



EPIC JOURNEY

Discover the story of Tuai, a young chief from the Bay of Islands, and his extraordinary adventures in early 19th century Europe.

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STEM CELL SCRUTINY

Dr Jenny Malmstrom from the Faculty of Engineering is leading an exciting cross-faculty research project that if successful, could change how stem cell therapies are used in the future.

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A LIFE IN PICTURES

University photographer Godfrey Boehnke has arguably taken more images of our University than anyone else during his lifetime on staff. Godfrey is profiled in this month's My Story.

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DRESSING UP

Sociologist Ciara Cremin is a man who enjoys dressing like a woman. In this month's Maramatanga, he takes on society's rigid concepts of gender and looks at why men are often ridiculed for wearing 'women's clothes'.

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AN EVEN FINER ART INDEX

The Fine Arts Library has put together a revitalised Index of New Zealand Art (INZART). It offers writing on art and artists from scholarly journals and art magazines, as well as local and national newspapers.

The index (www.collections.library.auckland.ac.nz/inzart/) provides full citations, detailed subject indexing and abstracts and full-text press cuttings for newspaper articles. Beginning in the 1960s as paper-based card indexes, the resource was digitised in the 1990s and then combined into a single database.



SMART COOKIES WIN TOP AWARD

An idea encapsulating the value of passing on knowledge across generations won an international award for our Alumni Relations and Development team last month. The team won a gold medal in the Innovative Alumni Programs category in the Council for Advancement and Support of Education (CASE)'s annual Circle of Excellence Awards for their 'Words of Wisdom' (WOW) campaign. Advice from alumni was printed on small cards, put inside fortune cookies and given out to the graduating class of 2016 or shared online in video format.



GOLDIE MAKES DISH TOP TEN

Goldie Estate Reserve Cabernet Merlot Franc 2013 has been ranked in the top 10 cabernet-dominant reds by *Dish* magazine. Deeply coloured, with subtle notes of black cherry, cassis and smoke, the wine is rich and full bodied with a flavourful and elegant finish. It's a great accompaniment for dark, dense red meat dishes.

Submitted wines were evaluated blind under competition conditions by a panel of four judges in June this year.



\$100,000 AWARD FOR CHOREOGRAPHER

Professional Teaching Fellow Sarah Foster-Sproull from the Dance Studies Programme has been named the recipient of the 2017 Creative New Zealand Choreographic Fellowship. The \$100,000 fellowship is New Zealand's largest choreographic award. Sarah has recently finished writing the thesis for her Masters in Dance Studies, looking at the relationship between choreographers and dancers. She will use the fellowship to create new choreographic works, build her business capabilities and international profile, and start a company to provide professional experience to dance graduates.



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COVER IMAGE: Nle Zélande, pencil, ink and watercolour by Antoine Chazal after Jules-Louis Lejeune, 1826, Alexander Turnbull Library, C-082-102

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TALENT SHOWCASED AT FESTIVAL

University talent makes a strong showing at this year's New Zealand International Film Festival, with a line up that includes dramas, documentaries and shorts by staff, former staff and alumni.

Dotcom: Caught in the Web is Professor Annie Goldson's (Media and Communication) jolting reminder of the legal, political and personal upheavals ignited by the US Government's attempt to extradite internet mogul Kim Dotcom and his colleagues for copyright offences.

Rolling Stone journalist David Fear wrote of the film: "Whether you think he is a hero or a heel, you're bound to leave the film with your preconceptions shattered."

Caught in the Web centres on the tech entrepreneur, tracing his origins as a young hacker in Germany, through his move to Hong Kong, where he founded his file-sharing site Megaupload, to his arrival in New Zealand in

2010 - and his ongoing legal battles with the US government and the entertainment industry.

You still have a chance to see it at Event Cinemas Westgate on Sunday 6 August.

Free Theatre is filmmaker Shirley Horrocks' tribute to the Christchurch group of the same name, founded by Peter Falkenberg in 1979.

Emeritus Professor Roger Horrocks, former head of Media and Communication, was the researcher, alongside Shirley Horrocks. *Free Theatre* screened at the Academy on 26 and 28 July.

We All Need Love, a short film by Brendan Donovan, senior lecturer in Media and Communication, tells of a solo mother who makes an unwanted connection.

The strongest alumni representation is from director and playwright Toa Fraser, who has both a feature and documentary in the festival.

6 Days, starring Jamie Bell, is a gripping story

based on what happened after six gun men invaded the Iranian Embassy in London in 1980.

His sports documentary, *The Free Man*, follows Kiwi world champion freestyle skier Jossi Wells as he travels and trains with *The Flying Frenchies*, a group of extreme sport eccentrics who specialise in breathtaking stunts.

Another prominent alumnus with a film in the festival is Florian Habicht (*Pulp, Love Story*) with *Spookers*, a documentary portrait of the popular theme park which occupies the former Kingseat Psychiatric Hospital.

It's a place where ghoulish fiends scare the wits out of tens of thousands of screaming (and paying) customers every year.

Alumna Roseanne Liang's *Do No Harm*, and *Thicket*, produced by Craig Gainsborough, are among the six finalists in "New Zealand's Best" for 2017.



POI IS OFFICIALLY GOOD FOR YOU

The benefits of poi for physical and cognitive function in healthy older adults has been established by a clinical trial conducted between the Centre for Brain Research and the Dance Studies Programme at the University.

The study by doctoral student Kate Riegle van West (winner of the Three-Minute Thesis Competition, 2016) found that after just one month of poi lessons, participants improved their balance, grip strength, memory and attention.

The randomised controlled trial involved 79 healthy adults aged 60 and over.

They were assigned to either a poi group or a tai chi group, taking part in two lessons a week for a month and their physical and cognitive function was measured before and after the trial.

Both groups showed statistically significant improvements in balance, grip strength, memory and attention.

The poi participants also reported improved coordination, flexibility, having fun, and enjoying the challenge of learning a new skill.

This research suggests that poi may well be a promising tool for maintaining or improving quality of life in old age, and will hopefully pave the way for future research on poi and health.

For more information, visit www.spinpoi.com

PROP UP THE BAR AND LEARN SOMETHING NEW

Auckland is the latest city to join a worldwide movement to transform bars into one-off lecture theatres for a night.

The University is hosting a Raising the Bar event on 29 August, when some of our leading academics will give 20 free talks at 10 inner-city Auckland bars all on one evening.

Notable staff taking part include microbiologist Dr Siouxsie Wiles on the quest for new medicines; Professor Tracey McIntosh on imagining a world without prisons; Dr Thomas Gregory on drones and the politics of killing; and an exploration of the brains of sharks from renowned marine scientist Professor John Montgomery.

Raising the Bar originated in New York, with the idea of making education a greater part of a city's popular culture. It has since expanded to major cities around the world including San

Francisco, Hong Kong, Sydney, London, and Melbourne. Each bar will host two talks, the first starting at 6.30pm and the second at 8pm.

Registrations for the free event opened on 20 July and people are urged to get in early to secure a bar stool at one or more of the venues. For a full list of speakers, topics and venues, and to register for a free talk, go to www.rtbevent.com/rtba



Professor Tracey McIntosh will be one of the speakers at Raising the Bar on 29 August.

WHAT'S NEW

FAIRYTALE TOWER WINS PHOTO COMP

Many thanks to all staff who entered our staff intranet winter photo competition.

It got a great response, with 25 entries submitted during the week of 3-7 July.

The brief was left open in terms of subject and theme, but the images had to be taken within that week and somewhere around the University's five Auckland campuses.

Entries could be in black and white or colour and edited in post-production if desired.

The judge was veteran photographer Godfrey Boehnke who has worked on staff as the University's official photographer for more than 40 years; read his 'My Story' on page 6.

Godfrey said it was a tough choice as there were so many high quality entries.

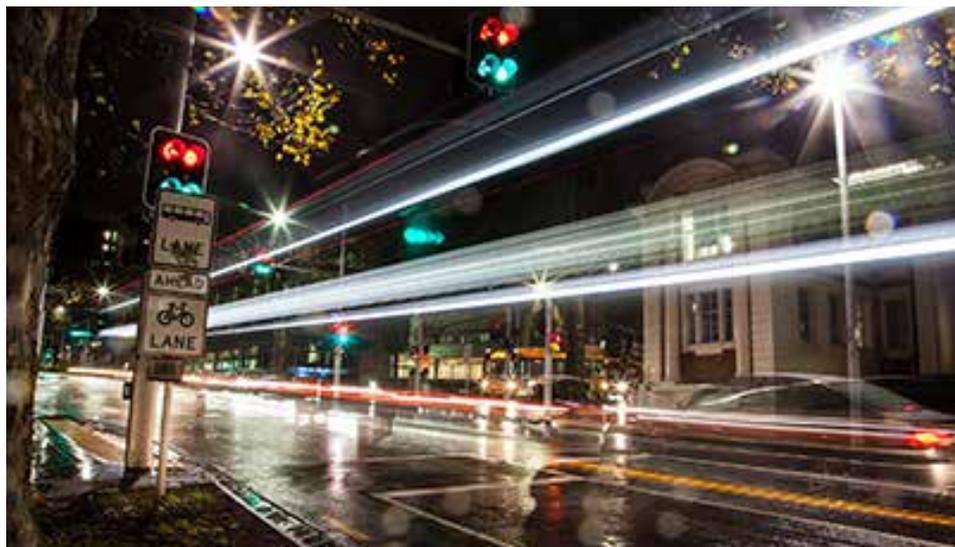
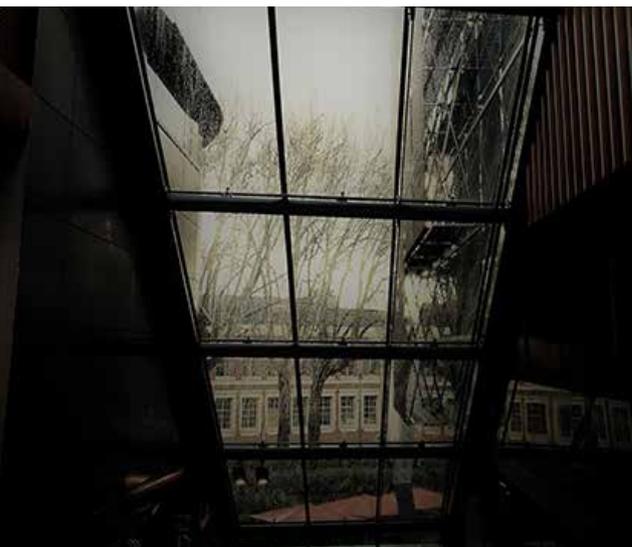
"The standard of entries was very high and I thank every one of you for the thought, planning and execution you put in to making this a great competition."

The winner was Liz Hardley from Libraries and Learning Services, with her image *Fairytale ClockTower*, featured below.

Godfrey said: "This infrared rendition of the University's main icon beautifully evokes the winter season. It is well composed and conveys the idea of winter in a unique and pleasing way."

Liz won a copy of *Self-Portrait* by Marti Friedlander, kindly donated by Auckland University Press.

Second place went to Chris Moselen, also from Libraries and Learning Services, for *Inside Out Kate Edger*, below left, and third place to Julia Chiu (Student Services) for *Juxtaposed Rainy Street*. Both Chris and Julia won vouchers for Goldie Estate wine.



IN BRIEF

INTERNATIONAL ACCOLADE FOR PETER HUNTER

Distinguished Professor Peter Hunter, the director of the University's Bioengineering Institute (ABI), has been awarded an honorary doctorate from the University of Sheffield. Renowned for his work in computational physiology, Peter completed his engineering degrees at Auckland before doing his DPhil in Physiology at the University of Oxford. Alongside his role as director of ABI and Professor of Engineering Science at the University of Auckland, Peter is also director of Computational Physiology at Oxford University, and director of the Medical Technologies Centre of Research Excellence (MedTech CoRE) hosted by the University of Auckland. He was appointed to the NZ Order of Merit in 2010 and in 2009 received an honorary doctorate from the University of Nottingham.

WEAVING KNOWLEDGE

Weaving Knowledge, Weaving Words is a series of three workshops offering a different way to think about writing as a process of harvesting, preparing, creating and presenting knowledge. Participants will learn how to harvest harakeke and prepare the fibres to make a small woven item that represents ngā kete mātauranga e toru, the three baskets of knowledge in traditional Māori stories.

Workshops will be held on: Tuesday 8 August, 1-2.30pm at Waipapa Marae, 16 Wynyard Street, City Campus; Tuesday 15 August from 10am to 11.30am at Tūtahi Tonu Marae, Epsom Campus and Wednesday 20 September from 10-11.30am at Waipapa Marae, 16 Wynyard Street City Campus.

Register your interest by emailing: ak.thomas@auckland.ac.nz

ADVENTURES ACROSS WORLDS

A ripping yarn of clashing cultures, ocean adventures and romantic foreign travel in strange lands is rarely a fitting blurb for an academic book.

But *Tuai: A Traveller in Two Worlds* by educational researchers, Professors Alison Jones and Kuni Kaa Jenkins is exactly that.

Compellingly written for a general audience, it focuses on the extraordinary story of Tuai, a young Ngare Raumati chief from the Bay of Islands (born about 1797) who, after befriending European traders and missionaries, set off in 1817 for England with a travelling companion Titere, to “explore the world and its riches and bring them back to his people”.

And so the pair’s many adventures on convict ships, in exotic foreign ports and as guests of honour at high society London dinners unfold. The product of five years of intense research and partly funded by a Marsden Fund grant, the handsome, 288-page book is rich with details of the earliest encounters between Māori and Pākehā – when the relationship was new and yet to be formalised by a Treaty – and features a number of images that have never been reproduced before.

It is, says Alison Jones, a professor in Te Puna Wānanga, the School of Māori and Indigenous Education, “a window on one part of a larger Ngare Raumati story” and a collaborative project between Alison and Kuni Kaa Jenkins, who is a professor in education at Te Whare Wānanga o

Awanuiārangi.

“It came out of our first book [*He Korero: Words Between Us - First Māori-Pākehā Conversations on Paper*, Huia, 2011] which was about the role of Māori in establishing the first school in New Zealand.

“The chapter on Tuai in that book was the seed. Tuai kept bothering us; we wanted to get inside his head.”

Alison’s role was the writing and researching, while Kuni stimulated the project.

“Kuni brought a Māori point of view to it, so it isn’t the usual Pākehā-centric, missionary view of that time period.”

While Alison’s research took her to Paris, Sydney and Shrewsbury, she also used the rich source of information in the Marsden Online Archive at the Hocken Library, Otago University.

An important connection was made by chance, with Professor James Sneyd from the University’s maths department, who was doing his own family research in England.

“James came across a diary belonging to his aristocratic ancestors, written in London in 1818, which told of New Zealanders at a “Grand Cannibal Dinner” in London,” says Alison.

This diary proved to be a treasure trove of information about how the two young Māori men were received in polite English society, where they were exotic guests.

The diary describes Titere as “a considerable Dandy who has his neck confined with a black stock and high shirt collar which obliged him to turn his whole body with his head. He has many savage features ...”.

Over dinner, writes Alison, “Tuai and Titere entertained the English guests by discussing culinary matters. Both men liked pepper on all the food and Titere boasted that he could eat

anything. But he couldn’t stomach the sour cranberry tart”.

Both men got ill in London and moved to Shropshire, where they witnessed the Industrial Revolution first hand: huge furnaces making molten iron, factories producing glass, ceramics and massive ropes...”

Tuai was not the first Māori to travel to England in the early 1800s, says Alison, but he was of the first generation of Māori “to travel confidently overseas from a country still dominated by traditional culture and ancient ways”.

Being curious and ambitious, Alison says, Tuai’s biggest hope was that he could somehow make use of all the technological advancements of the industrial age, particularly its superior weaponry, to help his people, who were facing the expansion of their rivals Ngāpuhi.

The missionaries who hosted his England visit wanted to make Tuai their agent but, says Alison, “the missionaries failed to convert Tuai to their Christian god.

“He considered that Pākehā didn’t understand Māori society and was unimpressed with the way the missionaries were trying to change Māori ways.”

The book rather sadly concludes: “When he [Tuai] left his family, and his home as a hopeful, serious young man, he was not to know that the exciting world would refuse his desires.

“Despite his kindness, his love, and even his obedience, the Europeans he encountered wanted too much from him and would only love him for who they thought he should be, rather than who he was.” (*Epilogue, p 242*).

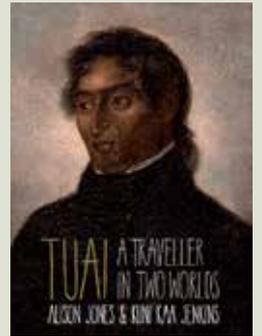
Tuai died of unknown causes in the Bay of Islands in 1824, aged only 27.

Ultimately, Alison’s hope in writing the book is that it reminds of Māori independent attempts to learn about industrial technologies, to engage with Pākehā, and to educate Europeans about Māori society well before the Treaty of Waitangi.

“Tuai was a great teacher of the Europeans he met, and he had a shrewd analysis of what Māori could gain from a strategic relationship with the Pākehā”.

Tuai: A Traveller in Two Worlds (Bridget Williams Books, 2017) is now available in bookshops.

■ Julianne Evans



Professors Kuni Kaa Jenkins and Alison Jones, authors of *Tuai: A Traveller in Two Worlds*.

MY STORY

STAFF PROFILE



Godfrey Boehnke is a photographer in the University's Media Productions unit

Where did you grow up and what did you love doing as a child?

I grew up in the Waikato on Buckland Road, not far from Hobbiton. As a child I loved to go eeling in our creek on the farm and playing in the "enchanted garden" that my grandfather built for me in the bush by the creek.

What did you enjoy learning about as a child?

I loved learning about how to milk cows and looking after the farm with my dad.

Tell us about your first job ever

It was with a large industrial photography firm called Barry McKay. I spent a whole weekend learning about photography terms that might stand me in good stead with my interviewers. I remember saying at the interview: "Oh I see you have a Linhoff Carden 4x5 plate camera." (I didn't have the foggiest idea what it did.) I learned later, after getting the job ahead of 40 others, that all they wanted was a junior who they could train from the start and they were impressed with my boldness – and ability to bullshit. I soon fell into the advanced photographic art of sweeping floors and making tea and as time rolled on, I even began to become proficient in the art of capturing images.

Who was your best teacher?

Mr Hepplstone. He sat beside us, talked and laughed with us, treated us in the same way as he treated adults, and somehow made each of us feel important regardless of how much intelligence we did or didn't demonstrate. My best teacher in life was our neighbour and farmer, Pat Sandford, a retired army major who had come to New Zealand from farming in Kenya. I liked him instantly and especially liked his passion for fishing. He knew the reason I would help him milk his cows was so we could get to the river in time for the evening rise. He also taught me much besides fishing: how to be well-mannered and considerate (especially towards women), how to have patience when observing nature (and people), and how to listen to those around me. I regarded him as my second father – and the skills he taught me turned out to be very useful in my career.

What do you do at the University?

I provide still images for a range of purposes using the best of my professional skills.

Do you believe what you do changes lives?

I believe when I make a portrait of someone and they really like it then it may contribute to their happiness and self esteem.

What does the University mean to you?

It's played a huge part in my life over many years. In the beginning I had a passion for photography but was quite shy when people entered the picture. Now I think nothing of photographing prime ministers, queens (including Queen Elizabeth II on at least two occasions, crown princes and princesses (of Britain, Thailand and Brunei), Chancellor Angela Merkel and many others. At the University, I always feel part of a community, and enjoy the feeling of being surrounded by friends.

Have you had any embarrassing moments?

Many over the years but the one that springs to mind was when I was photographing an event in the dark and tripped and sat down on the nearest chair, which turned out to be occupied – by Helen Clark. She was very forgiving; just gave a bit of a laugh and pushed me gently away.

What have you achieved that you are very pleased about?

I'm pleased to have held this job for nearly 50 years, keeping up with the changes in technology. Despite knowing computers are not my closest friend, I've managed to acquire enough skills to match my creative art. I'm also delighted to have been able to use my camera and skills to follow the development of the University over such a long period of time, and to have contributed to creating an archive that I hope will continue to be of interest for many years in the future.

What do you enjoy when you're not working?

My first passion, fishing, has remained through the years and when I'm on the water I hold a camera in one hand and a rod in the other. I love taking seascapes from my boat using HDR (high dynamic range) photography, where you take a minimum of three exposures of the subject and combine them. I've been really pleased with some of the panoramic views of the Hauraki Gulf, though I've also had a few scary moments. One was when I was photographing a very large whale at what seemed like a safe distance - until it decided to approach my boat and give it a little nudge as it passed beneath it.

DID YOU KNOW

... that the James Henare Māori Research Centre on Wynyard Street was once the Vivien Leigh Theatre, which was opened by Vivien Leigh in person in 1962?

Vivien Leigh, the star of *Gone with the Wind* and *A Streetcar Named Desire*, first visited Auckland in 1948 on a tour of Australia and New Zealand alongside Laurence Olivier with the Old Vic company.

When the company returned to New Zealand during their 1961-62 tour, Vivien stopped past Wynyard Street to open the theatre named in her honour in person.

She told a capacity house that she was delighted to have her name associated with the theatre in Auckland.

Director of the theatre Ronald Barker said that "Miss Leigh has brought us something of the glamour and wonder of the theatre.

"She has brought us the indescribable mystery of the theatre and also her beauty and technical capacity."



Vivien Leigh at the opening of the theatre, second from the right, with the Chancellor, Sir Douglas Robb.

The house at 18 Wynyard Street was originally built to accommodate army officers during the New Zealand Wars in the 1860s.

It was purchased in the early 1960s by brewery baron, local politician and philanthropist Sir Ernest Davis for the University.

During the 1960s student enrolments rose far ahead of official predictions, and the University began to take over the houses that lined Wynyard Street to accommodate this explosion in numbers.

These houses were eventually removed to make way for purpose-built spaces like the Waipapa Marae, Fale Pasifika and the Owen G. Glenn Building as the University took over the whole street, and private residences no longer mingled with University buildings.

The house at 18 Wynyard Street endures as the James Henare Māori Research Centre and now features an entranceway carved under the direction of Ngāti Porou master carver Pakariki



Vivien Leigh Theatre, 18 Wynyard St, Anton Estie, 1965, Special Collections, University of Auckland, 497906.

Harrison during his time as artist-in-residence at the University.

■ Jonathan Burgess, Content Writer, Faculty of Arts



Sir Laurence Olivier and Vivien Leigh (Lady Olivier), having arrived on an Australian National Airlines aircraft. Ref: WA-15657-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22775459

WHAT'S ON CAMPUS

IMMIGRATION MATTERS

What: Nation Transformed: the place of migration in 21st century Aotearoa-New Zealand; the Winter Lecture series

When: Wednesdays from 2 August to 6 September from 1pm to 2pm.

Venue: Lecture Theatre 342, Building 423 (Conference Centre), 22 Symonds Street, Auckland. Free.

The changing face of migration in an increasingly diverse society will be the focus of this year's winter lectures. Marking 30 years since the watershed 1987 Immigration Act, this six-lecture series considers how the added diversity of migrants has transformed the nation's social and cultural fabric.

Find out more at www.winterlectures.ac.nz

FAST FORWARD

What: School of Architecture & Planning guest lecture series

When: Now until 13 September.

Venue: Please check individual events.

Award-winning local and international architects, urban designers and planners will discuss their philosophies and innovative work. The series encompasses the Festival of Architecture and the School of Architecture and Planning's Centenary.

Visit www.creative.auckland.ac.nz/fastforward

FINDING YOUR VOICE

What: The 'V Factor'; Finding your voice in Academic Writing

When: Wenesday 2 August from 2pm to 4pm

Venue: Law School, Level 3 (Building 810) Room 340.

In this interactive two-hour workshop, participants will hear from three writers who will read short excerpts from their writing, talk about how they work, and discuss what has influenced their academic writing style.

Authors will offer concrete tips on how to cultivate their own style and voice.

Featuring Professor Michael Corballis, Associate Professor Niki Harre and Professor Peter O'Connor. Register your interest at ak.thomas@auckland.ac.nz

STEM CELL REVELATION?

The behaviour of stem cells and how we can better understand, and therefore control them is the motivation for Dr Jenny Malmstrom's research, which focuses on how cells and molecules interact with man-made surfaces.

A lecturer in the department of Chemical and Materials in the Faculty of Engineering, Jenny has been the recipient of both a Marsden Fast-Start Grant (\$300,000 over three years) and a Rutherford Discovery Fellowship (\$800,000 over five years) in 2016.

She says the body is amazingly good at controlling stem cells, telling them where to go and what to 'become' (in other words, what specialised cell they need to be).

"But so far, we are not so good at controlling them artificially, so we are not able to use them as accurately or effectively as we could."

If stem cells can become anything, but we can't control them, then we might make the wrong tissue in the wrong place, for example, and "grow a tooth in a brain", she says.

Stem cells have enormous potential for medical therapies because they can multiply and renew themselves or develop into specialist cells with a particular biological function.

They are regulated in the body by, for example, the mechanical properties of surrounding tissue and also controlled by "signalling molecules", known as "growth factors".

Jenny believes that if we can understand how the stem cells work with the signalling

molecules, (which tells the cell what it should become), then we can potentially reproduce this natural body process artificially and get much better and more accurate results with stem cell therapy.

While research teams all over the world are working on the use of stem cells in medical therapies, no one to her knowledge has set up the particular laboratory study she is attempting.

Her idea is to create a "very simple model surface" on a piece of glass covered in a polymer (plastic) film.

The film will contain signalling molecules available to be released to cells grown on the surface and her research group will observe how the cells respond.

The surface of the artificial tissue she is developing will be constructed so that cells will have to physically stick to its surface, a process known as "adhesion", to gain access to these growth factors.

Her research involves University-wide collaboration with colleagues in Medical and Health Sciences, Biology and Chemistry.

Originally from Sweden, Jenny is an associate investigator at the MacDiarmid Institute, a national network of New Zealand's leading scientists, and received her PhD in Nanoscience (the study of structures and materials on the tiny scale of nanometers) from the University of Aarhus in Denmark.

She also holds a post-doctoral qualification in chemistry.

Working in New Zealand has its particular challenges, she says, but its small size and small population also has benefits for a researcher.

"Because of the distance some things take longer to arrive, for example, but otherwise you have to think of all of New Zealand as 'one big university' and make sure you use all the good bits [people, resources, information] from everywhere."

She hopes her study, which she expects will be "a gradual process of trial and error, rather than one 'eureka' moment," will reveal links between cell adhesion and growth factor signalling.

"Basically we want to know how the cell adhesion and growth factor signalling are connected. If my research can answer this biological question, then people with much more knowledge of how the whole human body works than I have can take that information forward and apply it. It's very exciting and challenging stuff."

And if all goes well, the world can hopefully take a step further towards a major medical breakthrough in stem cell therapy; especially in crucial areas like spine, brain and cartilage repair.

Julianne Evans



Dr Jenny Malmstrom in the lab: "It's very exciting and challenging stuff."

Image above: Stem cells grown on a polymer surface.

WHAT AM I DISCOVERING

FASHION VICTIMS

Dr Maureen Benson-Rea (Management and International Business) and political scientist Professor Anil Hira of Simon Fraser University, Canada, alongside other international researchers, have been critically exploring the efforts made by the clothing industry to improve safety for its workers.

With a book on the issue out this month, Maureen outlines some of the research team's key concerns.

When you buy a product or service, how often do you think about the working conditions in which it is made? For most of us, the answer is probably almost never.

Last year New Zealand had annual retail fashion sales of NZ\$3.3 billion – and we have recently seen the arrival of global “fast fashion” retailers such as Zara and H&M, which specialise in capturing the current fashion trends and rapidly making them available for purchase.

Fast fashion stores have made clothing so affordable that shoppers often overlook the real cost of clothes production, including the conditions under which they're made and the potential damage to people, society and the environment.

Fast fashion is only made possible through companies moving production to low-cost countries, putting downward pressure on working conditions and environmental standards.

This has led to such catastrophic events as the Rana Plaza incident in Bangladesh on 24 April 2013, when a building that housed garment factories collapsed, killing over 1,000 workers trapped inside.

Our research into this incident has been published in a new book, *Governing Corporate Social Responsibility in the Apparel Industry after Rana Plaza*, which sets out to offer some real solutions to the problem of ethical clothing production.

We have sadly concluded that current efforts – mainly consisting of anti-sweatshop activism aimed at reform – have come up short.

So the solutions we offer range from creating new visions of public-private partnerships to improving the political power of worker unions, so that more pressure can be put on Western consumers to demand more of their retailers.

The starting point was the set of arrangements made between business and government after the Bangladesh factory collapse – to ensure that such a disaster could never happen again.

However, the book details ongoing factory disasters that are forcing companies, consumers, governments and international institutions to acknowledge that the conditions must be improved for workers in developing countries



Dr Maureen Benson-Rea: Current efforts to deal with appalling working conditions in the apparel industry have come up short.

producing consumer goods for Western markets.

Our research gives multiple perspectives on how everyone involved can contribute to improving conditions.

It also gives ideas about who should actually control and decide about creating improved standards and ensuring that they work.

The book is invaluable as an in-depth case study of the potential for new global approaches in other industries as well.

The options include: expanding and adjusting the current corporate-led model; reinforcing public regulation of factories, or developing a hybrid, cooperative model of public-private governance.

In terms of the “corporate-led” model, suggestions for change include political solutions like improving workers' bargaining power and government representation in developing countries.

To assure compliance with the new institutional and enforcement mechanisms, a new governance framework is needed which has to be both cooperative and sustainable, with fiscal and financial support given to clothing manufacturers in Bangladesh.

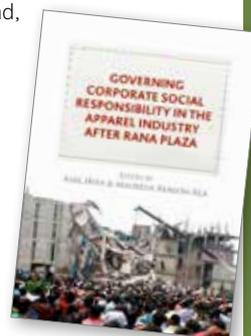
It also needs to involve a wider range of stakeholders, like consumers and NGOs.

Finally, more transparency is required in apparel supply chains, as new and increasingly-aware consumers choose to make more informed purchasing decisions, and even to reject products because of companies' practices and reputations.

So what can we as consumers do right now?

Baptist World Aid Australia produces an annual report on around 160 clothing brands in Australia and New Zealand, evaluating them on their efforts to prevent forced and child labour, and worker exploitation.

We could make a difference by reading it and changing our purchasing behaviour accordingly.



UNINews highlights some of the University's people and stories that have made the headlines in the past month.

MEDIA FOCUS ON DOTCOM DOCO

Professor Annie Goldson's documentary *Kim Dotcom: Caught in the Web* has been attracting great publicity ahead of its screenings in the New Zealand International Film Festival. She has been featured in *Metro* magazine; *Paperboy*; *Stuff*; RNZ's Wallace Chapman programme; RNZ's *Afternoon's* with Simon Morris; 95bFM and *The Spinoff*.

MOTION CAPTURE BUY OUT

IMeasureU, an Auckland Biogengineering Institute spin-out, has been bought by motion-capture market leader Vicon; with a story featured in the *NZ Herald*.

MICHELLE IN SINGAPORE SCIENCE FEST

Senior lecturer Dr Michelle Dickinson discussed a new ‘telehealth’ app in the *Weekend Herald* while the *Singapore Straits Times* reported on her arrival in the country to appear at the month-long Singapore Science Festival.

MASS EXTINCTION AND CITY SCAPES

On the AM Show on TV3, Associate Professor Jacqueline Beggs from the School of Biological Sciences discussed a new study that finds evidence that a mass extinction event may be underway; senior lecturer Margaret Stanley featured in the *Herald's* series on how we can improve life in the city through nurturing and protecting natural landscapes.

ELAM'S PETER SHAND ON KOREAN TV

Associate Professor Peter Shand (Elam School of Fine Arts) was interviewed about an exhibition by Elam student Yona Lee, on at Te Tuhi by Korean TV. YTN News, Korea.

CATHER SIMPSON IN THE SPIN OFF

Professor Cather Simpson (Physics and Chemical Sciences) wrote for news and media site *The Spinoff* about her experiences of an anti-sexism programme at her former University in Ohio.

FROM THE ART COLLECTION



Terrace Refugia, 2017, Oil on board, 750 x 750mm by Barbara Tuck: a recent acquisition for the University's collection.

It was in the mid-1960s that Barbara Tuck studied at the University's Elam School of Fine Arts. And during her time at art school, Tuck developed her skills and stylistic approach to art.

Fifty years on, this style combines multiple narratives, aerial perspectives and eye-catching, dreamy colours.

Her heady landscapes are magically mystical, glinting at magpie onlookers.

Within canvases such as *Terrace Refugia* (2017), which is a recent acquisition for the university's collection – Tuck continues New Zealand artists' nationalistic concerns with the landscape genre.

These concerns date back to the 1930s and 1940s, when modernists such as Colin McCahon (1919-87), Toss Woollaston (1910-98) and Rita Angus (1908-70) were consumed with the idea of developing a new landscape iconography as part of the drive to establish a national painting style.

What subsequently materialised were scenes typifying small towns and rural life in Aotearoa.

The reason for this growing regionalism was twofold.

Firstly, it emerged from the devastation of World War I and the Great Depression, where artists saw landscape painting as a means of escape.

It was also formed as a way to boost national

WHAT'S COMING OUT

Portrait of Young Genius

"Let us love dogs; let us love only dogs. Men and cats are unworthy creatures."

This is just one of many memorable quotes from Marie Bashkirtseff, subject of a book by former long-term staff member of the Mathematics Department, Dr Joel Schiff, who describes her as one of the most extraordinary women of the nineteenth century.

Her journal was a *cause célèbre* after her death in 1884, and continues to inspire the women's movement, having influenced such great writers as Anaïs Nin and Katherine Mansfield.

Born into an aristocratic family in Ukraine Marie soon settled with her family in France. Taught entirely by tutors she spoke multiple languages, played numerous musical instruments and longed for a singing career.

After an illness that caused damage to her



throat, she instead took up painting and was soon exhibiting at the annual Paris Salon, the premier venue for artists.

At the same time she was also showing the instincts of a philosopher, wrestling with the nature of God, the position of women and the politics of men.

The book, published by Vernon Press in its "History of Art" series, is in two sections, one biographical and the other consisting of a single journal excerpt on each left-hand page, with one of her outstanding works of art on the facing page.

As It Was

Emeritus Professor Russell Stone (History), who grew up in Ponsonby and Grey Lynn, has reached an age and stage in life where he can be regarded as not just an historian but as part of the stuff of history itself, someone qualified to tell us at first hand just what life was like when he was young. When he was born in 1923, Greater Auckland had a population of 165,000.

Today the figure is one and a half million. Life was simpler, relatively uncomplicated. But it was

also harsher, with much hard physical labour for men and women.

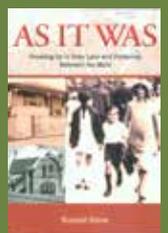
The memory of World War One was still raw. And although the attitudes and practices of our colonial past were still to be seen on every hand, Auckland, just like New Zealand as a whole, was already passing the threshold to modernity.

In this book, published by David Ling Publishing, Russell Stone shows how the life in Auckland at that time can be seen as a forerunner of our modern way of life.

Tightrope

"We are what we remember, the self is a trick of memory . . . history is the remembered tightrope that stretches across the abyss of all that we have forgotten" says Mauaivaio Albert Wendt, emeritus professor of English.

And in this book, built around the abyss, the tightrope and the trick that we all have to



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MISCELLANEOUS

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identity: to celebrate New Zealand's 'unique' landscape and the difference it offers from other countries.

With these themes in mind, Tuck's art works continue the longstanding conversation around landscape – but with a distinctly contemporary approach.

Her paintings feature stacked narratives, whereby multiple viewpoints are seamlessly intertwined into one picture space.

Terrace Refugia is one of six works that deal with the Rotorua region, 130 years on from the eruption of Mount Tarawera.

Refugia is the plural of 'refugium', a geological term explaining the phenomenon in which a population of organisms can survive through a period of unfavourable conditions.

In other words, Tuck's imaginative world lives on after disaster has struck.

With this knowledge, scenes of a volcanic explosion start to unfold: smoke swirls, sinter terraces glint, and mud pools ripple.

Despite the horror that comes with this type of natural disaster, Tuck's landscape is ravishing and rather inviting.

It celebrates the fluid and beautiful environment and the myths and histories that come with it.

Though the work is modest in scale at 750 x 750mm, its scenscape offers tantalising detail. Each look afresh or slight movement around the canvas reveals something new: shimmering tones, a distant figure, or swirling lines.

Her mastery of the medium is apparent in these minute aspects.

■ Jessica Douglas, Gus Fisher Gallery assistant

perform to walk across it, Associate Professor Selina Tusitala-Marsh (English), brings to life her ongoing dialogue with memory, life and death to find out whether "stories" really can "cure the incurable".



Tightrope is published by AUP and will be launched at the University's Fale Pasifika from 4.30-6pm on 25 August, National Poetry Day.

WHAT'S IN A DRESS?

Sociologist Ciara Cremin challenges deeply entrenched misogynistic views by choosing to dress as a woman.

Which deodorant should you buy? Brands 'help' you out by labelling them 'for men' or 'for women'. But there is no such labelling on dresses for sale. You don't say "a woman's dress" because dresses are 'obviously' designed for women.

So despite the fact many of my colleagues wear them, that I wear dresses to work is controversial and this is because I am considered male. We tend to think of men's clothing as "gender neutral" because by and large, there is no taboo on women wearing it too.

But what men are 'allowed' to wear is defined by what it is not: that is, we are not supposed to wear anything associated with women.

What is this barrier in a male's psyche that prevents him even from carrying his belongings in a handbag?

I like the feel of silky pantyhose on my freshly shaven legs and find pleasure in the process of applying makeup.

I enjoy dressing *en femme*. However, I don't 'pass' as a woman and so wherever I go, around campus, shopping in town or at the pub, heads turn and people stare, until that is, you return the gaze.

My appearance is clearly strange to others and whatever pronoun I use they are likely thinking "bloke in women's clothes". I embody a contradiction, man and woman, neither man enough nor woman enough, and this gets people thinking.

If pleasure is my motive for wearing women's clothes, it's the politics of my presentation that matters to others, and this is the reason why I wrote *Man-Made Woman*.

Schoolboys may wear skirts in defiance of uniform code, men out at night may be clumsily attired in women's clothing for 'laughs' and you may be entertained by drag artists at the club.

These are, respectively, a one-off gesture, misogyny made fun and a performance for spectators; each instance is accompanied by an alibi.

In contrast, women's clothes are my day wear. It is not a parody.

Do I want to 'be' a woman? Am I expressing my 'true' self? There is no authentic gender for me to reveal.

Gender is a mask. When I apply makeup it is the mask of masculinity that is effaced, not a woman as such that is revealed.

People do however, behave differently towards me now that I present as a woman and this affects how I regard my gender.

When I need to use a public lavatory, the question I ask is not whether my preference is to use the men's or women's but rather how will others perceive me now that I dress 'as a woman'?

And I wager that the greatest offence will be caused if I use the men's. There, I am judged for what encases my legs, and in the women's I am judged for what lies between them.

Still, it appears that it is the clothing not biology that is the greatest determinant of gender. The clothes speak to truth. I use the 'ladies'. I call myself a woman.

So why are men so reluctant to adopt any style we associate with women? A clue lies in the 'joke' of men in tights. The man who wears the tights is 'emasculated'.

This is what I feared when first dressing to work as a woman: that in the eyes of students and colleagues my status and authority would

diminish. A 'man in tights', I would no longer be 'taken seriously'.

My make up signifies decadence and frivolity, my heels are impractical and the pantyhose fragile.

In our misogynistic, patriarchal world, 'woman' signifies weakness, superficiality and excess, signs that contrast with those of a man: 'serious', 'practical', 'tough' and 'reliable'.

As a woman I negate man. As boys, we are teased for being emotional. As men we are told to 'man' up. The more we display our frailties, express our emotions and embrace sensuality, the easier we are to make fun of.

Men bare their teeth when their status is perceived threatened.

Or else, in an echo of the playground scene, they deflect their insecurities through humour, typically at the expense of those men in their company seen as 'effeminate'. The effeminate man will not bare his teeth. He is always good for a laugh.

The generally rigid conformity of male appearance reveals how embedded patriarchy is, both institutionally and in the psyche.

By adopting styles that we identify with women, men can enact a revolt against patriarchy in the here and now.

When a man can dress as I do without stirring a reaction then maybe we will see an end to a condition detrimental to us all.

■ Dr Ciara Cremin is a senior lecturer in sociology in the Faculty of Arts. Her new book *'Man-Made Woman: The Dialectics of Cross-Dressing'* is published by Pluto Press in August and is available for pre-order on Amazon.