



ITALIAN IMMERSION

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MENTOR RECOGNISED

A one-man social network and a tireless champion for entrepreneurship, highly respected by the students he helped and encouraged, Geoff Whitcher has been awarded a Rhodes Trust Inspirational Educator Award. Geoff is one of only 18 people globally to have won this award, launched this year to highlight incredible teaching around the world. Geoff founded Velocity, originally called Spark and also backed the launch of student-led initiative, Chiasma.

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CARING FOR TREASURES

Stephen Innes is the Special Collections Manager in the University's Libraries and Learning Services. Stephen joined the staff in 1989 as the New Zealand and Pacific Collections Librarian, after having gained considerable experience in other university libraries in New Zealand. His change of role to his present position in 2002 reflected a new focus on rare books and archives within the University Library. Read more about Stephen's life and work in "My story".

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VALUE OF REBELLION

Rebellion is a way of thinking that challenges the status quo, pushes boundaries and generates new ideas. It is one of the key elements for a successful entrepreneurial system and is also a key concept in creative arts education. Professor Diane Brand, Dean of Creative Arts and Industries emphasises the importance of encouraging students to be creatively rebellious and to practise synthesising or combining various areas of knowledge to solve problems.

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COMMUNITY ENGAGEMENT THROUGH *INGENIO*

As a result of a story in the Autumn 2016 issue of the alumni magazine, *Ingenio*, the three schools on Waiheke Island extended a joint invitation to Karen Willcox, Distinguished Alumna of the University and visiting professor in Engineering Science, to visit the island and meet their students. Karen gave a rocket-building workshop for a group of students and spoke to the pupils from all three schools about her training and her work in engineering. Her visit was the focus of a feature in the *Gulf News*. (Photo by Mark Peters.)



WELCOME BACK THE BUDGIE MEAL

Nutritious and good value meals on campus are very important when you're working and studying. Staff from Campus Life have brought back the "Budgie Meal", a concept used at the University in the early 1990s, giving students and staff a chance to buy a substantial meal from an array of cuisines. And now, the Budgie Meal is back! The majority of retailers will offer a nice lunch for \$6.50 or less, consisting of protein, vegetables and carbohydrate. Look for the little image of a budgie, and for more information, email retail@auckland.ac.nz



FOND FAREWELL TO TESS

The University's Communications and Marketing team last month bid a fond farewell to Tess Redgrave, who has at various times during her 11 years at the University edited its key publications such as *Uninews*, *Ingenio*, *Auckland Now* and the University's annual reports and profiles, as well as guiding the growth and development of the Staff Intranet from its early beginnings to its present success and high readership. Tess is now devoting time to her own writing projects.



OPERA SCENES

Travel back in time to the 1950s as young singers from the School of Music voice class present a series of opera scenes set in a classic American diner. Come and hear operatic favourites by composers ranging from Mozart to Prokofiev, appreciated anew in this fun and unusual setting. 7.30pm, 16-17 September at the Music Theatre, School of Music, 6 Symonds Street. Book tickets at www.eventbrite.co.nz/e/opera-scenes-tickets-20741923652. Queries to creative@auckland.ac.nz. Generously supported by the Wallace Opera Training Programme.



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COVER PHOTO: Students from the course Italy on Screen, taught for the first time in Italy this year by Professor Bernadette Luciano, enjoy a lunch in Chioggia.

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MENTOR HONOURED

Geoff Whitcher is one of only 18 people globally to have won an inaugural Rhodes Trust Inspirational Educator Award.

This award from the Rhodes Trust (which also awards the annual Rhodes Scholarships to Oxford) aims to highlight “the incredible teaching which occurs throughout the world” and to celebrate “educators who have demonstrated an exceptional aptitude for helping young students realise their potential”.

A one-man social network and tireless champion for entrepreneurship, Geoff founded Velocity (originally called Spark); and the Centre for Innovation and Entrepreneurship at the Business School. He also backed the launch of Chiasma, a student-led organisation creating links between academia and the science and technology industries. He’s mentored dozens of students over the years, among them five whom he helped gain Fulbright Scholarships for MBA studies. He’s known affectionately as the “grey ghost”, quietly nurturing, extending and connecting behind the scenes. *Metro*

magazine last year named him as one of Auckland’s most influential business figures.

Rhodes Scholar Alice Wang, who gained a Master of Public Policy at the University of Oxford, nominated Geoff for the award.

“Geoff had a vision of building a better New Zealand through developing the potential of young people, and has touched the lives of many young entrepreneurs and students through his energy and dedication to student organisations like Spark and Chiasma,” she wrote in her letter of nomination.

“It’s difficult to describe ... the way that he has inspired and encouraged me in my studies, but to name a few - he gave me opportunities (and the occasional nudge) to extend myself intellectually and personally through Spark, he took a genuine interest in what I wanted to achieve and supported me in reaching those dreams (including aspirations for the Rhodes Scholarship), and he showed me what a single person can do to build a whole community of thinkers, doers and learners, all striving to make New Zealand a better place.”



DISTINGUISHED CONTRIBUTION

Warm congratulations from staff of the Business School and from the University as a whole to Professor Greg Whittred, who has received an award which recognises the great value of his services to the school.

Greg has been awarded the Business School’s Distinguished Contribution Award for 2016 for his years of outstanding and distinguished leadership.

His contribution started nearly 14 years ago when the school made its case for a \$25 million matching grant from the Clark Labour Government under what became known as the Partnerships for Excellence programme. Greg, then Dean of the Faculty of Business and Economics at the University of NSW, was asked to serve as an external academic reviewer for the required business plan.

In the middle of 2008, Greg became Dean of the Business School and has, since then, provided continuing support and encouragement to the academic and professional staff of the school, as well leading the ongoing refreshing of the school’s purpose and strategies, expressed in the document *Shaping the Future 2014-2020*, which he wrote. Greg has contributed in a multitude of ways, including setting up the Graduate School of Management as a separate academic department; leading the development

of a suite of postgraduate masters programmes; promoting advances in teaching and learning, including the appointment of a Director of Teaching and Learning; fostering research of high relevance by allocating significant amounts of strategic funding to the School’s four strategic research themes; fostering a Māori development agenda; driving the school’s innovation and entrepreneurship goals; and raising significant external funding - for example, for completion of the matching funding for the \$20 million endowment fund and for endowed chairs.



OUR OLYMPIANS

Physiology student Eliza McCartney pole vaulted her way into the hearts and minds of many New Zealanders after winning Bronze at the Rio Olympics. She was one of seven University of Auckland students who represented New Zealand at the Olympics, combining their rigorous training schedules with their studies.

Also giving an outstanding performance, Commerce student Dylan Schmidt (19) came in seventh in the trampoline, achieving his goal of coming in the top eight at the games and edging closer to his dream to “aim for the podium” at his next Olympics. Theresa Fitzpatrick (Medicine) took time off from medical studies to compete in the rugby sevens as a member of the women’s team that won silver and Sione Molia (Science), who is finishing an applied maths degree, was part of the men’s sevens that came in fifth.

Black Sticks team members Pippa Hayward (Law/Arts) and Stacey Michelsen (Law/Business) achieved fourth place in women’s hockey and Football Fern vice-captain Katie Duncan (Education and Social Work), was exited at the preliminaries as a member of the national women’s team.

In addition we had nine Olympian alumni who competed in hockey, the rugby sevens, golf, canoe and rowing, including medallist Mahe Drysdale (Business) and Shakira Baker (Education and Social Work) who won silver for her part in the rugby sevens.

UNIQUE DISCOVERY

Visiting Vanuatu Prime Minister Charlot Salwai discovered a unique piece of his country's history on a visit to the University.

Mr Salwai and his delegation visited the Western Pacific Archives, held in the University library's Special Collections, as part of a general visit to the University, where they took the opportunity to meet students from Vanuatu and strengthen educational ties between the two countries.

The archive is a record of colonial administration in the Western Pacific from 1877 to 1978 and includes the records of the Western Pacific High Commission, the British Consul in Tonga and the New Hebrides British Service.

Among its 2,800 boxes of material are highly valuable letters, maps, civil and criminal legal records, black and white photos and other documents recording a colonial life long past.

Those relating to Vanuatu – the New Hebrides British Service – date back to 1902, shortly before it became an Anglo-French Condominium.

The Prime Minister's party were fascinated to



see places and names they recognised, including an original map of the island of Pentecost, Mr Salwai's home island.

The official visit is the first since Mr Salwai became prime minister in February this year, and involved talks with Prime Minister John Key and a series of events in Auckland, Wellington and Tauranga.

TOP ACCOLADES FOR TEACHING

Sustained excellence in tertiary teaching has earned national Tertiary Teaching Excellence Awards for Associate Professor Dr Tracey McIntosh from the Faculty of Arts and Associate Professor Martin East from the Faculty of Education and Social Work.

They received their awards for dedication to student-centred and innovative teaching at an event hosted by the Prime Minister in Wellington on 17 August.

A total of 12 national awards across the tertiary sector were presented at the dinner, with all winners receiving \$20,000 each.

The University of Auckland has now won 25 Tertiary Teaching Excellence Awards since they were introduced by the Government in 2001 to celebrate and encourage outstanding tertiary teachers.

Winning the award in the Kaupapa Māori

category, Tracey has a particular interest in the inter-generational transfer of social inequalities. She has held senior positions including Associate Dean of the Faculty of Arts, Deputy Pro-Vice Chancellor (Equity) and joint director of Ngā Pae o te Māramatanga: Māori Centre for Research Excellence.

Winning in the general category, Martin is an Associate Dean (Research Development) at the Faculty of Education and Social Work and an Associate Professor in the School of Curriculum and Pedagogy.

Martin is an experienced teacher at secondary and tertiary level whose research and teaching interests focus on second language acquisition. As well as being widely published and in demand at international conferences, he has had significant input into a new form of NCEA assessment at national level.



WOMEN IN LEADERSHIP

This programme provides opportunities for women to develop their leadership skills.

Its aims are to increase the numbers of women in senior positions; to enhance recruitment and retention of women in non-traditional areas and to foster training, mentoring and career development for academic and professional staff women.

It consists of an off-campus overnight retreat in February, mentoring by a senior academic or professional staff person, and a variety of workshops offered throughout the year.

All interested women are invited to apply but priority is likely to be given to professional staff women at Level 4-6 and mid-career academic women below the senior lecturer bar or equivalent.

For the application form see the POD website Career Development or contact Mary Ann Crick, ext 86379 or ma.crick@auckland.ac.nz.

An information session will be held 4 October 12-1pm. Please enrol using Career Tools on the front page of the intranet.

Applications close 21 October.

CHECKLIST FOR HOSTING

The Equity Office has developed a checklist to help ensure University of Auckland events are accessible and inclusive.

The checklist encourages event planners to consider in advance such issues as physical accessibility (for wheelchair users, or for people who are Deaf or vision-impaired), cultural protocols (Māori tikanga, Pacific greetings, expectations around catering) and diversity. It provides useful links and resources at and beyond the University, including contact information for key people to assist your event planning.

The Equity Office staff will welcome your feedback on equity@auckland.ac.nz.

STRATEGIC RESEARCH CALL

The Research Office has announced the call for the Strategic Research Initiative Fund (SRIF). The fund provides time-limited support for strategic research initiatives and research centres that are classified as University or faculty centres. The fund has \$2 million available in 2016. Applicants may apply for up to \$200,000 per annum for three years (with possible renewal for a further two years). See the Staff Intranet for more information.

Applications are due in the University's Research Funding Module by 7 October.

SPRINGBOARD FOR REFLECTION

The experience of studying in Italy for the month of July in a level-two course entitled “Italy on Screen” left the students feeling enriched and inspired, with one describing it as “the best university experience I’ve had since enrolling at the University of Auckland” and another saying it had changed her life and she would remember it forever.

This was the first time the course had been held in Italy and Professor Bernadette Luciano, Deputy Dean of the Faculty of Arts, was delighted at the students’ response and the huge progress they made.

Bernadette agreed to answer some questions for *Uninews*.

What was the focus of the course?

Italy on Screen is a course that satisfies requirements for both the Italian and the Film Studies major. It aims to lead students to an understanding of Italian culture through film and to enable an understanding of Italy’s cinematic traditions.

The films serve as springboards for the study of a range of topics including Fascism, the post-war years and the economic boom, gender and sexuality, identity and migration and the contemporary economic crisis and its impact.

The students were able to have first-hand experiences of Italian cinematic spaces (from studios to locations to film professionals) and of the cultural phenomena and tensions of everyday Italian life that were at the core of the films they studied.

What did you and your students do in Italy?

The course was held in Prato, a short train ride from Florence, at the Monash Prato Campus, which is housed in a majestic eighteenth-century palace in the centre of the old town. We had two hours of lectures and discussions every afternoon followed by a film screening. Students were fully immersed in the material and formed a very tight cohort. The Monash Centre also provided them with opportunities to attend Monash cultural events and to have weekly language exchange with locals as well as a dinner with a local family. Many took advantage of the weekends to explore film-related sites: Cinecittà’s studios in Rome and the Museum of Cinema in Torino, the film archives in Bologna, and the locations of the films they were studying: Rome, Arezzo and Chioggia.

What were the highlights for you and for them?

One highlight for the students was that Alina Marazzi, an award-winning young director of three films they studied, came down from Milan to deliver a master class to them. I had prepared them for the visit but was very impressed (as was she) by the level of questions and the range: the questions were as varied as their interests – from very technical questions about film techniques to questions about gender, aesthetics, etc.

The other highlight for them was the final group trip at the end of the course to Chioggia, the location and “protagonist” of one of the films that we studied, *Io sono Li/Shun Li and the Poet*. The visit was coordinated by the town’s ex-mayor, who revelled in showing off his city and its colourful maritime history, introducing us to local legends, opening the doors to some of the city’s most precious monuments such as the clock tower with the oldest clock-tower clock in the world, and escorting us out to the famous fish-hut on the water, which has a powerful role in the film. We also explored other film locations and spoke to locals about the contentious issues raised in the film.

How did your students respond?

The students were ecstatic about the experience. They felt so privileged to be studying Italian cinema in Italy.

The intensity of the course did not put them off; actually the opposite occurred. They never complained about having to spend so many long afternoons in class watching films or working together after hours on oral presentations or the fact that the test came the day after the end of class – though of course there was no need for concern, because they lived and breathed the course so everything was fresh in their minds.

What were the most important things your students learned?

The students absorbed a lot about Italy, past and present, and about Italian cinema, of course. But in doing so they also experienced what it really means to come in contact with a culture that is different from, but yet at times similar to their own.

In any case, I think this was an incredible experience for students: to live in the culture that they were studying, to come face to face with the culture’s history and its challenges, to use that as a springboard to reflect on their own lives: these are all things that we all have to come to terms with in an increasingly globalised world.



Photo: Bernadette Luciano (fourth from left) with the students on the course.

Did you learn new things as well?

I learned a lot about Chioggia, a gem of a city I had never visited before! But, seriously, and most importantly, it taught me something about the unmeasurable value of these experiences.

Throughout my academic career I have been involved in promoting Study Abroad programmes, informing students of the transformational nature of this experience. I have lived in a number of different cultures and I have watched students return grown up and enriched by these experiences. But it has been a long time since I have taken a group of students to Italy and witnessed this first-hand. So, I was reminded of the value of this kind of experiential learning: living and breathing what you study allows students to pose important questions, to think about themselves and their world through a completely different lens. Watching the students do that, helping them come to terms with some of those challenges, being confronted by their obstacles was a learning experience for me as well as them.

MY STORY

STAFF QUESTIONS AND ANSWERS



STEPHEN INNES

Stephen is the Special Collections Manager in Libraries and Learning Services.

He went to Waitaki Boys' High School before completing a Bachelor of Arts majoring in History and Political Studies, and a Postgraduate Diploma in History, at the University of Otago. After university, he joined the archives and manuscripts section of the Hocken Library before completing a Diploma in Librarianship from Victoria University of Wellington in 1981.

Stephen was the McNab-New Zealand Librarian at Dunedin Public Library, and the New Zealand Collection Librarian at the University of Waikato Library during the 1980s, before joining the University of Auckland Library in 1989 as the New Zealand & Pacific Collection Librarian. His role changed to Special Collections Librarian in 2002 to reflect a new focus on rare books and archives within the General Library. Stephen was awarded the Associateship of the Library and Information Association of New Zealand in 2003.

WHERE DID YOU GROW UP AND WHAT DID YOU LOVE DOING AS A CHILD?

I grew up in Oamaru in North Otago, before it became a beacon for arts and culture and the home of Janet Frame. It was great place to grow up in with lots of possibilities for exploring the town and countryside and I think we made good use of this freedom. I was the youngest of four boys so learnt the lessons of power and hierarchy early – these are still in play as in most families.

In Oamaru everybody knew everybody: I can't understand why people think New Zealand in the 1960s was boring – it wasn't but rather was full of opportunity. My favourite things at that time were conducting science experiments, astronomy, and playing war games and fishing with my mates. We also played cricket in summer but I was too small for rugby so that never grabbed me. At secondary school we were amongst the last pupils to undergo preliminary military training which involved live firing of weapons – very politically incorrect but great fun all the same.

WHAT DID YOU ENJOY LEARNING ABOUT?

The natural world, its origins and development and the concept of the universe really grabbed me. I was given a microscope as a birthday present and later a small telescope and I made great use of these tools. I even joined the local astronomical society which in retrospect was full of ordinary people who had a thirst for knowledge and not just the dark side of small-town New Zealand. My grandfather and my mother were keen gardeners and by the time I was 12 I had developed an obsession with cacti and succulents which has continued to this day.

TELL US ABOUT YOUR FIRST JOB EVER

I helped out at the local chemist shop after school, washing bottles and cleaning up. My father was a pharmacist at the local hospital so this was probably part of his network. The job did not lead to a career in chemistry but it did teach me the value of earning money.

WHO WAS YOUR BEST TEACHER?

Derek Bolt of *Mastermind* fame was an absolutely inspiring English teacher who brought to life the world of Shakespeare and Dickens to typical school boys. He was a Cockney who made it to Cambridge and had a healthy view of egalitarianism as a result. He also had an explosive temper if you slipped up in the school play – but he apologised to us at the outset of rehearsals so you didn't feel too bad when it happened, as it always did.



HMAS Sydney and Adelaide in Tulagi Harbour, ca 1922. Photograph album: scenes from British Solomon Islands Protectorate, pre-1941. WPHC 10/XV/326. Western Pacific archives. MSS & Archives 2003/1. Special Collections, University of Auckland Libraries and Learning Services.

Says Stephen: "I like this because the album reflects the twilight of empire period before the Second World War, and the images of the two Australian navy ships at Tulagi provide a nostalgic glimpse of the colonial past."

IN JUST ONE SENTENCE DESCRIBE THE PURPOSE OF YOUR PRESENT POSITION

Leading a team who preserve and make available all the riches of the special collections in Libraries and Learning Services.

WHAT DO YOU LOVE MOST ABOUT THE JOB?

Solving the challenges of access to complex archival collections is a passion of mine. Special collections everywhere are in the throes of great changes brought about by the digital revolution and new learning strategies. However, not everything can be easily digitised and we will always need to preserve some original materials. At the same time, researchers need to engage with these materials in a meaningful way and to some extent this process has been ignored in the drive to digitise everything.

DO YOU BELIEVE WHAT YOU DO CHANGES LIVES?

Absolutely. Knowledge is definitely power, and a lot of knowledge in library collections, especially archives, is difficult to extract. Helping our researchers uncover new knowledge is very rewarding, no matter whether the subject is academic research or family history.

WHAT HAVE YOU ACHIEVED THAT YOU ARE VERY PLEASED ABOUT?

Implementing a new archival management system, ArchivesSpace, across Libraries and Learning Services. The backend is up and running and we hope to launch the public interface next year, which will make a big difference to the discovery of our collections and the associated digital content which will undoubtedly grow in the future.

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

Spending time with my partner Elizabeth and my daughter Paula, who has come from Canada to live with us. That and developing a bush garden at Piha and maintaining our garden in Epsom. I also read a huge amount, mostly non-fiction.

DID YOU KNOW

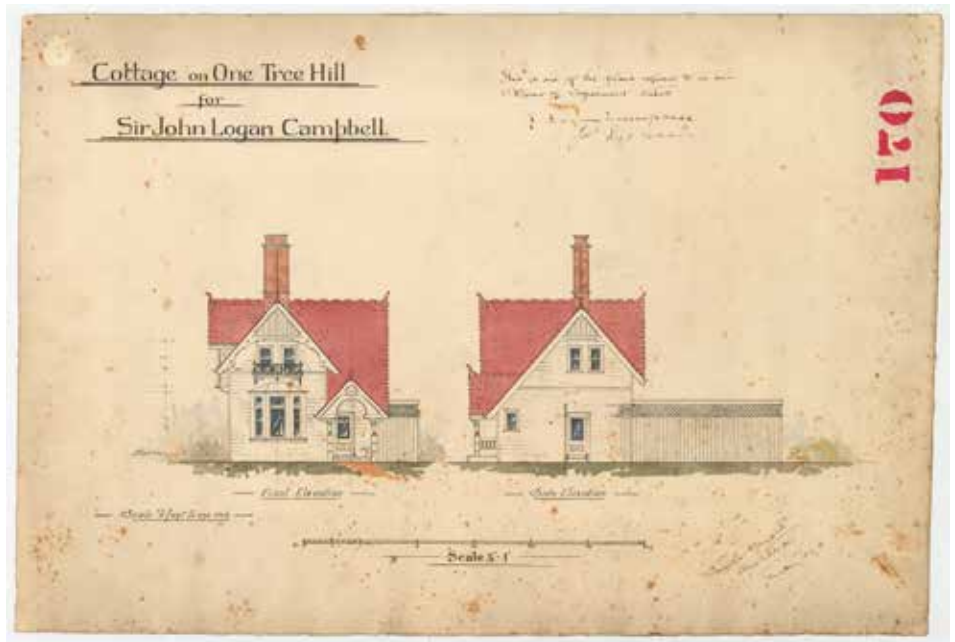
... that the University of Auckland has an Architecture Archive?

Well, we do! The Archive is located at 22 Symonds Street, within the Architecture and Planning Library, and is open to researchers by appointment

The majority of collections within the Archive have a strong Auckland regional emphasis; many have a broader New Zealand focus and some include international projects. Collections cover materials relating to more than 250 architectural practices and individual architects, including in excess of 60,000 sheets of drawings. A number of Auckland's more prominent architects from the latter part of the 19th and 20th century are represented, including H. L. Massey, Gummer & Ford, E. A. Bartley, R. A. Lippincott, Holman & Moses, Arnold & Abbott, M.K. & R.F. Draffin, Vernon Brown, Group Architects, T. K. Donner and R. H. Toy.

The accumulation of original architectural drawings and other archival materials began in the late 1960s. Over the ensuing years a considerable collection has been assembled, with the earliest drawings dating from the 1870s. A wide range of original and reprographic architectural drawings are collected, such as sketches, presentation, contract and working drawings. Associated project documentation including specifications, correspondence, and photographs accompany drawings in some collections, along with other professional papers such as transcripts of lectures and personal papers (e.g. diaries and travel sketchbooks).

This amounts to a rich and diverse collection which includes items of national significance.

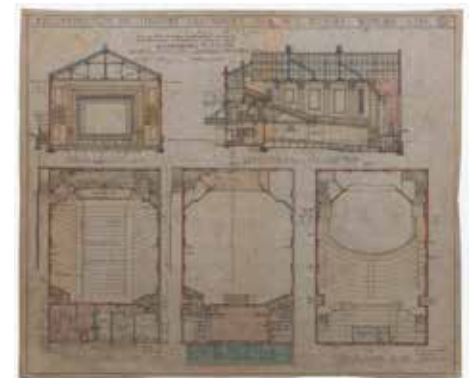


It is regularly used by University of Auckland academics and students, along with a wide range of external researchers including heritage planners, conservation architects, structural engineers and other researchers from around New Zealand and overseas.

To continue to develop the Archive collections donations relating to the built environment and those responsible for it are welcome. So if you know of any materials which you think may be relevant please get in touch.

To find out more about the collections or to arrange a visit contact Sarah Cox Architecture Archivist: sl.cox@auckland.ac.nz.

Above: Arnold, C., Cottage on One Tree Hill for Sir John Logan Campbell [Huia Lodge] (1903), Arnold Abbott Collection (AA7).



Reconstruction of theatre Devonport for NZ Picture Supplies Ltd.

WHAT'S ON CAMPUS

CRITIC AND CONSCIENCE

5 August, 2-4pm

Venue: Room 730 266, School of Population Health, Tamaki Innovation Campus.

Convened by Dr Matheson Russell and Professor Peter Adams, this workshop will provide an opportunity to discuss the critic and conscience role of university academics and what this means when working with media or community groups or on campaigns. Thoughts on how we might overcome psychological barriers to public engagement will be explored. For more information contact Denise on d.greenwood@auckland.ac.nz

MAYORAL DEBATE

7 September, 6.30-7.30pm

Venue: Fisher & Paykel Appliances Auditorium, Level 0, Owen G Glenn Building, 12 Grafton Rd Hear leading Mayoral candidates discuss their vision for Auckland's future ahead of local body elections. Chaired by well-known journalist and political commentator Rod Oram, mayoral hopefuls will be questioned about their policies on issues like affordable housing, the best ways to intensify, how growth will be paid for and the future of the Port. Part of the Fast Forward Lecture series, the Mayoral Debate is presented by the School of Architecture & Planning and the University of Auckland Society.

GRADUATION CLOUDBURST

28 September, 8pm

Venue: Auckland Town Hall

Host: School of Music, free admission Presented in partnership with Auckland Philharmonia Orchestra, Cloudburst is a public concert coinciding with the University's Spring Graduation celebrations. Together, the University of Auckland's Big Band, Massed Choir, Chamber Choir and Symphony Orchestra present an evening of varied musical styles recognising the breadth and depth of talent within the School of Music. All music lovers are invited to celebrate our graduands and welcome in the spring.

RESEARCH

WHAT AM I DISCOVERING?

Stronger monitoring needed for bonus floor scheme

Dory Reeves is Professor of Planning in the School of Architecture and Planning in the Faculty of Creative Arts and Industries.

Raise your hand if you knew there was a central city public rooftop garden with 360-degree views of Auckland freely available for your use.

If your hand is up, you are probably one of the few people who know this space exists. Yet it does and has been there for some time.

This rooftop garden at 56 Wakefield Street, complete with urban beehives, was created for public use as part of the Bonus Floor Area scheme.

For those who don't know, this scheme essentially allows developers to exceed permitted floor areas if they provide a public space such as a thoroughfare or a plaza.

This provision exists in many international cities and was first adopted by Auckland in the 1970s. Council authorities hoped that the provision would encourage developers to deliver safe, equitable, attractive, diverse, healthy and sociable inner city environments.

But researchers, journalists and Auckland city centre community-neighbourhood group Splice, have expressed concerns about whether these spaces are actually achieving these goals?

Recently a group of postgraduate urban planning students from the School of Architecture and Planning undertook an assessment of bonus floor spaces in Auckland, in collaboration with Splice and the Community

Matters arm of the Department of Internal Affairs. Their findings indicated the scheme urgently needs improvement.

Their recent report "An Assessment of Bonus Floor Spaces in Auckland", reviewed dozens of central Auckland public spaces provided under the scheme – including Wakefield Street's rooftop garden.

Through site visits, using both the Safety Audit Toolkit, commonly used by Auckland Council and the Project for Public Spaces' "What makes a successful place" checklist, the students provided an independent study of 30 spaces.

Most of the spaces assessed were found to be exclusive and often unusable due to restricted entry hours, with cold and unwelcoming furnishings, heavy surveillance, and inadequate signage to indicate they were public spaces. International research of similar schemes mirrors the groups' findings.

While the future of Auckland continues to be hotly debated, with concerns over how to best increase urban density, it is vital that initiatives that encourage developers to include public areas in their projects are actually achieving their objectives.

According to the assessment of the Bonus Floor Area scheme by the postgraduate students at the University of Auckland, they are not. A major problem is the lack of a comprehensive and ongoing review of these spaces by local authorities.

Yet we constantly hear that private business will deliver what we want and need, guided by the Auckland Unitary Plan. If the Bonus Floor Area scheme is an example of allowing developers to decide what the public most want

and need I suggest this argument is flawed.

Take our example of the hidden garden in Wakefield Street. There are no visible signs at ground level to indicate that there is a public space on the rooftop and even if you knew it was there it is accessible only during weekdays between certain hours. There is limited disabled access, as well as inadequate seating, shade or shelter. So while the space has enormous potential, it needs to be better maintained, have its facilities upgraded and importantly, the public need to know it exists. This is just one example out of many assessed in the report.

As we plan Auckland's intensification and increase apartment-style living one crucial aspect must be the provision of high-quality public spaces for all communities. As Aucklanders, we should question how our local body will oversee their provision?

This is vital as research strongly suggests that increasing density can negatively impact on mental, social and physical wellbeing, unless we ensure quality public spaces are provided.

The Bonus Floor Area scheme should be audited to ensure proper compliance: essentially that the areas created under the scheme are well-designed and accessible to all, at all times, and, most importantly, the public should know where they are. After all, we have a right to use them. We should ensure that future bonus floor spaces meet the needs of the growing number of inner city residents.

Picnic on the roof anyone?

Photo: The hidden garden in Wakefield Street



NEWS ON EQUATORIAL DIVERSITY



Recent research indicates that zones closest to the equator have less species diversity than previously thought.

A research team from the University of Auckland has reviewed 27 previously published studies and used the Ocean Biogeographic Information System (OBIS) to mine data on 65,000 marine species.

The team, including doctoral candidate Chhaya Chaudhary, researcher Dr Hanieh Saeedi and Associate Professor Mark Costello from the University's Institute of Marine Science, also analysed fossil records of 50,000 species from the Paleobiology database.

Species included within the study ranged from marine mammals, microscopic plankton and algae, to seabed-living invertebrates. Despite their contrasting ecology, all showed an unexpected decrease just south of the equator (-5° to -15° latitude).

Analysis of the fossil marine species showed that the number of species has shifted as continents drifted, but has never peaked at the equator. Present peaks are in the northern tropics (Caribbean and Philippine-Indonesian regions) with a smaller peak in the southern

tropics; that is, peaks at -20° to -30° and +10° to +35° degrees latitude.

Further research by the team aims to see if the peaks have been moving further apart due to climate change.

"The findings are significant because they indicate that our previous view that the tropics may have been a "Goldilocks" zone for evolution due to having the most sunlight and warmth may not be entirely true," says University of Auckland Associate Professor of Marine Science, Mark Costello.

He says further research will investigate if peaks in marine diversity near the equator are moving further apart and further away from the equator as a result of climate change.

"Equatorial conditions may already be limiting, or perhaps too hot, for many marine species and this may be what we are seeing in recent coral bleaching due to prolonged high sea temperatures."

Other questions raised by the latest study are the need to revisit assumptions about patterns of species diversity on land and in fresh water.

Photo above: A cushion starfish near a spiny sea urchin.

UNINews highlights some of the University research milestones that have hit the headlines in the past couple of months.

STAFF SPEAK OUT

Over 15 opinion pieces by University academics were published in a recent four-week period. The Arts and Education faculties were well-represented in the media, with five opinion pieces on a range of issues from the Rio Olympics to the disappearance of truth in New Zealand politics.

ADOLESCENT HEALTH

The Adolescent Health Research Group's report into unwanted sexual contact for secondary school students gained nationwide coverage in print, radio and online, with comment from lead author, Senior Lecturer Dr Terryann Clark. The research showed that teenagers are experiencing less sexual abuse, but large numbers of victims are still not letting people know about it. More than one in ten high school students say they have been the victim of unwanted sexual activity from their boyfriend or girlfriend, according to a nationwide survey involving the University of Auckland.

ARE WE TOO COMPLACENT?

Dr Gavin Ellis, senior lecturer in Media, Film and Television, received strong media attention around the time his new book, *Complacent Nation*, was published (see page 10). Gavin wrote an opinion piece saying that the "right to know" in New Zealand has become deeply politicised, with the release of official information assessed on the basis of political risk. This piece was published in the *NZ Herald*, *Christchurch Press* and the *Otago Daily Times*. Gavin also appeared on radio, both on Nine to Noon and on Newstalk ZB, where he discussed the NZ Bill of Rights, saying he believes the way for the New Zealand public to guarantee their inalienable rights are protected is for the country to have a written constitution as well as checks and balances within the system.

FISH OIL DANGER

A *Listener* cover story featured a new Liggins Institute study on rats - which showed highly oxidised, rancid fish oil caused almost 30 percent of their newborns to die, and concluded that it could therefore be wise for women not to take fish oil supplements in pregnancy.

FROM THE COLLECTION

ART COLLECTION



Simone Timotea's "When you've grown up in Auckland your fine mats look like this" is a playful yet touching response to being a "plastic Samoan".

Having been raised at her grandparents' home in West Auckland, Timoteo is part of a generation which sees themselves as displaced. They are apart from their social and geographical heritage, instead

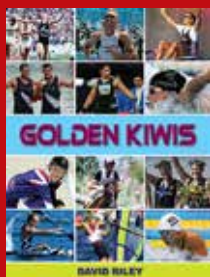
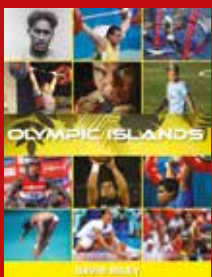
existing at the intersection of two different cultures. She and her peers cannot speak gagana fa'a Sāmoa and their natural taonga has been substituted by mass-produced, synthetic ephemera like the polyester mat which forms the basis of Timoteo's practice.

The 'ie toga or "fine mats" to which the title refers are prized cultural objects in Samoan culture. They

are traditionally woven by women from the long leaves of pandanus plants and are often decorated with coloured feathers. The highest quality mats are supple and have a high-sheen when finished. It takes a particularly experienced weaver to produce mats of this kind and as such the quality contributes to the workers' identity and place within the Samoan community. Timoteo recalls her grandmother's mats being folded and kept in cupboards and chests, treated with the utmost honour and only brought out on special occasions. 'ie toga like these are exchanged at weddings and funerals and passed down through generations of families.

Unlike her grandmother's 'ie toga, Timoteo's Auckland mats hang in public galleries and windows and she sees this as a reclaiming of a part of her culture that is hidden. At a distance from the traditional weaving circles Timoteo found substitute fine mats at Look Sharp, a shopping mecca amidst Auckland's numerous emporia. Their generic tan colour mimics that of dried pandanus leaves and some have floral motifs woven into the webbing. Timoteo stitches straight onto the plastic using brightly coloured satin ribbon, the gaudy colours of the materials recalling her grandparents' penchant for decorating with fake flowers and coloured plastic. In some instances the ribbon highlights the pattern inherent in the mat's construction and in others Timoteo uses it to create her own borders. These borders are decorative as well as didactic

WHAT'S COMING OUT



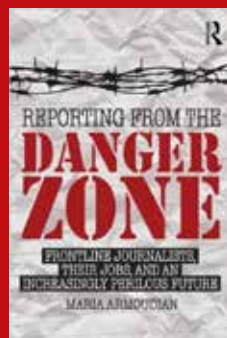
TIMELY RELEASE

Two new books celebrating New Zealand and Pasifika Olympic achievement, written by an University of Auckland alumnus, have had a timely release. The aim of the books, written by award-winning children's author and teacher David Riley and published by Reading Warrior, is to inspire young people with positive stories of achievement and to improve literacy by providing them with reading material they can relate to. *Golden Kiwis* tells the inspirational stories behind every Olympic gold medal won by a New Zealander – from Malcolm Champion our first Olympic champion, to Lisa Carrington,

the first Māori to win an Olympic gold medal. *Olympic Islands* celebrates the history and achievements of Olympians of Pacific Island descent. It includes chapters on American Samoa, the Cook Islands, Fiji, Hawaii, Nauru, Niue, Samoa, Tonga and Tuvalu. Athletes featured include multiple gold medal winners Greg Louganis (Samoan-American), Duke Kahanamoku (Hawaiian) and Valerie Adams (Tongan).

REPORTING FROM THE DANGER ZONE

This book written by Dr Maria Armoudian from Politics and International Relations and published by Routledge, (Routledge, 2016) features interviews



with 30 investigative reporters who regularly put their lives at risk in pursuit of a story. Among those profiled are award-winning New Zealand journalist Jon Stephenson, American Pulitzer prize winner Roy Gutman and top BBC foreign correspondent Allan Little. *Danger Zone* looks at how, when, and why journalists risk everything to get at the facts.

COMPLACENT NATION

The public's right to know is the focus of this book, written by Dr Gavin Ellis, senior lecturer in Film, Television and Media Studies in the Faculty of Arts, and published as one of the BWB tTexts, "Short books on big subjects from great New Zealand writers". New Zealanders are



by incorporating slang language used by Timoteo and her peers. For instance the repeating “BFN”, like a scrolling digital sign, is pronounced ‘beef’n’ and stands for “big for nothing”. The contraction refers to someone who has great physical size but does not enact much damage on (or off) the field and is used colloquially when someone is all talk. Below this text a second row of letters in a similar block style reads “blues”. This refers to a person who contributes their unsolicited opinion to other people’s conversation – it is unexpected, out of the blue.

Concurrent with her fine arts degree Timoteo studied English poetry, Shakespeare and Pacific studies, and language continues to play a significant role in her practice. In more recent work shown at Window in the entrance to the general library the text has been promoted to the middle of the mat. The words appear even more puffy and cartoonish on this grand scale, and standing in front of it, you cannot help but feel like the message is directed solely at you, even if its meaning is indeterminable.

“When you’ve grown up in Auckland your fine mats look like this” was produced during Timoteo’s final year of her Bachelor of Fine Arts at Elam and was purchased by the Univeristy fr

Alice Tyler

Image, above la eft: Simone Timotea When you grow up in Auckland your fine mat looks like this

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NOTARIAL SERVICES: I am a Notary Public with many years experience and can notarise documents to be sent overseas and provide my Notarial Certificate. I am situated on the Ground Floor, Princes Court, 2 Princes Street, Auckland, next to the Pullman Hotel. Phone Stewart Germann on (09) 308 9925 to make an appointment or email secretary@germann.co.nz

ACCOMMODATION WANTED: Visiting scholar from the USA seeking family accommodations from September 2016 to June/July 2017. Priorities are access to good schools (our daughters are 15 and 9), public transportation and the University. We prefer a single location but are open to combining shorter term stays. Please contact Matt, zook@uky.edu

too complacent about the continuing erosion of their right to know what government is doing on their behalf. Political risk has become a primary consideration in whether official in formation requests will be met, and successive governments have allowed free speech rights to be overridden. Drawing on decades of experience as a journalist and newspaper editor, Gavin chronicles these patterns of erosion. It is time, he argues, for New Zealanders to reaffirm their democratic rights or risk further deterioration of freedom of speech and our civic knowledge.



FOSTERING REBELLION

With so much talk about the changing face of employment and robots taking our jobs, how do we equip future generations with the relevant skills to ensure they have rich, meaningful lives?

The answer can be found in fostering creative thinking, an essential skill for all students, as both future employees and entrepreneurs.

The arts and creative industries provide an essential platform for supporting a vibrant entrepreneurial culture. Research and experience suggests that a successful entrepreneurial ecosystem is made up of three key elements: capital; know-how (ideas, commercialisation expertise, talent); and rebellion (a way of thinking that challenges the status quo, pushes boundaries and generates new ideas).

Rebellion is a core characteristic of a creative arts and industries education, where new concepts and processes drive artistic originality and innovative thinking. Nordic countries are well ahead of us here, having discovered that investing heavily in education, the arts, music and culture over an extended period stimulates entrepreneurial and technological revolution, and contributes to long-term economic progress. From meat producers teaming up with top chefs to create “the Golden Room”, a line of high-end products, to advanced digital media platforms allowing musicians to sell music directly to their fans, Nordic countries have successfully embraced creative thinking to add value to products and services.

New Zealand should be following this example by actively promoting creative thinking, but this requires demonstrating thought processes and engaging in teaching methods which differ from historical mainstream educational practice.

Students should be encouraged to be creatively “rebellious”, and to practise synthesising or combining diverse areas of knowledge to address a problem with multiple possible outcomes rather than breaking down or analysing information to reach a precise solution. This kind of pedagogy is usually workshop or studio-based and often practical and collaborative in nature.

Students should also be taught to understand the end user or audience, to think laterally and consider multiple solutions, and to prototype or practise a range of outcomes. Flipped learning models (where classrooms are for experimentation and homework is for learning facts) achieve a similar result by using the classroom to practise and explore while unsupervised time is used to digest disciplinary knowledge.

Tertiary institutions already operate a range of creative or “studio” teaching methods across the disciplines of architecture, design, dance, fine arts, music and planning. These can be combined with technologically-focused STEM disciplines to deliver learning outcomes in creative thinking, interdisciplinary practice, and team problem-solving.

These teaching approaches are related to the d-thinking strategies which have been introduced to many top international universities like Stanford and MIT, corporate organisations like Apple, Pepsi, Umpqua (finance), Innova (Peru’s private primary school system), and the Khan Academy (open-access online education).

Many of these applications of creative-design-thinking target executive business programmes or postgraduate students. However, for the best results this form of education needs a much earlier integration into any curriculum, ideally as early as primary school.

Universities also face challenges in implementing these changes on a large scale as they are resource-intensive, and current ranking systems reward standard education models where the categorisation of disciplines occurs in well-defined silos. Change will probably be the result of employer dissatisfaction with “business as usual”.

In our creative disciplines students are required to approach a problem using an innovative or unconventional theme or idea which becomes a vehicle for integrating many different strands of related research that have been undertaken to fully understand the problem in context and the need of the audience or end user. The students are

then required to iterate several solutions based on prioritising different criteria which are central to the problem. Proposals are modelled and then remodelled or refined in response to criticism from peers, teachers and stakeholders over the semester to reach a solution. There are typically as many different solutions as there are students in the class and more besides.

All our graduates need to be technologically savvy, creatively agile and possess a range of soft skills such as good communication, perseverance, sociability and curiosity to be fit for the career disruptions of the fourth industrial revolution and the dominance of Artificial Intelligence (AI). People with these attributes are less able to be replaced entirely by machines.

Nations that have a higher proportion of their workforce doing routine jobs will be more impacted by future AI developments (for example it is predicted that 35 percent of jobs in Britain could be automated compared to 49 percent in Japan where there is more routine employment – although the technology itself can create more jobs that have not yet been predicted).

The future must see greater collaborations between higher education and industry: more “live” or real projects in the curriculum, with industry partnerships in real-situation learning as well as more adaptive and continuous learning in small units called micro or nanodegrees (such as those available via Udacity or Linda.com) which help people up-skill or move between careers.

A person entering the workforce of the future with both creative and technological capabilities will be more resilient to change, and will probably enjoy a more varied and challenging career than his or her parents. Creativity not only supports diverse career options but adds a profound dimension of delight to our journey into the future.

Professor Diane Brand
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The University of Auckland