

SPRING 2018

Arts Insider

Inspiring stories from Faculty of Arts staff, students and alumni



ARTS

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Cover image: Dr Jemaima Tiatia-Seath.

Kia ora

Welcome to Arts Insider. We're proud to bring you this diverse collection of stories from staff, students and alumni to challenge, inspire and surprise you.

Some of these people are immersed in the Faculty of Arts as teachers or researchers. Others are exploring some of the big issues of our time – mental health and addiction in Aotearoa, disaster awareness and resilience in local communities, and the historical and cultural development of Tāmaki Makaurau/Auckland.

Some of our Arts students share open and honest reflections on what matters to them, and the particular ways in which they view the world around them.

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



Madison Pine, Erna Battenhaussen, Andrew McKay, and Associate Professor Linda Tyler.

The next generation of GLAM practitioners

Linda Tyler was appointed as the David and Corina Silich Associate Professor in Museums and Cultural Heritage in February 2018.

She now convenes our Museums and Cultural Heritage programme, continues to teach a postgraduate art writing and curatorial practice course, and supervises postgraduate research in Art History and Museums and Cultural Heritage.

Students studying Museums and Cultural Heritage develop an understanding of museums and heritage practices in visual and material culture with an emphasis on New Zealand and the Pacific.

A bridge to real-world experience

Linda has strong connections with institutions such as the Auckland War Memorial Museum and the Museum of New Zealand Te Papa Tongarewa. These links are reflected in her teaching and supervision, and she is busy making plans to develop them further in her new role.

Before taking up this new associate professorship, Linda spent 12 years as the director of the Centre of Art Studies. In this position she was responsible for the University of Auckland's art collection, the Gus Fisher Gallery, and the Window project.

Linda met David and Corina Silich soon after taking up her previous role in 2006. They have been very supportive of initiatives at the University of Auckland concerning the visual arts, galleries and museums. This has included funding a book on the University's art collection, and activities related to different aspects of the Gus Fisher Gallery.

Linda says David and Corina "felt that because there are world-class institutions in Auckland, there was an opportunity to use an academic position to form a bridge to real-world experience for undergraduates and graduates who might want to work in the sector that we call GLAM, which is galleries, libraries, archives and museums."

David passed away in February and Corina would like to continue supporting his alma mater. She believes that "the arts are part of a well-rounded education and

are needed to provide balance in today's technologically-driven society".

Associate Professor Malcolm Campbell, Head of the School of Humanities, says "the appointment of Linda Tyler as the David and Corina Silich Associate Professor in Museums and Cultural Heritage is a tremendously exciting development for the School of Humanities.

"Linda has an extraordinary range of connections with museums and galleries locally and nationally. This is an outstanding opportunity to develop our programme in Museums and Cultural Heritage and strengthen our connections with the Auckland War Memorial Museum."

Linda has taught a postgraduate course on art writing and curatorial practice since 2014, and is planning an undergraduate course to introduce Bachelor of Arts students to the study of Museums and Cultural Heritage, as well as a new postgraduate course developed in conjunction with Auckland Museum.

She has noticed "a real thirst for that real-world experience and hands-on learning" from her students.

In her new postgraduate course, Museums and Cultural Heritage students will work with objects in the Auckland Museum and engage with contemporary museum practice: from policy through to object assessment, acquisition, research, cataloguing visitor programmes, visitor experience research, evaluation, conservation – all the aspects of what a museum is and does.

The course will be delivered onsite by Museum staff, realising David and Corina's hopes for a bridge to real-world experience for students who want to work in the GLAM sector.

Linda's existing course on art writing and curatorial practice includes a 60-hour placement related to art writing or art galleries. In her new role she hopes to expand that to have more students placed in curatorial positions across all Auckland cultural institutions.

She says that the director of the Auckland

Museum, David Gaimster, recognises the institution's responsibility to be involved in the training of the next generation. "He wants to have that younger demographic engaged and involved and bringing new insights to the collections, too."

Dark museums, assessing acquisitions, James Mackelvie, and virtual museums

Under the watch of the previous convenor, Dr Ngarino Ellis, a Museums and Cultural Heritage specialisation was added to the University's Master of Heritage Conservation programme, to complement the specialisation in Built Heritage.

The first three graduates of the Master of Heritage Conservation specialising in Museums and Cultural Heritage graduated in the spring graduation in September: Madison Pine, Erna Battenhausen and Andrew McKay.

Madison wrote her dissertation on 'dark museums' that cover topics like slavery, genocide and the holocaust.

Erna wrote about methodologies for assessing objects before their acquisition into a museum. She completed this research while working as assistant curator of history at the Auckland Museum.

Andrew McKay wrote his dissertation on the James Mackelvie collection. Mackelvie was a philanthropist who donated a significant collection of paintings to the Auckland Art Gallery, alongside a bequest to maintain a permanent gallery. He also donated many items of decorative arts and furniture to the Auckland Museum, and his books went to the Central City Library, so his collections are spread over three key cultural institutions in Auckland.

Andrew is planning to do a PhD co-supervised by the director of the Auckland Museum, David Gaimster, looking at Thomas Frederic Cheeseman, the visionary founding curator of the Auckland Institute and Museum.

Master of Arts student Madeleine Morton is researching medical museums

in New Zealand. She is writing her masters thesis on the idea of a dedicated medical museum run as a virtual museum – the distributed model used by places like the New Zealand Fashion Museum.

Linda says that distributed models like this are promising because “you don’t collect or have the expense of running a building or administering physical collections, but you harvest the information about where they’re held and you hold that in a central repository website and then you do pop-up collections.”

Madeleine is doing her research in conjunction with the Auckland Medical Museum Trust, who experimented with a distributed model through the Brave Hearts exhibition this year. This was a pop-up exhibition that brought the pioneering work of New Zealand’s heart clinicians and the bravery of their patients to life in both Wynyard Quarter and AUT’s South Campus.

The Brave Hearts exhibition will receive further attention from Scott Pilkington, who is using it as a case study as part of his MA thesis on visitor experiences in medical museums.

The best collection of Chinese artefacts in New Zealand

Following close behind the first graduates of the Master of Heritage Conservation in Museums and Cultural Heritage will be Miao Xu. Miao came to Auckland from China to do research on the Auckland Museum’s collection of Chinese porcelain.

Miao was awarded a Nancy Bamford Research Grant to research the documents in the Auckland Museum Library related to Captain George Humphreys-Davies, who was the honorary curator of Chinese art at the Museum.

Humphreys-Davies undertook widespread trading of Chinese art in the 1920s and 30s – around the time of the Manchurian incident when Japan invaded China.

Linda explains that “he left his scrapbooks, diary and a manuscript for a publication called ‘Pearls of the Pacific’, which are all in the Auckland Museum Library. Miao has been matching up that documentary heritage with the actual artefacts and working out where they were acquired and also what their history and significance is. By examining them she’s been able to establish that he managed to



From left: Andrew McKay, Madison Pine, Erna Battenhausen, and Associate Professor Linda Tyler.

trade a few things with some of the major collectors in Britain.

“Humphreys-Davies basically changed the whole taste for Chinese art in New Zealand. He bought a lot of things himself and then he curated touring exhibitions, which the Auckland Museum sent around the country in the 1930s during the Depression. As a consequence Auckland Museum has the best collection of Chinese artefacts in New Zealand, particularly Chinese porcelain. He managed to educate New Zealand a lot about Chinese heritage at a time when people really didn’t know a lot about Chinese art.”

Miao plans to continue on to doctoral study to look more broadly at the development of Chinese collections in all of New Zealand’s museums.

Giving back to our institutions

Linda says that her role as convenor of Museums and Cultural Heritage is to “look for opportunities for students to do some applied research in collaboration with

curators, who can identify the sorts of projects that need attention.

“Although the institutions are housing the objects, sometimes they don’t have the expertise necessary about those particular collections.

“And when you’ve got a student like Miao who’s got specialist knowledge, and has actually worked in museums in China for years, it’s really great to be able to deploy them and to use their expertise to give something back to institutions.”

New donor-funded positions

It is an exciting time for donor-funded academic positions in the Faculty of Arts. Professor Joseph Bulbulia also joined us in 2018 in the Maclaurin Goodfellow Chair in Theological and Religious Studies funded by the Richard Maclaurin Goodfellow Foundation, and Dr Sophia Powers is due to start in February as the Marti Friedlander Lecturer in Photographic Practices and History funded by the Gerrard and Marti Friedlander Trust.

Healing the hurt

For most of 2018 Dr Jemaima Tiatia-Seath, Co-Head of Te Wānanga o Waipapa (School of Māori Studies and Pacific Studies) and Head of Pacific Studies, has been travelling around New Zealand in her role as one of the panel members on the Government Inquiry into Mental Health and Addiction.

After initially struggling with the decision to join the panel, Jemaima now counts this experience as a huge blessing and a privilege – one she wouldn't trade for the world. In this conversation, Jemaima shares her experience of listening to New Zealanders' mental health stories, and her hopes for the future of mental health in New Zealand.

What has it meant for you to be on the panel?

When I was first asked I had this battle in my mind because I thought 'there's no way, this is way too much responsibility for me to carry.' I'd just moved into the Co-Headship

of the School of Māori Studies and Pacific Studies and become Head of Pacific Studies, so there were a few leadership roles that came my way all at once. Then I thought 'I'm not worthy. How can I possibly represent all Pacific communities, the suicide prevention and prevention spaces?' There were lots of hats that I had to wear and I thought 'I just can't carry this burden.' But of course I wasn't the only one to feel that way, I think everyone on the panel felt that kind of anxiety.

But the Panel Chair is amazing, the panel are amazing, and we've got a secretariat who are just so on-point. I've had great support from the University – especially the Dean – as well as colleagues at Pacific Studies

because all of these people know that it is an opportunity to completely reconfigure the mental health and addiction space.

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I now count this as a huge blessing and privilege that not every New Zealander would have the opportunity to take.



Dr Jemaima Tiatia-Seath.

We do have sleepless nights. You go to bed thinking ‘what about this population, what about this issue?’ The spectrum is so broad, and you have to keep telling yourself that you can’t fix all the problems. Sometimes the issues that communities need change in are not overnight fixes. It might take a generation to fix some things.

Where are you in the Inquiry process now?

Submissions formally closed in June although we did accept later submissions up until mid-September, if people requested them, and included them for consideration where they raised new information or ideas. All submissions we receive form part of the record of the Inquiry. We’ve received more than 5,500 submissions, attended over 400 meetings with stakeholders and met over 2,000 people as we travelled to 26 public hearings or ‘meet the panel’ forums from Kaitaia to Invercargill. So it’s been really intense but it’s also been such a meaningful process.

As a panel, we were bringing a lot of the *mamae* or hurt of our country home and to work. You’re carrying this stuff every day for a long time, and the sleepless nights are exacerbated because you can see the faces of the people who shared with you. But at the same time, you are so encouraged by what’s working. There are some amazing programmes that are happening in the community around the country that address some of our major challenges in mental health and addiction.

You don’t hear that much from the deaf community yet their mental health and wellbeing can be completely different to a hearing person. I visited prisons and you just have moments where you reflect and think there is completely no way to solve this problem. The rise of ‘P’, the availability of synthetics, it’s becoming a cheaper option than marijuana or cigarettes or alcohol, and alcohol is also still a big problem, so where do you start? It can be overwhelming.

Amidst adverse events we still seem to rise, but it’s still not enough. We’re not doing too well as a country, which you see in our suicide statistics, our sexual violence statistics, and the fact that Māori and Pacific are more likely to be incarcerated than the general population.



But you see the beauty in our people as well, despite the lack of financial or human resourcing. We are so resilient as New Zealanders.

How did you manage the emotional weight of what was brought forward to you?

I unpacked a lot with my mother because she’s someone who I can just completely let go with, someone I trust, who knows me, knows the right words to say and prays for me. I also had professional help and found that in a mentor and someone who I can offload to professionally. She’s also in a leadership role and has also been in these types of inquiries so she could really empathise. Being able to unpack in those ways meant I could come to work as an employee of the University not as someone on the panel, or go home as a daughter, a partner, an aunty, or a sister – but it was challenging.

What were some of the insights you gained from visiting prisons?

A lot of incarcerations involve mental health and addiction issues. Corrections has a programme in place that includes education for staff on mental health and addictions and while this is encouraging, my perception is that there is a lot more that can be done in this area. There are also a lot of people battling with addictions and many young mothers.

Did you talk to both prisoners and corrections staff?

Yes – we visited both men’s and women’s prisons and got to see some of the programmes they run; for example, a mother and child unit, which was amazing. The staff truly want to help. To do this effectively I think there needs to be a recognition of the serious mental health issues many people in prison experience and a matching level of service or experience. What was encouraging was that some of

the prisons are being refurbished so there’s more light and more sensory elements so they are less dehumanising – they’re making efforts to change.

Was there anything during the Inquiry process that became really illuminated?

For me personally – supporting families. There needs to be more emphasis on a *whānau*-centred approach. Supporting families for the first 1,000 days of a baby’s life. Moving away from deficit approaches and promoting more wellness. Increasing mental health literacy and creating an environment and safe messaging for particular contexts where it’s OK to talk about certain things. But then also equipping those who are doing the asking with how to ask and where to go when people actually do divulge that information.

So it’s about all of us having a community that knows where to go for help, and how to support a person whether they’re in mild distress right up to other end of the spectrum where they could be experiencing a psychosis.

Also supporting those bereaved by suicide. I believe that’s where suicide prevention starts because you have an at-risk population who have been hugely impacted by the loss of a loved one.

Identity is important and celebrating that a whole lot more. For Pacific peoples for instance, the stronger your connection to your language and family and your culture, the more likely you are to thrive and I think those are the environments that we need to nurture a whole lot more.

I think more gendered approaches are also needed. For example, how do we create environments that aren’t so egotistical for men and where it’s OK for men to share? In the same breath, how do we create safe environments for women around sexual abuse and sexual violence and domestic and physical violence? How are we able to safely open up those discussions for women?

Was there anything that you found particularly surprising or unexpected?

There was one region where we actually had people approaching the panel which was a security issue, but I guess we were prepared for that because it’s kind of a ‘shoot the messenger’ type of role.

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But there was a moment where I literally could see my life flashing before my eyes because you just don't know what's going to happen.

There are lots of angry people in our country, but more than anything there's so much hurt. Family who have kids who have killed themselves, families where the system has let them down or has over-prescribed them medication, misdiagnoses, massive inequities – and it's not good enough. So this completely exposed us to what was really happening overall, across age groups, and across ethnicities.

How has this experience informed your work?

It helped me to identify research gaps which will provide our students with

postgraduate opportunities, so that's been a plus. In terms of how I approach certain situations it's about showing empathy or understanding in areas that I had previously no idea about. It's also changed my leadership style. In terms of leadership it's made me realise that there are just more important things to worry about and it just reaffirms who I am as a person. As a Samoan woman it was about me, my family and my community. This experience has just completely opened me up, that this is about me and my fellow New Zealanders and I feel that I have a responsibility to you, to my colleagues, to everyone I walk past on the street. I'm here to serve you – and I gladly take that. It's changed my perception of the world.

What do you hope to see happen as a result of the Inquiry?

I want to see a complete paradigm shift because from what I have heard is happening up to this point hasn't been working, and to make some real in-roads or some positive change there needs to be a complete shift. So we've been asked up and down the country to be courageous and brave and have been challenged in many ways. Ultimately the decision will land with Government but our job is to make some

recommendations that will reshape things – and not just for the next year or two but also for the next 10 or 20 years.

We are now pulling together everything we've heard as a panel, and all the thinking around it. I've been able to reflect on this experience and I wouldn't trade it for the world. It's completely broadened my perception of mental health and addiction.

I think the way we've undertaken this Inquiry has been able to privilege voices that have never been heard before. We've heard from so many people and groups. Our terms of reference asked us to reach out to a broad cross-section of New Zealanders to hear their stories, insights and ideas and this is what we did. It hasn't been conducted like this before so potentially this could be a template.

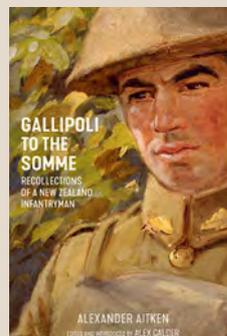
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This has definitely been an experience I will treasure.

BOOK GIVEAWAY

We are giving away three copies of Alexander Aitken's *Gallipoli to the Somme: Recollections of a New Zealand Infantryman*, edited and introduced by Alex Calder and published by Auckland University Press:

“Alexander Aitken was an ordinary soldier with an extraordinary mind. The student who enlisted in 1915 was a mathematical genius who could multiply nine-digit numbers in his head. He took a violin with him to Gallipoli (where field telephone wire substituted for an E-string) and practiced Bach on the Western Front. Aitken also loved poetry and knew the *Aeneid* and *Paradise Lost* by heart.

“Aitken began to write about his experiences in 1917 as a wounded out-patient in Dunedin Hospital. Every few years, when the war trauma caught up with him, he revisited the manuscript, which was eventually published as *Gallipoli to the Somme* in 1963.



“Long out of print, this is by some distance the most perceptive memoir of the First World War by a New Zealand soldier. For this edition, Alex Calder has written a new introduction, annotated the text, compiled a selection of images, and added a commemorative index identifying the soldiers with whom Aitken served.”

Alex Calder is Associate Professor of English at the University of Auckland. His most recent book is *The Settler's Plot: How Stories Take Place in New Zealand* (Auckland University Press, 2011).

To be in the draw to win, fill in the online entry form at www.arts.auckland.ac.nz/giveaway by noon on Friday 14 December.

One more window on the world

Ariki Thomson (Ngāti Maniapoto) is studying for a Bachelor of Commerce / Bachelor of Global Studies conjoint, including study in French. He shares what learning another language has meant for him and why learning a second language can be valuable for all New Zealanders.

What made you decide to learn another language?

When I was a kid my whānau moved to France. So my beginning in the haerenga of learning French was out of necessity. In order to interact with my fellow students I had to learn their language. I had a tutor, but the majority of my learning was through absorbing the language around me. When I returned to Aotearoa I entered high school and made the decision to continue my learning and have spent the last seven years learning French in a classroom setting.

As a New Zealander, why do you think it is important to learn another language?

Aotearoa is a pretty isolated country and I don't think we really understand the value of learning another language. In most other places in the world, knowledge of other languages is vital, but here we don't have immediate neighbours who speak another language.

As New Zealanders, I think it is important to speak other languages if we wish to continue to effectively integrate ourselves into the global economy. It is also important to acknowledge that English will not be the *lingua franca* forever and we need to be preparing ourselves for this shift away from the Anglo-Saxon model.

I think that learning another language has some awesome personal benefits as well. Interacting with someone in their first language is a really effective and important way to show respect and it also demonstrates to people that you have a non-ethnocentric world view.



Ariki Thomson.

What do you feel you've gained from learning another language?

Learning French has really shaped who I am today and I have learned a lot from it. It hasn't always been easy and there have been many times where my learning plateaued and I felt like French was too difficult and thought 'what is the point and when am I going to use it here in New Zealand?' But when I reflect on all the opportunities I've been offered because I learned a second language I can confidently say it is worth it. I have learned perseverance, problem-solving, confidence, patience and much more.

Surprisingly, by learning French I found that I also learned a lot more about my own culture and my identity as a Kiwi and as Māori. I found it really awakening and it catapulted me into wanting to learn te reo Māori.

There is a lot of commentary in the media at the moment surrounding te reo Māori in schools, and some of the commentary is around what the point is of learning a 'dying' language. But when I reflect on what I have gained from learning French, I think that te reo in schools would teach more than just the language. It would deepen cultural empathy between te ao Pākehā and te ao Māori making us a lot stronger as a nation. It would also teach children skills like problem-solving and determination.

I went to China for a study tour this year where I was introduced to a whakataukī that really summarises what I'm saying.

It says: to learn a new language is to have one more window from which to look at the world; 学一门语言，就是多一个观察世界的窗户. I think this is really valuable because it highlights that learning a language brings many gains, not all of which are linguistic.

I am an extrovert and I love meeting and interacting with people, hearing their stories and learning about their passions. So for me learning a language is a way to open myself up to more opportunities to meet loads of awesome people who without the language, I never would have met.

The Faculty of Arts now hosts the Bachelor of Global Studies, a cross-faculty, inter-disciplinary degree which includes the study of another language and the region in which it is spoken. The University of Auckland is the only New Zealand university to offer the Bachelor of Global Studies, which is well established at a number of overseas universities, including Monash University in Melbourne. Our initial intake in 2018 attracted more than 100 students from all over New Zealand.

www.auckland.ac.nz/global-studies

Definitely not an expert on Tolkien, just a fan

Philippa Boyens, MNZM, is a screenwriter and producer who co-wrote the screenplays for the *Lord of the Rings* trilogy, *King Kong*, *The Lovely Bones*, and *The Hobbit* trilogy. She won an Academy Award in 2004 and received a Distinguished Alumni Award from the University of Auckland in 2006.

It took screenwriter and producer Philippa Boyens 12 years to complete her Bachelor of Arts in English and History.

Along the way she became a mum, and honed her craft through writing for the stage with Theatre Corporate, a fertile training ground for Auckland theatre talent from 1974 to 1986. She explains that she stuck to her studies over a dozen busy years because she loved the teachers.

“I’ve been to some really brilliant

lectures with Mac Jackson, Michael Neill, Sebastian Black – he was nuts, but brilliant. And of course being in the theatre I started paying more attention to Chekhov and paying more attention to New Zealand theatre as well. I just saw so much theatre and so much film. I would watch the same Chekhov show almost every night.”

Philippa started writing and teaching theatre at the University of Auckland.

“I’d formed a connection through

friends with University Workshop and with the Summer Shakespeare company. So that started me writing. I had a number of opportunities at the University, one of which was to work with the Drama School. I was interested in directing, but at that stage they wanted me to train to work as a teacher. I started working with people like Gillian Sutton, Raymond Hawthorne and Linda Cartwright, and learned so much from them.



Philippa Boyens and Benedict Cumberbatch speaking at the 2014 San Diego Comic Con International, for “The Hobbit: The Battle of Five Armies”, at the San Diego Convention Center in San Diego, California. Photo: Gage Skidmore.

“But more importantly I got to work with the young actors coming up, like Alison Bruce, Jennifer Ward-Lealand and Michael Hurst. I started doing performance classes with young adult actors and I started finding it easier to write my own stuff for them – scene study moments. If I wanted to get them to understand status within a scene, I’d just start writing it.

“From that someone suggested I do a play. So that was the first stuff I did, I started to write plays. I wrote them for specific groups of people, and I really enjoyed it. I then started getting some interest from people who were beginning to work in film.”

Philippa admits to a love of New Zealand and American history, and it was through historian James Belich that she landed her first job with Theatre Corporate. He noticed the potential in a young – and at that time unfocused – Philippa, and approached her in her second year of university to mention that his wife Margaret had a job available at Theatre Corporate that she might be interested in.

“So that’s when I started working in theatre, and that’s really what kicked off most of the rest of what I ended up doing.”

It was an exciting time for theatre in Auckland and Wellington, and local film production had started to take off. Much of this blossoming of creativity was supported through Project Employment Programmes – fully subsidised jobs funded by the Government in the 1980s, mostly with councils and non-profit organisations.

“It felt very liberating. It felt much more well-supported. We had it really easy. It’s so unfair. We were paid to do this. So many of us came up through PEP schemes.

“By that stage I was having babies and it was all pretty full on. That’s why I went back to university at that point. I figured I’d keep teaching, be a mum, and finish my degree – that’s enough.”

Lord of the Rings was the first film script that Philippa ever wrote.

She found her way from theatre to film through “friends, connections, and through working for the New Zealand Writers Guild – getting to know a lot of writers there, and doing script editing.

“I had zero understanding of film, so I got really, really lucky being able to write

my very first film with Fran Walsh and Peter Jackson. It was a total fluke and it never happens that way.

“It really just started with them asking me if I would look at this 90-page treatment that they had done. At that stage it was very touch and go. I had no expectations that it could be a real thing; it was just really fun learning off them and writing with them.”

The trio came to the *Lord of the Rings* project as fans.

“I used to read *Lord of the Rings* once a year. I would often read it when I was on a deadline and I didn’t want to do anything. It was my escape.

“A lot of nonsense has been written about me being a Tolkien expert, which is so not true. I was just a total fan, and I just knew more than Fran and Pete, which was ... not hard. Not that they don’t love Tolkien, but they weren’t uber-geeky fans or anything like that.

“So definitely not an expert on Tolkien, just a fan.”

Philippa’s time at the University provided some very direct inspiration for the *Lord of the Rings* films.

While they were searching for an actor to play Gandalf, Philippa remembered Michael Neill showing his class a series of BBC workshops on acting with John Barton and Trevor Nunn.

“There was one workshop the BBC did, ‘Playing Shakespeare’ I think it was called. Something that stuck with me was the scene from ‘Troilus and Cressida’ with the four generals and Hector, and one of the actors was this younger guy called Ian McKellen.

“When we were casting Gandalf I had two actors in mind. One was Alan Howard – because of his voice, which is unbelievable. And he actually ended up doing the voice of Sauron for us. The other was Ian McKellen, because he was so clever and witty – with that twinkle in his eye. But also the passion with which he did it.

“But anyway, we were looking for Gandalfs and I rang Michael and asked him – did he still have that tape?

“I think he lent it to me. I had to return it, because it was back in the VHS days, believe it or not.”

Philippa was back in Auckland earlier this year for a guest appearance teaching screenwriting to BA students majoring

in Screen Production.

She now has 20 years of screenwriting experience under her belt, and says that all the old adages are true – “nobody knows anything,” as William Goldman famously opened his memoir of screenwriting in Hollywood.

“The best way to learn it is to do it,” says Philippa.

“But having said that there are conversations and thoughts and creative processes that I’ve learnt, or things that I have understood, that have shifted the story when you’ve become stuck, that make you look at it in a different way. You know – tools of the craft.”

She was planning to do something practical with the class: to take a story that everybody knows and look at the structure and the ideas underneath it, what makes it filmic, and how the story could be approached to tell it well on screen.

“I’ve done this before, and it seems to be a good way in. It allows them to see the way you think, rather than just expounding. I think creativity is utterly individual. That little spark is different inside everyone so everyone has a different way of tapping into it, of working with it, of expressing themselves. So there really are no rules, just useful tools.”

For Philippa, the work itself always comes first.



It has to be about the work, not about getting rich and famous. I’ve seen so many people fail going down that path, trying to hold on to that idea, that desperate need for recognition.

“I know that’s very easy to say if you’ve climbed the ladder, so it probably sounds smug. But it’s not meant to – it’s true. I honestly know for a fact that whether Peter had become famous or not, he’d be picking up a camera and shooting a film tomorrow, because that’s just in his nature. For him it’s always about the work. That’s the one great thing I learnt from them – that’s the reward.”

The study of film at the University of Auckland was in its infancy when Philippa was a student, and she remembers enrolling in Roger Horrocks’s trail-blazing course in film studies.

She is nostalgic about her years on campus, especially the experience of coming in to see grades posted publicly on the wall.

“Because I had kids I always had to wait until they were asleep to come in. So it would be late at night and it was really cool, especially if you’d done the work and you had a sneaking suspicion that you were going to get a good mark. So that was always wonderful – there was that sense of expectation.

“I have incredibly fond memories of Auckland uni. I’ve always felt it was the right place for me to go. And I like that it’s in the heart of the city as well, I’ve always loved that – I think it’s pretty. It had a sense of community amongst students, there was lots of interaction between various clubs and things. I played netball and joined the University feminists and did all of those things, all at once, so hopefully that’s still the case.

“I remember all the wonderful Summer Shakespeare, and seeing some really great bands.”

She even had a brief stint with *Craccum*, talking her way into an assignment as a fashion correspondent to get into New Zealand Fashion Week on press credentials.

Alongside the social and cultural life of the University, Philippa remembers its spaces too: puzzling over the meaning of the plaque in the underpass running under Symonds Street from the Arts 1 building, and her favourite spot in the library lurking around the big copies of the Oxford English Dictionary in the reference section.

The University was a welcoming place for a young mother and part-time student in the 1980s. “My kids went to the creche

here, and it was a marvellous creche, it was wonderful. That was pretty idyllic. When I came back after having a little break it was pretty cool being able to have a baby nearby. And they were really wonderful teachers.”

Philippa dreams about coming back one day. “I miss all that. I reminisce about coming back here and sitting in Albert Park. I think I’d do Art History probably, and poetry.

“It’s like my fantasy... but not have to write, just go to the lectures.”

For now she is still in the thick of the busy international existence that she has led as a screenwriter for the past couple of decades. When we sat down to talk she was in the middle of a project with Disney, working on a pilot for a potential television series, and had just sent *Mortal Engines* – her latest film with Peter Jackson and Fran Walsh – off to post production.

Philippa travels a lot, and had an especially busy year last year going backwards and forwards between Hollywood and her home in Wellington. While it is much easier to work internationally from a New Zealand base these days, she says that “at some point you just have to be in the room.” During especially busy times she has considered moving to the United States, but “it’s just so nice to come home and work here.”

The University of Auckland honoured Philippa with a Distinguished Alumni Award in 2006. She was flattered that the English Department had nominated her for this award.

“They weren’t too ashamed of me,” she jokes. “That was really nice. I thought it was quite weird to begin with, and then I thought about it more and it’s actually quite good for all those students out there that did a BA, and the fact that you didn’t really know what you wanted to do didn’t matter.”

“It was about being part of something, being part of a learning environment, and being encouraged to express your ideas, being challenged, being taught to think critically, and being introduced to this incredible range of literature and art and history and language.

“That’s why I want to come back! I miss it.”

United Nations Under-Secretary-General honoured by University



Arts alumna Jan Beagle received a Distinguished Alumni Award from the University of Auckland in 2018.

Jan is currently the Under-Secretary-General for Management in the United Nations and leads the overarching management functions of the UN’s Secretariat. She has 40 years’ experience of multilateral diplomacy, working across the peace and security, human rights, development, management and gender sectors.

Jan grew up in Auckland and graduated from the University of Auckland in 1974 with a Master in Arts with First Class Honours in History.



A framework for the history of Auckland

On Friday 4 May 2018, Ports of Auckland and Ngāti Whātua Ōrākei unveiled Te Toka o Apihai Te Kawau, a memorial situated along the port's iconic red fence on Quay Street, near the former tip of Rerenga Ora Iti (Britomart Point).

After signing the Treaty of Waitangi, Ngāti Whātua, under Apihai Te Kawau, made land available for British settlement on the Waitematā Harbour. On 18 September 1840, Crown representatives landed at Rerenga Ora Iti, where the British flag was raised and a gun salute fired, marking the founding of Auckland.

The unveiling of the memorial stimulated a brief debate over whether Sir John Logan Campbell should be replaced by the chief who invited the British to settle in the area as the 'Father of Auckland'.

Dr Hirini Kaa cites the debate surrounding this memorial as an example of the constant discussion that goes on about "what is Auckland?" and "who is Auckland?"

Hirini is part of the Auckland History Initiative (AHI), which plans to engage with the historical and cultural development of Tāmaki Makaurau/Auckland and its importance to life in New Zealand and beyond.

The team of four behind the initiative, Professor Linda Bryder, Dr Aroha Harris, Dr Hirini Kaa and Dr Debbie Dunsford, aim to reach beyond the University of Auckland to build strong and enduring connections with Auckland's many history and heritage institutions, and to put Auckland's history at the heart of an energetic conversation about our city.

Linda explains that "there's a little bit of a disconnect at the moment between academic history and heritage work, and yet history matters and feeds into our city's present day problems."

The idea for the initiative grew from a conversation that she had with Hirini, during which he mentioned reaching out to the community. Linda says that she had a "kind of lightbulb moment" that this was the way that they could address the dearth of academic history about Auckland.

Hirini says that they want to "use our academic perch in the ivory tower to start a discussion that will lead towards a framework of Auckland history. Because there's a lot of activity – heritage work and community groups are huge. Everyone's doing history – it's very popular."



Professor Linda Bryder and Dr Hirini Kaa.

Hirini points out that Ngāti Whātua already have a strong, Government-mandated framework for their history through the Waitangi Tribunal.

“For Aroha and I, our experience is a bit different, because the Māori history of Auckland is quite different. It’s about Treaty of Waitangi settlements. The history of Auckland’s been thrashed out really well for Māori. There’s a clear demarcation and there are frameworks, and it’s being worked on. There’s Tainui working on its history, Ngāti Whātua – all the seventeen mana whenua iwi. So we’re more like ‘that’s cool – so why don’t non-Māori have some way of thinking about their history as well, because Māori have a clear framework’.”

Hirini wants to develop a framework to find a way of thinking in common between mana whenua and everyone else about Auckland’s history. “We would facilitate the discussion, working particularly with Auckland Council, the GLAM (galleries, libraries, archives and museums) sector, and collections where Auckland’s history is deposited. We wouldn’t want to say that we want to shape Auckland’s history – that’s a bit arrogant of us. We just want to help have the conversation about it.”

Linda’s vision is to have “undergraduate students engaging with local archives and sources within their communities. So they are actually the ones who are taking it forward, and they will be doing research projects as part of a course engaging with some aspect of their local community.

“We’re starting from the bottom. We’re going to try and work out what resources are actually out there in these various places, like our own Special Collections, and the Auckland War Memorial Museum, Auckland Council and various other archival repositories.”

Debbie has already begun work on investigating these resources and building up a database, and Linda will have some Summer Research Scholarship students working this summer to scope out the resources that are available.

The initiative made a modest public start in 2017 with the launch of Emeritus Professor Russell Stone’s memoir *As It Was: Growing up in Grey Lynn and Ponsonby Between the Wars*.

Russell himself noted in 2007



Dr Aroha Harris.

that “Auckland has not been well served by historians. What makes this neglect anomalous is that Auckland has grown into the largest by far of the New Zealand cities.”

The initiative’s next public event will be a two-day symposium in April 2019, which will be open to the public, to make a start to their aim of facilitating a wider discussion about Auckland history.

A keynote speaker at this symposium will be Professor Grace Karskens of the University of New South Wales, who will discuss the practical side of using archival sources to understand Auckland’s history. Grace’s particular interest is in connecting students’ scholarly learning and research with real world contexts such as heritage sites and museums. She has successfully trained a generation of students through hands-on research, original projects and internships.

Hirini explains that the events around Grace’s visit will be about “the technicians and the practitioners coming together to talk about how we might carry this through.”

Times have changed for universities, and Hirini says that History at the University of Auckland has to think about its contribution to Auckland. “Communities have changed and institutions have changed, and want to collaborate more. There are some pretty cool opportunities there, particularly for postgraduate students.

“That sense of finding our contribution, that’s important – and to Auckland in particular. We don’t want to be the empire. There are other universities in New Zealand, and we can work collaboratively. That’s part of AHI too, facilitating that ability to contribute. We’ve got good networks but we

haven’t needed to activate them that much. AHI gives us a reason to get out there.”

Linda agrees, saying that “there’s a lot of enthusiasm for it around the community from professional archivists and museum curators and others. We really need to marshal all of that energy and enthusiasm and make something of it, and engage.”

Hirini says that the initiative will dovetail perfectly with the work that is being done to prepare Arts students for fulfilling careers.

“There’s a big push for employability in Arts courses at the moment, and that’s actually really useful. But I’ve always thought that History really undersells itself in terms of the skills you get.



What makes us appealing is us working with councils, with GLAM, with communities, with iwi, to really build those connections. That’s employability, that’s what kids get jobs from.

www.arts.auckland.ac.nz/ahi

When disaster strikes

Learning from Auckland's migrant communities

When it comes to disasters, what makes certain communities more resilient than others? What kind of insights might certain communities be able to offer here in Auckland?

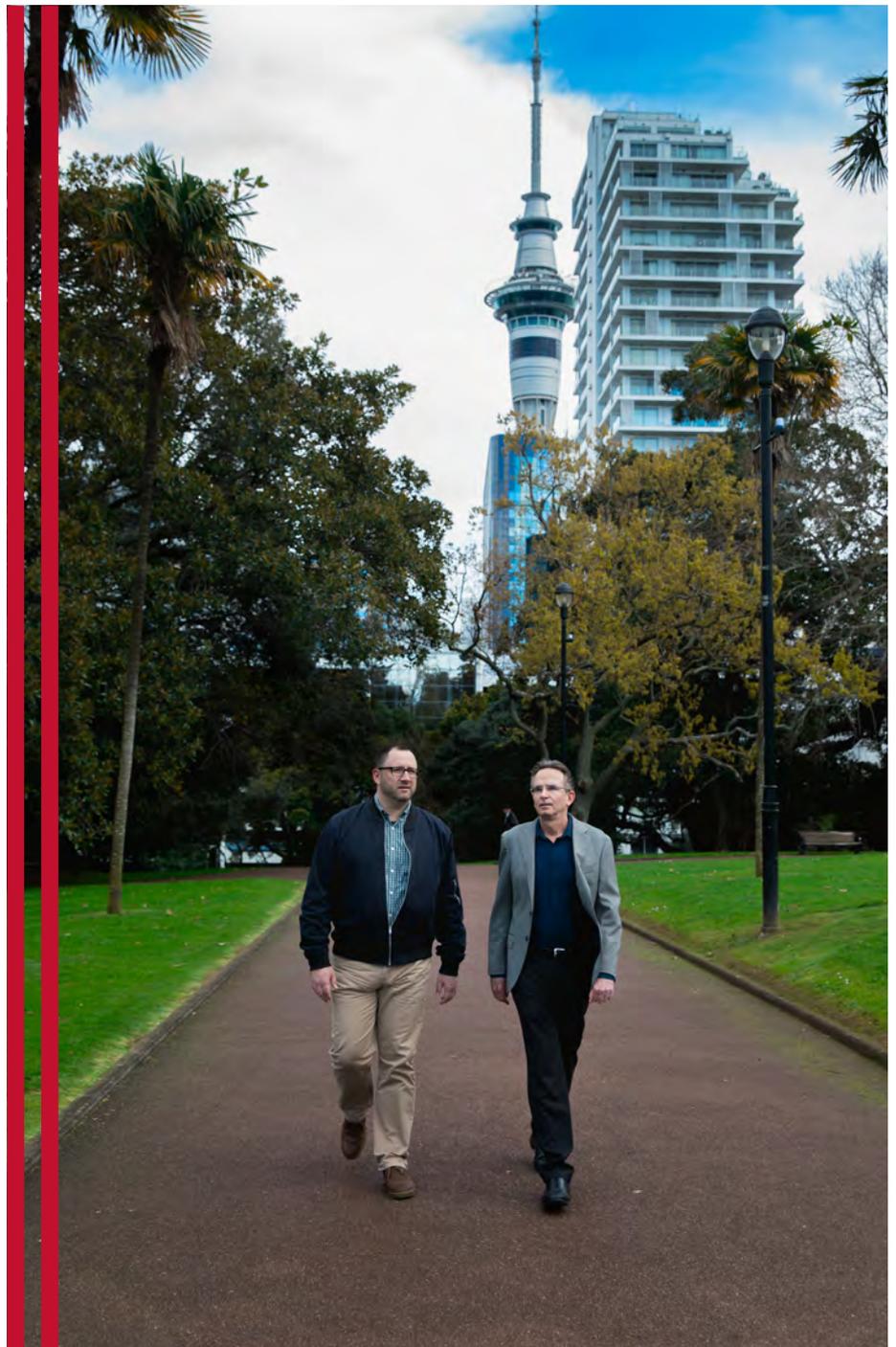
In 2017 Dr Jesse Hession Grayman and Professor Andreas Neef were awarded funding from the Resilience Challenge to study disaster preparedness and resilience among Auckland's Southeast Asian communities. For the last year, working alongside postgraduate students in Development Studies, Jesse and Andreas have sought to understand how Cambodian, Indonesian, Malaysian, Philippine, Thai and Vietnamese communities identify, conceptualise and prepare for risks of natural hazards in Auckland. Here, Jesse and Andreas discuss the changing climate in Auckland and what they've learned from talking with Auckland's many diverse communities.

The changing climate in Auckland...

Andreas: We've started to feel the brunt of climate change here in Auckland. Some areas were recently hit by small scale disasters like floods in New Lynn and tornados in Albany. We will be facing issues from now on until the unforeseen future that many people in Southeast Asian communities have already experienced.

Jesse: People move to Auckland partly because they feel it's safe, right? There are places that Kiwis know are prone to disaster and Auckland is not on that list. However, there are increasing levels of floods and Auckland is tectonically active. Volcanologists can't predict when the next eruption will happen, it's just the time scale that is beyond our comprehension.

Andreas: There's this Hikurangi subduction zone, which is a massive fault line that runs off the east coast of the North Island and could trigger an earthquake with 2000 times the energy of the 2011



Dr Jesse Grayman (left) and Professor Andreas Neef.

Christchurch Earthquake, with magnitudes of tsunamis that are incomprehensible and that will affect the entire coastal area.

We also know that with climate change ocean temperatures will continue to rise and maybe by the middle of the century our waters will be as warm as the Pacific Islands are now. This could mean that cyclones from the Pacific will reach our shores with higher magnitudes and if you look at the quality of buildings here in Auckland – it will definitely be a massive disaster.

The communities in Auckland...

Andreas: We looked at communities as potential leaders with regards to resilience because of their prior experience. As well as the Southeast Asian communities, we also interviewed some of the leaders in Pacific communities and we learned that while they might not have disaster kits or grab bags, they would immediately know what to do because it's in their blood.



They have this culture of disaster and they know how to look after the community. They know how to utilise their networks and that is a major strength.

One of the questions that I have been asking is to what extent you can engineer community cohesion. I was in Japan when the earthquake and tsunami happened in the eastern part of the country. I remember in a presentation from the university there they said to make sure you're good friends with your neighbours because they will be the ones who will drag you out of the rubble if an earthquake happens. I found that interesting because I wouldn't make friends with my neighbour purely to protect

myself in the event of a disaster. However, of course I want to be safe, so there needs to be another kind of incentive to build up a kind of close-knit community.

Jesse: I worked in Indonesia for many years but I didn't know a whole lot about the Philippines. I was really surprised when one of our researchers who was talking to people from the Philippines discovered that many have a disaster kit at home because that's part of their culture. Then I realised that there are more social scientists who have written about a culture of disaster in the Philippines and among many Philippine residents here in Auckland it's almost part of a household maintenance habit to have things in place. The far less surprising finding is that most communities don't have that.

There are a lot of transient Southeast Asians who come here to study and then leave, but there are also Southeast Asians who've lived here for 20 years or more and these are the informal community leaders and connectors. They have a position of respect and once every three weeks people go to their house to eat and contribute a little bit of money and I've found that these are really interesting nodes in a social network where people share information. I think there's potential there to think about resilience, not that we would activate them as resilience leaders as such, but the ways people share information and get by on a day-to-day basis present useful networks to think about if anything were to happen again.

The challenge ahead...

Jesse: We partner with Auckland Council and share all our findings with them. They too are also trying to figure out, in such a diverse city, how to reach diverse audiences with emergency preparedness messaging. Whether it's from the Pacific study, our Southeast Asian study, or from other colleagues who have been doing work around this, we keep sending the message to them that communities in general don't necessarily know what to do.

There may be some latent strategies that could be mobilised within certain communities such as churches in Pacific

communities and pagodas among Buddhist communities, certain restaurants might become hubs for the distribution of basic supplies, but the linguistic capacity is not there for emergency management and while there are some community links, they're not widespread. So, Auckland Council are very keen to learn more about our findings.

Andreas: To me what's interesting is this transnational sense of disasters that the migrant communities we've researched can bring into Auckland, and again how that can be harnessed so we can be better prepared. But the challenge is the communication between Auckland emergency units and communities, and I hope that our study can contribute to that particular challenge. Auckland is one of the most diverse cities in the world. There are more than 200 languages spoken here and hundreds of ethnicities living together in one space, which you can see as a challenge, but also as an opportunity and as a resource.

The Resilience Challenge, one of eleven National Science Challenges funded by the Ministry for Business, Innovation and Employment over ten years, is a consortium of around 120 researchers and students from six universities, three crown research institutes, and two private research organisations.

To find out more about the Resilience Challenge, go to: www.resiliencechallenge.nz

What matters to you?

If you were asked to perform a three-minute speech on what matters to you with the objective to make it also matter to an audience, what would you talk about?

That was the task given to 225 students this year as part of the DRAMA 100 course 'Presentation and Performance Skills: Taking the Stage'. When Dr Emma Willis created the course her aim was to take the transferable skills of theatre and transmit them to a broad student cohort, and along with Dr James Wenley she has achieved that and much more.

In just one of the two-hour workshops, students presented a range of topics that were inspiring, quirky, empowering, revealing and educational. Students shared their feelings on everything from lacking in confidence, why people snore, the emotional impacts of waiting 45 days for Wi-Fi to be installed, the frustration at people not returning their trolleys at

Briscoes, and child labour in the Congo.

Emma and James discuss their experience of working with and listening to students, and three DRAMA 100 students, Susana Le'au, Isaac Hooper and Yukiko Nakao-Afeaki, share what matters to them.

Emma

For me it is so energizing and validating in the sense that what we're doing is enabling students to understand the world, understand themselves, and to communicate effectively with people around them. It's not often in life you get the opportunity to get up and talk about what matters to you. It was a real stroke of genius on James' part to come up with that as the topic.

I've found it profoundly moving and a real testament to James and his success as a teacher that the students undertook it really sincerely. Students talked about something that's really important to them and it's been a real insight into what is important to our students.

The students listen really attentively and are really engaged with students who speak about stuff that resonates with them. It's really validating if somebody else gets up and speaks about something that also matters to you. You realise 'it's not just me, it also matters to that person'. Some of the students are either the children of immigrants or they're immigrants themselves, and articulated that feeling of only half belonging. That was something



From left: Dr James Wenley, Susana Le'au, Dr Emma Willis, Yukiko Nakao-Afeaki, and Isaac Hooper. Photo: James Hirata.

that came up from quite a few students and again I think it's really powerful to have that experience acknowledged.

James

It was quite confronting for some students in the first workshop where I got them to start brainstorming what they might possibly talk about. I asked for five things that mattered to them, which can be a struggle initially, but I think it's so powerful in terms of being able to learn to hold the space. It's very equal in that everybody has these three minutes and they've chosen what they want to talk about. You see their passion come through with what they've decided to share with the audience, their peers, and it's an amazing way of taking the pulse of what's really on people's minds at this stage of university.

It's really cool to see how much they grow from when they come up with their tentative initial idea, all the way to 'here I am presenting in front of you and I'm really confident about what I'm wanting to say'.

Drama gives people the ability to have empathy, to go into other people's lives and experiences in a really active way. It's about the creative ability that you can gain working collaboratively with other people. Often drama is brushed off as something that's fun and maybe not so intellectual, but really the skills that we are working with here are so important for wherever our students want to go in the future. Having that internal confidence, being able to be in front of people and command a room is an amazing skill to be able to harness.

Yukiko

(Sings two lines of a song)

Now if you were to ask me to stand up and sing for you all I'd be more than happy to, obviously.

But if it were a speech? Now that's a whole nother story.

I've always feared giving a speech but I'm going to do it anyway because I want the grade.

If you can't tell, I'm actually freaking out because I don't know, I might end up being bad at this and get a bad grade.

I don't know, I might look weird because this is so... out of my comfort zone or

because I have no idea what you're all thinking of me.

And that's the beauty of it all. I don't know. I can only predict what I think will happen but that doesn't necessarily mean it will.

So why waste all that time stressing, telling myself I won't do too well?

It's simple: fear.

We've all experienced it right? And don't you just hate it? Because I do.

Fear lies. It's destructive. It's that stupid voice in your head that says:

You're not good enough.

You're not smart enough.

You're too ugly.

You're too fat.

You're too much of this and you're not enough of that.

It says you're not fit for the job. But who is these days?

Nobody is perfect, everyone knows that. We're bound to fail no matter what.

I mean heck I've failed pretty much my whole life.

The moment I took my first steps I fell.

The time I learnt to ride a bike, I crashed.

The time I learnt to drive, again same thing, I crashed.

Regardless of these failures I kept trying and eventually succeeded.

Never let fear stop you from trying. All it'll ever do is rob your future of being great.

Yeah there'll always be a chance you'll fail, but it's worth it.

It's worth knowing that facing your fears might end up in you discovering:

Something beautiful.

Something wonderful.

Something mind blowing.

You get to choose what happens for your life, nobody else.

You can choose to be the person who never tried because you were too scared of the possibilities.

You were too scared to do that speech so you never showed up for it and failed it, which I could've easily done.

You were too scared to ask that girl out you like so much and now she's with that guy you hate.

You were too scared to travel the world and now you're stuck miserably watching travel vlogs.

You don't have to be that person. You can be that person who said 'yes'.

Yes to doing the speech and end up getting an A+. Am I right, James?

Yes to asking the girl out and found she was your soul mate you believed was always out there.

Say yes to what scares the heck out of you and that way you can be great.

You are great.



You can't expect to live a great life without taking a great risk.

Isaac

What's on your mind?

The difference between camembert and brie cheese is minimal and yet I am definitely a camembert man. Post. Wow, I guess everyone is into brie more than they are into me. Delete.

What's on your mind?

Boy likes girl. Classic. Boy tags girl. Girl tags boy. Boy comments on girl. Girl 'love' reacts to boy. Ooooh it's heating up. Haha. Wow. Like. Wow. So you, haha every time. Like. Angry. Wow. Haha. Poke. Oh yeah react. Girl and boy change relationship status. Girls and boys don't 'like' it enough or 'love' it enough or 'haha' it enough, girl dislikes boy. Sad reacts only.



I hang my self-esteem on the corner of my computer screen. Oh that would make a good post.

A 2017 survey of young people in the UK found that over half have feelings of

increased anxiety while using Facebook or Instagram. Young people in the UK are UK? I'm not.

I have feelings of increased anxiety when I have absolutely no idea where Lily Martine, an exchange student I met in Italy, is on her fabulous latest adventure in and around southern Europe. I have feelings of increased anxiety when Lily Martine posts that episode 11 of the critically acclaimed TV series *The Handmaid's Tale* killed her and that I should watch it. I don't want to die Lily. I have feelings of increased anxiety when Lily Martine finally updates me on her fabulous latest adventure in and around southern Europe and it's more fabulous than I could imagine and I'm stuck in a uni hall room eating reheated Flame Tree fricassee. I have feelings of Lily Martine when increased anxiety gets too much and my fabulous latest adventure is in bed watching episode 11 of *The Handmaid's Tale* while my hand is the maiden. My tale needs a few less episodes.

Some things in this world are mental. Health services. Ice cream. Hugs. Kittens. Everyone feels better hugging your kitten that just licked your \$2 cone. Take a photo of it. Little kitten licking ice cream. Put soft serve smudge up for judgement on

the only mental health service that's always there. That's always free. That's always asking you 'what's on your mind?' Finally in human history someone is always listening. Unfortunately this pocket counsellor's only advice is to keep coming back. Back to Lily Martine when I want to go on an adventure. Back to *The Handmaid's Tale* when I want my thoughts heard. Back to camembert cheese when I want to see my friends laugh. Social media is a mental health crisis, treat it as such. The real social media is right here.

Boy likes people. People like people. People like you.

Susana

Tulou, Tulou, Tulou

Sei e va'ai mai

In the beginning there was an almighty God named Tagaloa.

He made the heavens and the earth, the fresh water, the trees, the animals in the sky, land and sea. Then he created humans from soil.

This is where my roots first began to grow, not my ancestors.

Malo e Lelei, Aloha, Fakaalofa lahi atu and Talofa lava

I am a Pasefika taupou

Hailing from the beautiful islands of Tuvalu, Samoa, Niue, Tonga and Hawaii.

The Pasefika is known for many things, the extraordinary scenery, mouth-watering food, electrifying dances, and of course the friendly people.



All of this is just a little glimpse into why I am proud to be a Pasefika taupou.

Pasefika people were the first ever voyagers. We voyaged across seas all around the Pacific Ocean finding land to inhabit.

We knew how to read the current, stars, and the wind to navigate through the ocean.

At school you are told that the Vikings were the first explorers but that is false.

Archaeologists have found that the resources we carried in the boats such as Lapita pottery can be traced back many decades before the Vikings began exploring.



From left: Isaac Hooper, Susana Le'au, Yukiko Nakao-Afeaki, Dr Emma Willis, and Dr James Wenley. Photo: James Hirata.

Pasefika people used all natural resources to survive.

We grew our own plantations, farmed our own animals and used this as our main source of food.

We used many natural herbs to create medicine and many traditional chants to heal the sick.

Pasefika people are communal people.

Family is the foundation of our values.

A Pasefika family does not only mean Mum, Dad and siblings.

No. It also includes extended family and so on.

Mum always says 'the bigger the family the bigger the money'.

The Pasefika community are all connected through the Pasefika Ocean.

We may have different languages and traditions but like Epeli Hau'ofa says:

'We are the sea, we are the ocean, Oceania is us'.

This is why I am proud to be a Pasefika taupou.

But because my people are resilient, risk takers, they value creation and connecting with others.

So here is a message from my ancestors to you:

Aua ne'i galo lou faasinomaga

Meaning: 'Don't forget your roots and heritage because it is what makes you who you are'.

Faafetai lava

Emma Willis is a lecturer in English and Drama. Her research lies at the intersection of contemporary performance, spectatorship and ethics. She is interested in the role that theatre and theatricality play in our negotiations of subjectivity, community and responsibility in contemporary life.

James Wenley has been teaching the DRAMA 100 course for the last two years. With the emphasis on the practical drama exercises, how to act and present yourself in front of an audience, he's been able to bring his own experience as an actor and director into the classroom. Before teaching the course, James was completing his PhD which looked at the representation and reception of New Zealand theatre overseas.



Remember the Faculty of Arts in your will

The Myra and Eric McCormick Scholarship in New Zealand History was made possible through a gift from the estate of Eric McCormick.

Eric McCormick was one of New Zealand's most distinguished writers and scholars. Eric completed his Master of Arts in English and Latin, and was an Honorary Research Fellow in History at the University of Auckland.

For current scholarship recipient Sheree Trotter, Eric's gift has empowered her to pursue her research. "Without this scholarship I would not have been able to pursue my passion in a significant area of New Zealand's history. I will always be grateful to Mr McCormick for his generosity", says Sheree.

The benefits of Eric's gift, providing scholarship support in perpetuity in his and his sister's name, has made a positive impact on many doctoral students' lives.

Incorporating a charitable gift in a will is a simple process and, regardless of the value, will make a real difference to students, teaching and research in the Faculty of Arts.

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

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, f.alexander@auckland.ac.nz or visit www.giving.auckland.ac.nz

Eric Hall McCormick. Oetli, Max Christian, 1947- : Photographs of New Zealand scenes. Ref: PAColl-1386-1. Alexander Turnbull Library, Wellington, New Zealand. /records/23186084

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