TOP TEACHER
Music alumnus voted most inspirational teacher

ENGAGING COMPASSION
BEYOND PLUTO
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From the Vice-Chancellor

Have your say: be part of your alma mater’s future

In March the University Council approved a draft Strategic Plan 2013-2020 for widespread consultation with the University community over a four-month period ending 29 June. The Plan sets out a vision for the University and the key objectives which must be achieved if that vision is to be realised. In its final form it will be the primary document in the University’s cycle of planning, delivery and accountability and forms the basis for annual resource allocation.

I invite all our alumni and friends to read and comment on the draft Strategic Plan 2013-2020 and read a Supporting Document which outlines the University’s recent achievements and provides a context for the new draft Plan. See www.auckland.ac.nz/uoa/draft-strategic-plan-2013-2020.

Our previous Strategic Plan 2005-2012 led to considerable progress in the development of the University: planned and limited growth of student numbers; growth in the academic ability of our entry cohort; a continued focus on equity of access; appreciable growth of the graduate programme; and an environment that supports enhanced research performance. At the same time we grew and diversified our revenue streams, particularly in the areas of external research income and philanthropy. However, other objectives – for example, increasing our proportions of Māori and Pacific students and staff, and raising the international rankings of the University - remain challenging.

The development of the new Plan is based on the premise that the future of New Zealand will be dependent upon the skills and capabilities of our people. The university sector, and in particular research-led universities, help enable this future and in doing so create major benefits across society: outstanding graduates who go on to have a positive impact in their communities; opportunities for under-represented communities to access the benefits of higher education; research that contributes to social, economic and environmental development; independent public comment on issues of importance; international relationships through university collaborations and export education, and a substantial public infrastructure. For these reasons most developed countries, and many developing countries, value highly their leading research universities and invest heavily in their enhancement.

The University of Auckland’s position as New Zealand’s premier research university has been achieved by the efforts and excellence of its people, past and present. However, the reality is that no New Zealand university is ranked among the top 50 in the world. Our challenge is to ensure that Auckland and New Zealand have a major international university, providing a learning environment of the highest quality, leading the advancement of knowledge creation and innovation, and taking our place on the global stage as a valued peer of the best public civic universities. Such an institution will create major benefits for New Zealand and will help to ensure that our wider university system continues to be recognised internationally. All this must be achieved against the background of very low levels of investment in the New Zealand universities relative to that in our international peers.

We propose to build on previous achievements by focusing on the creation of an environment in which highly talented staff and students can flourish. The Strategic Plan 2013-2020 thus proposes seven key aspirations for our University. These are to:

- Be a community comprising highly accomplished and well supported academic and professional staff
- Attract very able students and give them an outstanding experience so that they become successful and influential graduates and loyal alumni
- Benefit society by conducting and applying research of the highest quality
- Benefit Māori and the University through partnerships that acknowledge the principles of the Treaty of Waitangi
- Develop strong partnerships with key organisations and communities, nationally and internationally
- Adhere to our core values and remain an autonomous, sustainable, equitable organisation
- Be a public university of global standing that serves New Zealand, is distinctive and reflects our place in the Asia/Pacific region

The draft Strategic Plan 2013-2020 thus focuses on the strategic objectives arising from these aspirations, a series of actions necessary to pursue these objectives and a number of measures that will enable us to track our progress. The Strategic Plan, in the form finally adopted by the University Council, will determine the future of The University of Auckland over the period 2013-2020.

I hope that you will take the time to read both the draft Strategic Plan 2013-2020 and the Supporting Document, think carefully about how you would like to see your University develop over the next eight years, and let us have your comments. Your comments will be gratefully received via the website www.auckland.ac.nz/uoa/draft-strategic-plan-2013-2020 or by writing to: Mrs Gill Wilson Vice-Chancellor’s Office The University of Auckland Private Bag 92019 Auckland 1142

STUART McCUTCHEON
In response to our feature in the Spring 2011 *Ingenio*, “Is Auckland the cultural capital of New Zealand?” Victoria Carter, Chair of the Auckland Arts Festival and playwright Roger Hall comment.

Is Auckland the cultural capital of the country?

In the past ten years Auckland City Council has made a huge investment in the arts. From the Vector arena, the Q Theatre, the impressive new Art Gallery, the Mangere Arts centre (funded by Manukau City) to the huge cash investment the Council puts (these days through the Regional Amenities Fund) into the Auckland Philharmonia Orchestra, Auckland Theatre Company, NBR NZ Opera, and of course the Auckland Arts Festival which this year celebrated its fifth festival. That investment is paying off.

Auckland artists and arts organisations have often suffered from getting less funding from Government sources but fortunately the Council takes the arts seriously and recognises the number of jobs the arts create as well as the economic benefit and social value the arts contribute to a healthy, livable city.

In grim times the arts sustain and support us. Actress and well known acting teacher Stella Adler said: “Life beats down and crushes the soul and art reminds you that you have one.”

Auckland, this year celebrated its fifth Arts Festival, something your three contributors forgot. Artists know they have made it, when they can get an audience in Auckland yet artists often can’t afford to stage works without the support of a Festival. This was apparent in the very first Auckland Arts Festival in 2003 when choreographer, Raewyn Hill was showcased which led to an invitation to perform at the Sydney Opera House.

Since then many other performers have had a chance to spring board internationally. The 2009 hit The Arrival, from Red Leap Theatre, was developed with the Auckland Festival and went on to thrill audiences and critics in Sydney, Hong Kong and Wellington. Last year, the Festival commission Carnival of Souls premiered and has gone on to Perth and Sydney Festivals. This is how we take our stories and ideas to the world.

There has always been a population drift north, and it’s the same with artists, writers, actors, and so many other creatives. Auckland is home for the majority of our creatives. Why?

Because this is where the audiences are, and the tough audiences at that!

Auckland is stuffed full of artistic endeavours. Pick up the paper and on any weekend from Papakura to Workworth there is some wonderful artistic endeavour happening. The new Mangere Arts Centre is a thriving hot bed of Auckland talent.

Auckland has always had proportionally less funding for its arts than Wellington which perhaps suggests too, that we are healthier?

The sooner we don’t have to explore questions such as ‘Is Auckland the cultural capital’, the sooner we will know we are confident that we are.

Victoria Carter (LLB 1987)

Auckland theatre

I’ve lived in Auckland since 1995, and have been amazed at the amount of theatre here and equally amazed at how few people seem to know about it.

I am a regular theatre-goer, but I cannot keep pace with the number and variety of shows that are on. Last year according to the excellent Theatreview site, 177 Auckland shows were reviewed (admittedly many were comedy festival performers) and 56 dance productions.

Number of plays? I can hardly keep up with the number of venues.

In October last year, the splendid purpose-built Q Theatre opened in Queen Street (just a few doors up from the Town Hall). Within a hundred metres or so of The Q are The Herald, The Basement, The Concert Chamber and the mighty Civic (together forming a sort of live theatre multiplex). Not much further away is Sky City’s seven-hundred seat theatre, and at the University the long-serving Maidment.

But that’s not all! TAPAC in Motions Road, Western Springs, is a performing arts college that puts on its own and others’ productions. Further afield are the Bruce Mason Centre on the Shore, the very active Mangere Arts Centre and out west, The Play House Theatre.

Auckland Theatre Company is the mainstream theatre company and therefore the best known; it’s offering eight shows in 2012, ranging from Dave Armstrong’s very funny The Motor Camp, to that great small-scale music, Little Shop of Horrors. Silo Theatre (younger audience, slightly less mainstream), is offering its usual interesting mix, one of the highlights will be a show of Jacques Brel’s music.

If mainstream isn’t your thing, The Basement last year offered a wide variety of events from plays, comedy and dance – generally the smaller the venue, the greater the variety of shows. (Alas, I was out of town for Mary-Jane O’Reilly’s highly acclaimed erotic dance programme In Flagrente last year.)

The Concert Chamber is not used very often but puts on some great plays. (Silo’s Brel will be there). Probably the highlights last year were the sell-out seasons of On the Upside – Down of the World and Rita and Douglas, that starred Jennifer Ward-Leland as Rita Angus, and Michael Houston playing works by Douglas Lilburn. Many Aucklanders kicked themselves they couldn’t get seats for it, despite an extra performance.

Late in the year at Q was the excellent and interesting The Pitman Painters put on by Patent Pause Productions, an independent company which puts on top-quality productions of interesting works.

Taki Rua and Tawata Production specialise in work by and about Māori (the latter’s I. George Nepia by Hone Kouka winning last year’s Chapman Tripp award for best production) Pacific Island Performing Arts and Kila Kokanut Krew have (as the names suggest) Pasifika themes.

And no one should miss the offerings from Indian Ink, always starring the remarkable Jacob Rajan.

I haven’t been able to list every company or venue. So, please, don’t ever let anyone say “There’s not much theatre on in Auckland”.

Roger Hall

NOTE: These days, many theatre productions can’t afford the luxury of print advertising, so it pays to sign up for email newsletters.
“A 21st Century Opera”

Len Lye: the opera, a unique contemporary work that will premiere at the Maidment Theatre this September, is “a 21st century opera,” according to two of its creators, composer Eve de Castro-Robinson and librettist Roger Horrocks. “The artist and film-maker Len Lye had such a colourful personality and eventful life that he fulfills the criteria for the central character of an opera,” says Roger, “but he was always such an innovator that we need to do things differently to be true to his spirit.”

The opera brings together top-notch professionals from the National Institute of Creative Arts and Industries at the University. The music is by leading composer Eve de Castro-Robinson. The libretto comes from the author of the best-selling biography of Len Lye, Roger Horrocks. The Artistic Director and conductor, Uwe Grodd, enjoys a flourishing, international career. The opera will be directed by Murray Edmond, known for his innovative work as a director and dramaturge and award-winning filmmaker Shirley Harrocks is creating the moving images for the stage which will be designed by John Verryt. The opera will also feature a superb cast of singers including James Harrison (London) in the lead role as Len and stunning soprano Ursula Langmayr (Vienna), as well as New Zealand favourites Carmel Carroll and Anna Pierard.

“Lye died in 1980 but his thinking was ahead of his time,” says Horrocks. He used to say: ‘I think my art will be pretty good for the 21st century,’ and that is being borne out by the rising interest in his work. So there’s no contradiction involved in making ‘a 21st century opera’ about such an original 20th century artist!”

*Len Lye: the opera will premiere 5th-8th September at the Maidment Theatre. Visit www.lenlyeopera.auckland.ac.nz*

New Dean

After an international search, Professor John Fraser (PhD, 1983) has been appointed as Dean of Medical and Health Sciences, becoming both the first alumnus and the first non-clinician to hold the position.

He heads New Zealand’s largest health research and professional training institution, with a 2012 roll of more than 4,000 students and 1,000 staff. The faculty is ranked in the top one percent of biomedical universities in the world.

John’s groundbreaking research in molecular aspects of the immune response was ignited during his postdoctoral years in the laboratories of Professor Jack Strominger at Harvard University, where his work led to the investigation of the structure, function and role in disease of superantigenic toxins. John’s research resulted in the now widely accepted model of how superantigens work.

### Ingenio short story competition

for alumni, friends and staff of The University of Auckland

Here’s your chance to put your creative writing skills to the test, regardless of how much or how little experience you have.

**1st prize:**
- a personalised two-hour coaching session with NZ author Emily Perkins
- $150 of your choice of books from Auckland University Press

**2nd prize:**
- $250 book voucher from the University Bookshop
- 1/2 case of Goldie Wines valued at $178
- Story published in *Ingenio* magazine (distribution 100,000) and on the *Ingenio* website

**Judges:**

Distinguished Professor Brian Boyd, Charlotte Grimshaw, Professor Witi Ihimaera

Please read the terms and conditions at www.ingenio-magazine.com/terms/ Either send your manuscript with the completed form to alumni@auckland.ac.nz Or post your manuscript and completed form to: Ingenio Short Story Competition, Alumni Relations and Development, Private Bag 92019, Victoria St West, Auckland 1142

Maximum number of words: **1500**  
Closing date: **15 July 2012**

#### Ingenio Short Story Competition entry form:

Name __________________________________________ Address __________________________________________

Phone ___________________________ Mobile ___________________________ Email ___________________________

Title of short story ___________________________ Relationship: Alumnus/a / friend / staff ___________________________

Staff position held ___________________________ Qualifications held ___________________________

☐ I agree to the competition terms and conditions set out on the Ingenio website http://www.ingenio-magazine.com/terms/
New look for press

Elam Fine Arts graduates Ben Corban and Dean Poole who co-direct Auckland design company ALT Group have designed a smart new logo for Auckland University Press as part of a major re-branding exercise.

“We wanted a new way to talk to the world,” says Press Director, Sam Elworthy. “We went in search of a logo that could represent us on twitter, facebook and the website and give the Press a distinctive visual look.”

At the same time the Press has officially launched its new website www.press.auckland.ac.nz/, a new e-newsletter, a new catalogue and in mid-year will be rolling out 250 key titles as e-books. Staff are also tackling some of the most ambitious publishing projects since the Press began publishing in 1962, notably a 1250-page Anthology of New Zealand Literature.

Veronika Meduna’s Science on Ice: Discovering the secrets of Antarctica is the first book launched with the new logo on it and Ingenio has five copies to give away.

Be one of the first five by emailing the editor at: ingenio@auckland.ac.nz

New students, wines and ways to order

Since the University took ownership of the Goldie Vineyard on Waiheke Island last July, there has been a change of pace with new residents, new wines and a new online ordering system.

The Goldwater Wine Science Centre has been established with its first group of students getting acquainted with the vineyard’s facilities and practices.

“It really is an immersive experience for the students. Our commercial team of professional wine makers get to introduce a wide variety of practical activities that sit outside the more academic experience to their education,” says Ken Christie, General Manager for Goldie Wines.

The first selection of wines released from the vineyard has proven very popular with the 2010 Goldie Chardonnay, the 2011 Island Chardonnay and the 2010 Island Rose all selling out. The vineyard has also released its first Goldie Cabernet Merlot Franc from the 2010 vintage – a move which should prove popular with those familiar with the quality of the Goldwater Cabernet Merlots.

“We’ve had strong interest in Goldie Wines from alumni through various alumni events held on the vineyard. The ability for alumni to purchase Goldie wines provides a tangible benefit to putting money towards education. By buying Goldie Wines alumni are supporting the University while receiving outstanding value for money in the process.”

Purchasing wine has also been made simpler with the range now available through an online buying system on The University of Auckland’s Campus Store. Alumni pricing is available by entering the keyword “Alumni”, with savings of between 20 and 29% off recommended retail prices with the added incentive of free delivery.

To place an order, please visit www.aucklandcampusstore.com or contact Ken Christie directly on 09 923 5913

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Introducing the new range of University of Auckland clothing, designed exclusively for the University by fashion label Huffer.

Winter 2012 range available now at our new online store www.aucklandcampusstore.com

Discounted pricing for alumni.

2010 Goldie Cabernet Merlot Franc

Goldie Wines is pleased to announce the release of our vineyard’s flagship wine – the 2010 Goldie Cabernet Merlot Franc.

A five star wine with reviews calling it “elegantly proportioned and very fine featured with bright, ripe and luscious blackcurrant and blackberry fruit flavours along with sweet red fruit nuances.” ***** , Raymond Chan Wine Reviews.

Only 200 cases of this fine vintage have been produced.

Alumni are eligible for a discount on all Goldie and Island wines now available through The University of Auckland Campus Store.

www.aucklandcampusstore.com
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A helping of humour, a dose of quirkiness and an element of performance: these are some of the ingredients that make Robert Loretz an inspirational teacher.

Robert, who is head of the music at Massey High School in Auckland, was last year crowned New Zealand’s Most Inspiring Teacher.

The University of Auckland alumnus, who has a Bachelor of Music (1992) majoring in performance piano and a Master of Music (1994), was chosen from 1100 teachers who were nominated by their students for the Warehouse Stationery award.

“It was a complete surprise because I didn’t even know there was such a competition,” says Robert.

When put on the spot about what he thinks makes him an inspirational teacher Robert is reluctant to say but he concedes it is “because they know I go the extra mile”.

“It is because what I want for my students is for them to have the same enjoyment and the same world of music open to them as I know exists.”

Robert says his younger brother Michael, deputy principal at Mt Roskill Grammar, taught him that you “just have to be happy”.

“If you are a teacher and you go in there and you get grumpy when they get out of hand they get worse and worse.

“It’s putting a spin on it that makes them listen, that takes them enough by surprise. I usually use a bit of humour because I find that easy enough to throw in and kids love humour.”

He draws comedic inspiration for his classroom lessons from his childhood: “I was obsessed with British comedy when I was a little boy. I used to tape all the radio comedies from the 60s and 70s. Hancock’s Half Hour, the Goon Show and Dad’s Army – all the corny sort of comedies. I just loved comedy. I wanted to be a comedy writer when I was about 12.”

Robert hasn’t always been in tune with his students, there have been some hard classroom lessons along the way. “I didn’t know in my first year at Massey High School how important it was to make the connections in conversations about their lives. I used to think I needed to get through this, and this and this.”

He was teaching a bilingual class at Massey High School. The students are particularly good if you are relational and particularly bad if you are not, says Robert.

“I tried teaching them and I couldn’t. It was actually the first time in my life I couldn’t get anything through. They were all ignoring me and doing what they liked and I thought ‘far out’. I wasn’t even making it as a babysitter let alone a teacher, I was terrible.”

Robert recruited the help of one of the school’s Māori social workers. “And the first thing he said: ‘This is my friend and I play rugby with his brother. He is now going to tell you about his life, Bob, tell them.’ And I thought ‘what?’ And I just told them my life story which was a weird enough story because I had stayed in monasteries and different things and also my oldest brother had passed away and when they heard that, they were like ohh. And they talked about it with me the next day. It was amazing, the change.”

Robert, who has taught at Massey High School for the past three years, has been teaching for all of seven years. First he taught maths, followed by religious studies and then music, his favourite subject.

A teaching career wasn’t in his initial plans. Earlier career aspirations were of a religious
nature. He considered becoming a brother or a priest and spent four years studying in a French monastery.

Teaching found him while he was putting out chairs for a priest meeting at St Mary’s College Ponsonby.

“A lady was doing the vacuuming who I thought was the cleaner but who turned out to be the principal of the school asked me ‘Do you know anyone who teaches maths?’” I said

“I tutor maths and my brother is a really good maths teacher at Rangitoto College.

“She rang him and ended up employing him for the following year and the day before the school started that year she needed another maths teacher and she remembered I tutored maths so she rang me and asked ‘Do you want to be a teacher as well?’”

It was while he was teaching at St Mary’s that Robert earned his teaching diploma by correspondence.

Massey High School Principal Bruce Ritchie says Robert is the archetypical, To Sir, with Love teacher, was thoroughly deserving of New Zealand’s most inspirational teacher title.

“He has a profound knowledge in many areas, in particular music. He has a wicked sense of humour, which he uses to great effect and is highly creative resulting in high levels of student engagement and motivation.

“I usually use a bit of humour because I find that easy enough to throw in and kids love humour.”

“I tutor maths and my brother is a really good maths teacher at Rangitoto College.

“She rang him and ended up employing him for the following year and the day before the school started that year she needed another maths teacher and she remembered I tutored maths so she rang me and asked ‘Do you want to be a teacher as well?’”

It was while he was teaching at St Mary’s that Robert earned his teaching diploma by correspondence.

He is a superb musician in his own right as a pianist and a chorister and commands huge respect from his students and colleagues.

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Dr Tony Fernando wants to develop a programme that will enhance clinicians’ and students’ level of compassion. He talks to Megan Fowlie about igniting compassion, “Jedi mind-tricks” and saving the world.

Compassion is oft mentioned but rarely studied in the clinical context. As a virtue it is the foundational principle in most if not all of the world’s major religions – in the secular world and throughout the spectrum of health professions, it is a sought after and much-coveted value.

Dr Tony Fernando, psychiatrist and senior lecturer in Psychological Medicine at The University of Auckland, is intrigued by this ephemeral dimension of humanity. So much so, that he, only half in jest, suggests that cultivating compassion would answer the most complex problems facing the world. “Compassion,” he says “is innate. It’s not necessarily stimulated by logic, you are appealing to a more primal wiring. You see it in animals with very highly-developed brains and animals that live in groups. The basis of empathy and compassion is the ability to connect with another creature.

“The difference between empathy and compassion matters because compassion takes that connection a step further. It implies wanting to fix, a desire to alleviate suffering. It’s a necessary part of medicine and can be very powerful. “In healthcare professions we are in positions to relieve people of their suffering so everyday we are in situations where compassion can be ignited.”

Problems arise when compassion isn’t “fertilised” and “not actively engaged”. This lack of engaged compassion, Dr Fernando suggests, is at the root of a dysfunctional world.

His interest in compassion didn’t come out of the blue. “Even before I did medicine I was always interested in helping people. At one point I was studying to be a Catholic monk, there is a lot of emphasis of helping other people in that community. “Now I am very interested in Buddhist thought, not specifically the religious part but rather the Buddhist psychology: the importance of thinking in the present. If we live in the present a lot of our worries don’t exist – I’m interested in that whole field of mindfulness (a non-judgemental accepting and awareness of the present) not just from a practice perspective but also from a scientific perspective. However, although you might maintain a mindful state in which you can be very calm regardless of what is happening around you, without compassion you can be very detached, you can get disconnected from everyone else. So mindfulness and compassion go hand in hand.

“If you ask me, those are the two key attributes of a healthy mind”.

Last year Dr Fernando began his PhD. The original plan was to develop a training programme. “I like teaching and thought it would be really exciting if we could develop a programme that would actually enhance clinicians’ and students’ level of compassion.” (Earlier in his career, with colleagues from the University, Tony developed psychiatry assessment teaching software - now used all over the world.)

Unexpectedly his enthusiasm to create a similar compassion resource came up against a significant hurdle. He discovered an explosion of scientific literature around empathy but almost nothing on compassion.
"Empathy is good, but it is not enough in clinical care," he says. "So not only is there no training for doctors in compassion, there is very little research and no mechanisms of measurement. Even if you have a training programme how do you know it’s working? That’s the majority of my current doctoral research: to quantify the phenomenon before creating an intervention. In other words to create a baseline for compassion."

So he sought the assistance of his colleague Associate Professor Nathan Consedine. As an emotions researcher and psychologist, Nathan Consedine is known internationally for his work analysing socio-emotional functioning and development particularly in relation to health outcomes.

“Developing an instrument for measurement is mathematically complex,” says Tony. "I did statistics in undergraduate medicine but this is totally different - so Nathan’s skill in questionnaire development is a perfect fit."

Nathan believes compassion is not really an emotion. "Emotion is a term more restricted to anger, fear, sadness, disgust, embarrassment, guilt, shame, pride. Compassion is bigger, not as clean. Compassion is a response, certainly an emotional response – that is imbued with feeling. The core of compassion and the ‘bit’ that separates it from empathy is that compassion involves not only the recognition of suffering but the desire to alleviate it. We recognise it in others and the odds are if you don’t experience compassion, then it isn’t compassion."

But how do you measure compassion? In the hunt to capture an accurate unit of compassion Tony and Nathan started with what they know…

“We know two things about compassion: The first is that compassion is important for patients," says Nathan. "They like it when their doctor is compassionate."

“That’s unsurprising given the degree of vulnerability, psychological or physical inherent in a medical consultation. People like to feel that their doctor cares about them. We place the patient in an odd situation. We basically say ‘to enable me to do my job you have to tell me everything’ but we rarely set up the interpersonal environment in which such vulnerability is facilitated."

“The second thing we know about compassion is that people get fatigued. To be continually compassionate to a group of people who frequently don’t do what you tell them is hard but the fact that physicians are tired is an outcome, it doesn’t tell us about the process, or how they got to that point. They certainly didn’t come out of medical school tired of being compassionate. Something happened. Probably part of the process is personality-based, partly it is about the context in which they work."

“Given Tony’s overarching interests, we are starting by trying to identify the more proximal things that stop doctors from being compassionate. The idea is that if you can identify the things that prevent, deter or interfere with the expression of compassion you are better placed to structure interventions that are either interpersonal (adjust something about the doctor functions) or that are infrastructural (the way in which they conduct their business). You are better placed to know where to go, in terms of what needs to shift, but also where we can look at things like doctors’ development trajectory for barriers."

Preliminary analysis of Dr Fernando’s study looking at 380 physicians shows that very hard to get that kind of information in a context in which the patient doesn’t feel cared about.

“If we are in the business of providing care we need to structure the interpersonal environment such that people will give physicians the information that is necessary for the provision of care. We may as well try to manage the (interpersonal) business of medicine in a manner which is maximally effective because at the end of the day sub-optimal treatment costs money out of the public purse, not to mention patient quality of life and satisfaction."

Tony operates from the point of view that compassion towards others ultimately stems from compassion towards the self. “Compassion towards ourselves is important. We can become fixated on the good things we don’t achieve, rather than being conscious of the things we have already attained. Some people get hooked on the process of acquiring. If they reach their goal, they don’t even appreciate it. They move on: what’s next? what’s next? Striving for goals does provide a sense of happiness and excitement but we can

"The irony is that if physicians don’t prioritise compassion for either themselves or their patients they have fewer resources to manage their practice."

be blinded by one particular approach. It’s sad because the benefits from appreciating ourselves are not so hard to get.”

“It’s mental gymnastics,” says Tony. “Jedi mind-tricks. Merely shifting your perspective and focusing on things that you generally don’t focus on.”

“For me,” says Nathan, “building self-compassion is just bloody psychological common sense. If you can’t care for the self properly in the broadest sense – accept your limitations, bias, idiosyncrasies, dirty laundry - it is always difficult to accept in other people."

“The irony is that if physicians don’t prioritise compassion for either themselves or their patients they have fewer resources to manage their practice."

“So ultimately our first intervention would look to boost compassion primarily training people in self compassion."

Once Dr Fernando has developed a training programme to increase compassion amongst clinicians there is no reason why he could not apply that programme to everyone…

“That’s my PhD … to save the world.”

He smiles.
Educational underachievement among Māori, Pasifika and low income groups is one of the greatest challenges to NZ’s future. Helen Borne asks: “What are we doing about it?”

Reaching for the stars

In a recent address, the Prime Minister, John Key, said: “Education is a great liberator. It’s the key to unlocking the potential of young New Zealanders. We are determined to do better for the one in five young people who currently leave school without the skills and qualifications they need to succeed in a modern economy.”

The University agrees. In 2005, the Starpath Partnership for Excellence was established to discover evidence-based ways of transforming current patterns of educational inequality. We wanted to find out exactly when, where, how and why gaps open up between the educational achievements of some young people and other students.

Working with a number of low and mid-decile schools in Auckland and Northland, Starpath has discovered practical measures that have very positive outcomes for students.

The first is a longitudinal database for schools that allows them to track and analyse the achievements of students over time. Schools can pinpoint the precise points at which an individual falters on their educational journey, or where different groups of students diverge in their learning.

In the process of building these databases, we realised that NCEA is a complex smorgasbord of subjects and levels, requiring strategic choices. In low to mid-decile schools many students aspire to achieve University Entrance (75 percent in one survey). However, without informed guidance, it is easy for talented students to make errors that frustrate their ambitions.

In response, the team produced a second key innovation - an academic counselling approach that uses longitudinal data to assist students, teachers and parents in setting targets for academic outcomes, and monitors their progress at regular intervals.

As a result, in each Starpath school the achievement of students, including low income, Māori and Pasifika students, has risen significantly, especially at NCEA Levels 1 and 2, while the participation of parents in meetings with teachers has risen from about 15 percent to 80 percent. These improvements have been sustained over time.

It is clear that these students can achieve the same or similar patterns of academic success as other groups of students across the country.

Given the simplicity and effectiveness of these innovations, it is surprising that they are...
No more reports

Collectively, what we are doing about Māori and Pasifika educational underachievement is a lot of handwringing and writing of endless reports. Educational underachievement will not be solved until it is seen as a symptom of a wider malaise.

Māori and Pasifika end up over-represented in many statistics other than low educational achievement. High rates of infectious diseases, higher child mortality and accident rates, poorer child dental health, higher rates of youth offending, and parental gambling addiction are all symptoms of socioeconomic disadvantage.

Māori and Pasifika miss out on many key social provisions, not only because they are disproportionately low waged, but sadly through policies that discriminate indirectly against them. For example, paid parental leave, child care subsidies, and Working for Families Tax Credits do not work well for families who rely on casualised, intermittent work, or who lose work through ill health or unemployment.

Better teachers and schools might help, but children need to come to school happy, warm, well fed and ready to learn. If the needs of all children were our central focus, rather than paid work, policies would look very different and I suggest the educational outcomes would also improve.

For example, we know that a lack of the proper nurturing in the first three years when the brain is developing results in learning difficulties later. With children at the centre, newborns would be specially catered for with generous paid parental leave with inclusive provisions for others regardless of work status. In Australia, apart from the really well-off, every child gets a minimum of A$5200 at birth, plus full access to all other income-related tax credits. Many Māori and Pacific Island families are denied a good part of their child tax credits, either because they don’t meet the hours required of paid work, or because they have a welfare benefit, or because the process is too complex.

Our policies reinforce disadvantage. Please let us not write any more reports, make any more submissions or set up any more committees. We know enough to act now.

Susan St John,
Co-Director of the Retirement Policy and Research Centre, part-time Associate Professor in the Economics Department, University of Auckland.

Poverty our greatest challenge

I prefer to say it this way: as long as the poor Pasifika peoples remain education underachievers and low income earners, perpetuated by an education system that has largely failed them, the future will always be a challenge – until we care enough to rectify these things.

A First Century rabbi said the poor will always be with us. He was not wrong. Today, the Pasifika poor are inter-generational. They are confined to the bro-towns; barely communicable; they come across as haters and wreckers. They are unlikely to be anything different any time soon. Poverty and not education underachievement is our greatest challenge.

The children of the poor are not taught. No one “wants” or knows “how” to. They are coached and mentored - long enough to play out the 1st XV season or dance at Polyfest. Empty promises of professional sport and creative arts careers keep them interested. Of course, hardly anyone gets there because indestructible bodies and steely discipline are prerequisites.

As for those who seek a different kind of future, they make do with the institutionalised second rate status reserved for ambitious poor Pasifika kids. Consolation prizes of vice-captain or deputy head girl are the norm. Pasifika success and privilege is an arts degree. Presumably, technical degree programmes are beyond them to contemplate let alone get into.

But all along, we all know the unsaid odds against Pasifika achievement – it is “who” you know not “what” you know. So university degrees fail to deliver on promised riches and upward mobility and the student loans that once powered the dream end up being a burden, not a break. What to do?

I would do it this way: teach our teachers to teach well, celebrate more, not less, the Pacific-ness of our Pasifika kids and put our money to books, home computers and specialist support for every child who needs it. How different it would be if this was what we were doing instead of just saying it.

Uesifili Unasa is The University of Auckland’s Chaplain at the Maclaurin Chapel and also chairs Auckland Council’s Pacific People’s Advisory Panel.

What do you think? Write to us at: Ingenio, Private Bag 92019 Auckland 1142.
Email: ingenio@auckland.ac.nz

Distinguished Professor of Māori Studies, Dame Anne Salmond, Starpath Project Sponsor, University of Auckland.

not already in place in schools across New Zealand. This does not require a plethora of one-off, “big bang” initiatives. What is needed is much more straightforward:

• smart, evidence-based leadership, in the Ministry and in schools
• good teaching
• information systems aimed at educational excellence, and
• evidence-based academic counselling for students that monitors their progress, and encourages them to reach for the stars.

It is not rocket science.
A delicious man…

That’s what sticks out from interviewing School of Architecture 1978 alumnus and New York-based cinematographer, Stuart Dryburgh. It’s his phrase – he’s talking about the interesting places his job takes him and directs the conversation beyond a geographic answer to an experiential one: “I worked with a Chinese gaffer who had done a lot of the Ye Liu and Shi-Zheng movies, a fantastically skilful technician. We didn’t share a word of common language. We didn’t use an interpreter. We would point and jabber on in our own languages; we very quickly established a great working relationship – a delicious man –.”

Stuart Dryburgh is the talent behind the camera of The Piano, An Angel at My Table, Once Were Warriors and In My Father’s Den: iconic New Zealand films that are etched into the collective Kiwi memory. Since leaving these shores in 1995 he’s been the director of photography on A Portrait of a Lady, Bridget Jones’ Diary, Runaway Bride, The Tempest and the HBO Sex in the City pilot among others.

“Although I didn’t get any formal training in film I am often applying what amounts to design theory to the process,” he says harking back to his architectural studies. Since leaving these shores in 1995 he’s been the director of photography on A Portrait of a Lady, Bridget Jones’ Diary, Runaway Bride, The Tempest and the HBO Sex in the City pilot among others.

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He was a lively and talented student, with the kind of eye that could make an architect or a cinematographer.

I literally handmade this film Going Down with a book by Lenny Lipman How to make an independent film in one hand and the Elam Bolex in the other. I did everything from writing it, shooting it, editing it. I cut the negative and mixed the sound. It was insane and probably not very good in retrospect.

“I have no idea if this really happened but I always believed that when it came to assess my thesis people in the room said ‘We can’t accept this – this is not architecture’ and that Dave Mitchell, my tutor, or someone else said ‘He is obviously much more interested in making films than he is in architecture so let’s get him the hell out of here and he’ll never embarrass us by practising architecture.’”

“Well it did have architectural themes to it,” he says, still justifying his opus four decades on.

For his part, David Mitchell, today one of New Zealand’s leading architects, recalls standing by the railway line in Newmarket watching Stuart shoot his first movie, “with the uncomfortable feeling some of my colleagues on the School staff might challenge the whole notion of a film as architecture thesis.

“I was right about that. Stuart was madly keen, and because I had made a couple of brief sorties into film-making, he nailed me as his supervisor. I believed in him of course, but I recall having to argue rather strenuously for his film with some who saw it.

“Despite that,” says Mitchell, “I never had any doubt Stuart could be a good architect, and I doubt if others did. He was a lively and talented student, with the kind of eye that could make an architect or a cinematographer. Given what he has done, I’m glad the movies stole him.”

“I was very fortunate to be in the right place at the right time,” Stuart says of his opportunity, and then you don’t mess it up you probably have a career. But there are enormously talented people all over world who haven’t had the luck to have their work seen. Success – it’s incredibly random.”

His approach to work is pragmatic. “I read a lot more scripts than I work on, there is an element of choosing. The work chooses you and then you get to choose the work. Sometimes I’ll tip towards a film that had it been in another town I wouldn’t do but because it is in New York and I can stay at home... it’s nice enough, it’s home and that’s a good thing.”

The film which has drawn him back to New Zealand is political thriller The Emperor set in Japan in the immediate aftermath of World War II. It explores the tension between the quest by allied forces for a scapegoat and the tussle over whether to arrest and try the Emperor as a war criminal or protect him as a critical pawn in reconstruction of Japan as a pro-Western democracy.

“I’m very delighted that it’s brought me back to New Zealand. It’s going to be a terrific film.”

He recounts unique opportunities from a life behind the camera: “Retracing the South Island by the road over eight days with Robin Morrison. We saw the fluteys’ Paua shell house, the great West coast locations, had tea with Kerry Hulme just because we were passing through; I had an introduction to the Māori world as a middle-class white boy from the city I wouldn’t normally have access to; unbelievable stuff that you wouldn’t get to do in a normal life.”

Earlier this year he went to Mongolia to help a neighbourhood friend make some scenes for a documentary. “I was free for a couple of weeks so when he asked if I know anyone who would be interested I said I would be... I mean I hadn’t been to Mongolia before – who has?”

Now in New York things seems more settled with “music, family and friends in no particular order.”

“One of the reasons I love living in New York is that it is not a ‘film-only’ town. I live in a neighbourhood that has a lot of creative people, a diverse community. I’ve got terrific older New Zealand kids and two young boys in Brooklyn who slurp up any spare time.”

“Sometimes you just ride the wave of life rather than follow any great plan.”
In the 1960s when Robin White was a fledgling student at Elam School of Fine Arts, one of her teachers was Colin McCahon.

“He was always Mr McCahon to me,” she remembers. “I listened to everything he said; and he said things I’ve never forgotten; that have stayed with me. Tiny things that are indelibly printed: ‘To paint is to contrast’, for instance, or ‘You’re always a student’.”

Forty-five years later, Dame Robin, arguably now of equal stature to McCahon, is still a student learning her craft. Last year she spent two months living with locals in Tonga studying the art of that culture’s traditional tapa making so she could produce three major artworks. Collectively called “Siui Moana” (reaching across the ocean), the tapa are currently hanging in the Voyager New Zealand Maritime Museum as part of the Kermadec: Nine artists explore the South Pacific exhibition. They reflect a collaborative approach that is increasingly becoming Robin’s preferred way of making art.

“Coming through Elam one was always concerned about being original and being alone, forging your career and authorship,” she muses. “When I was in Kiribati [she lived there with her family for 17 years] I worked on a collaborative weaving project. That taught me the joys of working together. It liberates you from the confines of self and takes you places you could never imagine going on your own. It’s a bit scary. It’s an act of faith and you have to listen.”

Stepping aboard the HMNZS Otago with eight other New Zealand artists this time a year ago was also “an act of faith” for Robin. The artists had been invited by the US-based PEW Environment Group’s Ocean Legacy Programme to spend three days on Raoul Island in the Kermadecs – an area 1,000 kilometres north of New Zealand, described by the National Geographic Society as one of the last pristine sites in the world’s oceans.

The artists were asked to produce work for an exhibition with the aim of helping to raise public awareness of the Kermadecs and efforts to have the entire region declared a marine reserve. “We had to have an attitude of learning and be cognisant of the scientific importance of the area,” says Robin. “At the start all I knew was that there was a weather station there.”

But reading up on the island’s history and walking across the wild, unforgiving terrain to Denham Bay where the Bell family had landed with six children in 1876 when the place was called Sunday Island, Robin began to understand that Raoul and the surrounding ocean is like a classroom.

“It’s a place where nature knows how to heal itself,” she says. “It has earthquakes, storms and volcanic activity but it heals itself. It has birds and sea life endemic to the area. If knowledge is central to society then the
“Arriving at Elam was like finding my way home. There were people I could relate to and an environment where I could let loose.”

Kermadec is surely a frontier of wonders to be discovered with invaluable lessons to be learned. After Raoul, the HMNZS Otago sailed on to Tonga. Returning to Tongatapu later in the year Robin began working with good friend Ruha Fifita whom she’d already met in New Zealand. The two were in close contact with the Langafonu’a Fafine (Tonga’s National Women’s Council) which had been set up by Queen Salote in 1953 to encourage and protect local women’s crafts. A respected elder, Tuna Fielakepa, whom Robin calls “our anchor down into the depths”, helped her and Ruha with the preparation of materials for their ngatu (painted tapa); they worked with a group of women from Havelu village and used traditional paints and methods alongside contemporary forms to complete the final product.

“Our collaboration crossed cultures,” says Robin when I meet her at Auckland’s maritime museum to see the results of her work. We look at two similar-themed tapa about four and half metres high by five and a half metres long hanging on opposing walls. "These are about reciprocity and exchange between Tonga and New Zealand," she tells me.

Both play with the traditional tapa form to evoke the Kermadec ridge of volcanoes which form part of the Pacific Ring of Fire extending over 1,400 kilometres between New Zealand and Tonga. The names of the mostly submarine volcanoes – WhiteWhakataneTangaroaRumble (there are about 40) – are spelt out like a mantra in the centre of the works while sea species such as the long fin eel that migrate up and down the accompanying deep ocean trench are also drawn.

Around this, human migration is evoked with icons such as the Tongan national rugby team’s emblem (the sea eagle), the “umu pak” – an empty container into which Tongan people pack foodstuffs to send to family in New Zealand and the ubiquitous Palm corned beef.

“When I start working on something like this I try and see the end at the beginning,” Robin tells me. It’s as a result of this philosophy that the third tapa she produced is very different, and is a contemporary take on traditional Tongan ngatu.

“We were told that we ought to make a black tapa called a ‘ngatu ta’uli’. These represent completion and are traditionally made for royalty or for special occasions and solemnities such as funerals. As I thought about this I realised a ngatu ta’uli would be the perfect way to represent Raoul Island as the midway point between New Zealand and Tonga and honour those who have lived and died there, and who seem forgotten.”

The traditional method for producing the pigment for the black ngatu ta’uli is to burn the candle nut and use its soot. When Robin discovered this she was immediately excited “because of the lovely link with the Bell family on Raoul who burnt candle nuts for their light”, as described in the book *Crusoes of Sunday Island*.

At the Maritime Museum the dark-toned ngatu ta’uli called “Rangitahua” (the Māori name for Raoul) looms high above us. Two big slabs of black are separated by a strip of earthy burning red which signifies the volcanic island’s hot core. Three mis-intersecting lines are visible through the centre of the tapa. “This is the ‘hala kafa’, the place where, in a figurative sense, the tapa is tied or held together,” explains Robin as she reaches up and touches her work. “When we laid it out the lines didn’t quite meet so we left it like that to represent the shifting volcanic plates. It’s a metaphor for the coming together of two cultures and the wonderful energy generated.”

I can’t help seeing traces of McCahon in “Rangitahua”. Perhaps it’s the black? Perhaps it’s the energy he generated in his student all those years ago.

As we walk back through the gallery, Robin tells me she looks back on Elam as her golden years. “It was like coming out of a sense of loneliness. I didn’t get what other kids were on about, particularly at primary school. “Arriving at Elam was like finding my way home. There were people I could relate to and an environment where I could let loose.”

For more on Robin White’s biography and time at the University see our DAA coverage on page 20.

*Kermadec: Nine artists explore the South Pacific* is on at the Voyager New Zealand Maritime Museum until 2 July. It is then at: Wellington City Gallery, opening 3 October.

**Rangitahua**
The university community turned out at the Alumni Marquee on 9 March to celebrate the successes and contributions of its newest Distinguished Alumni. Brought together from around New Zealand and the globe for the Distinguished Alumni Awards Dinner, each of the 2012 winners added a unique and personal flavour to the evening.

Professor Charles Alcock; Dr. Manuka Henare and Diane Henare, who provided the Mihi; and Dame Robin White and University of Auckland Society Patron Dame Cath Tizard.

“Macho” was the single word that Alumni Orator Associate Professor Caroline Daley began the presentations with. Macho, she said, conjured images of a tough guy, more cowboy than scientist, with no time for wimps. But in the mid-1980s a new type of WIMP emerged – weakly interacting massive particles – to be joined a few years later by MACHO – massive compact halo objects. “The world of astrophysics could laugh at its own expense while undertaking the sort of fundamental research that can literally change our understanding of the universe.”

Distinguished Alumnus Professor Charles Alcock was Principal Investigator on the MACHO project, a pioneering, international dark matter experiment, one of many leadership roles that he has held in the world of astrophysics and astronomy:

Professor Charles Alcock BSc(Hons) 1973, PhD Cal.Tech. 1978 is the Director of the Harvard-Smithsonian Center for Astrophysics, the world’s largest and most diverse centre for the study of the universe. Professor Alcock, whose primary research interests are massive compact halo objects, comets and asteroids, received the US Department of Energy’s Ernest O. Lawrence Award for Physics in 1996 and the Beatrice M. Tinsley Award of the American Astronomical Society in 2000. He was elected to the National Academy of Sciences in 2001 and to the American Academy of Arts & Sciences in 2006.

“When Dr Henare shared the Mihi with us this evening, I was particularly taken by the metaphor of the godwits, the remarkable birds that we now know migrate considerable distances without stopping on the way. I can’t think of a better metaphor for what it takes to do the type of work that I’ve been privileged to do. Our successes depend on working together in significant teams toward a common purpose. While we train for individuality and originality, and that’s extremely important, ultimately we succeed because of our work with other people.” - Professor Charles Alcock

The second winner to be called to the stage, Dame Robin White, carried a sketch book with her as school girl, determined to capture the world around her. mentored by Colin McCahon, she was to become a celebrated artist herself, exploring the space between cultures and creating points where different artistic traditions can meet:

Dame Robin White DipFA 1968 is one of this country’s greatest visual artists. A full-time painter and print-maker since 1972, she is recognised as a key figure in the development of the New Zealand “regionalist” style. Her work often depicts people in rural landscapes and is a blend of Pakeha, Māori and Pacific influences. In 1982 she and her family went to Kiribati to work with the Baha’i community, where they remained for 17 years. Dame Robin’s works are included in many major public collections and she has represented New Zealand at numerous international exhibitions.

“My parents believed passionately in education and in particular the education of girls. They supported a young girl who they understood had a passion. This did not mean that I could simply indulge myself in my own whims. I was raised to understand that we have a purpose, which is to carry forward an ever-advancing civilisation and that nothing is achieved without effort.” - Dame Robin White

(Please see stories about Charles on page 23 and Robin’s exhibition on page 14)
Distinguished Alumni Awards 2012

The third recipient is literally a blend of scientist and artist. His father was a systems analyst; his mother an artist. Young Mark learnt about computers at his father’s knee, while his mother taught him to draw. Together, they created a two-time Academy Award winner:

Dr Mark Sagar BSc 1988, PhD Engineering 1996 is the winner of two consecutive Academy Awards. Dr Sagar won a Scientific and Engineering Oscar in 2010 for developing a system used to create the realistic appearance of digital characters in *Spiderman 2* and subsequent films and again, in 2011, for his pioneering facial motion capture solutions used in *King Kong, Avatar* and other blockbusters. Mark’s PhD research at The University of Auckland was a landmark study in how to develop an anatomically correct virtual eye and realistic models of biomechanically simulated anatomy.

“What have I actually done? I’ve made silly faces, a lot of them. I’ve turned a man into a fish. I’ve made people age prematurely, I’ve made people say things that they never did, I’ve turned children into cartoons, I’ve helped turn people into blue cats and giant apes. The thing about faces is that we all have them. To a large degree they define us. They are our main communicative interface to the world. They give us our identities; they express and mask our emotions; they reveal our intent; and they can share the most meaningful moments in our lives. In entertainment they’re the most important part of any dramatic character.” – Dr Mark Sagar

Don McGlashan is in danger of being regarded as a national treasure, said the Alumni Orator. His music is heard around the globe and his lyrics pop up in some interesting places. The Scottish crime writer, Christopher Brookmyre, had a character in one of his novels rave about Don’s song “While You Sleep” and Ian Rankin’s Inspector Rebus novel, “The Falls”, was named after a song on the Mutton Birds’ “Rain, Steam and Speed” album.

Don McGlashan BA 1982 is one of New Zealand’s most celebrated songwriters, with five entries in the Australasian Performing Right Association (APRA)’s 100 best New Zealand songs of all time and two APRA Silver Scroll Awards. Don was singer and main songwriter in The Mutton Birds, based in London from 1995 and touring all over the world until 1999. Parallel with his songwriting and performing career, Don has written music extensively for film and television, including Jane Campion’s *An Angel at My Table*, the drama series *Street Legal* and Toa Fraser’s film, *No 2*.

“The University is where I learnt to think, to love literature and to begin to consider myself an artist. I learnt to love ideas, I learnt to read avidly and to interrogate the books I read. One of the turning points was when Roger Horrocks and Wynston Curnow in their American poetry course got me started on a journal-keeping habit, which I’ve maintained ever since. That’s the basis of all of my song-writing process.” – Don McGlashan
If Mark Sagar is scientist and artist, then Young Alumna of the Year Dr Priv Bradoo is the perfect blend of science and business. At Harvard she learnt a guiding principle of leadership from one of her professors: “Being a leader is having a fully realistic understanding of the challenges that lie ahead of you, and an unrealistic optimism of your ability to overcome them.” She has already, in her first 30 years, achieved more than most achieve in a lifetime:

Dr Privahini Bradoo BTech 2002, PhD 2008, MBA Harv. 2008 is the Co-Founder and CEO of BioMine, a green mining startup aimed at recycling metals sustainably and economically from electronic wastes. Dr Bradoo recently represented BioMine on the Obama Administration task force on e-waste and won the Harvard Alumni new Venture of 2011 Award. While at The university of Auckland, she helped found Spark and Chiasma, two initiatives focused on promoting entrepreneurship in New Zealand. She was a speaker at the 2010 TEDx Auckland conference and was named in 2011 by Unlimited magazine as one of NZ’s top ten business influencers.

“I’m truly a daughter of two parents. My mum is a singer and my dad is an engineer and they’ve taught me to blend the creative with the analytical and most importantly they always inspired me to be the best that I can be. But I’m a child of two parents in more than that way. A lot of my achievements and my professional aspirations were borne out of the marriage of two faculties, the school of business and the school of medicine. I think that this characteristic is true of a lot of our new generation leaders.” - Dr Priv Bradoo

The final 2012 Distinguished Alumnus “has managed to inspire, entertain, educate and at times enrage many different people”, Caroline said. “New Zealand society has undergone massive transformations over the last 40 years. Professor Walker has been at the forefront of many of those changes. He is a distinguished alumnus and a distinguished New Zealander.”

Emeritus Professor Ranginui Walker DCNZM, DipTchg 1962, BA 1962, MA 1966, PhD 1970 of the Whakatohea tribe of Opotiki was Professor of Māori Studies from 1993-1997 and Pro-Vice Chancellor (Māori) from 1996-1997 at The University of Auckland. He has advocated extensively in the area of education and has published numerous books and articles, including the groundbreaking Ka Whawhai Tonu Matou: Struggle without End. Professor Walker was appointed to the Waitangi Tribunal in 2003. In 2007 he was awarded a Tohu o te Maramatanga Research Excellence Award and in 2009 he received the Prime Minister’s Award for Literary Achievement in Non-Fiction.

“In honouring me you also honour my wife and you honour my whanau... They are here tonight in strength and I’m going to invite them to come to the stage and sing the waiata. Seven of my grandchildren are here tonight with their partners. Their partners are all Pakeha. We are the modern face of New Zealand.”

Video coverage of the 2012 Distinguished Alumni Awards Dinner can be viewed at the Alumni and Friends Website: www.alumni.auckland.ac.nz
A marvellous evening

Put a group of distinguished alumni together with Auckland media commentator and facilitator, alumnus Finlay Macdonald (BA, 1984), and you get an evening of mirth, irreverence and insight into the lives and careers of some extraordinarily successful people.

This was the first year the University had held Auckland Live! as an evening event. First up was bioengineer Mark Sagar whose pioneering work in computer-generated faces was recognised with two consecutive Oscars at the 2010 and 2011 Sci-tech awards, a branch of the Academy Awards.

“So Mark … where do you keep your Oscars?” asked Finlay.

“Actually I rotate them deliberately,” quipped Mark. “At the moment they’re buried about two feet in the garden…”

“Seriously, they are on your mantelpiece aren’t they?”

Mark, who is back at The University of Auckland setting up the Laboratory for Animate Technologies, described how he was combining models for the face and models for the brain to build autonomous computational systems.

In contrast the next guest artist Dame Robin White was quick to tell Finlay she “didn’t learn anything very technical” while at the University. “There were those who thought it wasn’t a romance language, that there wasn’t a literature to go with it and it wasn’t an academic subject … So Bruce Biggs got Pilgrim’s Progress which had been translated into Māori, we got Ngā Mōteatea and other books in Māori from the library, dumped them down and said ‘There’s your literature!’”

Ranginui grew up near Opatiki in a traditional whanau/hapu “…like an Indian reservation but most of our land had been confiscated”. He learnt to read using a slate. “That’s how ancient I am! [Māori was his first language]. I remember reading the label on tins of Edmonds Baking Powder – Sure to Rise – before I was old enough to go to school.”

As his academic career developed he recalls going home to Opatiki and being called “Te Rangi Pakeha” by the Lebanese shopkeeper. Other labels thrown at him as he’s straddled two worlds include “a limousine liberal”, because I had a nice motorcar and ‘the Onassis of the Māori world’.

Young Alumna Priv Bradoo, originally from India, described a University experience a world away from the 1960s. She was encouraged by minds like Professor Peter Gluckman to be “a lateralist and not a reductionist scientist” and found her way early, combining a passion for science and business and contributing to the development of the Business School’s entrepreneurial ecosystem. Now she is at forefront of modern global business and has set up a Green Biomine in California to extract precious metals from end life electronics. “The amount of e-waste the world is producing could be a humanitarian disaster but creating something out of it is a huge opportunity,” she said. “Did you know that a ton of circuit boards can contain up to 500 grams of gold?”

“Have you told John Key that?” quipped Finlay.

When asked why he left the University so quickly in the early 1970s and went overseas to study astronomy, Astrophysicist Charles Alcock was happy to reply: “I just wanted to see what was out there.”

“Well that sort of defines your career doesn’t it,” laughed Finlay. (See profile on Charles’s latest work page 23).

“I think it’s important our astronomers go overseas and be a part of the entire world community,” stressed Charles. “In astronomy we keep saying we’re in the golden age of discovery … in fact we’ve been saying that for decades. You can expect to be doing interesting stuff for the rest of time.”

“When asked to be a DAA, I thought I was some sort of typographical error,” musician Don McGlashan told the Auckland Live! audience. “I feel monstrously undistinguished most of the time. But I feel very proud the University has seen fit to include my discipline at this level.”

Don talked about his “ramshackle BA that lasted about six or seven years.” And then learning the French horn. “This stage was the site of many humiliations and I’ve murdered a couple of pieces from the French horn repertoire right here.”

Don wound up the evening playing guitar and singing one of his songs “A marvellous year”.

You can view a video of Auckland Live! on the alumni & friends website: www.alumni.auckland.ac.nz
Whatever way you view the latest technology – whether it’s looking into a camera, at a smart phone or watching television – you’ll be looking at a flat panel screen display created by embedding ions such as boron or phosphorus into a panel of silicon.

What you may not know is that the electromagnets used for embedding these ions are made at a factory in South Auckland using technology that was spawned from pure physics research at The University of Auckland – long before cell phones and silicon-based computers were developed.

In 1968, PhD student Hilton Glavish completed his physics research building an intense polarised ion source for use in the study of spin angular momentum effects in nuclear reactions. This attracted overseas attention and soon he was designing polarised ion sources in the University’s Department of Physics while the physical components were built by a young Auckland engineer, Bill Buckley.

When Hilton joined the Physics Faculty at Stanford University, the two men continued to collaborate across the Pacific. As Hilton became an acknowledged expert on ion beams and the complex electromagnets required to control them, they turned their expertise to designing and building the implanter beam lines which had rapidly become the preferred method for manufacturing transistors on silicon.

Bill’s company, Buckley Systems Limited, has now become a world leader in the manufacture of the electromagnets and vacuum systems used in ion beam lines, not only for the ion implanter industry, but also for the medical industry and the synchrotrons used in international nuclear laboratories.

In September 2011 he was named New Zealand’s Ernst & Young New Zealand Entrepreneur of the Year.

Bill went on to form his own company, Zimec, in the USA and continues to design and patent ion accelerators and devices for the semi-conductor industry. His latest project with Bill, in conjunction with Nissin Ion Equipment of Japan, is high-definition silicon flat panel displays as large as 1500mm × 2300mm. The machines that implant the ions in these weigh 25 tonnes and contain the largest electromagnet ever built by Buckley Systems Ltd; they are already being produced at the rate of three per month.

“Just as pure physics research has spawned unimaginable industries in the past, I think this may well happen again with respect to climate change,” says Hilton, who won a University of Auckland Distinguished Alumni Award in 2005.

Now he and Bill are also funding a senior lectureship in climate physics at the University, to consolidate this work. “We wanted to give something back to the University,” says Bill.

“And we wanted it to be new, exciting and in a field where New Zealand could make a mark,” adds Hilton.

www.buckleysystems.com
www.zimec.com

This story was first published in Auckland Now, Issue 9, December 2011
Into space and beyond

When new Distinguished Alumnus Professor Charles Alcock stands outside under the night sky you can bet he is thinking about our solar system and how much bigger and richer it is than we first imagined. Even more likely is that he will be thinking about the project he is leading to describe what exactly is out there beyond planets like Pluto and Neptune.

“We’ve got very good reason to believe that the outer edge of our solar system is 500 – 1000 times further out than we first thought,” he says. “We have a pretty good idea what our solar system out to Pluto and Neptune looks like … and a little beyond. But somewhere around Pluto it becomes too faint to detect with any telescope.”

Charles, who heads up the Harvard-Smithsonian Center for Astrophysics (CfA) with a staff of some 900 and a budget of over $100 million, made his reputation in the 1990s when he and a colleague at Lawrence Livermore National Laboratory in California engineered a telescope system to look for a phenomenon called Gravitational Microlensing. This is based on Einstein’s Theory of Relativity and is now used by astrophysicists around the world to monitor millions of stars each night.

“If you have a distant star and any object or mass passes between us and the distant star, it creates a gravitational field which acts like a magnifying lens making the object appear brighter,” explains Charles. “Only one star in two million might be magnified at any one time so we developed a telescope and camera system that could measure 30 million in a night.”

His team took dozens of images of the sky and then measured the brightness of 10 or 20 million stars. “We kept coming back night after night. We would get a digital image on the star in the sky and then with computer algorithms we could measure the brightness of every star we were looking at – all of this was automated and we wrote all our own analysis codes.”

Using these Gravitational Lensing techniques and simple maths equations and physical laws, Charles and his team tried to monitor dark matter, often called MACHOS (massive compact halo objects) and WIMPS (weakly interacting massive particles), which make up at least 20 percent of the Universe. Amid screens of data, his first major success came when he detected a star brightening over weeks, before fading again indicating a massive, too-faint or invisible object (dark matter) passing in front of it. Over the next six years 15 more events were observed.

As a direct result of this Gravitational Lensing work, Charles got the job at the CfA in 2004. Today he leads projects across the globe – building a Giant Magellan Telescope in Chile, for example, or installing a radio telescope in Greenland – but he’s kept one research project “alive for myself. And it’s much closer to home than my previous research,” he chuckles.

Using techniques similar to microlensing and collaborating with scientists and astrophysicists in Taiwan and with NASA’s Jet Propulsion Laboratory, he aims to go where no man has yet gone before – documenting and surveying what are called the Kuiper belt objects in our outer solar system.

“We’ve just had no observations out there,” he says. “And the reason that’s the case is that the objects appear to be rather small, smaller than Pluto, maybe only a few kilometres in diameter. We see them in reflected sunlight. The further away they get, the fainter they get. So I’m developing an indirect technique to detect these. It’s very much like microlensing. We follow bright stars and can watch an object a few kilometres in diameter pass between us and in front of a star. It blinks it out briefly and from the frequency of these events we can determine how many of these objects there are. And then from how dark the star goes and how long the events last, using our equations, we can determine how big these objects are. What makes it challenging is that these events are over in a second or so. We have to take measurements 20 or 30 times a second and analyse all our data 20 or 30 times a second. So a very significant amount of technology development is going on.”

As well as a laboratory and advanced ground-based telescopes at the CfA, the project has a small system of telescopes in Taiwan and a second generation system is being developed in Mexico. In parallel with this programme, Charles’s team is collaborating with NASA’s Jet Propulsion Lab and will try and do some of this work in space.

“The advantage of space is that it’s such a clean environment.”

For Charles, the quest to probe our outer solar system is “thrilling”.

“We think that when the planets were formed, particularly the larger ones – Jupiter, Neptune, Saturn – they moved around a great deal in the first tens of millions of years so our solar system was a very dynamic place.

“What’s interesting,” he adds, is that “while the big planets were doing this they scattered or kicked everything else out. They were gravitational bullies. A lot of bits ended up in the outer solar system so when we study it now in some senses we’re studying the fossils of this early period.”

Read more about Charles in our DAA coverage, page 20.

Tess Redgrave
A ny notion of a university library as a sleepy academic enclave dominated by bound volumes rarely disturbed in their shelves lies well in the past.

This is certainly the case at The University of Auckland where head Librarian Janet Copsey has long defied the old stereotypes in anticipating and meeting the rampant demands of the information and digital age.

Since she took up the position in 1998 after three and half years as an Associate Librarian, the Library has been transformed. In size and reputation it now ranks alongside its counterparts at the five top Australian universities.

The University of Auckland Library is a leader in New Zealand not only in the extent and breadth of its collections, particularly its digital collections, but in its multitude of services and proactive use of technology.

Back in the mid-1990s, when the Library had only recently computerised its catalogue, Janet had a clear brief from the recently-completed review of the Library’s services — to take more advantage of emerging technologies and make the Library more client-focused.

Her career to that point, while hardly the traditional university librarian’s, qualified her perfectly for this challenge. After graduating with a BA from Auckland and working for 18 months at the University’s Architecture Library she went travelling before returning to New Zealand to train as a professional librarian. She then spent a decade at Fisher & Paykel learning how to “integrate information into a business” and “delivering what the clients wanted”. This was in the pre-internet days when access to information databases was beginning with the data being transmitted down very expensive international phone lines.

Then Janet and a couple of librarian colleagues set up an information consultancy providing access to hard-to-find international information resources which, with the arrival of the internet, morphed into a library software business. There followed five years as legal resources manager at Russell McVeagh, the large national law firm. Along the way she picked up a Library diploma at Victoria University and a business diploma specialising in information technology at Auckland.

Under her watch the Library became the first part of the University in the mid-90s to operate an “enterprise web delivery system”, giving virtual access to selected information around the clock. “Staff and students work 24/7 anywhere, any time. They don’t want to go to a building to find information: they want it when it suits their needs.”

The enterprise PeopleSoft system established in the late 1990s, and the associated development of a centralised directory of staff and student details, “allowed us to move forward faster than many libraries internationally”, says Janet. “The Library’s systems could leverage off the...
single centralised source of client information and interface easily into the University's authentication and authorisation systems. This was vital to enable the delivery of copyrighted information to clients off-site.

"The relationship between IT and the Library really is critical," says Janet. "Where IT goes we are likely to go too. If IT isn’t delivering the Library is at risk."

In fact the Library "crosses every aspect of the University’s operations and to be effective has to be tuned into where the University is going both at a strategic level and in terms of operational planning". Janet sees libraries as still very much at the heart of quality universities.

The Library’s numerous services have to "change their mix all the time", she adds.

Student and staff familiarity with the web has reduced the claims on reference and lending services in favour of instilling information literacy skills in students and working with faculties to embed these into the curriculum.

"Our push now is to boost our research support services. The new Research Outputs system has many functions. The most far-reaching and long-lasting is the creation of a repository of the University’s research publications, many of which are indexed directly from the repository by Google."

The Library will also be helping to create in-depth profiles of academics on the web as the interface between the Research Outputs system and the new Staff Directory project is designed. By exposing research in multiple forms on the web there is an opportunity to use new services, such as Google Citations, to track research profiles."

With the University such “a huge generator of content”, Janet had expected in-house electronic publishing would develop faster than it has. "Open-access is, however, gathering steam internationally and academics are becoming more aware of the issues around assigning copyright.”

Geographic Information Systems is another area where the Library is developing a focus, in collaboration with the School of Environment. "Once a specialist sphere for capturing and presenting geographical data, GIS systems and associated data resources, such as digitised historical maps, are now information resources and services that many students in a wide range of disciplines need.”

Similarly the Library has been assigned management of the Chapman Archive, an extensive collection of broadcast news and current affairs — 146,000 hours worth — which long resided in the Political Studies Department. "This uniquely valuable resource is now so massive it needed the expertise, particularly from an IT and metadata (information that helps recognise data on web pages) perspective, that the Library could bring. The focus is now on making this extraordinary archive more accessible via the Library’s catalogue.”

One marked change during Janet’s time at the Library has been the sharp decline in the amount of printed material purchased. Last year 74 percent of its acquisitions were digital, a proportion which looks set to increase as hand-held devices become commonplace. Loans of printed volumes fell to just under a million for the first time in many years.

Academic journals are now almost entirely electronic with only 5000 out of 123,000 subscriptions in print form. Between a quarter and a third of new books are electronic. The academic market for e-books is, Janet notes, well ahead of the consumer market as the libraries had the technology to deliver copyright material to agreed client groups.

Will shelves crammed with books and other print material eventually disappear, obviating the need for an eight-floor General Library building and the many specialist subject libraries on the University’s campuses?

Janet thinks not. "The space will still be required. It’s not so much the books on the shelves as the type of environment it provides for students. As long as we continue to be a university focused on face-to-face teaching we will need a variety of study spaces where students can work individually or in groups, and seek appropriate subject assistance.”

The Kate Edger Information Commons, which Janet proposed in the late 1990s and was opened in April 2003, has been a considerable success and nine years on it is still highly regarded internationally. It is essentially an electronic library together with access to software support. Located across Alfred Street from the more conventional General Library, it is equipped with 500 multipurpose PCs and more than 1200 seats on five levels.

It is a sociable, far from sedate, space where students can meet and talk as they wish in the designated areas. The General Library, while still a haven for solitary study, material produced by academics openly accessible. "We have to rethink how far assignment of copyright by academics to publishers is the right thing to do. At places like MIT in the US we are seeing course content and academic research being made more accessible to everyone.”

Data management too is likely to preoccupy the Library in the next few years. "We have knowledge management skills, and in the last ten years we have definitely become less of a book warehouse and more of a information management operation, that is strategically aligned with the University."

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University Library at a glance (2011 figures)
Libraries and Information Commons 15
Acquisitions budget $18.5 million
Printed books, theses and serials 2.2 million
E-books 490,000
Databases 1000
Visual recordings 33,000
Audio recordings 29,000
Photographs and drawings 47,500
Metres of shelving 61,080
Study spaces 4600 (1160 include PCs)
Items borrowed 911,527
Views of library webpages 28,975,162
Library staff 234 (FTE)
What would happen to New Zealand children if more people owned their own homes, started their families at a later age, or were single parents? How might higher rates of preschool attendance or breast-feeding to a later age influence their lives, and would the effects be the same for all members of society?

These are the kinds of questions researchers at The University of Auckland are examining, and it’s much more than an academic exercise. The team of social scientists, statisticians and computer scientists is creating a simulation tool that may be used by policymakers to predict how policy changes will affect the early lives of New Zealanders. And since experiences during our early years have such an impact throughout our lives, the potential implications are huge.

Critically, the work has the buy-in of policy experts in the Ministries of Health, Education, Social Development, and Justice. “Given the government’s current interest in improving the wellbeing of children through programmes like the vulnerable children’s green and white papers, it’s a really good time to develop and use this model,” says Dr Pat Tuohy, the Ministry of Health’s Chief Advisor Child Health and a longstanding member of the research team’s advisory group. “The project is well placed to provide information to policymakers on the possible outcomes of changing policy settings, and the model could become a very valuable tool to explore ‘what-if’ scenarios.”

The University’s COMPASS team has created a virtual cohort of children and is using a simulation tool to model proposed policies. Pauline Curtis looks at the impact this collaboration between Social Science and Statistics could have on our children’s futures.
The project is led by sociologist Professor Peter Davis (pictured). It is part of a wider programme of work at the Centre of Methods and Policy Application in the Social Sciences (COMPASS), which Peter also set up and leads. He says that COMPASS – now a team of nine – is unusual in the way it binds social science and statistics together. Unlike most cross-disciplinary collaborations, which exist only for the duration of a project, COMPASS is an established group that has worked together on a series of projects for at least ten years.

Peter explains that in the early life simulation work “we’re using information about children’s backgrounds [such as] experiences in the early years, peer group influences, family discipline and dynamics, and housing environment, and looking at how those factors affect their health, education, and behavioural outcomes. Some of these factors in children’s lives cannot be changed, but others can – like whether or not they go to early childhood education.”

Research fellow Dr Barry Milne – who meets regularly with the team policy advisors – says the project is now well advanced and, reflecting on the results to date, perhaps the most important finding is that there is no “silver bullet” to produce a dramatic change in children’s lives. Instead, many interrelated factors are at play, and “that’s what policy experts would expect – that you need to work in lots of areas to have a moderate impact. It’s a useful lesson as well as a reflection of the real world.”

“It’s this very complexity that makes a simulation tool so valuable. By running a simulation – effectively a virtual social experiment – it is possible to measure the impacts of a proposed policy change. “Policy can have intended as well as unintended consequences, and the modelling tool allows us to look at both the direct and indirect impacts,” Barry explains. The model can also be used to find the combination of changes needed for a desired outcome, such as fewer child hospital admissions, improved reading scores or lower levels of conduct disorder.

For instance, in a scenario suggested by policy experts who work with the research team, the model showed that raising parents’ education levels significantly increased children’s reading scores. But the effect more than doubled when other factors were added into the mix – increasing mothers’ emotional responsiveness, increasing children’s birth weight and duration of breastfeeding, and reducing welfare dependence.

In another scenario, reducing harsh punishment, keeping children’s parents and place of residence constant, and increasing parents’ education levels, together produced a significant reduction in conduct problems, and the effect was greatest for children in the lowest socioeconomic groups.

The way the model predicts how a change will affect children’s lives is generally in line with past research; in fact, comparing the results with published studies is one way of testing the model’s validity. It is the ability to quantify the outcomes, test a number of scenarios, and see how the social factors combine and interact that makes the model such a powerful tool.

In some cases, a simulation suggests that a social change will have little effect. For example, having both parents in the workforce does not appear to alter measures of children’s health service use, educational performance or likelihood of getting into trouble. Barry cautions, though, that the model is still being refined, and in its current form may underestimate some effects. “The results might also reflect that different things work for different kids, and when averaged out the overall effect is small.”

One enhancement the team is now working on is the ability to run scenarios for subgroups of the population. “It’s also important to note that a small impact for an individual child may have large effects when multiplied across many children. For instance, if you could halve GP visits for every child, and multiply that out by all children in New Zealand, there would be a big cost saving.”

The model is initially based on information from the Christchurch Health and Development Study (CHDS), which has followed 1,265 children born in Christchurch in 1977 throughout their lives. By analysing data from these real people, the COMPASS team has generated a synthetic data set – a virtual cohort of children. The virtual children’s lives have been built up to 13 years of age using statistical rules to decide what happens from one year to the next. They have “typical” biographies as well as a degree of variation from the norm.

Critically, the lives of the virtual children initially match those of real people in the CHDS. “When you run a simulation you should be able to reproduce the real data – that’s how you know it’s working,” Peter explains. They also meet the test of being generally consistent with other real-world data, such as from another long-term study in Dunedin, and with published social research. “But you also shouldn’t have a model that’s too tailored, because then it would be too specific to the Christchurch study and not of general significance,” Peter adds. Long-term, the aim is to build a model that represents all children in New Zealand, and the next step will be to bring in data from the Dunedin research as well as more recent studies of Māori and Pacific families.

Peter explains that the project had a long establishment phase and securing five years of funding, through a grant from the former Foundation of Research, Science and Technology (ForST) was critical for the work to succeed. “We’re at the stage where we have expanded from [looking at] the first five years of life into the teen years, and from an initial focus on health outcomes to education, justice, and social welfare. And we’re now bringing in data from these other longitudinal studies. We’d hope to have cracked it on health in Christchurch in the first five years of life, and all of a sudden now we’re in a position to expand out into these other areas and into the later years.”

Also crucial to the project’s success has been COMPASS’s stability. “Continuity of personnel, contacts, and data means that you can do things that wouldn’t otherwise be possible,” Peter says. He observes that a highlight of his career – an influential study on patient safety in New Zealand hospitals – took ten years to plan and complete. “You need to make sure the [research] infrastructure is there for the long haul.” He notes that COMPASS will still be around when he leaves, and hopes the team will continue to grow as researchers from other fields tap into its expertise.

Peter says the single greatest achievement of the modelling work to date has been “pulling together a group of people from policy agencies who are enthused about what we are doing, and turn up every couple of months to talk with us about how the tool is developing. We have an engaged community, and we’re on the brink of having people who are real users for our policy modelling work, and that has never happened before in New Zealand, and is pretty rare internationally too.”

“By running a simulation – effectively a virtual social experiment – it is possible to measure the impacts of a proposed policy change.”
Beadle’s decimal coins

“Coins are the progeny of sculpture and design and their production depends upon an imaginative design sense and ability, a full understanding of function and technical process and meticulous craftsmanship of a high order…”

So wrote Professor Paul Beadle, who was the Head of Elam School of Fine Arts in 1964 when the Government called for designers to come up with designs for New Zealand’s fist decimal coins. The prize offered was a “paltry” £50 ($20 - $25).

At a time when the University is doing an inventory of its cultural collections, it’s relevant to note that we are also the repository for many fascinating paper archives. One such is The Elam Archive, held at the Fine Arts Library, which contains the papers of Professor Paul Beadle, head of Elam from 1961-1977. Among his papers is a comprehensive collection of newspaper cuttings and correspondence on the debate surrounding the design of New Zealand’s coins, providing both an insight into the process and the politics of this contentious competition.

By mid-1964 after an unsatisfactory response to the initial competition the Government invited local and international designers to submit designs, with Beadle one of the 14 to receive an official invitation. The Coinage Design Advisory Committee was established that June, to select the designs for submission to the Royal Mint.

Beadle had over 25 years experience in coin and medal design. He had studied under the master coin designer Tom Paget during 1936-1937 and was admitted to La Federation Internationale des Editeurs de Medailles (FIDEM) in 1955. Over the next 10 to 20 years he had received a number of quality commissions for medals, and he brought this experience to bear on coin designs he submitted to the Coinage Design Advisory Committee.

Beadle’s New Zealand coins are simple, solid and self-assured. They have a plump three-dimensional quality which evokes the round of the coin and a sense of joie de vivre. This is best demonstrated in the coins depicting native flora and fauna. In addition, the portrait profile of the rifleman undoubtedly pays homage to Greek and Roman medal traditions that he knew well.

His preliminary sketches, held in the Elam Archive, include a broad range of subjects and convey an inventive and modern approach to coin design while also remaining faithful to the earlier tradition.

Initially only three out of the 160 designers who submitted ideas were chosen for further consideration by the Royal Mint. Despite receiving strong public support none of Beadle’s designs were sent. Oddly the public were not privy to the identities of the artists or to the designs. This was a consequence of the Cabinet’s request for the designs to be kept secret until minting was commenced. However, during early February 1966 the designs created by the Englishmen Mr M. Gray, Mr E. Fraser and Cantabrian Mr F.A. Shurrock were leaked to the public. A significant number of articles, letters to the editor and cartoons discussed, debated and lampooned these designs. Robert Muldoon, the incumbent Parliamentary Undersecretary to the Minister of Finance received the brunt of the attack.

Elam lecturer Robert Ellis commented: “My reaction is one of incredulity – I just cannot believe it, these are so bad” Even after a considerable amount of reworking all six designs were rejected by the Royal Mint.

In March 1966, after receiving a number of fresh submissions, a new set of designs, including Beadle’s works, were sent to the Royal Mint for examination. Much to the relief of the Government these designs met with public approval. The Cabinet ultimately chose four of James Berry’s designs. They included the 1c (Fern leaf), 2c (Kowhai flowers), 5c (Tuatara on rock), 20c (Kiwi and fern bush) and 50c (Ship Endeavour). Francis Shurrock created the 10c coin (Māori carving) and William Gardner the commemorative $1 coin (New Zealand coat of arms).

However, reader polls in the Auckland Star and the New Zealand Herald had identified some of the other coin designs, including Beadle’s, as the preferred choice.

Beadle, by choosing to depict Māori artefacts and the country’s flora and fauna, did conform to the traditional conception of New Zealand’s self-image, prominent throughout the conservative Holyoake era. However, what makes these coins so successful was his ability to meld these traditional motifs with a modern graphical twist: making these designs as fresh and engaging today as they were in 1965.

The Professor Paul Beadle archive is held within the Elam Archive, at the Fine Arts Library.

Victoria Passau
Client Services Librarian
Fine Arts Library

1 Thomas Humphrey Paget (1893-1974), a prolific designer, was arguably best known as the creator of last pre-decimal coins and the obverse portrait of King George VI (Stacker, 1998).

2 Beadle was New Zealand’s only member of FIDEM at the time.


Coin images printed with permission of Jill Hetherington
People-managing our way to productivity

The symptoms of economic decay in New Zealand are clear. Productivity is low and falling; our gap with Australia is large and rising. We spend more hours at work yet produce less value per hour. (Statistics New Zealand, 2010). Commentators, business leaders and politicians lament our productivity and wonder grandly where our Next Big Opportunity might lie: in minerals, or protein or green technology. But, as the great English economist John Maynard Keynes said, economists should be humbly useful, “like dentists”. Dentists don’t just describe the decay; they offer a cure. Two research groups’ recent studies excite me by way of potential diagnosis and treatment. First, Nicholas Bloom and John Van Reenen of Stanford and the London school of economics (2007a, 2007b) have diagnosed a striking correlation between specific management skills and productivity. They find that management practices can account for a third of the differences in productivity between firms and countries. Secondly, Roy Green and Renu Agrawal (2011) have applied that index locally. The results? New Zealand ranked low to middling overall and spectacularly poorly at people management. Specifically, New Zealand managers are amongst the worst in 16 countries surveyed at retaining, promoting and nurturing talent.

When did you last hear “talent” mentioned in your workplace? High-scoring countries like the US do things Kiwi managers may have never heard of. Senior managers hold “talent meetings” on how to retain high performers. Firms reward managers for recruiting talent. In high-productivity workplaces, an integral part of being a talented manager is recognising that managers themselves are not the main talent: they are the talent managers. Our universities provide a world-class education, as The University of Auckland’s rankings reflect. But if our workplaces cannot handle talents, then our best graduates will depart for countries that can. In a cross-country comparison, Australia scored significantly more highly on talent management. In contrast, graduates staying in New Zealand find a workplace that promotes on the basis of tenure or friendship and an overhang of underperforming baby boomers.

So what about treatment? First, we must change managers’ overwhelming self-belief. The average New Zealand business founder rates the chances of his or her business surviving at 75 percent and other businesses’ chances at 52 percent; the real rate is 42 percent. Managers need to realise that poor people management can sink start-ups and old businesses alike.

Government and researchers must lead the way to develop simple management training and education interventions that can lift firm productivity. Management consulting firms also need to validate their interventions. There are too many marketing, consulting and HR practitioners who follow fads rather than science.

So, my proposal to remedying the decay is to moot that both the problem, and the Next Big Opportunity, for New Zealand’s productivity – and, perhaps, for its retention of graduates – lie partly in how our workplaces manage the talent that our universities grow. Maybe that is the most apt economic reading of the beautiful motto “He tangata, he tangata, he tangata” – “It is the people, the people, the people”.

Associate Professor Rhema Vaithianathan is the director of The Centre for Applied Research in Economics [CARE] in the Business School’s Department of Economics.

References
Hawkespeare’s sonnets are among the most loved and studied lyric poetry of all time.

A bold new take on his most personal and most puzzling poems forms one focus of a session at the 2012 Auckland Writers and Readers Festival that showcases the work of Distinguished Professor Brian Boyd (English).

Brian is a founder and leader of "literary darwinism", a critical movement that considers literature in the light of “the evolved human nature appealed to, and represented, in literature”.


The earlier book, which asks why we are storytelling animals, has already been influential in many fields from art administration to psychology.

The new book asks why verse occurs across cultures, but why many resist it, even if they like rhymes and rhythms in song and rap.

It also argues that Shakespeare’s sonnets should not be read as narrative but as an experiment in what can be done in lyric, in poems strictly without story.

Brian contrasts the effortlessness of understanding most stories to the effort of reading much lyric poetry.

"Lyric poetry can turn the absence of story to advantage. By resisting the automatic way patterns converge in narrative, it can explore patterns of its own, patterns of experience and emotion, of image and idea, of word and structure, of set forms and found freedoms."

Brian knows some people think biology too far from literature to throw light on fine literary detail, and he offers a deliberate provocation.

"Shakespeare’s Sonnets starts with sperm trying to meet eggs—and not just with John Shakespeare’s meeting Mary Arden’s. ‘Reductive,’ you might think. Or ‘Eggs? What about the fair youth?’ - the young man to whom most of the sonnets are addressed. Wait and see."

Leading Shakespeare scholars here, like alumnus and Emeritus Professor Mac Jackson, and abroad, like Stanley Wells, have endorsed Why Lyrics Last.

Although this is Brian’s most recent book, the festival session will highlight all the work for which he is most famous.

He has also been for decades the world’s leading scholar of novelist Vladimir Nabokov, and recently selected some of his essays in Stalking Nabokov (Columbia University Press, 2011).

His prize-winning Nabokov biography has led to a new project, a life of philosopher of science Karl Popper.

Brian will talk about his work old and new, from epics to comics, with poet, critic, author, rare-books librarian and alumnus Iain Sharp at the Aotea Centre on Saturday 12 May from 5.30pm.

The annual festival is a highlight of New Zealand’s literary calendar, attracting some of the world’s great authors.

It is once again supported by The University of Auckland, with a number of events to be hosted on campus, and staff featuring as writers, panellists and chairs.

At the Aotea Centre on Friday 11 May, Distinguished Professor Dame Anne Salmond will speak on Bligh: William Bligh in the South Seas (2011); Emily Perkins will discuss her new book The Forrests (2011); and Witi Ihimaera will introduce audiences to his new book The Parihaka Woman (2012).

Award-winning scientist Professor Lawrence Krauss is visiting New Zealand as a University of Auckland Hood Fellow and will present a session at the festival about his New York Times Bestseller A Universe from Nothing.

Festival events will also be held on-campus at the Fisher and Paykel Auditorium. The Auckland Writers and Readers Festival is held from 9 to 13 May. To view a full festival programme visit www.writersfestival.co.nz.

Danelle Clayton
Alumni achievers

ALUMNUS CHRIS WHITE (BSC 2004, MCPA 2006) is the creator of online game BigLittleBang.com, which is growing exponentially in the United States with over 40,000 players, more than half from America. BigLittleBang.com is a 3D virtual world for children to have fun and be creative with music, regardless of their musical background. “It’s an approach that is so simple a five-year-old with no musical background can grasp it, but versatile enough to allow any song to be integrated into the game - including a live concert where you can literally play along with the band!”

Chris’s success was in a large part fostered by the University and the support available to budding entrepreneurs. He started developing his gaming idea in the Business School’s Spark Programme (for aspiring entrepreneurs) and was a finalist in the 40K challenge in 2007. This led to a space in The Icehouse business incubator. Late last year Chris was awarded the Deloitte Rising Star Award for BigLittleBang.com which recognises early-stage, innovative, high-potential companies.

DR DEBBIE BARTLEY (BSC 1971, MBCHB 1974) has been appointed a clinical epidemiologist for the Qatar Biobank. Debbie is living in Doha for part of 2012, helping to set up the pilot phase. She will continue as Honorary Research Fellow with the WHO Collaborating Centre for Public Health Education and Training, based in the School of Public Health at Imperial College London.

ANTONIA CHEN (BCom 2006, GRADDIPCOM 2010, BCOM HONS 2011) created one of Apple’s top iPhone apps for 2011. Her app, called Pro.Alarm, is an all-in-one alarm clock with intelligent features for iPhones, which made the round-up list of the world’s best apps – Apple’s annual “Rewind of the Year”. “We released both free and paid versions in the utility category, where there was huge competition from other alarm clock apps, and Apple appreciated our hard work and featured Pro.Alarm on the app store front page across the world,” says Antonia. She set up IT consultancy Less Code (lesscode.co.nz) with her husband.

ALUMNA SARAH ROBB O’HAGAN (BCom 1993) is global chief marketing and president for PepsiCo Gatorade in North America. On any given day, the 39-year-old marketing superstar rubs shoulders with Gatorade-sponsored athletes like tennis champion Serena Williams, or the world’s fastest man Usain Bolt.

Sarah began her winning career with Air New Zealand. In her twenties, she moved to the United States to work for Sir Richard Branson’s airline Virgin Atlantic Airways, before then heading to video-game brand Atari and later Nike. In 2009 she was named among Forbes magazine’s Most Powerful Women In Sports.

EMERITUS PROFESSOR MICHAEL MORLEY (BA 1963; MA FIRST CLASS HONOURS 1964), who is Professor of Drama at Flinders University was presented with the South Australian Premier’s Lifetime Achievement Award in the prestigious Ruby Awards programme run by the South Australian Government, through its Department of the Arts). Then Premier, Mike Rann, also an alumnus of the University acknowledged the recipient as “a true Renaissance man and passionate champion for the arts, who has enriched the artistic culture of South Australia and beyond for more than 30 years”.

BRYAN HUNT (BSC 1984, MSC 1986) is a wing commander with the Royal Air Force and is currently based on the German/Austrian border as senior analyst at the NATO School. www.natoschool.nato.int

IVAN MYERS (DIP BUS, MBA 1990) has opened the only specialist whisky retailer in Australia. World Of Whisky is situated in Double Bay, Sydney and runs regular masterclasses and tasting sessions. The store carries over 350 different whiskies from Australia, New Zealand, India, Japan, Ireland, Wales and, of course, Scotland. Douglas moved to Sydney in 2007. He encourages all alumni to drop in for a free dram and a chat about the “Waters of Life”.

DORIS DE PONT (BA 1977, BAHONS 2009), a well-known fashion designer, explores the colour black in a new book and online exhibition www.fashionmuseum.org.nz. Doris forged an internationally successful design label, Doris de Pont, from Auckland’s High Street district in 1987. In 2008 she returned to her alma mater to study for an honours degree in the Faculty of Arts’ Museums and Cultural Heritage programme. This inspired her to set up the New Zealand Fashion Museum.
Alumni and Friends event calendar highlights
May to October, 2012

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<tr>
<th>Month</th>
<th>Location/Event</th>
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<tr>
<td>May 5</td>
<td>Graduation Concerto Gala</td>
<td>Town Hall</td>
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<tr>
<td>May 9-13</td>
<td>Auckland Writers and Readers Festival (see below for more details)</td>
<td>Aotea Centre</td>
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<td>May 14</td>
<td>Professor Lawrence Krauss (Hood Fellow Lecture)</td>
<td>OGG84 Business School</td>
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<td>May 17</td>
<td>Chicago Alumni and Friends Reception</td>
<td>340 East Randolph Street</td>
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<td>May 21</td>
<td>London Alumni and Friends Reception</td>
<td>Royal Society</td>
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<td>May 23</td>
<td>Taiwan Combined NZ Universities Alumni &amp; Friends Reception</td>
<td>Taipei World Trade Centre</td>
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<td>June 1 &amp; 2</td>
<td>MBChB Reunion</td>
<td>Medical School, Grafton Campus</td>
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<td>June 19</td>
<td>Christchurch Alumni and Friends Reception</td>
<td>Peppers Clearwater Resort</td>
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<td>August 15</td>
<td>Wellington Alumni and Friends Reception</td>
<td>Parliament Buildings (Banquet Hall)</td>
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<td>August 23</td>
<td>Golden Graduates Lunch (graduated 50 or more years ago)</td>
<td>Pullman Hotel</td>
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<td>September 4</td>
<td>New York Alumni and Friends Reception</td>
<td>TBC</td>
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<td>September 5</td>
<td>Boston Alumni and Friends Reception</td>
<td>TBC</td>
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<td>September 27</td>
<td>John Drake Memorial Scholarship event</td>
<td>Alumni Marquee</td>
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<td>October 17</td>
<td>Tauranga Alumni and Friends Reception</td>
<td>Sebel Hotel</td>
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<td>October 22</td>
<td>Shanghai Alumni and Friends Reception</td>
<td>Fairmont Peace Hotel</td>
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<td>October 23</td>
<td>Beijing Alumni and Friends Reception</td>
<td>New Zealand Embassy</td>
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<td>October 25</td>
<td>Hong Kong Alumni and Friends Reception</td>
<td>TBC</td>
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For more information or to ensure you receive an invitation to an event being held in your area please visit www.alumni.auckland.ac.nz/update to update your details. Please note that informal Alumni and Friends events being run by our Volunteer Alumni Coordinators (VACs), both locally and overseas, or University staff will be promoted directly to alumni living in the catchment area.

Auckland Writers and Readers Festival 2012

The University of Auckland is delighted to support the Auckland Writers and Readers Festival in 2012 - a celebration of literature and ideas. The University offers alumni and friends discounted tickets to four sessions, hand-picked by the Festival.

1. An hour with Sebastian Barry, 1-2pm, Friday 11 May, session 8 (standard ticket price $25, alumni offer $18)
2. An evening with Roddy Doyle, 7-8.15pm, Friday 11 May, session 16 (standard ticket price $40, alumni offer $33)
3. An hour with Stella Rimington 5.30-6.30pm, Saturday 12 May, session 37 (standard ticket price $25, alumni offer $18)
4. Why lyrics last: Professor Brian Boyd, 5.30-6.30pm, Saturday 12 May, session 38 (standard ticket price $25, alumni offer $18)

For more information on the authors please visit www.alumni.auckland.ac.nz

To take advantage of the special alumni ticket price you will need to book through The Edge Box Office.

By phone: 64 9 357 3355 and quote the promotional code ALUMNI.
There will be an $11 transaction fee.

By internet: www.the-edge.co.nz
Input the ALUMNI promotion code box and click the arrow to gain the discount.
There will be a $5 transaction fee if booking online.

Society exclusive events at the festival

In addition to the alumni offer for discounted tickets to four authors’ talks at the Auckland Writers and Readers Festival, Society members are attending exclusive author receptions with Stella Rimington, Professor Brian Boyd and Maurice Gee Honoured New Zealand Writer 2012, who is book-ending the Festival on Sunday 13 May.

Regrettably registration has now closed for these events. If you’d like to have access to other Auckland-based Society events please visit www.society.auckland.ac.nz for information on how to join the Society. Recently, the Society has had an exciting line-up of events including a Society post-reception at Auckland Live! with the Distinguished Alumni award recipients, lunch and wine-tasting at Goldie Vineyard on Waiheke.

Competition: To win one of two signed copies of Distinguished Professor Brian Boyd’s book Why Lyrics Last please email alumni@auckland.ac.nz and include in the subject heading: Brian Boyd competition, your full name and mobile number. Entry closes on 31 May 2012 and winners will be contacted after that date. See our story on Brian Boyd and the Writers Festival, page 30.
International alumni network

If you live in or near any of the areas below and would like to be involved with local alumni, we encourage you to make contact with your Volunteer Alumni Co-ordinator (VAC). If you would like to consider being a VAC for your area, then please contact Jamie Himiona, at j.himiona@auckland.ac.nz for further information.

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- **Sydney 2**
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- **CANADA**
  - **Calgary**
    Allison Hall, allisonhall77@hotmail.com
- **CHINA**
  - **Beijing 1**
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  - **Beijing 2**
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  - **Germany**
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    Ken also welcomes contact from alumni in Europe without a coordinator in their area.
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- **ISRAEL**
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- **JAPAN**
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- **Pharmacy in New Zealand**
  Natasha Bell, nbeal020@aucklanduni.ac.nz

**UAPA – Pacific Alumni**
- **Walter Fraser**, w.fraser@auckland.ac.nz

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**Reconnecting, celebrating and remembering**

That is what many alumni from the Faculty of Medical and Health Sciences will be doing this Queen’s Birthday Weekend when they come together for a reunion on campus.

We are delighted to welcome back the first class of 1974, while celebrating the 35th, 30th, 25th, 20th, 15th and 10th graduation anniversaries for MBChB classes (1977, 1982, 1987, 1992, 1997 and 2002).

Planned activities include morning tea, tours of the revamped campus and talks from a range of interesting alumni. This is a great opportunity to reconnect with former classmates, exchange stories and share in a milestone reunion. A highlight of the weekend will be catching up with old friends at reunion class dinners at various downtown Auckland locations.

For a more comprehensive listing of all reunion programming and to RSVP visit www.alumni.auckland.ac.nz/reunion-2012

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**Distinguished Alumni Award nominations close for 2013, on 30 June 2012.** The awards are presented at the Distinguished Alumni Awards Dinner in March in Auckland.

**Young Alumnus/Alumna of the Year Award**
The Young Alumnus/Alumna of the Year award was introduced in 2006 to recognise alumni 35 or under who have already achieved outstandingly in their career. Previous YAOTY award winners include Dr David Skilling (2006), Mahe Drysdale (2007), John Chen (2008), Toa Fraser (2009), Dr Jessie Jacobsen (2010), Dr Claire French (2011) and Dr Privihi Bradoo (2012).

To download and fill in a nomination form for either award please visit www.alumni.auckland.ac.nz.
SEELYE LEGACY GATHERING
Eve Seelye would have been delighted with the celebration that took place at University House on 19 March. Two visiting Seelye Fellows, Professor Alan Hughes and Professor Agustin Fuentes, six Seelye Scholarship students, and the trustees of Eve and her husband Ralph’s trust gathered with University staff to hear more about the people behind the Seelye name and what is being achieved through their vision.

Trustee and former neighbour and friend James Hill told the story of Eve’s background, of how she and her parents had to escape the persecution of Jews in Vienna in 1938. Eve’s father was a medical doctor and had to retrain in New Zealand, as well as learning a new language. Eve was bright and took to education—and to one of her lecturers, Ralph. The two went on to study at Oxford, Eve later becoming a prominent anaesthetist, assisting with pioneering heart surgery.

“Eve considered that New Zealand had been fantastic to her and her family and she and Ralph never took their education for granted. They both felt that they wanted to give something back to New Zealand.”

The discussions that followed led to the Ralph & Eve Seelye Charitable Trust being established in early 2004. While assisting in general charitable causes, the trust has a strong emphasis on education. It funds eminent researchers to visit The University of Auckland, and supports exceptional students across medical sciences, humanities and economics. To date, 38 fellowships and seven undergraduate/postgraduate scholarships have been awarded, with Eve actively involved as a trustee right up until her death in November 2010.

Seelye Scholarship recipient Marina Sardelic has found the financial support of great benefit while completing a conjoint degree in Law and Commerce. She hopes to sit her Law professionals next year and begin a career in the commercial field.

“It was great to learn more about Eve Seelye and her husband Ralph and the vision behind their generosity. Education was something they valued highly as it had contributed to their lives in such a profound way and they wanted to see it do the same for others,” she said.

University staff attending the event included the Vice-Chancellor, Professor Stuart McCutcheon, and the Deputy Vice-Chancellor (Academic), Professor John Morrow, who spoke in his role as Chair of the Seelye Selection Committee.

“LEADING THE WAY” CAMPAIGN UPDATE
We are delighted to announce that by the end of March 2012, the total for the University’s “Leading the Way” Fundraising Campaign had reached $189.9 million.

For many donors to the University, giving is sparked by something that is meaningful to them at a personal level. This is often true of our major donors, who might support research into a disease that has affected someone close to them, or an academic appointment to further knowledge in an area that fascinates them or that they believe can have a significant benefit for the economy or community. By connecting major donors with top academics we see excellent relationships develop and our donors have the opportunity to be involved and to experience the excitement of the project.

The “personal connection” factor is equally true of the larger number of alumni and friends who donate smaller amounts. Often they remember their days at University and how much their education has helped them to achieve their goals and they feel motivated to help someone else who may not have the support that they did. By contributing to a fund with a number of other alumni they can see their giving making a world of difference.

John Taylor
Director, Alumni Relations and Development
LAW SCHOOL CELEBRATES成功

As this issue of *Ingenia* goes to print, plans are in place for an Auckland Law School celebration in the Alumni Marquee on 4 May.

Dean Dr Andrew Stockley says there is plenty to celebrate, including being ranked one of the top 20 law schools in the world in the prestigious QS World University Rankings. Also a recent highlight was Auckland winning the national mooting championships for the fifth consecutive year and our students being placed in the top four in the world’s largest and most prestigious moot court contest, the Philip C. Jessup International Law Moot Competition held in Washington DC in late March.

The drinks reception is intended to bring together as many New Zealand alumni as possible. Andrew will give a brief talk about where the Law School is headed. He will use the occasion to launch the Law School’s Innovation and Development Campaign, and to acknowledge the alumni and friends who have already given their support in the lead-up to the launch.

“WICKY” REMEMBERED

Dr Newton Ernest Wickham CBie, or “Wicky” as he was known, died on 5 December 2011 and will be fondly remembered by many staff, alumni and students of the University.

After retiring from more than 40 years in the dentistry profession, Wicky volunteered his professional skills to benefit the communities in developing countries in the South Pacific. This led him to establish in 2001 the Dr Newton Wickham Award for Pacific Island Health so that University of Auckland medical students could spend some of their practical training time in countries that would most benefit.

The students gain first-hand experience of working in a different culture, in clinical environments with limited resources. In the past some of them have met up with Wicky on their return to talk with him about the rewards they gained from their placement, professionally and at a personal level.

Wicky’s legacy will live on as the fund that he set up continues to provide support to a student each year. He was widely involved in charitable and advocacy work including as founding member of the New Zealand Society of Periodontology, and through the anti-smoking organisation ASH.

“FIRST IN FAMILY” SCHOLARSHIP LAUNCHED

The inaugural “First in Family” scholarship has been awarded this year thanks to the exceptional generosity and foresight of New York-based alumnus Grant Biggar.

Grant has established the Biggar Family Scholarships for students who haven’t had exposure to higher learning within their immediate family. He saw the potential of this scholarship to change the lives of generations of New Zealanders.

“My family supported and encouraged me to attend university – it’s just what we did. I wanted to start this scholarship to help those who may not have the same influences or support. If the scholarship enables exceptional students to attend university, who otherwise wouldn’t have, then I’ll consider it a huge success,” Grant says.

Grant studied Accounting and Finance at Auckland and is currently the president of the financial trade execution company Creditex. This is his first gift to his alma mater, and he is confident he will be making a difference with these scholarships.

“I want my contribution to be more direct than a general donation. I like to know that the scholarship is directly supporting a student with financial hardship to achieve.”

With Grant unable to attend the scholarship interviews himself, Grant’s mother, Raewyn, and his brother, Kevin, served on the panel. Overwhelmed by the quality of the candidates, the panel chose to award the scholarships to two talented undergraduate students this year, Anna Cooper and Travis Fenton, who are studying performance Music and Media Studies respectively.

Development Director Champak Mehta, who was also on the selection panel, said the experience was both rewarding and heartbreaking. “Everyone who made it through to the final selection had a demonstrated tenacity and focus to succeed in the face of some significant challenges; it was hard not to be personally affected by their circumstances. In the end, Anna and Travis had a slight edge over the others and the panel was delighted to be able to help two very talented, bright, driven individuals to make their tertiary education aspirations become reality.”

Anna is a passionate flautist and former member of the New Zealand Secondary Schools Symphony Orchestra. She has moved to Auckland from Gisborne and now lives in our newly opened hall of residence, University Hall. She appreciates the extra encouragement the scholarship has given, as well as the opportunity to stay nearby and to work hard without having to divide her time between University and a job.

“I think it would be really difficult studying performance music and working long hours, so this scholarship is helping me to concentrate on my studies. It’s also helping me stay focused and motivated knowing I’ve got the support of the Biggar family behind me.”

Anna is amazed at the family’s kindness and is very appreciative of being able to meet them during the selection process and then informally at a celebratory morning tea.

“It is so generous; I can’t believe the scholarship is for three years! I’m also happy I got to meet Raewyn and Kevin on the panel for the scholarship. They are such lovely people for doing this.”
What people wanted was a way of looking at New Zealand art and artefacts, Professor Detmar Straub argued, with expert knowledge supplied creatively to create opportunities for focused immersion. A new smartphone application for use with works in the University’s art collection combines text, image and the voice of the artist to give just such an experience.

Back in 2008 when the National Gallery in London developed LoveArt, its application for the iPhone profiling 250 works in its collection, there was nothing else like it. LoveArt has clocked up 250,000 downloads, putting it in the top 10 percent of all the apps available worldwide. Four years later, there are 425,000 applications for iPhone and Androids, and art collections are scrambling to capitalise on the success of the National Gallery’s initiative. A recent survey by the Museum of New Zealand Te Papa Tongarewa of 1600 visitors found that over half (52 percent) had an internet-enabled phone that could play apps. The University of Auckland’s student body of over 40,000 and nearly 5000 staff is even more technologically endowed. The University Library mobile app met with instant success and huge uptake when it was introduced over a year ago, and now the Art Collection has tiptoed into this arena with an adaptation of the MyTours platform first spotted at Webstock by nicAI Professional Staff member Brent Simpson.

With ten art works featured, The University of Auckland Art Collection tour leads the curious around sculptures and paintings in public spaces. Beginning with AD Schierning’s bronze ginkgo tree plaque on Princes Street (an art work commissioned by Auckland City’s public art team in conjunction with the Learning Quarter art initiative), the tour combines images of the work with a short text explaining who the artist is, what the work is, where it is, when it was made and why it is significant. Short recordings of the artist speaking about the work can also be listened to by those who remembered to bring their earbuds.

Unlike the National Gallery tour which links the art works by themes (love, passion, death and beauty), The University of Auckland Art Collection app at this stage just includes art works that have size and immovable public placement in common. From Princes Street, the tour takes in the Alberto García-Alvarez ceramic “Cognitive Mind” affixed to the side of the Maths-Science Building before leading up to Symonds Street and past the new Francis Upchurch sculpture, “Loafers”, on the overbridge to Peter Nicholls’ “Measure”, hidden in the courtyard beside Building 421 housing the Schools of Architecture and Planning and Dance Studies. During office hours, the large Claudia Pond Eley and Pat Hanly mural “Flying Colours of Invention” can be visited in the Conference Centre foyer, while the Paul Hartigan neon in the Engineering lecture theatre block is best viewed at night. The tour crosses Symonds Street again to discover Chiara Corbelletto’s “Twins” beside the Kate Edger Information Commons (and perhaps the coffee shop adjacent) and then leads to the General Library, while stopping to admire Neil Dawson’s vertical sculpture Chevron en route. Finishing with two works by women artists made 40 years apart, Sarah Munro’s digitally enhanced image of a face called “Sacket” and Robin White’s iconic “Sam Hunt at Bottle Creek”, the tour ends on Floor 1 of the General Library.

Reading all the text, and playing all the audio files, as well as walking between the art works will take the average able-bodied art enthusiast around three hours, allowing for coffee and comfort stops en route. As well as giving staff, students, alumni and others who undertake it a sense of accomplishment, it will introduce new audiences to the many and varied art treasures in the University’s care.

Linda Tyler, Director of the University’s Centre for New Zealand Art Research and Discovery.

A recent speaker in the Business School’s Dean’s Distinguished Speaker series commented that New Zealand was ripe with entrepreneurial opportunities for eCultural Heritage.
Out of the Old comes the New
When businessman Thomas Russell was refused an account with a local branch of an Australian bank he decided to start his own – a bank for New Zealand. The first BNZ opened in Queen Street, in Auckland 1861, and who could have imagined that the institution would still be around a century and a half later? The journey has been an eventful one, from pistol training for staff and branches just for women, to drive-in and even smartphone banking. In Out of the Old Comes the New: Bank of New Zealand the first 150 years, published by alumnus Craig Beaumont (BA 1993, MA 1995, PhD 2011) who is the Manager of Resilience at the BNZ’s Risk Management Department in Auckland, tells the story of New Zealand’s bank.

Pieces of Mind
Why do we remember faces but not names? And do we really only use 10 per cent of our brains? In Pieces of Mind: 21 short walks around the human mind, published by Auckland University Press, Emeritus Professor of Psychology, Michael C. Corballis (MA 1962) answers these questions – and more. The human mind is arguably the most complex organ in the universe. Modern computers might be faster, and whales might have larger brains, but neither can match the sheer intellect or capacity for creativity that we humans enjoy. In this book Michael introduces us to what we’ve learned about the intricacies of the human brain over the last 50 years.

The Little Enemy
Alumnus Nicholas Reid (PhD 2004; MA Theology 2000; MA English 1975; BA) is the author of three biographies and three works of social history. This is his first collection of poetry, The Little Enemy, published by Steele Roberts. He began writing poetry seriously eight years ago and was informally mentored by a well-known New Zealand poet. “We made an agreement that I would write at least one new poem a week and she would critique it. I’ve stuck with this arrangement. At first, I wrote about whatever moved me. Gradually I found that my poems reflected four interests – childhood and family memories; adult encounters with places; religious and philosophical problems; and reactions to the arts. That is why the collection is divided into four parts.”

Being Childfree in New Zealand
Being Childfree in New Zealand, published by Lambert Academic Publishing, is the product of a qualitative study undertaken by Theresa Riley for a masters degree in Social Science. It is based on the experiences of ten couples living in New Zealand who, by choice, do not have children. Strong social norms exist for couples to have children, and those who express a desire to do otherwise have been disbelieved, pressured, and stereotyped. Womanhood has continued to be associated with motherhood, and a maternal instinct is expected to drive women (in particular) to have children. Being Childfree in New Zealand: How couples who choose not to have children are perceived shares the perspectives of both women and men, on how family members, friends, and complete strangers react to their choice not to have children.

The Forgotten General
The Forgotten General: New Zealand’s World War 1 Commander, Major-General Sir Andrew Russell by alumnus Jock Vennell (MA Hons, 1970), tells the story of New Zealand’s most prominent military commander in World War 1. He led a mounted rifles brigade at Gallipoli in 1915 and later the 20,000-strong New Zealand Division on the Western Front, in both cases with distinction. Jock’s project involved research stretching over nine years and included the huge archive of Russell letters and diaries held by his grandson, John Russell, on Tunauui, the family sheep station 30 kilometres west of Hastings in Hawkes Bay. He says he found a remarkable man – a successful farmer and businessman, a devoted family man, a man of culture and wide-ranging intellect, a man of great moral courage and strong social conscience.

In brief
The flax trader
This fact-based historical adventure by alumnus Murray Brad Bradley, BA 1971, tells the story of free-thinker John Harris (1807-1872), who breaks the law, Rees England, and leeches up in coastal New Zealand. The book can be bought for $30 from the author at: bradbradley@xtra.co.nz

Response to Vision: OUR POND is a digital book aimed at younger students between nine and 14 years. Six Projects are included to show how Seeing can be extended as output in English, Science and Art using Shaping and Making. Text, illustration and design is by alumnus Derek Olphert (DipFA 1953) and Alumnus Murray Brad Bradley, BA 1971. The book is available only in digital form via USB memory stick. Email Derek derekolphert@maxnet.co.nz

A Second Life
Emeritus Professor of Physics, Alan Poletti (BSc 1959, MSc 1961) was researching his grandfather’s Italian heritage in the comune of Villa di Tirano which is in the Italian Alps right on the Swiss border, when he discovered the story of two parish priests who had helped Jews and others flee to Switzerland during the war. The result is A Second Life: Aprica to Salvation in Switzerland 1943 available at www.tolepress.com
When science and commerce conjoint student, Liz Lamb isn’t on campus studying she is likely to be down at Mount Smart Stadium at the onsite track and gym, jumping as high as she possibly can.

Although only five foot eight and a half, the 22-year-old is a possible contender to represent New Zealand in high jumping at the London Olympics. She is also an example of how with the right mental attitude a young person can study as well as compete in elite sports at an international level.

“If you apply yourself and time manage then you can succeed,” she says modestly. “I enjoy the fact that at Auckland Uni you can plan your own timetable because I know when I’ve got training and I can enrol in classes which work around it.” Taking a long time to finish her degree has proved frustrating though in terms of making friends at University. “You need to be determined to either make friends or sit by yourself.”

Liz is in her fourth year of study, majoring in biology for her Science degree with a double major in finance and economics for her BCom, and will complete her conjoint degree in 2013. She’s not sure what career path her study is leading to. “All I know is I want the two of them to combine somehow.”

Liz grew up in and around West Auckland. Her sporting prowess began at primary school. “I had natural aptitude for jumping and enjoyed competing in the interschool meets.” Her talent was soon spotted by a friend’s Dad, David Donnelly, who coached Liz in high school. Now she has three coaches who look after different aspects of her programme. Terry Lomax is the project manager, Matt Dallow is in charge of strength and conditioning, while Kieran McKee is the technical jumps coach.

The “short, fast springy type” Liz is comparatively short for the world high jumping scene but she cites mental strength and natural skill and being able to “pop off the ground” as important attributes for her athletic ability. Mental strength becomes crucial when negotiating the higher jumps.

“If you try harder your technique changes - you can’t get too freaked out that it’s (the bar) getting higher even though by a miniscule amount.”

She trains for two hours at a time. This involves running drills, conditioning drills, technique drills and a bit of gym work. “If you’re getting smashed in the gym doing weights then that’s not very helpful, because the whole point of high jumping is you need to be ‘poppy’ off the ground.”

Liz is the recipient of the Prime Minister’s Athletic Scholarship which helps athletes pursue tertiary study and participate in sport at an elite level. This helps pay fees and provides a living allowance. She considers herself “blessed” to receive the scholarship, and supplements this with tutoring high school maths and science because it’s “not too intense”. Over the last few years she has modelled with Red Eleven Models and Talent Management when there are “free gaps” in her busy schedule. “Modelling happens when it happens; I treat it as a bonus.”

Already this year she has been busy competing in Wellington and Wanganui as part of a domestic athletics competition series. She also attended the Sydney Grand Prix, the Melbourne Grand Prix and the Olympic trials where she placed first in each competition. “I am happy to say I was unbeaten both in NZ and Australia this season.”

When asked whether she dreams about a time when there won’t be training and workouts to prepare for she says: “If I had to dream about that day then that would mean that I don’t enjoy it.” Looking to the future, this year’s Olympics “may be a far shot” so she considers the 2013 world champs, 2014 Commonwealth Games and 2016 Olympics to be good goals. However, she is all too aware that the next two years will be her last years at uni as well. “I guess I’ll take it all in my stride. The whole aim of doing sport is to try and get better. I want to give sport a good shot before focusing on my career.”

Kate Pitcher
Local leaders, global outlook

Where other MBA programmes limit their students’ International Business experience to simply visiting foreign universities and companies, The University of Auckland MBA programme gives us the ability to take responsibility for the International Business of our clients, adding theory studied in the class to practical learning experience on the ground.

These comments stem from an Executive MBA student after her return from Guangzhou, China, where she and her MBA cohort spent a week in-market evaluating opportunities for New Zealand client companies. And, as she indicates, the trip was far from an exercise in business tourism.

Seven companies were represented in Guangzhou, each with a specific market evaluation brief. These briefs ranged from cold chain technology and textiles to high-end food and beverage products, wireless power and tourism. Some of the client companies had prior exposure in China, others did not, and all met the pre-conditions of capacity, capability and commitment to successfully enter offshore markets.

One MBA group wrote how “the findings from investigating on the ground in China were, in many ways, surprising and very exciting”.

As for the experience:
The week in Guangzhou was great. We learnt a lot...and enjoyed the opportunity gifted to us by the companies we represented. It gave us exposure to other ways of doing business and direct, in-market participation.

The next MBA cohorts will visit Kuala Lumpur, Malaysia, in September 2012.

For more information - email: gse@auckland.ac.nz websites: www.gse.auckland.ac.nz, www.mba.auckland.ac.nz

Former discus world champion and four-time Olympian Beatrice Faumuina has set out to help Pacific business leaders by launching the BEST Pasifika Leadership Programme in partnership with The University of Auckland Business School.

“The programme’s journey since launching 12 months ago has been a hub of non-stop activity, development and great achievement,” says Beatrice, who now heads up the BEST Leadership Academy.

“In 2010 we started with just a vision and now we have launched a leadership programme, working with 12 amazing Pacific leaders who come from different areas of the private and public sectors. We are also working with some exceptional lecturers, Roseann Gedye, Professor Brad Jackson and Dr Selina Marsh from The University of Auckland, who challenge our leaders to think outside the square in their leadership journeys.”

She says the breakthrough programme blends postgraduate business leadership and entrepreneurship courses, interwoven with a Pasifika context. Added to this is a Distinguished Speakers Series and mentoring to help increase the number of Pacific people in business leadership positions.

“The Distinguished Speaker Series allows our students, sponsors and members of the public the opportunity to hear some of this country’s most experienced and respected leaders share their wisdom and insights. Some of these people have transformed New Zealand’s landscape in diverse ways and continue to influence our thinking.

“Our inaugural distinguished speaker was Tony Falkenstein, CEO of Just Water International. He is a man who has been instrumental in the gift of hope for so many people and established New Zealand’s first business high school. His business philosophy says it all: ‘If you’re not in business for fun and profit, what the hell are you doing there?’

For more information - Beatrice Faumuina ONZM C.E.O. email: beatrice.faumuina@best.ac.nz phone: 09 825 0144

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