



FESTIVAL OF WORDS

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HAVE YOUR SAY

The 2017 Staff Survey is coming up and all staff are encouraged to use it as a chance to anonymously express opinions and raise issues. Find out how the 2015 survey made a difference.

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TAKING THE LEAD

According to recent MBIE figures, the Māori economy across all sectors is now close to \$40 billion and growing faster than the national economy. How can we harness this growth to lift wellbeing for all Māori?

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PACIFIC JOURNEY

Graduating this month with a PhD in psychology, new lecturer Dr Sam Manuela's research focused on how to navigate differing Pacific and Western views of identity and the self.

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2018 DISTINGUISHED ALUMNI AWARDS

Nominations are now open for the 2018 Distinguished Alumni Awards. The University of Auckland and the University of Auckland Society bestow the annual Distinguished Alumni Awards to honour alumni who have made outstanding contributions through their different achievements to their professions, to their communities and globally.

To find out more about previous winners, see photos and videos from past events and to submit nominations, visit www.auckland.ac.nz/daa. Nominations close 30 June 2017.



MODERN IRISH LITERATURE DISPLAY

The latest Special Collections display, 'The balloon of the mind': Yeats, Donnelly and Cuala Press, explores the poetry of William Butler Yeats amid the turmoil in Ireland in the early 20th century, the private press run by his sister Elizabeth, and the rich collection of modern Irish literature amassed by New Zealand journalist and author Ian Donnelly. Curated by Professor Michele Leggott, MA student Makyla Curtis and Special Collections Assistant Librarian Jo Birks, the display runs until 9 June outside Special Collections, Level G of the General Library.



WORLD MASTERS GAMES ON CAMPUS

Hundreds of competitors converged on the University at the end of April to take part in the World Masters Games orienteering event. The event qualification was at Epsom Campus and the sprint finals were based at the Owen G. Glenn Building. Sprinters with maps followed markers placed at intervals around the Old Government House grounds and Albert Park before racing back to the finish line at Owen Glenn. University photographer Godfrey Boehnke was on hand to record the action.



MINISTER VISITS NEWMARKET

The Minister of Science and Innovation, Paul Goldsmith, visited the University's Newmarket Campus recently where he toured a number of research sites in the NZ Product Accelerator programme. The programme, which received \$12.7 million in government funding over six years in 2013, is focused on helping New Zealand companies develop products for international markets through strong basic research and new technologies.

In the photo, from left: Dean of Engineering Nic Smith, Minister Paul Goldsmith and NZ Product Accelerator director Professor Mark Taylor.



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place in the Pacific region.

Annually, the University accounts for 22 percent of all Māori degree graduates and 36 percent of all Pacific degree graduates in New Zealand universities.

Science has the most graduands with 1,371, followed by Business and Economics (1,202); Arts (1,075); Education & Social Work (828); Engineering (641); Medical and Health Sciences, which for the first time held standalone faculty graduation ceremonies in November (569); Creative Arts and Industries (397); and Law (217).

It's a record-breaking year for the Liggins Institute with 12 postgraduate graduands,

double the usual autumn total. The Institute only accepts postgraduate students.

Around 20,000 guests have tickets for the graduation ceremonies, which will also be webcast live.

Speakers include Dr Richard Fisher, a pioneer and leader in fertility in New Zealand and co-founder of Fertility Associates; Institute of Directors Fellow, entrepreneur and former Auckland Arts Festival Chair Victoria Carter; and Court of Appeal judge The Hon Justice Helen Winkelmann.

The free Graduation Gala Concerto Competition, always a graduation highlight, will be held on Thursday 4 May at 7.30pm at the Auckland Town Hall.

Three virtuoso musicians from the School

of Music, accompanied by the University of Auckland Symphony Orchestra and conducted by internationally acclaimed musician and School of Music Professor Uwe Grodd, will compete for a grand prize of \$6,000, with a total prize pool of \$15,000.

Pictured left: Fowzia Hassan Omer graduated in May 2015 with a Bachelor of Education (Teaching).

CONGRATULATIONS TO ALL OUR AUTUMN GRADUATES

It's that time of year again and Autumn Graduation 2017 will see 4,493 graduands receive 4,709 qualifications in person at 10 ceremonies to be spread over three days.

A further 1,336 will graduate *in absentia*.

Overall 5,829 graduands will receive a total of 6,308 qualifications. These include 137 students who are graduating with doctorates.

This year, the oldest graduand is 74 and the youngest are 13 graduands aged 20. Also graduating are 753 Māori and Pasifika students, whose presence reflects the University's unique

BRAZIL - BEHIND THE HEADLINES

In just 15 years, Brazil has become the eighth largest economy in the world yet recent headlines depict a nation in crisis. How did the Olympics proceed alongside the impeachment of President Dilma Rousseff and major leaders of the Workers Party? Will current President Michel Temer survive 2017?

Is the Right turn in Brazil affecting other Latin American nations? What is Luiz Inácio Lula da Silva's political legacy?

These questions will be addressed by US-based Brazilian scholar Professor Idelber Avelar in two public lectures and an international seminar at the University between 8-19 May.

Professor Avelar is a Tulane University-based Brazilian scholar specialising in Latin American intellectual history and cultural studies, particularly literature, music and popular culture. As a Seelye Fellow, he will spend two weeks at the University as a guest of the New Zealand Centre for American Studies (NZCLAS) in the Faculty of Arts.

He says the past five years have been some of the most eventful and complex in modern Brazilian history.

"I hope to shed some light on the economic, political, cultural, and musical dimensions of the remarkable transformations recently undergone by the country," he says.

For more information on the content and dates of Professor Avelar's seminar and lectures, go to the Faculty of Arts homepage.



OUR ACADEMICS IN NEWSROOM

There is a new online independent media outlet on the block and it's proving a welcoming platform for our academics to share their opinions or add informed comment to news events and stories.

Newsroom is the brainchild of veteran broadcast journalist Mark Jennings and former *NZ Herald* editor-in-chief Tim Murphy. Their philosophy is to bring good writing and in-depth storytelling back into news reporting.

The university is sponsoring a section of Newsroom, Future Learning, which we share with Victoria University. It's all about giving voice to our academics through opinion pieces on myriad issues across all disciplines.

If you have a burning issue or research area you'd like to see featured in Future Learning, please get in touch with Alison Sims (Communication and Marketing) on: alison.sims@auckland.ac.nz

Read our academics at www.newsroom.co.nz.

WHAT'S NEW

WHAT YOU SAY MAKES A DIFFERENCE

Returning to work after parental leave is a difficult time for all new parents, but not many people have to contend with looming Marsden grant deadlines at the same time.

That was the reality for Dr Anne Gaskett, a Senior Lecturer in the School of Biological Sciences, Marsden grant winner and mother of two young children.

Anne received a 2016 Marsden grant shortly after returning to work following the birth of her second child. She says her success wouldn't have been possible without the support of the Faculty Parental Leave Research Support Package.

The package came about after the 2015 Staff Survey identified issues with support for new parents returning to work, particularly for early-career academics who were faced with balancing full-time work and the adjustment to first-time parenthood.

The University was able to support Anne with departmental and 'near-miss' funding, a post-parental leave grant and flexible working hours.

The funding was used to pay for postgraduate students to support her teaching load, a high-achieving MSc student to complete invaluable data analysis to support her Marsden application, and a PhD student to complete four papers; one is now published, while the following three are under review.

The grant also meant she could return from parental leave – which coincided with a heavier than normal teaching load – but still keep papers being published in time for the next PBRF round.



Dr Anne Gaskett, Senior Lecturer in the School of Biological Sciences.

Flexible working hours allowed her to work from home part-time for six months. While her youngest child slept, she was able to submit her initial and full Marsden proposals, publish two papers, and supervise two PhDs and one MSc. The part-time salary covered the cost of her older child's daycare expenses, which provided the vital time she needed to complete her work. All eligible staff are encouraged to participate in the 2017 Staff Survey from 8-19 May.

Estimated to take about 20 minutes to complete, the anonymous survey offers an opportunity for fixed-term and permanent staff to provide feedback on a wide range of areas including: leadership, career development, workplace efficiencies and working relationships. For more information, go to the Staff Intranet homepage.

TALES OF THE UNEXPECTED

Writer, musician, playwright, University alumna and general force of nature Courtney Sina Meredith will be appearing in several events at the Auckland Writer's Festival (16-21 May). She talks to Julianne Evans.

In an airy, Karangahape Road café at 11am on a Thursday morning there seems to be a sort of unscheduled playdate for city dogs in progress. It's like an illustration from *Hairy Maclary*.

After politely checking my attitude to dogs, Courtney brings family pet Miles, an aristocratic-looking black and white greyhound, to our interview.

Even in this art studenty part of town, where clothes are mostly vintage and tastes tend to the alternative, they make a striking pair.

And *Tail of the Taniwha*, her most recent work of short fiction (Beatnik Publishing, 2016), is a striking book; experimenting with form, style, colour and readers' expectations.

A single black sentence sits cleanly on snowy white; parallel conversations move the eye back and forth across a double page; pages of pale grey and darker charcoal are filled with walls of white text or alternating grey and white sentences.

For her second book – the first was her critically acclaimed debut poetry collection *Brown Girls in Bright Red Lipstick* (Beatnik, 2012) – she was heavily involved in the design process and asked “a different range of questions”.

“I thought what would life look like if you put a mirror up to it and the mirror was this book?”

A central inspiration was Split Fountain, an Auckland design studio, project space, bookshop and niche publishing house run by designer Layla Tweedie-Cullen.

“Layla challenged me to look at the book as an “alive space”, she says. “Before I was thinking quite traditionally. She opened my mind to this new world, and I got excited about how I could bring my work into it. After *Brown Girls*, most people expected me to write a second book of poems but that was never what I wanted to do.”

Just as *Taniwha's* design (courtesy of Beatnik's Kyle Ranudo) does disruptive and interesting things, so does its content.

There are longer narrative pieces that feel like short stories, shorter pieces that could be poems, alternating dialogues that might be scenes from a play. Locations move from New Zealand to London and Berlin – and then to dreams and nightmares.

And while it's tempting to assume the material is autobiographical, as the settings

IN BRIEF

BEST THESIS WINNERS ANNOUNCED

Five theses whose subjects ranged from El Niño weather patterns to adolescent alcohol use have been awarded the Vice-Chancellor's Prize for Best Doctoral Thesis in 2016.

Presented to the five most exceptional theses successfully examined, criteria for nomination include the demonstrable significance of each thesis in its field, the originality and excellence of the research, exceptional academic and intellectual achievement and timely completion. The winners in alphabetical order are: Kate Brett Kelly-Chalmers, School of Humanities, Faculty of Arts; Sean Curry, Department of Mathematics, Faculty of Science; Nicki Jackson, School of Population Health, Faculty of Medical

and Health Sciences; Andrew Keane, Department of Mathematics, Faculty of Science and Deborah Williamson, School of Medical Sciences, Faculty of Medical and Health Sciences.

Eighteen nominations across faculties were received for the five prizes, out of a total of 363 doctoral degrees awarded. Congratulations to all the winners and their supervisors.

CELEBRATING SUCCESS

A chance to celebrate our staff success, the 2017 Celebrating Research Excellence event will be held on Tuesday 9 May at 4.30pm in the new Pavilion on Old Government House lawn. The annual Vice-Chancellor's Excellence Awards will also be held in the Pavilion the next day on Wednesday 10 May from 4pm to 6pm.

echo overseas travels in the author's short but highly eventful life (she's 31) we should resist the temptation.

She smiles. "The material is fiction, I'm a writer."

But as Lloyd Jones observed of it: "... on the strength of the observations and insights along the way, we trust the voice."

Yes we do. It rings true, it feels powerful and authentic, and its beauty can sometimes take your breath away.

Writing runs in the family. Mother Kim Meredith Melhuish, to whom *Tail of the Taniwha* is dedicated, was a huge influence from the beginning.

"My mother is a writer and she used to read her works to me. I was very taken with how much she loved literature, I used to go with her to the University [of Auckland] where she did an arts degree, and sit in on her lectures."

Growing up in Ponsonby she remembers going to cafés with her mum and her mum's friends in the 1990s.

"My favourite café was Cezanne," where the cakes were so big and no one was eating low carb this or organic, gluten-free that. I used to give my hot chocolate star ratings on pieces of paper and leave them for the staff to find".

Goodness. How did they like that?

"They probably didn't. But I thought it was quite important that they should know if something was good or not."

Following after her mother and aunties, she also attended Auckland, completing a degree in

English and Political Studies.

"I still remember my first lecture on my first day. I was so excited. I got there early with my family, (I'm very close to my family, especially my mum) and I was the only one who brought them."

Distinguished Professor Brian Boyd was one of her earliest and greatest supporters.

"His course 'From Sonnets to Comics' I think it was called, brought Shakespeare alive for me. Dr Paula Morris was also a huge champion for my work; a mentor. She probably wouldn't like that word!"

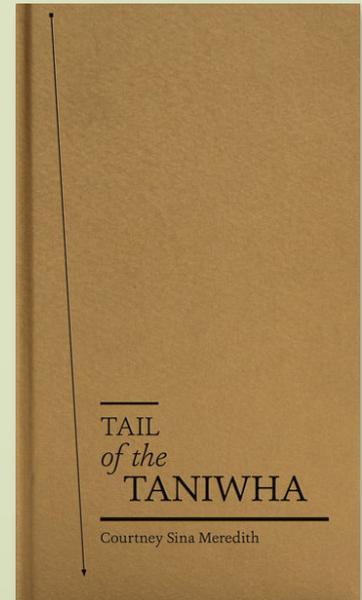
Her work evolved in part from feeling like she could fill a gap and forge a path for those who might want to follow.

"When I first started getting work out there I had a lot of things to say that I felt hadn't been said before. I was young, brown, articulate [she is of Samoan, Māori (Cook Island) and Irish descent] and I wanted to write with integrity, style and sophistication."

She felt Pacific literature from the generation before had addressed different issues relevant to a different time.

"There was beautiful work out there but it was a different narrative with a different identity, it wasn't speaking to me or my peer group. I felt like I was doing important work in terms of occupying a new space for my generation. I didn't realise how much it would resonate as a result of that."

Putting Māori and Pacific women and their experiences at centre stage was at the heart of it and she admits navigating such uncharted



territory often felt bold and frightening.

"I had no idea that it would challenge people so much – the patriarchy still exists in our [Paheka] culture and in Pacific culture.

"I knew deep down I was doing that and it felt very vulnerable – here I was presenting this very rich, diverse, full bodied identity. But I decided it was so much more important than just being comfortable."

As well as being a published writer and playwright, and doing regular singer/songwriter gigs, she's also been called on to be a social commentator and cultural diplomat, sitting on steering groups, consulting on arts policy and getting input into how things are shaped "behind the page".

Career highlights so far include being invited to the House of Lords by the BBC to discuss the cultural future of Britain (no less), the publication of her first play, *Rushing Dolls* (2010) and writing residencies in Berlin (2011) and at the prestigious Iowa Writer's Workshop, and later in Alaska, in 2016.

Not bad for 31. Not bad for any age actually.

"I was really happy about turning 30. I thought, 'now I can get on with being an adult, and not feel guilty about going to bed early.'"

She laughs.

Miles the greyhound has decided the interview is over and needs placating with bacon.

Dog and writer head off on the next big adventure.



Photo, left of Courtney Sina Meredith: Thomas Langdon



Judith Marecek manages the 'Velocity' programme

What was life like growing up?

I was born in the Netherlands, in the eastern part, called Heerde, in a rural, old, charming village, a place where people came from other parts of the country for holidays. I was the youngest of three.

Dad was in the military, mum said she wasn't going to move around so dad did the moving and mum and we three children stayed in our village, where I grew up and went to school.

I had a very stable childhood. I was apparently clumsy as a child, to the point of worrying my parents at one stage, but fortunately it turned out to be alright in the end. I was a keen girl scout, where I learnt to be part of a team and did lots of practical stuff.

Your English is great. Where did you learn it?

We grew up hearing English. In the Netherlands, all TV is subtitled in English so it was easy for me to understand, and later, to speak.

Did you have a favourite teacher?

Yes, Mr Dijkslag. He was a young teacher we had in primary school. He was lots of fun, he used to draw us as cartoons, and write the 'dramas' of the class. He brought a lot of art, music and dance into our lives. He used to drive a little green convertible car. He was very cool. Probably what you would call a hipster these days.

What did you do after high school?

Went to college in the early 1990s in the northern part of the Netherlands and studied leisure management, which is similar to hotel management but a bit more relaxed. It was all about organising events and parties that sort of thing.

So were you a keen party person?

Not really! I was a keen 'organiser of the party person'.

What about your first job?

After college I went to London where I had a friend – and got a job as chief steward at the Langham Hotel, the first five-star hotel in London, opposite the BBC building. A chief steward works behind the scenes coordinating the activities of staff who work in the storerooms,

pantries and kitchens, except the chefs. That's where I met my now-husband, who is German. He was an executive sous chef in that hotel.

How did you end up in New Zealand?

It all happened quite quickly – we met in September, fell in love and were engaged by November. We knew we wanted to travel, so we moved around; we moved from London to Canberra, then to Ireland and finally Estonia, where my husband opened a hotel, before ending up in New Zealand.

We came to New Zealand for a holiday, my sister had lived here, and I had a friend in Auckland. We were kayaking in the Abel Tasman National Park when we said to each other: 'This is beautiful, we're going to move here.' Our companions on that trip all said, 'Yes, everyone says that, but they don't actually do it.' But we did. It took a year and a half to get through the paperwork but we did it – we moved here in 2009.

You're far away from both of your home countries, is that hard?

Yes but we didn't want to live in either the Netherlands or Germany because we'd seen couples who came from different countries try to live in either one or the other person's country and have problems.

How did you come to work at the University?

When I first came to New Zealand I wanted any job, just to get established, but later I worked for Penguin publishing and Pearson educational publishers. But I really wanted to use my organisational skills, and I had the chance to cover for someone on maternity leave who worked here on the entrepreneurial programme Spark, that later became Velocity, based at the Business School.

Tell us about Velocity and your role

Velocity has been going for 14 years now. It's funded entirely by sponsorship and run by students from all over the University, from first years to PhDs.

My job is to manage the organising committee; to organise events and workshops with them and

to provide support; to make sure they have what they need to get their great new ideas out to the world. Velocity isn't just for business students. The programme offers a learning opportunity for staff and students from all faculties.

We want to give people an innovative mind set, a new way of thinking that can be applied to any situation or job. Those who take part learn how to solve problems in a creative way, interact with the world, develop life skills and work with other people. We also connect them with support networks and mentors; Uni Services, for example, is a great supporter of Velocity.

Do you think what you do changes lives?

Yes it really does. You see such incredible personal growth. You see students making budgets, setting targets, developing creative ideas and solving problems that could have an impact not just for New Zealanders, but people all over the world. New start up Cat-Trax, for example, is all about improving access to (and the costs and outcomes of) cataract surgery, via a digital software application programme.

The initiative came out of Velocity and it's about to be piloted in the Waikato region. If the trial is successful, it will go nationally, and maybe internationally.

When I hear these stories, it's very clear what the point of my job is and it feels like Velocity is making a real difference. The things that come out of it might be immediate or they might take ten years. It takes time to build an eco-system and now our alumni are coming back and we're building this history of success. It's very heart warming. I've never had that feeling about a job before.

When you're not working, what would we find you doing?

We live in Browns Bay and we love taking our two dogs, our "babies", (a retriever poodle and Labrador poodle) for walks in the bush or on the beach.

DID YOU KNOW

...that graduation ceremonies in the late 1800s were cancelled because of the “uproar” on capping days?



And some years it wasn't officially celebrated at all. From 1894 until 1899, degrees were awarded to qualifying students but most public capping ceremonies were cancelled at the country's

four University Colleges because of the “general uproar on capping days” and disruption at some earlier ceremonies, including interjections and singing.

When the official capping ceremony resumed at Auckland University College in 1900 students were commended for their behaviour. The “general uproar” of previous years was restricted to the procession.

Unlike today's formal, University-organised event, that year's procession was large, loud, messy and arranged by graduating students who painted banners and dressed in costumes before marching up Symonds Street.

The mess and “minor wounds” following run-ins with “larrikins” didn't endear them to college or city officials and the procession was abandoned for some years, although the official

capping ceremony continued until 1912 after which it was again temporarily scrapped.

That year, the Chancellor's full graduation speech was published in the *Auckland Star* before the event, which saw some students recite it at the ceremony in tandem with the Chancellor, while others chipped in with shouts and cheers.

The following year, Auckland's students responded to the resulting temporary cancellation by hiring the Auckland Town Hall and holding their own capping ceremony as part of a capping revue.

From the early 1900s, capping revues - plays or variety shows - had been a popular part of graduation celebrations and sometimes influenced the year's graduation theme.

Often light-hearted in nature but biting

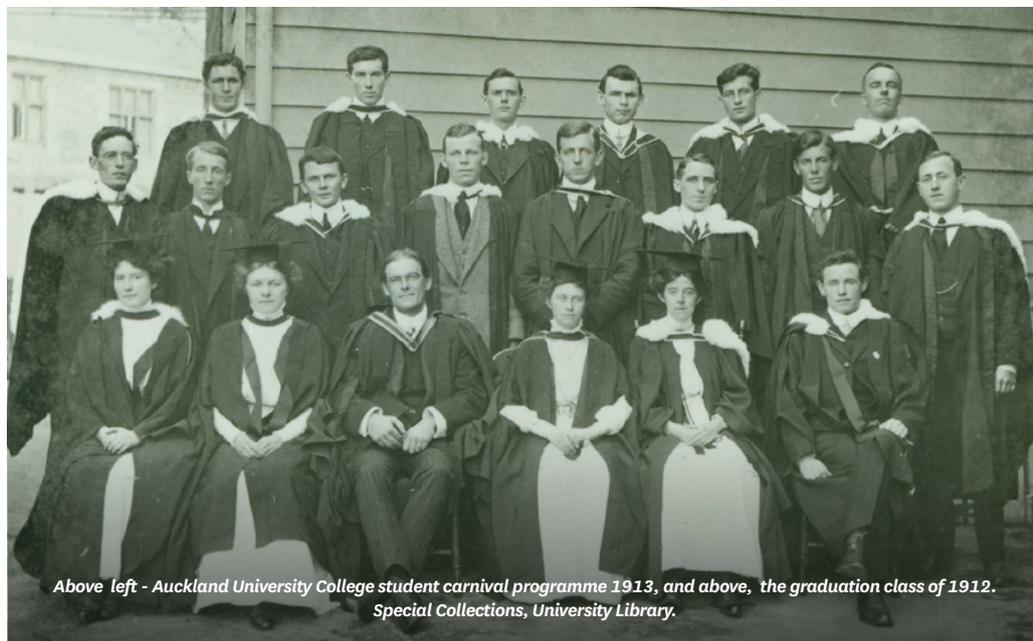
political in content, the revues were written, directed and performed by students and involved various elements including sketches, songs, ballet, musical items and chorus girls.

But past graduations were more than just capping, processions and revues.

Other ‘carnival’ events over the years included balls, concerts, boating and rafting races, charitable fundraisers and children's parties, which were more popular publicly than the mass motorbike rides of the 1960s.

The importance of the event, however it was marked, can be seen in the official publications, elaborate student booklets and ephemera in Special Collections, including capping books, song sheets, revue scripts, recordings, photographs, posters and programmes.

■ Sarah Dunbar, Special Collections



Above left - Auckland University College student carnival programme 1913, and above, the graduation class of 1912. Special Collections, University Library.

WHAT'S ON CAMPUS

ART FOR SALE

What: Secret Art Sale

When: 6-7 May, 11am-4pm

Venue: George Fraser Gallery, 25a Princes Street. Preview 10-11am, Sat 6 May.

Buy original works by emerging and established artists and designers.

Art works will be exhibited anonymously and buyers will not know who the artist is until they have completed the sale.

All the postcard-sized artworks are priced at \$80. Featuring work by Joyce Campbell, Pip Cheshire, Elliot Collins, Sarah Hughes, Gregor Kregar, Kerry Ann Lee and more.

MEXICO AFTER TRUMP

What: A public lecture by Ambassador of Mexico to New Zealand, H.E. José Gerardo Traslosheros Hernández

When: 6pm on Wednesday 10 May

Venue: Lecture room, Old Government House
With an academic training in economics, the Ambassador has had a career's worth of direct involvement in bilateral and multinational trade negotiations.

He will address how Latin nations might be expected to develop international trade agreements in the Trump era.

ADDRESSING DISTRESS

What: ‘Having it all? Affluent adolescent girls’ perceptions of stress and quests for success’, a public lecture by Professor Renee Spencer

When: From 5pm on Tuesday 9 May

Venue: Reception A201 for refreshments, followed by the lecture in J1 Lecture Theatre from 6pm to 7.30pm at the Faculty of Education and Social Work, Epsom Campus.

Despite contemporary young women enjoying greater educational success, intense achievement pressure and high levels of emotional distress are increasingly common. Seelye Fellow and Harvard PhD graduate, Professor Renee Spencer presents longitudinal study findings and strategies to manage these pressures.



Project leaders Associate Professor Chellie Spiller and Dr Rachel Wolfram.

LEADING FOR THE GREATEST GOOD

According to recent MBIE figures, the Māori economy across all sectors is now close to \$40 billion and is growing faster than the national economy.

How can we harness this growth to lift wellbeing for all Māori?

A new research project aims to zero in on the kinds of leadership and decision-making that embody traditional values to generate wealth and wellbeing for the greatest number, today and tomorrow.

Iwi-controlled post-settlement assets alone are now worth an estimated \$6 billion, with that figure predicted to double in a decade or so. Many iwi have social development and cultural advancement arms operating alongside their economic development entities. Meanwhile, Māori entrepreneurs and small businesses are also driving economic growth.

"It is great to see Māori benefiting from this development. However, some are missing out, so we need to better understand how to advance so that the benefits are widely shared," says Dr Rachel Wolfram, a senior lecturer in Management and International Business at the University's Business School.

With Associate Professor Chellie Spiller, *pictured above*, Dr Wolfram is co-leading a project that will turn the microscope on Māori leadership and decision-making as it plays out in modern Aotearoa.

Decisions made on the marae, within iwi corporations and Māori-run businesses affect who gets to enjoy the fruits of this burgeoning economy.

"We want to highlight what's working well, act as conduits for the collective wisdom out there so people are confident and affirmed and see a pathway forward," says Dr Spiller, also in the

department of Management and International Business.

The research is funded by a grant of \$499,877 over three years from Ngā Pae o te Māramatanga, New Zealand's Māori Centre of Research Excellence (CoRE) funded by the Tertiary Education Commission and hosted by The University of Auckland.

Māori leadership traditionally embodies core values: kaitiakitanga (guardianship of the environment), whanaungatanga (kinship bonds, nurturing of communities), iwitanga (expression and celebration of cultural qualities), wairuatanga (spiritual dimensions), manaakitanga (caring for others) and humarrietanga (humility).

You see this playing out in business as the pursuit of group wellbeing over individual, an emphasis on relationships and trust-building as a foundation for doing business, and a long-term, multi-generational outlook.

"Traditionally, Māori make decisions based on how it will affect their children and their children's children," says Dr Spiller, who is also Business School Associate Dean, Māori and Pacific.

"In a recent ANZ Business Barometer study of Māori business owners, the number one concern was succession issues."

The "tanga" values relate to the "five wellbeings" – spiritual, social, cultural, environmental and economic – that form the holistic Māori worldview.

"We see these talked up in many contexts yet the way in which they are enacted is still not well understood," says Dr Wolfram. "Because of the focus on holistic wellbeing, we are also seeing interest in this research from international communities attentive to the scale and impact of sustainable business leadership."

Dr Spiller: "We're asking are our values guiding decisions, or are they baubles on the wall? If there are tensions between being a kaitiaki and being commercial, for example, how are organisations

and people managing those tensions in order to achieve that vision of contributing to wellbeing, not just economic growth?"

She says many people in iwi trustee roles have told her how much they want to get it right with settlements.

"There's a real sense of burden and responsibility about making sure they make good decisions, an awareness they are actors in this historic moment. Iwi with recent or imminent settlements can benefit from the precedent set by Ngāi Tahu, Ngāti Whātua, Ngāti Kahungunu and others.

Are there broad principles that could be applied across different settings that could help people make good choices?"

The research team also includes Professor Paul Tapsell, Dr Ella Henry, Robert Powhare and Ngaroimata Reid.

The researchers will draw on historic texts and archival recordings of Māori leaders, interview current Māori leaders, conduct an online survey and in-depth case studies of a range of Māori organisations.

Their brief is broad. They are looking at "followership" as well as "leadership", and many kinds of leaders.

Dr Spiller: "There is also never just one leader – there's the whāia, the kaumatua, the older sibling, the younger sibling."

Says Dr Wolfram: "We are approaching this research with open minds and open hearts. Our method requires reciprocity, which is at the heart of mahi rangahau."

The researchers are especially interested in what's known as "generative leadership".

Dr Spiller: "Generative leadership challenges the status-quo, it's co-creative – it generates outcomes through relationships.

'Growth' is often equated with economic growth; but we're talking about growth in terms of people fulfilling their potential."

■ Nicola Shephard

WHAT AM I DISCOVERING

NAVIGATING PACIFIC PSYCHOLOGY

The impressive navigation skills of my ancestors allowed them to dominate our world's largest body of water. Their journeys led them to settle in new and exciting places throughout the Pacific. Although I wasn't sailing the seas in a hand-built vaka, my PhD research was a journey in and of itself.

Western psychological theories of ethnic identity and wellbeing place greater emphasis on an individual in relation to their group. Pacific concepts of the self have a bit more of a holistic understanding. One's family, community, spirituality, physical body, environment and culture are all related. Wellbeing and the self can be conceptualised as harmonious relationships in these different areas of life.

My research combined these two ways of understanding people to develop a psychometric tool that is more reflective of Pacific concepts of identity and wellbeing.

Learning how to navigate between these two schools of thought was tricky. I wanted to draw parallels between them, while at the same time honouring the expertise within each.

I needed to find a place where my research fit as it felt at times I was on the periphery of both worlds: Where did these holistic Pacific concepts fit within scientific realms of psychology that I'm working in?

Where did the objective, scientific psychological concepts fit within the scope of the more subjective realms of Pacific research?

Understanding my own ethnic identity helped me to reconcile these differences and find a place for it.

I have both Cook Island and NZ-European heritage. Personally, I don't know how to separate the Pacific and European cultural influences I had growing up. These blended

influences were, and still are, my normality. Being multi-ethnic does come with its challenges though, as my ethnically ambiguous appearance often raises questions, from others, about my ethnic background.

My answer to those questions is that I am both. This is how I located my research; it is both Pacific and psychological.

Many Pacific peoples are tasked with navigating within and between Pacific and New Zealand cultural spaces in which their identities can be challenged or affirmed. Nurturing one's identity and culture can build resilience against the negative effects of experiences like discrimination, which Pacific peoples can often encounter here in New Zealand.

However, the negative effects of inequality on physical and mental health also need to be considered. Understanding the intricacies of Pacific ethnic identities and how this is related to health, psychological wellbeing and other outcomes within the New Zealand context is the field of research I am currently interested in.

I will be exploring this area within my new appointment as a lecturer in the School of Psychology. This is new territory for me and I'm still getting my bearings as I navigate this academic role. My ancestors used their skills to sail throughout the Pacific for the benefit of their people.

Although my skills are different from those that I came from, I aim to use them for the same purpose.

■ **Dr Sam Manuela**

A new lecturer in the School of Psychology, Dr Sam Manuela, will be receiving his doctorate in this month's Autumn Graduation. His thesis made the Dean's list, putting it in the top five percent for the year.

UNINEWS highlights some of our people and stories that have been in the media in the past month.

Rising waters

After the Edgcumbe floods, Associate Professor Asaad Shamseldin (Civil & Environmental, Faculty of Engineering) commented on whether or not Cyclone Debbie storm was a one-in-500-year event, and New Zealand's vulnerability to flooding. *Weekend Press and Stuff.co.nz*

Art crimes

Senior lecturer Ngarino Ellis (Art History) commented on the audacious theft of the two rare Lindauer paintings from the International Art Centre in Parnell. *Newstalk ZB, the Herald on Sunday and on Radio NZ (Morning Report).*

Trump, Turkey and North Korea

Associate Professor Stephen Hoadley (Politics & International Relations) was across the media on Trump's airstrikes on Syria; on the effect of his presidency on New Zealand; on the changing political situation in Turkey and on North Korea's attempt to launch a missile towards Japan. *newstalk ZB, 95bFM, NZ Herald.*

Gourmet insects

Senior lecturer Dr Mike Lee (Marketing) believes New Zealand businesses could tap into the growing middle-class Asian markets for edible insects, thereby providing a more sustainable alternative to farming sheep and cattle. *Sunday Star-Times, Sunday News, Stuff.co.nz*

Dog's breakfast

Senior lecturer Dr Ian Hyslop (Counselling, Human Services & Social Work) described the overhaul of Child, Youth and Family as a "dog's breakfast" based on right-wing ideology. *NZ Herald, Gisborne Herald*

From vending machines to vaccinations

Senior lecturer Dr Michelle Dickinson (Chemical & Materials) looked at the psychology behind the rise of the 'selfie'; at time delays for unhealthy foods from vending machines; at the science behind vaccination – concluding it was sound – and offered to take part in a panel debate on fluoridation of water. *Weekend Herald, NZ Herald, Fairfax regional newspapers.*



FROM THE ART COLLECTION

Dazzling viewers as they enter the General Library, Vivienne Worn's paintings currently in Window (a dual-platform art and project space showcasing experimental works both onsite and online) are inspired by other historical paintings.

Worn was studying the work of artists such as Frances Hodgkins, Rhona Haszard, and in this case Eva Hesse, during her Masters at Elam School of Fine Arts. The project came from a close reading of their palettes, brushstrokes and place in art history.

The suite of work that Worn exhibited at the Elam Graduate Show at the end of 2016 paid homage to these muses and sought to re-present their work in a contemporary setting.

Double (Hesse), pictured, takes Eva Hesse's (1936-1970) drawings as a starting point. A highly experimental artist who continually challenged the conventions of her time, Hesse was primarily a sculptor who worked with industrial latex, but she also produced a vast number of watercolours and pencil drawings which some writers argue were studies for her three-dimensional work.

Hesse's complex images are strangely biological in nature, shapes look like plankton or other marine life viewed through a microscope.

Worn takes the minutiae of Hesse's pictograms and enlarges them, giving us an extreme close-up view and the impression that we are looking

at only a portion of a much bigger image.

As a result the shapes are highly abstract, and brushstroke rather than form becomes the focus. Colour also takes on a narrative function between pattern and pigment.

A diagonal line scratched into the surface layer of paint disrupts this, separating colour and blank space and creating a flattened layering effect. Worn concentrated on one particular image of Hesse's and here uses two different clips, the 'double' of the title.

The mechanics of painting as a form of visual literacy is significant to Worn. She refers to "reading" other paintings or having a "discussion" with them.

The titles of the works exhibited in her 2016 show titled *Here After* follows a standardised pattern.

The name of the artist on whom Worn is riffing is placed in brackets preceded by another word referencing the connection; 'after', 'for', or 'detail'



are examples. In her 2017 Window show, Worn follows the progression of her investigations by including source material kindly loaned from the University's Special Collections.

This exhibition titled *Re-reading Laurencin* refers to Marie Laurencin (1883-1956) the French painter and printmaker who was an exhibiting

WHAT'S COMING OUT

This Model World: Travels to the Edge of Contemporary Art

Anthony Byrt



A finalist in this year's Ockham New Zealand Book Awards, *This Model World* (AUP, 2016) is a portrait of what Byrt found when he came back to New Zealand unexpectedly after

living in Berlin, where he was establishing a fine career as an art critic.

Built around hundreds of hours spent in galleries, artists' studios and on the road from Brisbane to Detroit to Venice, it's a deeply personal journey into the contemporary New Zealand art world and the global world it inhabits.

It features major figures like Yvonne Todd, Shane Cotton, Billy Apple, Peter Robinson,

Judy Millar and Simon Denny, and emerging artists such as Luke Willis Thompson, Shannon Te Ao and Ruth Buchanan.

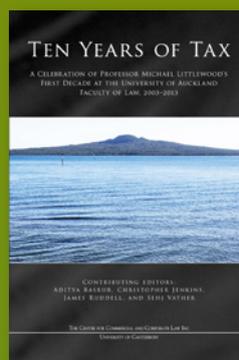
It's about severed heads and failed cities; about bright young stars and old men with a final point to prove; about looking for God and finding Edward Snowden; and about what it means to investigate the boundary where our bodies hit the world.

Ten Years of Tax

A Celebration of Professor Michael Littlewood's

First Decade at the University of Auckland Faculty of Law, 2003-2013. (Centre for Commercial and Corporate Law, 2016.)

This collection brings together published articles that are the result of undergraduate work



supervised by Professor Michael Littlewood. Reflecting the breadth of Michael's own research, the collection covers a wide range of topics grouped under four headings: Domestic Tax, tax avoidance, international tax, and tax history.

For more information visit <http://www.laws.canterbury.ac.nz/cccl/publ.shtml>

New Zealand Wine: the Land, the Vines, the People

Warren Moran

New Zealand Wine: The Land, the Vines, the People (AUP, 2016) by our own Emeritus Professor Warren Moran (Faculty of Science) is another finalist in the Illustrated Non-Fiction category of the 2017 Ockham New Zealand Book Awards.

For half a century, as both geographer and wine enthusiast, Warren has followed the development of the industry, talked to the winemakers and tasted the wines.

His book provides a thorough introduction to our wines, where they're made and who makes

member of the Cubist movement in the early 20th century. Laurencin's prints, which appear as plates within the text, are re-presented through Worn's thoughtful approach to painting and language.

Work by artists like Hesse and Hodgkins was often overlooked during their life-time and seen as un-academic or domestic. By studying female artists' work and re-presenting it as abstract in nature – primarily seen as a male domain – Worn is playfully reinventing Hesse and others as abstract artists and therefore central to developments in modern art history.

As Hesse herself said: "Excellence has no sex."

■ Alice Tyler, Assistant Curator, Gus Fisher Gallery, Centre for Art Studies

Re-reading Laurencin is showing at Window in the General Library foyer until 12 May.

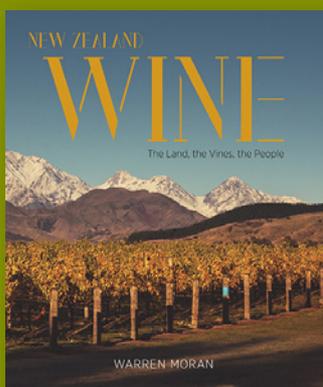
Works from the University art collection are available for display in approved areas around campus. Security and protection from environmental damage are a consideration in deciding placements so please contact the curator, Alice Tyler on a.tyler@auckland.ac.nz, to see if you have a suitable position for an art

them.

He looks at the climate, soils and geography the winemakers work with; the grape varieties they've experimented with and established, and the extraordinary personalities who've been part of the story.

The book is a lavish publication rich with beautiful images of New Zealand vineyards and wineries.

The Ockham New Zealand Book Awards 2017 are on 16 May at the ASB Theatre in the Aotea Centre.



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AT OCKHAM RESIDENTIAL we believe Auckland is one of the most beautiful cities in the world and a wonderful place to live. Founded by alumni of the University of Auckland, Ockham is committed to ensuring urban regeneration in this beautiful city is world class. See our stunning new project in Grafton, Hypatia, at www.ockham.co.nz

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PARIS APARTMENT FOR RENT: Located on the Left Bank, near the Latin Quarter, the apartment is light, quiet, on the fifth floor, with a lift and an open view over Paris. It is fully equipped with TV with over 100 channels, Wifi, kitchen with fridge/freezer, oven, microwave, bathroom with bath and shower. The apartment sleeps 3, is near a metro station and several buses providing easy access to the main tourist attractions. It is rented by the week. November to March \$900- April to October \$1200. email: kotlar@ihug.co.nz.

MISCELLANEOUS

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HOUSE-SITTERS AVAILABLE: Mature doctoral student and partner seek long term housesit (preferably six months plus) anytime from September 2017 onwards. Very experienced, clean, responsible and with references. If you are going on sabbatical or similar, we are the ideal choice for house security, peace of mind and pet minding (if relevant). Please contact Kelly Scott - kelly.scott@auckland.ac.nz

WRITING OUR OWN STORIES

Ahead of the Auckland Writer's Festival (16-21 May) Paula Morris asks; how do we get more Māori and Pacific writing into our national literature?

The Auckland Writers Festival begins on 16 May with the Ockham New Zealand Book Awards. I'm on the NZ Book Awards Trust, proud of how these national awards have been reinvented and reinvigorated.

We have new, far-sighted sponsors like Ockham; the Acorn Foundation which sponsors the \$50,000 fiction prize; and the Royal Society of New Zealand, which funds the General Non-Fiction prize.

But this year there are no Māori writers shortlisted in the fiction or poetry categories, and only one Pasifika poet, Tusiata Avia. Courtney Sina Meredith made the fiction longlist with her story collection *Tail of the Taniwha*.

I'd have loved to see another Auckland grad, Gina Cole, longlisted for her debut story collection *Black Ice Matter*, and Simone Kaho longlisted for her poetry collection *Lucky Punch*.

This low tally disappoints me – but it doesn't surprise me.

Award shortlists are always subjective and often eccentric, and we all have our favourites who don't make the cut. (Many poets were surprised that Lynley Edmeades, with *As the Verb Tenses*, isn't on the poetry shortlist.) And I don't think the 2017 judges are racist.

I think there simply aren't enough books being written and published by Māori and Pasifika writers. They represent only three percent of all locally published poetry and fiction.

For the past four years, the University of Auckland has hosted a free lecture early in the Auckland Writers' Festival, intended to provoke discussion among our students, staff and

festivalgoers. Invited speakers are accomplished outsiders, asked to explore contemporary culture and expand conversations ongoing at the university.

The first year I gave the lecture – on the 'Imperial World' of international book prizes – when I still worked at the University of Sheffield.

The next was Professor Peter Holland from the University of Notre Dame, talking about Shakespearean spin-offs, mash-ups and pop culture's reinvention of the Bard; last year Steve Braunias gripped a packed lecture theatre of over 300 with his insights on the Mark Bundy case.

This year I talked with Anne O'Brien, festival doyenne, about showcasing a subject close to my heart: the current state of Māori and Pasifika literature.

We agreed to stage the lecture for the first time down in Aotea Square, in the Heartland Festival Room (AKA the Spiegeltent) – and we invited novelist Tina Makereti, who teaches at the University of Massey, to deliver the lecture. Like me, she's alarmed by the three percent figure.

Tina's illustrated lecture isn't just another talk on how we need more 'diversity' in our literature. Jamaican writer Marlon James has complained that diversity is 'an outcome treated as a goal'. I had this in mind last October at the National Māori Writers hui in Wellington, where Tina was one of the prime movers.

I didn't really want to go to the hui. I say yes to too many things, and my life is one long late night of desperate preparation and self-recrimination. My health wasn't great at the time; my father had been diagnosed – the day I flew to Wellington – with terminal cancer.

I didn't relish the prospect of spending a weekend in a cold marae to give a keynote address, a fiction workshop and a reading.

But I went, and spent a fruitful and stimulating weekend, exhausting in some ways and energising in others.

There was so much enthusiasm for creative nonfiction that I ended up teaching an additional workshop, as a koha, on the final day.

The main thing I felt after the hui was this: I want diversity in our literature to be an outcome, not a goal. So anything small I can do to help that happen is better than just sitting around with lit-biz chums lamenting the lack of Māori novelists, poets or essayists.

As writers we must be generous to each other, and help each other – and the next generation. Giving a free workshop with lots of information on further resources was probably much more use than me chairing a panel on diversity – with, you guessed it, Marlon James – at last year's Auckland Writers' Festival.

For the rest of us, helping our national literature to grow may mean buying more novels, collections and anthologies by Māori writers, giving them as gifts, recommending them to book clubs, setting them as class texts.

It may mean coming along after Tina's lecture to the launch for Apirana Taylor's novel *Five Strings* at the Central Library – and buying a copy. We make our own culture.

We need to make it a rich and reflective one, noisy with all our voices.

Dr Paula Morris is a senior lecturer in English, Drama and Writing Studies in the Faculty of Arts and the convenor of the Master of Creative Writing programme. She is also an award-winning author, reviewer and essayist. She will be appearing in a number of events at the Auckland Writers Festival, including The Great Divide, the University of Auckland Festival Forum on 17 May at the Herald Theatre, Aotea Centre.

For more information go to www.writersfestival.co.nz