The research ‘chats’ followed a similar pattern – about family and family history, neighbourhoods and connections within those areas and their own migrant stories.

“What was so interesting was how people’s voices and language changed depending on what part of their lives they were talking about. For example, if they were talking about their elders they would speak differently to when they were talking about their workplace, or other parts of their day-to-day routines.”

On a personal level for Ruby, the project was a positive experience for everyone taking part.

“Not many of my cousins know about my studies so it was great to get them involved and bring them into something I was working on. It was also good to convince people who thought they’d have nothing interesting to talk about that everything they had to say was valuable. People really appreciated that.”

Helen confirms the value of these conversations. “Ruby brought an insight into the Auckland experience and its inherent tensions, as well as connections with others whose experiences are similar, which made her an ideal participant observer for our project,” she says. Analysis of the data Ruby collected during her research is now the job of Helen and the project team.

Although Ruby admits she felt nervous initially at taking on a project in linguistics – an area she knew nothing about – she quickly realised it was the perfect summer scholarship role for her.

“It is a very natural human study about something we all do every day – just chatting and talking to people, which is what I love to do. It was beautiful to involve people I know in the research and use our conversation for something valuable and so interesting.”



Clark scholarships change lives

The Clark Undergraduate Scholarships were awarded for the first time this year, and are already changing the lives of their recipients.

The privately-funded scholarships support students in financial hardship to undertake a Bachelor of Arts at the University of Auckland.

They are worth up to \$22,000 a year.

In the first year they cover tuition and the cost of accommodation in a hall of residence, with any remaining balance paid in an instalment in each semester.

In subsequent years recipients can choose to move into private rental accommodation, in which case the accommodation component is paid as a fortnightly stipend to contribute to living and study costs.

Liss Wheeler was one of the inaugural recipients of the scholarships this year.

She wants to work in youth mental and sexual health after graduating, and is studying for a double major in Sociology and Drama, with some extra courses in Psychology and Classical Studies on the side.

Liss is enjoying the independence of university study. She was looking forward to studying the things that she really enjoyed after high school, and happened upon the scholarship with the help of her careers counsellor.



I think of how lucky I am. Everyone else has huge loans, and several jobs.

Being saddled with a large student loan was one of her biggest fears about moving into tertiary study, but that fear evaporated when she heard that she had been successful in her application for the scholarship.

“I think of how lucky I am. Everyone else has huge loans, and several jobs.”

“I was literally in tears when I heard back.”



Clark Scholarship recipients Te Karuoterangi Tuteao and Liss Wheeler.

Liss is also enjoying living so close to campus. It means that she can always make all of her classes and workshops, and if she has any questions her tutors and lecturers are always close by.

“Everyone is really friendly, you don’t feel like you have moved into this strange place.”

Te Karuoterangi Tuteao also received one of the scholarships. His end goal is to go into Māori politics, and “just make a difference”.

Te Karu initially thought he had applied for a small scholarship, and it was only after it had been awarded that he realised “it was pretty big”.

He says that it was “probably the most influential thing that has happened to me, alongside my scholarship to Dilworth”.

“It definitely changed my whole life. I wouldn’t have been able to get through without this support.”

Like Liss, Te Karu was hesitant to get into debt, so receiving this scholarship

made university study possible for him.

He is now majoring in Criminology and Politics and International Relations, and has just completed a law course, which he says was his favourite this semester, and “a bit of a challenge”.

Te Karu says that spending his school years at Dilworth prepared him well for life in the halls. “I’ve been away from home for nine years now, so I’m used to having to take care of myself.”

“The calibre of work required has increased though, and you’ve gotta balance the social life,” he laughs.

The Clark Undergraduate Scholarships were established because the donors believe that an arts education is of great value to the student receiving that education and to the community.

The inaugural recipients have big plans for giving back to their communities, and receiving these scholarships have enabled them to put these plans into action.

In memoriam: Nicholas Tarling

1 February 1931 – 13 May 2017

By Paul Clark

One of the University's most tireless servants and well-known figures passed away suddenly on 13 May. Nicholas Tarling, Emeritus Professor of History, retired 20 years ago after more than three decades of enormous contributions as a long-standing Dean of Arts, Deputy and Acting Vice-Chancellor and key member of committees large and small. In his retirement Nick remained active as a Senior Fellow of the New Zealand Asia Institute, based in the Business School. He gave an extraordinary half-century of vital service to the University.

Appointed to the History Department in 1965, after a brief stint in Queensland following his graduation from the University of Cambridge, Nick established and shaped the teaching of Asia-related subjects in the Faculty of Arts. At a time when New Zealand public and academic life was becoming more aware of our place in the world, Nick played a decisive role in fostering awareness of Asia.

In 1974 he was the driving force behind the creation of the New Zealand Asian Studies Society. As a teacher, Nick was a marvellous performer, capturing his listeners with dramatic gestures, ominous pauses and even the occasional shedding of items of clothing, all the while posing unexpected questions. His courses on Southeast Asian history, the origins of the First World War and lectures in world history were models of concision, insight and stimulation.

Several generations of students encountered Nick at enrolment in his capacity as Dean of Arts, presiding in an office legendary for its piles of papers and books on every available surface, including the floor.

Nick played a central role in the expansion of the University from around 5,500 students to the 35,000 on his retirement. In this he worked closely with the long-serving Vice-Chancellor, Sir Colin Maiden. He also helped shape the development of the whole university system in New Zealand, through service on national committees.



Outside of work, Nick was a major contributor to the arts in Auckland and the nation. He became a radio presenter of classical music, a founder of Mercury Theatre, trustee of numerous arts organisations, and a respected actor. He was a well-known regular at classical music performances in Auckland for decades.

The University's annual capping revues and outdoor Shakespeare performances were graced for many years by his skills as a thespian, honed regularly in our lecture halls. A fierce defender of university autonomy and role as critic and conscience of society, Nick was among a key group of academics who resisted in the late 1980s government attempts to consolidate control over the universities.

Somewhat reluctantly retiring in 1997, Nick turned fuller attention to his phenomenal scholarly productivity. His colleagues would joke about "a book a year" only to discover in some years that there were two coming off the presses. His careful studies of imperial policy in Southeast Asia at its height, in decline and during the Cold War drew on his amazing mastery of the British archival records (and what seems to have been chronic insomnia).



He died doing what he loved, swimming at Narrow Neck Beach, just metres from his home on a beautiful late autumn afternoon. The University is hugely in his debt, as we honour his memory.

Already in the 1960s he was writing transnational history long before the term was invented. As editor of the two-volume *Cambridge History of Southeast Asia*, Nick brought together a network of colleagues and students, many of whom gathered in Auckland for a conference to mark his 75th birthday. In 2015 the University celebrated Nick's 50 years here with a display of (at least) 50 volumes written by him.

For his former students like myself, Nick remained a source of wise counsel and friendship. He died doing what he loved, swimming at Narrow Neck Beach, just metres from his home on a beautiful late autumn afternoon. The University is hugely in his debt, as we honour his memory.

Paul Clark is Professor of Chinese in the School of Cultures, Languages and Linguistics at the Faculty of Arts.

Helping young teens cope with the influence of porn and ‘sexting’

Accessible pornography, explicit online sex messaging and impressionable young teenage minds are clearly a risky mix, but they are already embedded in teenage culture

Accessible pornography, explicit online sex messaging and impressionable young teenage minds are clearly a risky mix, but they are already embedded in teenage culture and must be met with open and honest conversation to minimise any harmful effects.

This is the view of Criminology lecturer Dr Claire Meehan, who is halfway through a two-year research project into the effects of online sexual activity on 14 to 15-year-olds. Claire is applying for funding for further research into how pornography is shaping the behaviours of young people.

Without doubt there is an urgency to Claire’s research.

“We already know through studies in the UK and Australia that boys in particular are watching a lot of pornography and they want to emulate what they see online. As a result, we are seeing more and more young teenage girls presenting at GP surgeries or health clinics with sex related injuries and infections,” says Claire.

She has numerous disturbing reports of young teenage sexual activity in New Zealand that, even as a researcher dealing with young sex on a daily basis, Claire admits she can still find confronting.

In all cases, the young people, some as young as 12, admit that the ideas for their sexual activity came from

watching pornography.

“I am not actually anti-pornography because I believe people should have agency and autonomy,” says Claire, who has been a lecturer in Criminology for two years.

“However, I do have concerns that young people are engaging with pornography without any understanding of the contexts that surround it. They need education and honest open conversation.”

Currently, she claims, there is a lack of uniformity between schools on education in this area. Some schools are doing a great job, others are lagging way behind. What strategies do exist preach abstinence, guilt and victim shaming.



Dr Claire Meehan, left, and Olivia Healey, a Bachelor of Arts (Honours) student who was Claire’s research assistant while she (Olivia) was a summer research scholar, an experience she found “incredibly rewarding”.



We need to accept online sexual activity isn't going away. It is a cultural norm for these young people growing up in a digital age. We need to accept it, talk about it and provide the education to help them make good decisions and protect themselves from harm.

"It is an approach that is just not working. We need to accept online sexual activity isn't going away. It is a cultural norm for these young people growing up in a digital age. We need to accept it, talk about it and provide the education to help them make good decisions and protect themselves from harm."

Claire's current research focuses primarily on the effects of sexting which is the online exchange of sexually explicit photos or messages, usually between consenting partners.

"Sexting is particularly mainstream and is an extension of today's social media culture which has encouraged the sharing of personal information, images and thoughts online. From young people to adults, from celebrities to children – it seems everyone is doing it," says Claire.

And although they are aware of the risks, most young people consider sexting to be a normal part of intimacy with a partner – harmless flirting fun in a digital age.

However, when things go wrong the consequences are far from fun. Bullying, emotional distress, self-harm and suicide have all been reported as fallout suffered by young people when sexting images fall into the wrong hands.

According to Claire, this can happen in many ways, not just as the result of so called 'revenge porn' sent out by someone who has been wronged. Friends and ex-friends have all been responsible for distributing private images. In other cases, young people thought they had protected themselves by sending out an image with their head cropped out, only to have their identity revealed when background details or other features in the photograph were recognised and made public.

"It's no good saying don't do it," says Claire. "Because it is happening, and will continue happening. Instead, schools and other stakeholders must take a harm

reduction approach and focus on that, and on the people who are distributing images, this notion of secondary sexting, because that's where many of the problems are coming from."

Claire's entry into this world followed on from research she undertook on school-based drug use, drug education and harm reduction in her home country of Northern Ireland. She noticed how the internet was being used by young people to get information about using drugs and how drug users were, inadvertently, becoming drug educators.

She saw the same happening with young people seeking out pornography to get information, and therefore 'learning' about sex from explicit online sites depicting diverse sexual activities.

Studies in the UK and Australia have revealed most teens aged 15 and over have

had some exposure to pornography, but there has been little research into younger teens, and none at all in New Zealand. Claire has applied for funding to conduct a comparative study that will look at New Zealand, the UK and Australia. Her research will build a body of work based on what is happening here, take into account cultural differences and create practical and risk management resources that will meet the local experience.

The topical nature of her work, and the shock element of teenage sex and other related issues, sparks a lot of interest not only professionally, but socially too. "People always want to know how I got into the porn," she laughs. "Often I'll get carried away and my husband has to remind me that I'm scaring people and it's not a normal subject to discuss at parties."

Claire's humour undoubtedly gives some relief to the disturbing nature of her work and, along with her natural warmth and easy manner, enables her to talk so easily about such challenging and confronting issues.

"I have to admit though, there are times when I have to question what sort of world we are living in. And then I remind myself that good will come out of my research and I will see changes on the ground that will benefit young people," says Claire.

BOOK GIVEAWAY

We are giving away three copies of Leonard Bell's *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930-1980*.

Leonard Bell is Associate Professor of Art History at the University of Auckland.

From the 1930s through the 1950s, a substantial number of forced migrants – refugees from Nazism, displaced people after World War II and escapees from Communist countries – arrived in New Zealand from Europe. Among them were an extraordinary group of artists and writers, photographers and architects whose European modernism radically reshaped the arts in this country.

Strangers Arrive introduces us to a talented group of 'aliens' who were critical catalysts for change in New Zealand culture.

An accompanying exhibition curated by the author will be shown at Gus Fisher Gallery in Auckland from 17 November to 16 December 2017.

To be in the draw to win, fill in the online entry form at www.arts.auckland.ac.nz/giveaway by noon on Friday 15 December.



A conversation with Professor Tracey McIntosh

Professor Tracey McIntosh (Ngāi Tūhoe), Head of Te Wānanga o Waipapa – the School of Māori Studies and Pacific Studies, has been on the University of Auckland staff for 18 years. Her current research is focused on women in prison, particularly Māori women, men who have exited prison, particularly those with gang associations, and the intergenerational transfer of social inequalities. She combines research and teaching with her role as Director of Ngā Pae o te Māramatanga, New Zealand’s Māori Centre of Research Excellence, which is hosted by the University.

It’s hard to hear about Tracey McIntosh’s work with young women prisoners without feeling a deep sadness for tough lives, lost potential and cruel inequalities that begin at birth and continue on into future generations. But Tracey manages to look beyond the bleakness.

Instead, she works closely with women prisoners, and men who have served their sentences, to develop their untapped talent, help them find a better path and break the cycles of violence and crime that have defined their lives. Her work with former and current prisoners follows two strands which, inevitably, cross and intertwine. On the one hand, she is a researcher examining family violence and how to prevent it across generations; on the other, she is a teacher, bringing education and creativity into lives where schooling often stopped in childhood.

In this conversation Tracey talks about her work and the hope she has for helping her students redirect their lives – for themselves, their whānau and future generations – and the social change she hopes her research will bring to understanding violence, introducing early intervention and addressing the crime-punishment paradigm.

Tracey, why are these women so important to you?

Young Māori men and young Māori women are over-represented in our prisons. As a Māori woman, I have a personal interest in



understanding this racial disproportionality, which is one of the highest in the world. I want to know why this is so, and what can be done to stop it.

So how can they help you find the answers?

These men and women are the experts – they are experts of their own condition. Ultimately they will be the agents of the changes we need. By collaborating in my research, they are giving me unique insights into the lives that led them to where they are, and providing a real-life view of the impact of social harm on their own lives – as well as the price that individuals and communities pay due to social harms not being sufficiently addressed. I could not do this work without them.

What exactly do you mean when you talk about social harm?

Social harm seeks to look not only at individual harms, such as theft or car conversion, but to look at structures in society that cause harm. Many of these elements may not be seen as criminal, such as poverty, racism, marginalisation or environmental degradation, yet they are of a nature that cause great levels of harm that are likely to be disproportionately experienced by certain groups in society. Structural violence or harms that exist within the structures of society can be seen as the drivers of violence and other forms of crime.

So would it be correct to assume violence creates both individual and collective harm?

There is a deep dark well of violence in our society and it has impacted the lives of almost all the men and women I meet in prison. Many have grown up in violent homes and others are born into gang-associated whānau. They may have been witness to violence, or victims themselves, and desperate to find ways to protect themselves. One of the ways to do this is to become perpetrators of violence themselves, largely to resist further forms of victimisation. This cycle of violence can be difficult to disrupt and to change. Understanding the roots of violence and the experience of violence is critical if we are to eliminate it. Similarly, understanding the structural processes that create the environment for violence to emerge is critical.

It must be challenging to work alongside men with histories of sexual violence?

It is challenging but essential. For me as a Māori and a researcher I need to work with women and men to face this issue. If I only worked with women I expect there would be benefits, but I don't believe we would create a realistic platform for change. We need to work with our men to get a true understanding of what needs to be done so that a path for change can be set. I have already seen this where men with violent histories have become the agents of change.

And clearly you don't judge.

I don't trivialize the offending carried out by the people I see – in some cases it is very serious. But my work is about finding how these crimes could have been prevented and what can be done to help keep others from harm. So even if I am sitting alongside someone whose story is profoundly disturbing, I must still engage and recognise him or her as a human being. It's why I call my work 'human' – where we meet together and recognise our mutual responsibilities as humans to each other. Again it is critical to understand the social context to recognise the implication of living under conditions of scarcity and deprivation; of recognising the contemporary implications of a colonial past.

So what is going through your mind when you make those first connections with the women in prison?

In many ways these women are not that different from the students I teach at the University of Auckland. What is different is they have experienced high levels of social harm, often in early life, and then gone on to perpetrate social harm themselves. For too many of these women it is difficult to imagine a life without suffering violence.

So what I am asking myself when I make those connections is "what are the things that caused social harm to you as a child and young person?" And I am thinking, "what was abundant in your life, and what was scarce?" In many cases, I will already know the answers – parental unemployment, lack of support, drug and alcohol issues and feeling stigmatised and marginalised in every part of their lives. I ask them to talk about anything that was positive, the adults or resources that may have helped them find value in themselves.

When you refer to finding 'value' in themselves – is this where education and creative writing fits in?

Many of these women were excluded from the school system at a young age and nearly always by the age of 13. In prison, they have the chance for the education that was interrupted in childhood. This in itself a social indictment that, as a society, we have so many young people that are effectively being denied the right of an education. I have found that engaging with them as learners and drawing on both their experiences and aspirations has been key. Seeing their work and efforts valued, recognising that they have insights that can make a difference to others, means they recognise the power of education and knowledge for societal change. It has a personal effect in supporting the navigation of both past and future, but it also allows participation in something greater than ourselves.



While these wahine draw from a dark well of experience, I believe they have a right to the light, they have a right to beauty and a right to imagine a world beyond the one they live in.

Despite seeing these positive changes, are there ever times when the enormity of the situation makes you feel hopeless?

On occasions, as I am leaving the prison, it can feel that way. But at other times I leave with hope, especially when I reflect on the positive changes education and learning are bringing to these women and, so importantly, to future generations.

I listened to a radio interview with one of your students who has worked with you since she was a teenager. She made a comment that you have ‘never failed’ her in any way and she now has ‘something that will get her beyond these walls and not come back’. I guess comments like that endorse your work and your relationships with the women you see?

Over time the connections I make can be very profound. They are relationships built on respect, honesty, sensitivity and trust. I never take my relationships with these women for granted. This is a life course approach, we trust in each other, develop relationships that are nuanced and we learn from each other.

While these wahine draw from a dark well of experience, I believe they have a right to the light, they have a right to beauty and a right to imagine a world beyond the one they live in.

It is a struggle to move beyond trauma, particularly trauma that is intergenerational and historic, but I am constantly amazed by the quality of their creative work and indeed, of their personal and collective work. I certainly have learnt more from them than I can hope they have learnt from me. One of my greatest satisfactions is bearing witness to their achievements – but I continue to be deeply saddened by the fact that these achievements occur under conditions of incarceration.

So your pride in their achievements is tempered by the fact their first opportunity to learn is behind bars?

It is an indictment of our system that the potential of the young woman you quote, like so many others, is being realised behind the wire. The greatest lesson I have learned in my prison work is the incredible waste of talent and lost contributions that these young women could have made. As a society we can do much better. The need to recognise and address the drivers to crime and allow all people to flourish should be a national goal: decarceration rather than incarceration.

Turning those final words into reality is at the core of Tracey’s work. In the meantime, she will continue researching, educating and challenging to bring an end to sad lives, wasted talent and the toxic cycles of violence and crime that put family history on repeat.



Remember the Faculty of Arts in your will

Student Gala Morris is studying a Bachelor of Arts thanks to the support of the Grace Kay Award.

“Receiving this award was a pivotal moment, my confidence has grown and I have been even more engaged and tenacious about my studies,” Gala says.

Grace Kay believed in a liberal arts education. She therefore included a gift in her will to assist female Bachelor of Arts students who are in financial need.

The benefits of Grace’s gift, providing scholarship support in perpetuity, have made a positive impact on more than 200 students.

Join Grace and become part of the Faculty of Arts future by remembering us in your will.

Gifts from wills, no matter what size, make a real difference to students, teaching and research in the Faculty of Arts.

For more information contact the Faculty of Arts Development Manager, Anne Liddle, on +64 9 923 2309 or a.liddle@auckland.ac.nz or Development Manager Gift Planning, Fraser Alexander, on f.alexander@auckland.ac.nz or visit our website www.giving.auckland.ac.nz

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