

VICTORIOUS

Issue 1, 2016



Cultivating
creative capital

A true-blue green
university

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Research and innovation

Victoria's academic staff are leaders in their fields of research expertise. If you have a project that requires the skills and knowledge of our staff, contact Professor Kate McGrath, Vice-Provost (Research).

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From the Vice-Chancellor

Cultivation of creative capital is one of the things that defines world-class universities. Creativity infuses all disciplines and is inherent to the research process. While creativity perhaps finds its purest expression in the creative arts, the same personal quality underpins the deep innovation that drives economies, the entrepreneurship that establishes new businesses and social endeavours and the fresh thinking that characterises effective leaders.

At Victoria, we place a strong emphasis on a multidisciplinary approach to creativity, innovation and entrepreneurship. We recognise the importance of being open to ideas from outside our area of expertise. Ideas are better connected than protected—it is the coming together of new ideas that sparks new possibilities and that is at the heart of innovation.

We are developing an entrepreneurial ecosystem at Victoria. Over the past two years, there has been sustained growth in our research commercialisation pipeline. Our intellectual-property base is expanding and more ideas are being licensed or progressed through start-ups with external investment. Through Viclink, our commercialisation arm, we have secured ten licences of substance, 'spun out' four technology start-ups and eight student start-up companies in the past four years alone. We also have an active pipeline of sixty projects being assessed for commercial potential.

Among those technology start-ups is Auramer Bio, a medical-diagnostics company that is commercialising new sensors for monitoring human health. Another is EdPotential, which has developed a data analysis tool that helps schools understand how their students are performing.

Our undergraduate students are also doing exciting things in this space. We give them opportunities to engage with others from different disciplines, offer student entrepreneurship clubs and run the Victoria Entrepreneur Bootcamp. This venture, now five years old, has produced a number of successful companies.

A notable example is Point Zero—previously known as One Legged Crab—a company formed in the Bootcamp that has gone on to develop the world's first customisable, interactive holographic experience that can be used to educate, tell stories and customise products—simply through playing. Point Zero is giving back to the University with its 3D virtual reality technology forming the basis for a research and commercialisation project being undertaken by Victoria and the MacDiarmid Institute for Advanced Materials and Nanotechnology.

Our location in the capital city gives Victoria a clear advantage in the area of entrepreneurship. Wellington has an exciting and flourishing innovation sector, which is well connected to the rest of New Zealand and internationally. Our links with the wealth of collaboration and networking agencies in the capital city help us to combine resources, skills, knowledge and experience to achieve scale and drive real-world outcomes for, and from, the work of our staff and students.

Professor Grant Guilford
Vice-Chancellor

Understanding what's under the ocean

As a self-professed terrible sailor, Professor Lionel Carter says it's ironic that he's spent a large part of his career at sea.

"I've spent a total of two and a half years of my life bobbing around on the ocean—the very thought makes me feel queasy!" he says. "But it's all for the greater good and overall it has been a lot of fun."

Lionel is a world-renowned ocean scientist based at Victoria's Antarctic Research Centre and has specialised in geological and oceanic processes. He joined Victoria in 2006 and his many achievements demonstrate a true commitment to understanding New Zealand's oceans.

In the early 1970s, Lionel helped map out the proposed boundary of New Zealand's Economic Exclusion Zone (EEZ) and

determined what lay within it. His reports were used to establish the EEZ, which extends 200 nautical miles (370 kilometres) out from the shoreline. At 4 million square kilometres, New Zealand's EEZ is one of the largest in the world and accounts for more than 90 percent of our territory.

"As a nation, New Zealand is responsible for a huge area," explains Lionel. "Including our EEZ and stewardship role under the Antarctic Treaty System, we are responsible for a territory that literally goes from the sub-tropics to the South Pole."

Lionel is also a marine advisor for the International Cable Protection Committee,

which works to protect submarine fibre-optic cables across the globe from natural hazards. "These cables are essential: they convey almost all of the world's internet data, commercial and voice communications, which clearly have enormous social and economic importance. We are totally reliant on this network of cables, so it's critical to protect them from human-related and natural hazards."

The achievement Lionel is most proud of is finding the path of the Pacific Deep Western Boundary ocean current, and its impact on New Zealand's submarine landscape. He led a team that discovered that sediment from the Southern Alps is being constantly 'recycled'; material eroded from mountains travels down rivers into the ocean and is transported up to 4,500 kilometres by this deep western boundary current to northern New Zealand. There, it gets caught up in the tectonic plate boundary and is dragged into the Earth's crust, where the sediment is heated and returned to the surface via volcanic eruptions.

Last year, Lionel's contribution to science was recognised with the presentation of the 2015 Hutton Medal, which is awarded annually by the Royal Society of New Zealand for outstanding research in earth, plant and animal sciences. He was made a fellow of the Royal Society in 2003 and received the Marsden Medal for outstanding service to science in 2012.

"That sort of recognition really comes down to the remarkable group of people I've worked with over the years," says Lionel. "The problems in environmental science are so large you need all kinds of scientists—physicists, chemists, biologists and geoscientists—to get as much knowledge as possible about how the environment works. That's why Victoria is such a great place to conduct this sort of research."

Never one to sit still, Lionel is now turning his attention to finding out how New Zealand has responded to recent climate change by examining detailed ice and sediment deposits from the Ross Ice Shelf to New Zealand, again "with a little help from my friends".

"I've been always been interested in how stuff works, and I'm lucky to be able to devote my career to studying the most fundamental, 'bread and butter' science," he explains. "I want to know how the planet we call home functions."

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Advancing better government in the Pacific



Judith Silau, human resources acting director, receives her certificate from Papua New Guinea's Minister for Foreign Affairs and Immigration Hon. Rimbink Pato.

Officials from Papua New Guinea's Department of Foreign Affairs and Immigration are improving their diplomatic skills thanks to a programme led by a small team from Victoria Business School.

Fifty-nine Papua New Guinean diplomats have participated in the School's four-year Foreign Service Training Programme, which began in 2014. The training modules, held in Wellington and Port Moresby, develop skills in areas such as communications, international law and treaties, negotiations and trade. The programme's early success

has sparked interest among other Pacific nations and it's hoped it will be extended across the region.

School of Government Associate Professor Graham Hassall says the programme empowers diplomats, prepares government officials for hosting foreign engagements and helps Papua New Guinea have stronger representation on the international stage.

The programme is run in conjunction with the foreign affairs ministries in New Zealand and Papua New Guinea.

Celebrating Celia

Victoria's Stout Research Centre for New Zealand Studies has helped honour the legacy of social justice advocate Celia Lashlie, organising a seminar for the first anniversary of her death.

The seminar included reflections on Celia's work and the projects she was involved in; discussions about current initiatives with women in prison; youth, family and whānau; and affirmations of the value of Celia's work with former prisoners who shared their redemptive journeys.

A highlight of the day was a keynote speech by Celia's daughter Rebekah, who shared thoughts about her mother's work and the purpose of the day.

The 2015 J.D. Stout Fellow, Kim Workman, says the one-day seminar was a chance to explore ideas and encourage forward thinking.



"Celia was a phenomenal influence on New Zealand—this day was an opportunity to illustrate the many ways in which she challenged and inspired us."

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International spotlight on Business School innovation

Victoria Business School's Professorial Chairs' programme has been showcased as one of the world's 'innovations that inspire' at an international conference for business schools.

Of 299 submissions, the School's programme was one of thirty innovations presented at the Association to Advance Collegiate Schools of Business international conference in Miami.

Pro Vice-Chancellor and Dean of Commerce Professor Bob Buckle says the programme is making a real difference in advancing specific research areas and issues that are central to New Zealand business and public policy.

"We have six Chair positions now, and these allow high-calibre academics to focus their research, teaching and graduate supervision on contemporary and critically important national issues," he says.

Each Chair is supported by an advisory group made up of stakeholders from the business, public and community sectors. The Chairs support partnering organisations in undertaking research, implementing initiatives and collaborating with staff on critical business and policy issues.

The Chairs are: the BNZ Chair in Business in Asia; the Diana Unwin Chair in Restorative Justice; the Chair in Digital Government; the Chair in Economics of Disasters; the Chair in Ethical Leadership; and the Chair in Public Finance.



Striving for a greener future

Victoria University is continuing to ‘walk the talk’ in environmental responsibility through a collaboration agreement with the Energy Efficiency and Conservation Authority (EECA).

The three-year agreement aims to either save or convert to renewable energy at least 600,000 kilowatt-hours of energy—the equivalent of the energy used by around fifty average New Zealand homes and 2 percent of Victoria’s total energy use.

The collaboration includes the identification of energy-saving opportunities or improvements at the University’s campuses and the drafting of a comprehensive energy management strategy, with funding for ongoing monitoring.

Victoria’s environmental manager Andrew Wilks sees the agreement with EECA as an opportunity to expand on the University’s current energy-saving initiatives.

“The University has been involved with energy efficiency initiatives for some time, but the collaboration with EECA will help us draw on additional resources to bed down a more substantial campus-wide approach to energy saving,” says Andrew.

“We’ve reduced campus CO₂ emissions by 12 percent since 2007 through targeting areas such as transportation and energy use in buildings. This strategic partnership with EECA will help us do even more to reduce our environmental impact.”

Mike Frew, EECA account manager, says the agreement builds on extensive energy savings already achieved by the University.

» Hear why Victoria is a leader in sustainability at <http://bit.ly/1SsECn>

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A true-blue green university

Victoria’s status as a champion of the environment has been enhanced with the appointment of an internationally respected ecological economist to lead the University’s sustainability efforts.

Associate Professor Marjan van den Belt is joining the University in June as the new Assistant Vice-Chancellor (Sustainability), the second person to hold the role. Emeritus Professor Charles Daugherty became the country’s first Assistant Vice-Chancellor (Sustainability) at Victoria in 2014.

Marjan, who hails from the Netherlands, is a globally renowned scholar and adviser on biodiversity and ecosystem services. Most recently, Marjan was the director and principal ecological economist of Ecological Economics Research New Zealand.

Over the course of her twenty-five-year career she has consulted on many international projects and moved to New Zealand seven years ago to become part of innovative sustainability initiatives taking place here.

Meanwhile, Victoria has been acknowledged as a leader of the tertiary sector in both New Zealand and Australia when it comes to carbon reduction efforts, winning two prestigious Green Gown Awards at a ceremony in Geelong, Australia last year.

One award acknowledged Victoria’s success in reducing CO₂ from buildings and transportation on campus during a period of significant growth for the University.

The other award was to Vice-Chancellor Professor Grant Guilford, who won the leadership category for his ongoing work in a range of areas, including integrating sustainability into the University’s strategic plan, facilitating moves to divest from fossil fuel investments, encouraging government to set more ambitious climate change targets and establishing the Assistant Vice-Chancellor (Sustainability) role.

Victoria was also a finalist in the student excellence category: Victoria University Students’ Association wellbeing and sustainability officer Rory Lenihan-Ikin was nominated for his work championing campus initiatives such as an organic food cooperative, organic waste collection, a community garden and an energy-saving competition.

» Learn more about Victoria’s de-carbonising initiatives at <http://bit.ly/1QyELCo>

Leading academics



Provost. The word conjures up some arcane, mysterious and unchanging position of authority, yet the reality is a brand-new role at the centre of Victoria University’s academic achievement.

Victoria’s new Provost, Professor Wendy Larner, is just the University’s second provost and says it’s actually a very new and forward-looking role for Victoria and other New Zealand universities, although it’s more common in North America. There it’s understood as the ‘chief academic officer’.

“I like the notion of chief academic officer. In fact, I think I’ve got the best job in the sector. Research and education are what all academics care most about, and it’s my day job to look after research and education for the whole university.”

Wendy joined Victoria in December from Bristol University in England. A New Zealander, she did her first year of university study at Victoria in 1981 before heading to Waikato and Canterbury universities, and to Canada for a PhD. She also has a second-degree black belt in Aikido to go with the academic robes, although

she has now stopped training.

A social scientist interested in globalisation, governance, economic development and social policy, Wendy is less sure she’ll still be able to do research.

“The million dollar question. I have two edited collections and an unfinished article sitting on my desk. They will get finished, but after that I am less clear. What I have been saying to my academic colleagues is that I will do my intellectual work through institution building. So it’s not that I’m hanging up my academic credentials but I will be ‘doing’ rather than ‘writing’.”

She’s enjoying Wellington and says her partner Don had been lobbying for some time to come back to New Zealand to indulge their passion for tramping. She’s also looking forward to finding more about some of Wellington’s quirky corners. “This is a beautiful city. Simply stunning.”

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At the front line



Victoria’s new chief operating officer Mark Loveard believes in getting to the coalface to see how the University ticks—including peeling potatoes and mopping floors if need be.

Mark joined Victoria in November after a career in the aviation, telecommunications and electricity industries.

He leads about 500 staff working in accommodation, early childhood centres, finance, property and technology, and says getting to grips with the organisation means spending time at the front line.

“I was out on security patrol the night of the annual student Toga Party. It was very informative. I’m off to do a shift with one of the hall’s catering teams. I said I’d do a cleaning one too, and I might regret that.”

Mark is part of the senior leadership team, and each member brings complementary skills to ensure Victoria will meet its vision of being one of the great global-civic universities. He says Victoria has a critical role to play in the city.

“Wellington needs to reinvent itself. It has lost a lot of corporate head offices and needs to develop a new future.”

Mark says students come to Victoria as

Wellington is a great place to live, and the University has a top-rate academic offering and reputation. “As we start to work out what a truly world-leading capital city university is, we will only make it more attractive.”

Mark, married to Tanya, is a keen cyclist, runner and tramp. With three children studying, he and Tanya have a keen interest in tertiary education. Eldest daughter Pippa is studying at the University of Texas, second daughter Emma is at Otago and their son Andrew is at Wellington College.

Mark says sustaining the financial health of Victoria is a priority in his role, but students are at the centre of everything.

“We’re not here to make profits for shareholders. We’re here to create an academically healthy, research-healthy and financially healthy university for the next generation.

“There’s a really visible connection with the students who we’re serving each day. You don’t get that in an aviation company where you’re a step removed from the passengers in the air.”

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A virtual walk on the wild side

Cancel the plane tickets and put away the safari hat. You now need just one thing to learn about wildlife—an internet connection.

Three-dimensional (3D) scanning has been used to create an online gallery of Victoria's unique animal skeleton collection, and provide a learning resource for the public.

The collection, owned by Victoria's School of Biological Sciences, includes a number of rare skulls and skeletons such as a rhinoceros, a crocodile and a New Zealand Hector's dolphin.

"The gallery is interactive—users can zoom in and out from all angles to get a good look at

the skeleton's intricacies," says Adrian Pike, a technician who has led the project.

"Major museums like the Smithsonian Institute and London's Natural History Museum are already doing this with their artefacts. It's really exciting."

Adrian says the earthquakes in Wellington in 2013 were the impetus for creating the scans.

"The earthquakes triggered concern that if another disaster strikes we may need

to teach off campus, and may not have the right tools to carry this out effectively. Essentially, we wanted to make a backup of these irreplaceable skeletons."

The focus then turned to using the digital scans as a learning and teaching tool.

"It's useful for animal biology students to be able to view the specimens outside the laboratory and prepare pre-class or revise post-class," says Adrian. "We also hope to get the public

and school children enthusiastic about biology and other subjects."

Victoria's School of Design gave a helping hand during the scanning process, lending their equipment and expertise.

Work has now begun to take CT (computed tomography) scans of the skeletons and print 3D replicas.

"We have fragile bones, such as cat vertebra, that are studied frequently," says Adrian. "3D printing gives us the opportunity to make plastic models that will be able to be used more and will last longer."

» View the 3D skulls online at <http://bit.ly/1SuHfwv> using the keyword 'VUWSBS'.

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Shaking up city spaces

Victoria Landscape Architecture students have taken out the top spot in an international competition for their re-imagining of the idea of urban 'hangouts': public spaces aimed at building community ties and fostering social resilience.

Public hangouts were the focus of the recent design competition run by the Australian Institute of Landscape Architects in conjunction with the Festival of Landscape Architecture: This Public Life. Out of seventy-seven international entries, the team of fourth-year Victoria landscape architecture students was awarded first place.

Aftershock by Alex Prujean, Katie

Nguyen and Michael Cook proposed a network of inner-city parks in central Wellington that could be adapted into post-disaster recovery spaces. City dwellers would all be within 200 metres of a park providing access to a safe haven.

Aftershock's collaged timeline suggests hangouts are temporal just as much as they are spatial, and can transform with the changing needs of a community.

"For example, an open courtyard may host food trucks during weekends, but become the centre of emergency food supply distribution following a catastrophic earthquake. A small amphitheatre for public performances would become the place where public

announcements are given," says Alex.

Post-disaster, the parks would then return to being social hangout spaces. These designs were informed by research into past natural-disaster responses.

"We found that once the basic psychological needs of Christchurch residents were met after the 2011 earthquakes, it was important to have somewhere where people could meet, share stories and offer support to one another."

Aftershock takes into account both the straightforward and complex changing needs of community groups, offering innovative ideas for future city landscape projects.

Pacific nations unite on climate change



Kiribati's President Anote Tong says some of the nation's low-lying islands will cease to exist in thirty years if sea levels keep rising.

Organisers of Victoria's first-ever Pacific Climate Change Conference say the region needs to weave together and act now to fight the devastating effects of global warming.

About 240 scientists, activists, non-governmental organisation representatives, artists, business people, community leaders and Pacific Island delegates gathered at the University to discuss the intertwining dimensions of climate change.

Discussions traversed law, politics, indigenous rights, economics, religion and the arts in the context of what opening keynote

speaker Kiribati President Anote Tong described as "the greatest moral challenge facing humanity".

Following the conference, Victoria University signed a memorandum of understanding with the region's leading environmental protection agency, the Secretariat of the Pacific Regional Environment Programme (SPREP).

Leota Kosi Latu, SPREP director general, said, "the conference was a fantastic three days of dialogue, but the time for talking is over. Now is time for action."

» Find out more at <http://bit.ly/1pZ2bVO>

New University Council hits the ground running



Victoria Chancellor Sir Neville Jordan is excited about the knowledge, skill and mana members of Victoria's revamped Council will bring to the University.

The new Council results from a legislative change that requires universities and wānanga to decrease

the size of their councils to a maximum of twelve members. In February, Sir Neville was re-elected as Chancellor and returning Council member Neil Paviour-Smith was elected Pro-Chancellor.

Victoria's Council membership reflects the demographic that we work in and serve, says Sir Neville. "We have a diverse and effective team in place to help ensure Victoria achieves its ambitious strategic goals, and grows in both size and influence. "All Council members are determined to support a high-performing university. We have started 2016 with our own house well in order to allow us to do this."

A range of stakeholders, including staff, students, alumni, friends and supporters of Victoria participated in consultation to determine a new structure. Elections were held for the two staff and two student positions. There was also a public process for seeking nominations for external members.

Sir Neville says Victoria University is in a period of growth, in both size and

influence, and a high-performing Council is essential to supporting a high-performing university. "I know members of the Council have high expectations of themselves and of the University and I am confident those expectations will be realised."

The Council has several key priorities for the year ahead. These include:

- conducting a mid-point review of Victoria's 2014–19 Strategic Plan, ensuring that overall university growth takes place to support Victoria's central mission
- implementing innovative responses to the mounting competitive pressures from offshore
- ensuring that the Victoria University of Wellington Foundation—the University's charitable trust—is resourced to play an increasingly important role in Victoria's development.

» Find out more at <http://bit.ly/1ZiDhMZ>

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Nobel Peace Prize nomination



Alumnus Professor Roger Clark, a 2014 Victoria honorary doctorate recipient, is part of an international legal team nominated for the Nobel Peace Prize.

The team is representing the Republic of the Marshall Islands, which was devastated by nuclear testing. Between 1946 and 1958, the United States detonated sixty nuclear weapons on the islands, the equivalent of 1.7 Hiroshima bombs detonated daily for a dozen years.

The islands have launched three cases in The Hague to hold accountable the nine countries in possession of nuclear weapons. The cases being heard allege that the nuclear powers are in breach of their obligations, under the Nuclear Non-Proliferation Treaty

of 1968 and international customary law, to negotiate in good faith to rid the world of these weapons of mass destruction.

A preliminary hearing on procedural issues took place in March concerning the legal bids that have the strongest theories for jurisdiction in the Court, those against the United Kingdom, India and Pakistan.

Roger says although it will be a hard case to win, he thought the team "had a good shot".

"This is very much a team effort by a strong legal group from the Netherlands, Italy, the United Kingdom and the United States, led by Tony de Brum, former foreign minister of the Marshall Islands."

Raised in Wanganui, Roger graduated from Victoria in 1964 with a Bachelor of Arts and Bachelor of Laws. He added a Master of Laws in 1967 and Doctor of Laws from Victoria in 1997, along with a Master of Laws and a Doctorate

in Juridical Science from Columbia University in New York.

He has played a significant role in international human rights law—especially in helping to establish the International Criminal Court in The Hague.

Roger has taught at Rutgers University-Camden in the United States for more than 40 years, where he insisted on the inclusion of a course on the international protection of human rights, an uncommon part of the law school curriculum in the United States at the time.

In the mid-1980s, he helped shape the discipline of international criminal law that is now taught at the majority of law schools across the United States, and is the subject of specialty programmes worldwide.

The Nobel Peace Prize Laureates will be announced in October, with a ceremony in Oslo in December.

Endowment to enhance public policy research



The largest endowment ever received by Victoria University of Wellington will allow academics at the Institute for Governance and Policy Studies (IGPS) to build on their significant research into the state of New Zealand's public policy and the transparency of government.

The \$7 million donation came from the Gama Foundation, a charitable trust set up by Christchurch philanthropists Grant and Marilyn Nelson. The IGPS was established in 2012 through an earlier \$3 million endowment from the Foundation.

Based at the School of Government within Victoria Business School, the Institute is engaged in ongoing work leading thinking and debate around issues at the heart of the democratic process. It is a centre of high-quality, independent research into improving governance management and decision making in the public sector. It also undertakes public policy research on important contemporary issues.

The director of the IGPS, Associate Professor Michael Macaulay, says he's delighted that the Institute will be able to enhance its research capabilities as a result.

"The fund will enable us to substantially increase our research capacity, through both PhD scholarships and also full-time researchers. We have already commissioned a major survey on public trust, the results of which were published in April. It will also help us to completely revamp our communications and our website, and to work on bigger, more exciting research projects."

Liz Gibbs, the chief executive of Philanthropy New Zealand, says the Gama Foundation's latest donation to the IGPS is "fantastically generous".

"Like a lot of philanthropists, the Nelsons like to keep a low profile and prefer to keep their giving private. But behind the scenes they're doing a huge amount."

Liz says there's a trend internationally of philanthropists making significant

contributions to causes they are passionate about. "A high profile example is Bill and Melinda Gates and Warren Buffet, who together set up the Giving Pledge six years ago to encourage the world's wealthiest people to give most of their money away. Gifts such as the Nelsons' are the New Zealand version of that."

Among its current work, the IGPS publishes *Policy Quarterly*, facilitates regular roundtable discussions on issues such as climate change and is involved with New Zealand's contribution to the Open Government Partnership, an international initiative to bring about more transparency and accountability in governance.

"We are very grateful to the Gama Foundation," says Michael. "This endowment is a real vote of confidence in our achievements to date, and with the Foundation's support we can extend our research and achieve our objectives."

Michael says the Institute will be able to build on its existing research interests in areas such as anti-corruption, conflict of interest, improving democratic governance in New Zealand, trading in influence, and trust and integrity.

"We will now also be able to forge further partnerships with a variety of cross-sectoral agencies to carry out specific research projects," says Michael. "The IGPS already makes a significant contribution to public policy as well as governance and management, and with the Gama Foundation's generosity, we can do even more."

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Upping the ante

A Victoria academic will use a prestigious Fulbright scholarship to build the University's expertise in micro-organisms for antibiotics.

Flicking through a copy of one of chemistry's top international journals, *Angewandte Chemie*, a picture of a petri dish caught Dr Rob Keyzers eye.

The petri dish contained microbes—tiny single-cell organisms—gathered from a beach in the United States, and belonged to Dr Pieter Dorrestein from the University of California, San Diego.

"These microbes were being screened for the presence of new antibiotics," says Rob, a senior lecturer in Victoria's School of Chemical and Physical Sciences. "It's something I'm really interested in and keen to learn more about."

To do just that, Rob has a Fulbright Scholar Award, which will see him travel to California in July and study with Dr Dorrestein for five months.

"My research interests lie in natural products chemistry—that is, chemical compounds produced by nature, like dirt or the ocean," Rob says.

"Natural products have been used in antibiotics for decades, since the discovery of penicillin by Alexander Fleming. They hold huge medical potential.

"I'm interested in looking at the potential of micro-organisms, as there are a lot of them and you can grow more as you need."

Rob will specifically delve into the area of imaging mass spectrometry (IMS), where a sample of micro-organisms is cultured and then each interaction between species is individually scanned by a mass spectrometer, before being closely analysed.

Rob hopes to learn as much as he can about IMS from Dr Dorrestein and his team, and bring this knowledge back to New Zealand.

"I am looking forward to growing Victoria's expertise in this area and exploring the potential of micro-organisms that are unique to New Zealand."

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Cracking the code

What do the rules set for building houses in the United States just after World War I have to tell us about how to build in New Zealand today?

A Victoria researcher is looking to the past to see if there are lessons to be learnt from historic codes.

Dr Nigel Isaacs, senior lecturer in Victoria's School of Architecture, has been granted a Fulbright Scholar Award to investigate the impact of an American code on the first New Zealand code, prepared over ninety years ago.

"The first New Zealand national code was published in 1924, and was based on the first United States national code published just two years earlier," says Nigel.

"This link with America is important and one that has not been previously identified, especially as many people think it was not until the 1931 Napier earthquake that a building code was created.

"This discovery raised questions about each code—why was the American code

structured the way it was, and what impact may it have had on the New Zealand code? And what may we have lost as we moved away from these early codes?"

Nigel's experience with the New Zealand Building Code stretches back nearly thirty years, including helping develop the energy efficiency requirements for New Zealand and Australia.

He will spend more than three months in the United States, using archives in Maryland, Minnesota and Iowa, while based at the Illinois Sustainable Technology Center at the University of Illinois.

"The results will contribute to the wider discussion of the future development of the New Zealand Building Code," says Nigel. "It will enhance the understanding of our code and add value to our decisions in the future."

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Creating youthful, active citizens

In what is seen as a unique approach globally, New Zealand secondary school students are 'mucking in', both inside and outside the classroom, to create real social action.

Victoria Faculty of Education senior lecturer Dr Bronwyn Wood is leading a team exploring implementation of the 2013 National Certificate of Educational Achievement (NCEA) social studies assessment requirements for 'personal social action'.

The internally assessed Social Studies achievement standards—at all three levels of NCEA—require students to take personal action on a social issue. This action often begins at NCEA Level 1 with fundraising and raising awareness, and as students progress through NCEA they often move to critiquing existing policy.

Bronwyn says her research has revealed that New Zealand's inclusion of social action in its curriculum and assessment holds great potential for building a can-do attitude in youth and developing critical and active citizens.

"In other countries, students take actions such as volunteering at a food bank, whereas we have New Zealand Year 13

students taking on tasks like writing submissions on the Greater Wellington Regional Council's draft climate change strategy, or lobbying for an increase in the refugee quota."

Bronwyn says that active forms of learning are in vogue. "It's exciting and a great way to encourage students to be involved in society."

But there are differences in how teachers and schools individually interpret the achievement standard. As a result, Bronwyn is looking into the various approaches and what is really happening in the classroom.

"If this is compulsory and social action should be quite an intrinsic motivation, how does it work for students who aren't motivated?"

"While the majority of students are highly engaged, this research has taken a particular interest in those who are less engaged."

Dr Wood has been looking at the different strategies teachers use to provide guidance and

freedom in the assessments. "They don't want to push students too much so they allow their class to choose their own social issues and social action. Students we interviewed were really flat if they didn't engage with the issue.

"The interesting thing is that the assessment doesn't measure their social action but rather their reflection on how it went. So the social action could fail but students can still pass the assessment. This is a real strength of the assessment itself. Students are quite pleased to say 'the social action failed but this is what we learned.'"

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New home for Karori art

Staff and students weren't the only ones needing a new home when Victoria's Faculty of Education moved from Karori to the Kelburn campus at the start of this year.

Adam Art Gallery staff also had to relocate 117 pieces of art from the Victoria University of Wellington Art Collection that previously adorned the walls of the Karori campus.

Gallery collection officer Sophie Thorn has been leading the relocation project and says the work has required "nerves of steel".

"Some of the works are incredibly valuable and not easy to move. Even with experienced handlers and careful planning it can be a little nerve-wracking."

The relocations require up to three expert handlers as well as advice from professionals, including conservators,

electricians, engineers, Victoria's Campus Services and the Deputy Vice-Chancellor (Māori).

One of the biggest challenges was navigating the transfer of large works up and down stairs and through the complicated architecture of the Karori campus.

Once the works are safely relocated to the Gallery's new storage facility, Sophie will set about finding suitable homes for each piece. "There are a number of factors to consider to ensure the space is appropriate, including lighting, wall size, sunlight, student activity, surrounding furniture and other artwork."

"We're also trying to put things into really considered places, so we take into account the purpose of the space and who uses it."

A prime example is Robyn Kahukiwa's large oil painting *Tangata Whenua* (1986). The painting was installed in the von Zedlitz building foyer in March, and looks over to a wall-mounted wood carving, *Tara-Ika*, that depicts an ancestor of Te Rangitane people.

"*Tara-Ika* is a strongly masculine piece, so it's fitting to put a feminine perspective, *Tangata Whenua*, nearby so the two can work in conversation."

Sophie says none of the 560 pieces in the University's art collection are displayed in offices or teaching rooms. "The collection is always in a public space—they're there for all students, staff and visitors to enjoy."

» Find out more information at <http://bit.ly/1LCRd24>

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Superstar addition to the art collection

A major painting by Wellington artist Séraphine Pick has found a new home at Victoria University. *Superstar* is the latest acquisition to the Victoria University of Wellington Art Collection, which is managed by the Adam Art Gallery. According to the Gallery's curator Stephen Cleland, the painting "has a commanding presence", well suited to a busy, student environment.

"This highly absorbing painting draws on Pick's interests in popular culture and the ways in which our identities are formed through the formative experiences of youth. In *Superstar*, Pick trawls the internet to find images that capture scenes of mass entertainment; here, she focuses on one young woman at a rock concert who has lost herself to the music," he says.

Pick is a nationally significant artist, renowned for her figurative style of painting, which often explores subjects such as dreams, fantasies and memory. The Gallery's director Christina Barton says including her work in the University's art collection ensures "an arresting piece of social commentary by a contemporary painter in her prime is now accessible to the University community."



An out-of-this-world lecture

Victoria alumnus, geophysicist and astronaut, Dr Alexander Gerst, returned to Victoria in early 2016 to share his experience in space.

Dr Gerst was a member of the International Space Station crew from

May to November 2014 as part of Mission: Blue Dot. Dr Gerst and the rest of the crew carried out more than 100 scientific experiments while on the mission.

» Watch the lecture Dr Gerst gave at Victoria: <http://bit.ly/1RPKANL>



The Governor-General visits Victoria

In February, the Governor-General, Lieutenant General The Right Honourable Sir Jerry Mateparae visited Victoria as part of his nationwide tour to learn about science research and innovation taking place at New Zealand universities.

The Governor-General and his staff, together with Vice-Chancellor Professor Grant Guilford, took part in a round table discussion on the state of Antarctica's ice sheets and their potential contribution to rising sea levels.

The group also visited Victoria's School of Engineering and Computer Science where senior lecturer Dr Taehyun Rhee presented his team's research into 4D entertainment. Postgraduate students showcased their specialisations and gave Sir Jerry and Grant the opportunity to try 4D technology.



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Silicon Welly

Privacy and the media



Wellington's status as a technology hub will be enhanced with the opening of the Wellington ICT Graduate School, in which Victoria is playing a key role.

The School—a partnership between Victoria, Wellington Institute of Technology (WelTec) and Whitireia New Zealand—is the result of a government initiative to increase the number of information and communications technology graduates in New Zealand, and fuel economic growth New Zealand-wide.

In 2016, it will offer Master's qualifications in four areas: software development; engineering practice; professional business analysis; and information technology.

Professor Mike Wilson, the University's Pro Vice-Chancellor of Architecture and Design, Engineering and Science, says it's an exciting opportunity for Victoria.

"Information and communication technologies are already an important part of New Zealand's productivity, and Wellington has the highest concentration of web-based and digital companies per capita in the country," says Mike. "The Wellington ICT Graduate School will produce industry-ready graduates with transferable, high-level skills—there's currently a surplus of ICT jobs out there, so we will be able to feed students

directly into that needy market to ensure the burgeoning industry flourishes further."

The School's director, Rees Ward, is a Victoria graduate who has worked as a lawyer in London and as a diplomat at the New Zealand Consulate-General in Los Angeles, covering the western United States. "That role enabled me to see the key US innovation hubs in action," he says. "For Silicon Valley, which is the world's largest innovation hub, and Los Angeles, which is the world's third largest, it was interesting to see that the education sector was a key pillar in their success. We hope to emulate that here in Wellington."

Rees will be based at the Wellington Innovation Hub (also known as the BizDojo) in central Wellington. "This will allow me to work alongside leading ICT companies and find out exactly what they'll be looking for in our graduates," he says. "It's more than academic success—they want graduates with real-world skills and business acumen, too."

"My main aim is to build a bridge between our students and the ICT industry they'll be working within."

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With cameras on phones and drones, and ever-growing media platforms, anyone's privacy can be invaded any time. But is it a case of once on the internet, forever available to anyone and everyone?

"We are all part of the media now," says Dr Nicole Moreham from Victoria's Faculty of Law. "It takes just a minute to record something in a photo or video and put it online."

"We are using media platforms not only to find out about the world, but also to tell our own stories. But the law recognises that sometimes the privacy cost of those activities is too high. So just because something has been posted online, that doesn't mean it has to be on there forever, no."

Nicole examines the legal and practical aspects of privacy protection in *The Law of Privacy and the Media*, which she edited with Sir Mark Warby, specialist English media High Court judge. The book was launched in both London and Wellington earlier this year.

Nicole is considered one of the world's leading scholars of privacy. She says the new edition of the book responds to the continuing expansion of the law of privacy, including the so-called new media on social media platforms.

"It is aimed at both practitioners and academics. But internet giants like Google are increasingly finding themselves defending privacy cases, so there is likely to be interest from those quarters as well," Nicole says.

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CULTIVATING CREATIVE CAPITAL

"CULTIVATING CREATIVE CAPITAL is at the core of what we do at Victoria. Creative capital is the capacity of an individual or community to imagine; to express new possibilities through creative activity. It is the genius behind art, music and writing. It is also the curiosity and insight that finds new solutions to complex issues. It is the entrepreneurship that establishes new businesses. It is about inspiration, innovation and leadership."

—Vice-Chancellor Professor Grant Guilford

WHERE CREATIVITY COLLIDES



Having more questions than answers feels just right for a group focused on creativity, says Professor Jennifer Windsor.

She chairs the steering group for Cultivating Creative Capital, one of Victoria's eight distinctive themes, and says "uncertainty, flexibility and imagination" has been an ideal place for the group to begin its work.

"We think creative solutions rely on asking great questions, to explore and foster collaboration and inspiration—and that's where we have started."

Jennifer, who is the Pro Vice-Chancellor of the Faculty of Humanities and Social Sciences and Faculty of Education, says the thirteen Victoria staff on the steering group reflect many different aspects of creative capital.

"We have people with expertise in architecture and design, art history, creative writing, education, languages and cultures, museum and heritage studies, music, science history and theatre. For some at the University, cultivating creative capital is launching new creative works, for others it is collaboration and experimentation in research and teaching and for others fostering entrepreneurship.

"The consistent theme is imagination, innovation and risk-taking."

Victoria has a very rich tradition and history of staff and student creativity, Jennifer says.

"We want to make our capability and contributions more visible and meaningful, nationally and internationally."

Partnership and tangible projects will be central to the group's work. "We'll be talking broadly across Victoria University as well as with Wellington community leaders to understand their needs and how they imagine cultivating creative capital—and then we will get to work on new initiatives.

"Victoria has a unique contribution to make in a city rich with creative practice. We are a community of pre-eminent researchers, educators and practitioners who can help create new ideas and experiences for students and staff, and partner in new ways with Wellington communities and businesses.

"I think we can make Victoria top of mind for creative thinking—we can make it the place of choice to explore and practise creativity in all its forms."

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BECOMING ONE WITH TECHNOLOGY

Imagine clothes that adjust to suit changing weather conditions. Better still, think of the time you could save with self-lacing shoes like Marty McFly's from Back to the Future.

That's not completely unrealistic, according to Victoria's Anne Niemetz, programme director of Media Design at the School of Design.

Anne's passion for wearable technology developed during a stint as a teaching assistant while completing postgraduate studies at a Californian university. Her supervisor's enthusiasm for

the topic was infectious.

Twelve years on, Anne has established a wearable technology course at Victoria, in which she passes her passion on to her students.

Outside of the University, Anne has used her knowledge of wearable technology to collaborate with choreographers on multimedia performances.

In 2014, she and a New Zealand choreographer produced an experimental dance performance where two dancers were equipped with body sensors and could

control the pace of a 16 mm film projector, and the sound environment around them, through body movement.

She has also designed a wearable technology costume for the renowned World of Wearable Art show—a feat that some of her students have also gone on to achieve.

However, she believes that the future of wearable technology lies with its recently discovered commercial potential.

"When I first got involved with wearable technology, Arduino—an easy-to-use

open source electronics platform—didn't exist, but this technology has opened up the door for a lot of designers, and the possible commercial applications in this field have become clear," says Anne.

"We already have watches and items of clothing that can monitor our health. I expect in future wearable technology will become so advanced that devices will be near invisible and will act as second skins."

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THE SCIENCE OF CREATIVITY

Two academics from ostensibly disparate disciplines discuss how their areas of expertise intersect when it comes to cultivating creative capital.

In my latest novel, *Dad Art*, two characters make a pilgrimage to the display case on the Kelburn campus of Victoria University to look at Alan MacDiarmid's Nobel Prize medal in the building named after the great scientist. MacDiarmid was, like me (end of comparison), a paperboy in Lower Hutt. He then became a lab boy in the Chemistry Department of Victoria College, sweeping floors and washing dirty glassware. One day, he was asked to prepare some tetrasulfur tetranitride. Speaking decades later as a Nobel Laureate, MacDiarmid remembered those bright orange crystals as the key: 'It really stems from the fact that I like colour. I like pretty things.' Perhaps for many scientists, this statement won't seem strange or disarming. Aesthetic pleasure,

of course, isn't the preserve of arty types. Creativity is a human need, not an academic discipline. And the Creative Capital steering group, of which I'm a member, has decided one of its chief tasks is to break down the silos of university life, to find the pretty things wherever they pop up. A university is an unparalleled community of knowledge. How can we make that imaginative community more connected—within itself and to the larger world?

I confess that one of the reasons my characters think about MacDiarmid is that his priorities challenge a lot of current thinking about what's valuable in our lives. He ranked money 'about one in ten in degree of importance', and he thought that intellectual enjoyment was what

mattered in 'beautiful research'—just like, he said, beautiful poetry, music and art, adding that 'if beautiful research was technologically useful, that was the icing on the cake'. This perfect inversion of the Government's mantra on tertiary education should sit as the conscience of all our work around creative capital.

I think of this conscience as having the qualities of disobedience, recalcitrance even, unruliness certainly. This is part of our inheritance and our brief as we celebrate and build on both Victoria's history as a place where all sorts of imaginative achievements have arisen and where current staff and students are working towards fresh ways of seeing and doing.

In a radio interview with Kim Hill, I found myself doing my first—and probably last—on-air poetry reading when Kim asked me to read Ashleigh Young's poem 'Small Fry'. The poem is one of seven in my new anthology of Antarctic science, *Dispatches from Continent Seven*.

I chose to include poems in the anthology to give a different perspective on some of the topics—krill, melting icecaps, the Dry Valleys—written about by scientists. While there's a pleasing tension between the poets' and scientists' different approaches to their subject matter, science writing and poetry have much in common. Precision of language, reliance on metaphor and exploration of grand themes through a focus on the particular are features of both

modes of expression. Victoria University has a history of scientists and poets working together—Paul Callaghan and Bill Manhire led a project that culminated in the publication of *Are Angels OK?* in 2006—but it's not an everyday occurrence. Perhaps it should be. In my experience, exciting things happen when you work with people from outside your own discipline.

In the writing group for the Cultivating Creative Capital distinctiveness theme, four people from different parts of the University—a fiction writer, a composer, a theatre director and me, a science historian—spent many hours in a room together, sharing our stories and ideas, and talking about the future of the University. This grouping together of

people from diverse disciplines—we each had different stories, different challenges, different passions—created an exciting and productive dynamic. At the same time, I realised we had more similarities than differences and that creativity was at the core of this.

Creativity is, as my colleague Damien Wilkins says, a human need. But creative expression can too often be hampered by disciplinary and administrative barriers that confine us to safe practice and narrow ways of thinking and being. As we address these barriers and do more to nurture, encourage and celebrate creativity across the University, I look forward to greater opportunities for unlikely and fruitful collaborations.

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Image credit: Storybox

Victoria's creative clout on show

From puppetry to opera and interactive theatre, the artistic abilities of some of Victoria's current and former staff and students were on display in Wellington during the New Zealand Festival earlier this year.

Two former lecturers, poet Vincent O'Sullivan and composer Ross Harris, created a new chamber opera, *Brass Poppies*, which portrayed Gallipoli from the perspectives of both the frontline and the home front.

Alumna Jess Feast created an app-based theatre project called *The Woman Who Forgot*—audience members were immersed in a multimedia experience in which they had to piece together fragments of a woman's life.

And in their work *The Devil's Half-Acre*, which combined puppetry and live music, alumni Hannah Smith and Ralph McCubbin-Howell told the story of gold-rush-era Dunedin.

The New Zealand Festival took place in Wellington in February and March.



From left: Pascale Seignolles, attaché for French Language Teaching, Embassy of France; Karl Wilson, president of the New Zealand Society of Translators and Interpreters; Victoria University Vice-Provost (Academic and Equity) Associate Professor Allison Kirkman; Bethany Cheesman and Kesia Kurian.

Connecting through translations

"They could forgive—that's an important message," says Bethany Cheesman of John Paul College of Rotorua, when reflecting on her and fellow student Kesia Kurian's translation of Victor Hugo's poem 'Après la Bataille'.

Bethany and Kesia were the overall winners of the 2015 Moving Words translation competition for New Zealand secondary school students who worked with the theme of peace.

The awards—hosted by Dr Sydney Shep from Victoria's Wai-te-Ata Press and sponsored by the New Zealand Society of Translators and Interpreters—attracted high-quality entries of literature translated from their original language into English.

'Après la Bataille' describes a scene after a battle when a wounded man tries to shoot a man coming to his aid. The poem was translated by Bethany and Kesia from French into English. Other awards acknowledged

poetry translations from Spanish and Chinese into English. Translations were judged on accuracy, literary merit and on the choice of the original piece for thematic and stylistic complexity.

Competition organiser Dr Marco Sonzogni, Italian programme director in the School of Languages and Cultures and former director of the New Zealand Centre for Literary Translation, says the awards aim to celebrate literature, languages and cultures in secondary schools and to recognise excellence.

"Through translation we are connecting schools with the University and beyond to the wider community. It's paramount that we fully realise that the first foundation for peace is understanding."

» To view a video of the awards night, go to <http://bit.ly/1SOOfMS>

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A lifelong commitment comes to print

Dr Marco Sonzogni was "entranced" the first time he met Nobel Prize-winning poet Seamus Heaney in 1993. Victoria's Italian programme director, Marco has since been studying, annotating and translating into Italian the poetry of the Irish Nobel Laureate.

Marco's work culminates this year with the publication of *Poesie (1966–2013)*, the definitive Italian edition of Heaney's poetry. It's "a dream come true" says the award-winning editor, translator and poet.

"It's the outcome of a lifelong commitment. From about 1996, Seamus

graced me with his friendship, which framed and nourished a deeply scholarly and creative engagement. He established the contents of this book and generously answered my queries in terms of editorial and interpretative issues."

Before his death in 2013, Heaney wrote the preface to *Poesie* and gifted the previously unpublished poem, 'On the Gift of a Fountain Pen', as the book's closing piece.

Poesie, published by Italian publisher Mondadori, is scheduled for release in the middle of this year.

Musical memoir meets rock 'n' roll history

As a teen in the 1970s, Nick Bollinger yearned to discover more about Wellington's burgeoning music scene. Too young to get into pubs to watch bands play, he talked his way into Victoria's Student Union Building, where he saw and heard things that changed his life.

Nick is a familiar voice to listeners of Radio New Zealand, where he hosts weekly music show *The Sampler*. Last year he completed a Master of Creative Writing at Victoria's International Institute of Modern Letters, specialising in non-fiction.

For his Master's thesis, Nick recalled his formative experiences in a coming-of-age story that describes a period of New Zealand history through the lens of rock music. Called *Goneville*, it is an account of the alternative music scene from 1971 through to 1981.

"*Goneville* has two strands: the personal one about me, a naïve adolescent venturing out to explore this fascinating world of music, and all the eye-opening things I saw," says Nick. "Running parallel to that

is a story of 1970s New Zealand. Popular music doesn't exist in a vacuum, so I tried to write about the social factors that were shaping the music that was being made in that decade."

The book starts in 1971 when Nick was 13 and discovering there was more to New Zealand's culture than the dominant values of 'rugby, racing and beer'.

"The university campus circuit was the first opportunity for New Zealand bands to play original music—the pubs just wanted bands to toe the line and play Neil Diamond covers," explains Nick. "My music-fanatic friends and I couldn't get into pubs because we were far too young, but we were able to pass as very fresh-faced first-year students, and so we went to these psychedelic rock shows at Victoria's union hall. Anyone who was a student at Victoria in the 1970s would remember these concerts: it was the likes of Split Enz, Dragon, Blerta and Mammal—seminal bands that were utterly mind-blowing, playing nothing we'd ever seen or heard before."

Nick says *Goneville* is far from a conventional history book. "It's partly memoir, partly musicology and partly social history. It includes my own experiences, where I've tried to inhabit the teenage mind—a guileless 15-year-old who's discovering this amazing music, which I hope is quite funny for the reader. As part of the writing process, I also interviewed a number of key people from that era, which provides some historical context to what was happening in the music scene.

"I'd been thinking about how to weave these elements together—I'd heard a lot about Victoria's creative writing course, and thought that'd be a fantastic way to get the tools to shape my idea into a book."

And it's fair to say the project's been a rocking success—*Goneville* was the winner of Victoria's Adam Foundation Prize in Creative Writing for 2015. Nick is currently in talks with a publisher, with a view to having his book on the shelves later this year.

» Find more information at <http://bit.ly/1Mk4wEH>

WAR AND PEACE

A Jewish rabbi, a South African throat singer, a Palestinian-Syrian rap duo and a Moroccan soul singer were among the musicians who came together on World War I's battlegrounds as part of an epic global orchestra.

Te Kōkī New Zealand School of Music's (NZSM) Professor John Psathas worked with director Jasmine Millet and cinematographer Matthew Knight to create *No Man's Land*.

They filmed and recorded a global array of musicians, which was projected in both 2D and 3D on large screens and accompanied by a live performance of

John's original composition.

"Together these virtual and live performers create an international orchestra performing music that leaps musical genres as it does borders, from folk to hip-hop to rock and classical," John says.

"My vision was to create an epic world symphony, bringing together descendants of opposing forces in World War I and reuniting them in friendship and musical exchange on the sites where their forefathers fought a century ago.

"This project became the vessel of an enormous amount of love and

commitment. I'm so deeply grateful to everyone who has been involved in *No Man's Land* for their generosity of spirit and care."

No Man's Land premiered at the 2016 New Zealand Festival to a sold-out crowd at Wellington's Michael Fowler Centre in March. It was also performed at the Auckland Arts Festival with regional shows in Tauranga, Napier, Whanganui and at WOMAD in New Plymouth.

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A masterful musical experience

Being involved in the epic *No Man's Land* project turned into a once in a lifetime opportunity for three Te Kōkī New Zealand School of Music (NZSM) Master's students.

Jack Hooker, Steffan Paton and Kenyon Shankie—who completed their Master of Musical Arts during the project—were given scholarships to work on the groundbreaking project. The trio travelled with John and his production team to revisit battlegrounds and other important World War I sites in Europe.

John says all three students rose to every challenge presented to them during the project. "Jack, Kenyon and Steffan were fantastic ambassadors for

NZSM, Victoria University and New Zealand."

Jack spent a year undertaking pre-production work before leaving New Zealand, including a lot of time communicating with the musicians. "On the road, I did some of the audio tech work."

Kenyon and Steffan—as well as typesetting the score—prepared the performers for their roles in the project, ensuring that when they arrived to record their piece everything ran smoothly.

Working on the project was such an enjoyable time for the students, that it's hard for them to name just one highlight.

"Every day was a highlight. There was huge variety across the 150 musicians involved—they are the best in the world at what they do. Everyone brought a new experience," says Steffan.

Jack was thrilled to bring a huge group of musicians together to work on the same piece of music. "A musical project on this scale has never been done before."

"Everything that the musicians needed to do to stand up on that stage and play those notes, we were involved in—in one way or another," says Kenyon.

➤ Find more information at
<http://bit.ly/22BbyZK>

A novel focus on mathematicians



Danyl McLauchlan rises early every day to write before he heads off to his day job as a computational biologist at Victoria University. His early-morning discipline has paid off.

In June this year, Victoria University Press will publish his second novel, *Mysterious Mysteries of the Aro Valley*, a follow-up to his first novel *Unspeakable Secrets of the Aro Valley*.

Danyl always wanted to be a writer but it wasn't until his late thirties that he learned the importance of rewriting.

"I learned all the basic storytelling stuff from working with a friend on a screenplay that was never made into a film. Then I started to write my first book when shows like *The Wire* and *The Sopranos* were doing all this complex innovative stuff in terms of storytelling, really paying attention to plot structure on a technical level."

While his first novel was centred around a group of occultists in the Aro Valley, in *Mysterious Mysteries* it is a group of mathematicians who create havoc, setting the protagonist—a flawed anti-hero named Danyl—on a series of hilarious adventures.

Mathematics is widely seen as a science and something very practical, says Danyl.

"But if you look closer at it and learn a little of the philosophy, it is very mysterious. What are mathematical objects? Are they real? Are they created or discovered? Cults of mathematicians

can be just as sinister and mysterious as occultists."

He gave the main character his own name as a way to keep himself honest.

"Sometimes I feel like novelists make fools of themselves when they have these loosely disguised versions of themselves running around inside their books—they make themselves brilliant, brave, witty and attractive."

The character Danyl is none of these things, and much of the book's hallmark humour is derived from the bumbling investigations of the main character.

Although both his books have a local Wellington setting, Danyl says it was incidental, playing into the humour of the books.

"It wasn't important for me to base my fiction in Aro Valley. It's just a great comic setting for comic novels and no one else was using it, so I thought I might as well take advantage of it."

Not content with two careers, Danyl is also behind the popular political blog The Dim-Post, which he calls a hobby.

"It's what I do instead of watching sport, or trainspotting. I try to be accurate and insightful but I don't take it too seriously.

"Ironically, the political commentary is more widely read and discussed, but hopefully the books will have a longer shelf life."

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At Mansfield's villa

The 2015 Katherine Mansfield Fellow, Dr Anna Jackson, will be taking up residence at Menton in France this year for three months.

A poet and an associate professor in the School of English, Film, Theatre, and Media Studies, Anna was eighteen years old last time she was at Katherine Mansfield's villa as a tourist. "At the time, I could have sworn I heard someone tapping away on a typewriter, even though I found out that no one was actually there."

Anna plans to work on a new collection of pastoral poetry during her time at the villa, where Katherine Mansfield lived and wrote during the latter part of her life.

"My second collection of poetry was *The Pastoral Kitchen*, published in 2001. I would like to start again with the pastoral, but I imagine this new collection taking it into some more surprising and darker places, travelling along metaphysical paths as well as the

brambled and boggy paths of the real world.

"The Menton fellowship will provide perspective for thinking about New Zealand in relation to elsewhere, and for thinking about place both metaphorically and very literally."

Anna has published seven collections of poetry, most recently *I, Clodia* (2014).

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The 'cultural diplomacy' of travelling exhibitions

International exhibitions that tell the story of a culture through the use of stories and objects always prove popular with museum goers keen to discover more about a way of life different from their own.

But in-depth research from a Victoria academic has shown these exhibitions are more than just nice to look at—they are also top-level cultural ambassadors.

Dr Lee Davidson, a senior lecturer in Museum and Heritage Studies at

Victoria's School of Art History, Classics and Religious Studies, has been studying two interconnected, transnational touring exhibitions. One study centred on *E Tū Ake: Standing Strong*, a show about Māori culture that was produced by Te Papa and which toured to Canada, France and Mexico. The other examined the *Aztecs: Conquest and Glory* exhibition that was shown across Australasia.

"The projects are the first-ever comprehensive studies of international touring exhibitions," explains Lee. "We wanted to find out how effective such exhibitions were in terms of audience engagement, intercultural

understanding and cultural diplomacy."

To find out just how much of an impact the exhibitions made, Lee and her team interviewed museum staff at each venue about their experiences working on the exhibitions, as well as audience members about their interpretation of what they'd seen.

"We found out what made a lasting impression on people—they tended to connect with objects that had some meaning to them personally, the special stories of individuals or exhibits that had multi-sensory or emotional components.

"There were a few lessons that emerged for the people who put these sorts of shows together—there were often challenges around communication when working internationally and across cultures. A common problem was the different ways each institution wanted to market the same show—some of the images the offshore institutions wanted to use to engage the public in advertising, for example, were not culturally appropriate for the countries the exhibitions came from."

Lee says a symposium held at Victoria earlier this year provided an opportunity to share the findings with museum staff, cultural policy experts and representatives from the international diplomatic corps.

"We discussed the fact that these exhibitions are a key way for New Zealand and other cultures to present themselves on the world stage—done well they can help advance globalisation and intercultural understanding, and connect people across political, cultural and geographical divides."

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For the love of Shakespeare

This year marks 400 years since Shakespeare's death, and what better way to commemorate the famous writer than to showcase his work to the public?

The Summer Shakespeare Trust's thirty-fourth production in February this year contributed to the worldwide celebrations by producing one of the Bard's early comedies, *Love's Labours Lost*.

"There are events and productions all around the world to commemorate this occasion, and it was great for Summer Shakespeare Wellington to be part of that," says producer Sally Thorburn.

The annual outdoor theatre event, sponsored by Victoria, was performed at Wellington's Botanic Garden and the Wairarapa's Gladstone Vineyard to more than 2,500 people.

Love's Labours Lost follows a king and his companions who vow to swear off women and commit to three years of study.

"As you can imagine, this all goes very wrong, because the gorgeous Princess of France and her ladies-in-waiting are due to arrive for a visit, and it isn't long before the men become infatuated by their charms," says Sally. "It's a great battle of the sexes, and a debate focused on love and learning."

The show featured actors ranging in age from twelve to thirty-seven, who were selected at open auditions.

"We always have a strong contingent of cast and crew that are Victoria University alumni or current students," says Sally. "The relationship with the University dates back to 1983. It acknowledges the importance of training young people in the performing arts." All of the actors in the play cross-dressed, which Sally says was challenging and fun for the cast. "The men acting as women and the women as men added another element to the humour of the play. When the costume designer delivered the chaps' dresses, the excitement in the room was palpable!"

» Find more information at <http://bit.ly/22t92sa>



Breaking the mould

By mixing traditional Māori materials with 3D technologies, an East Coast iwi is building a unique hub for its community.

Ngāi Tāmanuhiri has teamed up with Victoria's School of Architecture in the design and construction of a manuhiri whare—a pavilion for visitors on Muriwai Marae.

The project is part of a collaborative research laboratory between Victoria and Ngāi Tāmanuhiri, known as SITUA (Site of Indigenous Technologies Understanding Alliance). The alliance partners with iwi and enables projects within iwi domains, using both mātauranga Māori (Māori knowledge) and new technologies.

The whare is being constructed using 3D printed tiles made onsite from locally sourced clay using a custom-built ceramic printer, and then pieced

together by hand.

"Apart from the technologies, everything used to build the structure is their own," says Derek Kawiti, founder of SITUA and a senior lecturer at the School of Architecture.

"There is concern that modern architectural processes fail to reflect the culture of indigenous communities. We focus on working closely with the people, to find out what their needs are and how we can express them."

Master's student James Durcan designed the whare, incorporating a motif inspired by the local kaitiaki (guardian)—a whai (stingray). James won the 2015 New Zealand Institute of Architects Cadimage Group Design Award for the project.

"We have a group of students based onsite at Muriwai village," says Derek.

"It's special to us that they become involved with the iwi and they've really taken them under their wing."

Derek, of Ngāti Hine, Ngāpuhi, Tūhoe and Ngāti Porou heritage, works alongside Professor Marc Aurel Schnabel, who specialises in architectural technology, and says they hope to inspire the younger generation in the iwi.

"Computer modelling software makes the creation of structures like this much easier. We're hoping to spark their interest in these technologies and make more using iwi knowledge and materials.

"So far, we've had strong encouragement and hope to build on what we've done for other iwi or Pacific Island communities."

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James Durcan's impression of the stingray-inspired pavilion for Ngāi Tāmanuhiri.

Law interpreted through a Māori love story



There's a love story with a twist about a woman of substance, Rongomaiwahine, the principal ancestor of the people of the Māhia Peninsula in the North Island of New Zealand.

A young man called Kahungunu—from whom Hawke's Bay's iwi Ngāti Kahungunu takes its name—arrived in the area determined to marry Rongomaiwahine.

Although she was already married, he set about impressing her and her family, observing how shags dived for pāua and learning to do it himself to feed the tribe. Eventually, Rongomaiwahine's husband drowned and she married Kahungunu.

Dr Carwyn Jones (Ngāti Kahungunu), senior lecturer at Victoria's Faculty of Law, is collecting stories like this to explain Māori law in an accessible way. The three-year research programme, which explores Māori legal traditions, is funded by a Marsden Fast Start grant.

Carwyn aims to show there is more to Māori law than the customary rights that may be recognised by the New Zealand legal system. Customary law tends to be defined as a body of social rules that have developed through habitual repetition over time. But, he says, this is only a narrow slice of how law is created.

Legal principles, reasoning and deliberation are at play in Māori law and it remains relevant to New Zealand public life, Carwyn says.

"Māori stories can be viewed as a body of case law, in a similar way to a collection of decisions from the New Zealand courts can illustrate a particular form of legal argument and reasoning.

"Even at a very simple level, the story of Rongomaiwahine and Kahungunu provides some basic information about law and legal process," Carwyn says. "For example, the story tells us about the site of decision-making

authority. The marriage between these two ancestors, both from chiefly lines, was not only a decision for the two individuals involved. The wider community had both a stake and a say in whether the marriage would take place."

Carwyn says a persuasive factor was Kahungunu's ability to provide food for the community. When placed alongside other stories, this might reveal key principles and mechanisms of gift exchange and Māori forms of contract.

"Kahungunu's study of the diving shags may also point to the importance in Māori law of a close observation of the natural world in determining appropriate ways of acting, perhaps in the context of resource management. The origins of the two key protagonists recounted in this story are also the basis for the present-day distinct political identities of the iwi Rongomaiwahine and Ngāti Kahungunu and have been relied upon in recent decisions about the allocation of commercial fishing assets.

"Knowing Māori law and how it can be applied to resolve disputes, identify rights or establish and maintain durable relationships provides lawyers with a whole range of additional tools. Hopefully, this will enable the New Zealand state legal system to deal with Māori law in a more sophisticated way.

"But the primary objective is to help strengthen the confidence of Māori communities to use our own law to manage a much broader range of public interactions," Carwyn says.

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Re-thinking organised criminality



Traditionally, organised criminality was syndicated, relatively visible and geographically bound. Today, it is often conducted by transient, opportunistic and highly mobile groups that co-ordinate activities anonymously through relatively inaccessible areas of the internet.

Professor John Brocklesby, who heads Victoria's School of Management, says that type of organised criminality is much harder to pinpoint.

After previous research with the United Kingdom's Serious Organised Crime Agency, John knows exactly the sort of challenges posed by this new era of organised crime.

"This new way of thinking about criminality and policing is more complex and presents huge challenges for crime-fighting agencies. Take, for example, the supply of illegal drugs or human trafficking. Beyond the obvious offenders, this can engage travel agents, transport operators and bank, customs and immigration officials, all with varying levels of complicity.

"Likewise, on the policing side, there are groups like financial institutions, tax officials, neighbourhood watch and surveillance via social media," he says.

Considering organised criminality in this way requires a different view of crime fighting beyond traditional surveillance and apprehension, which is where John's expertise in management science and organisational studies comes in.

The professor is currently working with academics and industry stakeholders examining inter-agency law enforcement collaboration. Through John's membership of a Europol-based expert advisory panel, some of this work is channelled through to the European Union's law enforcement agency that fights serious international crime in Europe.

The group examines criminality processes and information networks to help police organisations identify leverage points to prevent or disrupt less visible criminal activities.

"Global organisations such as Europol are often constrained in terms of what they can or are allowed to do. For example, national law enforcement agencies aren't always keen to share information. But they're undoubtedly making big steps in the right direction."

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Designs on the future



Anyone who dreams of following in the footsteps of Sir Richard Taylor by developing cutting-edge imagery for movies, television or the gaming industry can get a step closer to achieving their goals through a new programme offered by Victoria.

In what's set to be a first for any university in New Zealand or Australia, students at Victoria will be able to major in computer graphics from the second trimester this year as part of a Bachelor of Science degree.

Leading the programme is Professor Neil Dodgson, who has returned to New Zealand after twenty years heading the University of Cambridge Computer Laboratory's Graphics and Interaction Research Group. Neil, who grew up in Taihape, is also a world expert in 3D television, having pioneered an early version of the technology.

"A Bachelor of Science in Computer Graphics will equip students with a fantastic mix of engineering, mathematics and design," Neil says. "It's the perfect way to combine technology, art and creativity.

"From their first year of study, students will gain an understanding of algorithms, mathematics and programming skills under the tuition of expert staff who have worked on films such as *The Matrix* sequels and *Avatar*. Furthermore, the School of Design will provide courses on the artistic and design side of computer graphics, giving our graduates a unique edge."

Neil says the exponential growth of the entertainment and digital technology industries in Wellington means students will have the chance to work closely with world renowned organisations including Weta Digital and games developer Pik Pok.

"Victoria prides itself on the strong industry links it fosters so there'll be many opportunities for our students to complete internships, work experience and industry projects in film, computer games, television and the web."

➤ Find more information at <http://bit.ly/1UIMv4t>

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Progress for progressive sufferers

They were designed to treat a variety of mental health disorders such as schizophrenia, bipolar disorder and autism—but two commonly used antipsychotic medications may offer new hope to multiple sclerosis (MS) sufferers.

A clinical trial is underway to test clozapine and risperidone in secondary progressive MS—which affects more than 35 percent of all MS sufferers and causes significant life-long disability. There is currently no effective treatment for this form of the disease.

Victoria immunologist Professor Anne La Flamme, an investigator on the trial, says repurposing medications is common for treating MS.

“The majority of agents used to treat the most common form of MS—relapsing

remitting—were originally used for something else, like viral infections and leukaemia.

“Clozapine and risperidone have always been targeted to mental illness, but our studies show they are able to tone down the immune system in the brain, which is what causes MS, and this anti-inflammatory action is promising.”

Anne expects the trial to take two and a half years. She is working with neurologist Dr David Abernethy from Capital & Coast District Health Board, and Associate Professor Bronwen Connor from the University of Auckland.

The trial will be randomised, blinded and placebo controlled, to monitor closely any potential adverse effects from the drugs as well as measure any changes to MS disease.

“All drugs have side effects, and as these drugs are commonly used, we know what these may be and how to monitor them,” says Anne. “We want to make sure that patients with secondary progressive MS respond well to the drugs and are satisfied with the level of monitoring required.”

The study—based at Wellington Regional Hospital—has been funded by the Ministry of Business, Innovation and Employment and supported by the Neurological Foundation of New Zealand and the Great New Zealand Trek Charitable Trust.

» For more information about enrolling in the trial, contact Liz Goode, trial nurse, at liz.goode@ccdhb.org.nz

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What lies beneath

A team of Victoria researchers is using a sci-fi sounding technique involving hundreds of magnetic sensors to find corrosion in metal pipelines where the eye can't see.

One of the biggest issues facing refineries and industrial plants is keeping a clean bill of health—especially for their pipeline infrastructure. Carrying out health checks on these parts is difficult and time-consuming, over kilometres of potentially corrosion-ridden metal.

“Pipeline corrosion is not obviously visible, as the pipes are covered by insulation. This normally requires removing the insulation to check underneath,” says

Arvid Hunze, a senior scientist at Victoria's Robinson Research Institute.

“We're developing a system to detect corrosion without removing the insulation. The system sends electromagnetic fields through the insulation into the pipe, inducing eddy currents, which change in the presence of corrosion.”

Engineer Joseph Bailey is currently building a prototype with more than 200 magnetic sensors.

“Essentially, there is a ring of sensors and magnetic excitation around the pipe, which will move along so we get a very high resolution picture of the whole

surface,” says Joseph. “We tested the idea in a laboratory setting and received very strong and accurate signals.”

The group is collaborating with Qi2, a technology incubator in the United States that has a patent pending on this approach, with Joseph and Arvid being co-inventors, as well as Quest Integrity Ltd, a local asset integrity management company that initially approached Robinson with the corrosion challenge.

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The prison diary of a conscientious objector

Sitting in a prison cell at Wellington's Mt Crawford Prison in 1941, A.C. (Archie) Barrington scrawled in the margins of two religious and history books about his incarceration for maintaining his Christian pacifist opposition to New Zealand's war effort during World War II.

The illicit books—which begin from the first day of his one-year sentence—were smuggled out by the prison butcher to Archie's family, but after the war they were forgotten about.

More than sixty years later, and after Archie passed away, they were rediscovered by his family, who typed up the notes and passed them to Professor John Pratt, director of Victoria's Institute of Criminology in the School of Social and Cultural Studies.

John describes the find of a prison diary, which gives great insight into prison life of the time, as incredibly rare. He estimates that Archie, who he describes as a principled and courageous man, wrote approximately a thousand words a day and also included sketches of himself in prison.

“In the 40s, the prison population consisted mainly of human derelicts, like

meth drinkers and alcoholics. The rest were pacifists or really serious offenders.

“It's a very different prison population from what we have today.”

Otago University Press published John's book, *The Prison Diary of A.C. Barrington: Dissent and Conformity in Wartime New Zealand*, earlier this year. In it, he analyses the significance of the information in the diary about prison conditions and New Zealand society at the time.

“Why was New Zealand intolerant to war dissenters? The same behaviour in the United Kingdom and Australia at the same time would have been ignored. These are countries that we like to compare ourselves to.

“The general population was involved with, and supportive of, the war effort, but those who had different views were not tolerated.”

The book also explores the difficult and challenging prison conditions of the time, especially during the winter that Archie spent at Mt Crawford Prison.

“There was no heating and they weren't given any special clothing—it's remarkable

they didn't catch pneumonia. Archie was walking around in a short-sleeved nylon shirt and very thin, ill-fitting pants.”

Archie also noted the generous diet prisoners were given during the war. The problem was, though, that it was virtually the same meal every night—a big plate of meat, potatoes and carrots—and he describes the monotony of this, as well as his own attempts to add variety, smuggling vitamin-rich roots from the prison gardens.

“Archie referred to the porridge served each morning as disgusting. The urns used to make porridge were also used to make tea, so the porridge tasted like tea and the tea tasted like porridge.”

The Barrington family allowed John to edit the diaries because of his interest in prisons and prison history. The family has been involved in the creation of the book with Archie's son, John—a former associate professor in Victoria's Faculty of Education—writing the introduction, which describes how he discovered the diary and includes memories the Barrington family have of Archie's time in prison.

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WHO'S IN MY ROOM?

In this ongoing series, we ask an outstanding Victoria student to return to their old room at their former hall of residence and share stories with the current resident.

First-year Commerce student Nathan McDonald and 2016 VUWSA president Jonathan Gee discovered not much had changed at Weir House since Jonathan left in 2012. The walls were the same colour, toast was still everyone's favourite food and the fun and friendly banter between floors was enduring.

The two met in room D-19, where political enthusiast Jonathan gave Nathan some pearls of wisdom for his time at Victoria, encouraging him “to really make the most of all the opportunities” he has.

» Watch the full story at <http://bit.ly/1XJ5sU0>

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JONATHAN GEE

WHAT'S IT LIKE TO BE IN YOUR OLD ROOM?

It's really weird to come back. When we came in and walked past the laundry, I remembered that distinctive smell, which reminded me that I'm back at Weir House. I remember this was one of the only rooms that's walls were painted the same colour as the wardrobe. There were some mismatched rooms on the floor. I was happy to get the colour coordination.

HIGHLIGHTS OF STAYING AT WEIR HOUSE?

I think the highlight for me was being part of such a great university community here. I came from an all-boys high school that was structured and sometimes strict, so leaving home I had newfound independence. University is a very liberal, open-minded place so it was great to come out of my shell and Weir House was very much a part of that.

DID YOU MEET YOUR NEIGHBOURS? ARE YOU STILL FRIENDS?

A lot of people were really social and probably not people who I would've normally been friends with, but my neighbours were

really cool. We went through Law School together and still keep in touch. I'm actually now flatting with a friend who I met at Weir House. There is a great community at Weir House, not just within the hall, but within each floor.

HOW HAS THE ROOM CHANGED SINCE YOU LIVED HERE?

The room looks kind of similar to what I remember—most things in here are pretty much the same from when I was here in 2012. I think the only difference is that the wardrobe door has been painted. But apart from that, it's like I had never left.

WHAT ADVICE DO YOU HAVE FOR NATHAN?

Just to really make the most of all the opportunities that he has here. I really enjoyed my first year in a hall and I got to know a lot of people. I think it's important to know that doesn't end—when you leave Weir House or when you finish your first year—that university community continues. So make the most of that supportive community and make as many friends as you can, because there are so many of us who are still friends today.

NATHAN MCDONALD

WHAT ARE YOU STUDYING?

I'm doing a Bachelor of Commerce with a major in Accounting. It's lots of number crunching and that's what I've always been interested in. So far it's been pretty good—all the teachers have been good at explaining things. There's a few people on my floor taking the same courses as me so we walk to class together, which is nice.

IS THIS YOUR FIRST TIME OUT OF HOME?

Yes. It's all new experiences and having to fend for myself, which is not what I'm used to. It was a bit nerve-wracking my first week—having to try and find my way around, seeing all these new faces—but I've managed.

WHY VICTORIA UNIVERSITY?

I am from Wellington and thought living in Weir House would be nice because it only takes five minutes to walk to class. Also, I already had a job in Wellington and it was important for me to keep that and keep saving while studying.

WAS THE ROOM WHAT YOU WERE EXPECTING?

Not really. I'd seen my older brother's room at his university hall and that was really cramped. But when I first walked in here, I was really stoked there was a sink in my room and lots of storage space. It's so nice.

THOUGHTS ON HAVING THE ROOM OF SOMEONE WHO'S GONE ON TO BE SO WELL KNOWN AROUND THE UNIVERSITY?

I guess it does make me feel proud to be in a room where someone like Jonathan was. Who knows? Maybe his success will rub off on me and I might go on to great things too.

WHAT DO YOU LIKE TO DO IN YOUR SPARE TIME?

I'm a big fan of computer gaming—I like games like League of Legends and Skyrim. I also like reading.





Championing cybersecurity through collaboration

Many New Zealand businesses experienced a cyberattack at least once last year, and the number of security breaches is rising.

A new collaboration agreement between Victoria University and local company Total Risk will help tackle this issue by developing training, advice and protection services in cybersecurity.

Total Risk is one of only nine worldwide accredited partners of the Software Engineering Institute's CERT Division at Carnegie Mellon University in the United States—a world-leading authority on the security and resilience of computer systems and networks.

The relationship with Total Risk means Victoria will be working with one of the very few CERT-certified partners globally, and the only one in New Zealand.

"The significance of this collaboration cannot be understated," says Victoria's Dean of Engineering, Professor Dale Carnegie. "It gives Victoria the impetus to push on with a world-leading multidisciplinary cyber programme, and a CERT-certified one at that, which should prove very attractive for both local and international students."

Classrooms alive with sound of wellbeing



Understanding how singing in the classroom can increase wellbeing is the focus of an innovative research project at Te Kōki New Zealand School of Music (NZSM). The project, led by NZSM senior lecturer Dr Daphne Rickson, is one of six to receive funding as part of the Government's Teaching and Learning Research Initiative.

Daphne and her team will examine the relationship between singing programmes and wellbeing at a Christchurch school that has been severely affected by the earthquakes, and encourage learners to

express what classroom singing means to them.

Daphne, who specialises in music therapy, says there is good evidence to suggest singing is a highly motivating medium that can have a positive impact on wellbeing.

"Our aim is to learn how to maximise the use of singing for wellbeing and to inform other schools about the ways singing can support wellbeing, especially during exceptionally difficult circumstances."

Employers' wish list revealed

The top ten skills organisations are looking for when hiring university graduates or students are revealed in a Victoria Business School-commissioned survey.

The nationwide Employability Skills Survey found work ethic was the most important attribute for employers when hiring students or graduates. Verbal communication skills ranked second, and energy and enthusiasm third.

Pro Vice-Chancellor and Dean of Commerce Professor Bob Buckle says the results suggest employers want graduates who can produce quality work

from the start.

"Recruiters look for those discipline-specific or technical skills, but they also want graduates who have the ability to think critically and problem solve. Sound communication skills are also highly desirable so the new recruits can apply their technical skills effectively," he says.

The Employability Skills Survey is the largest survey of its kind in Australasia, representing 346 organisations in the private, public and non-profit sectors.

» For the full list and summary of results, go to <http://bit.ly/211NX7f>



Building for collaboration

A state-of-the-art building is taking shape in Kelburn, to be ready for science research and teaching in 2017.

Temporarily called the Gateway building, the facility has been designed in keeping with modern teaching practices and will reflect Victoria's status as a leading science and research organisation.

To encourage interaction and collaboration, a double-tiered lecture theatre with open areas will allow group work to be conducted alongside more traditional teaching. In some cases, lecturers will teach from the middle of the room, rather than at the front.

Science laboratories will be located alongside informal areas, allowing students to move easily between laboratories, lecture theatres and break-out spaces.

There will also be other formal learning areas, undergraduate teaching laboratories, collaborative areas and social spaces. The laboratories, like the rest of the building, will be open and light, rather than old-school laboratories hidden in basements.

Science is a high-performing and rapidly growing area of capability for Victoria—the University is ranked number one in New Zealand for research quality in eight science subject areas and number two in a further three subjects.

One of Victoria's primary goals in the next decade is to enhance research quality, quantity and impact.

Associate Professor Allison Kirkman, Victoria's Vice-Provost (Academic and Equity) says the University recognises that the way people learn has changed significantly in the past decade and there is now demand for blended learning, which combines online study with face-to-face interaction.

She says greater use of online research and digital devices—approximately 28,800 devices were used on Victoria's campuses in 2015—has created a shift in how students want to interact with, and experience, learning.

"They want to be able to read course materials anywhere and any time.

"But they also want to experiment and discover their own answers and to work in groups while discussing their ideas.

"In terms of physical space, we need facilities that are flexible and that encourage engagement, interaction, cross-pollination of ideas and collaboration."

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Flipping the classroom

Lecturers Kevin Sweet and Michael Dudding are turning the architecture classroom upside down by doing away with lectures and implementing a different approach to learning.

The pair have introduced a 'flipped classroom' model to their classes, replacing lectures with short online videos students can watch in their own time. The students also attend two weekly studio sessions where Kevin sets tasks that reinforce the video content.

"This move away from one-hour classroom-based lectures allows the students greater flexibility when managing their workloads," says Kevin.

"It's also beneficial for international students whose first language isn't English, because they can take as long as they need to process the material."

But Michael says to implement the flipped classroom model—which relies on a series of specifically designed learning tasks to actively engage students with the taught content—with large groups of students, the right technology is required.

The physical studio is modelled on a technology-enhanced active learning (TEAL) approach. There's a centralised teaching station equipped with a computer, and eight large monitors—one for each group of students.

Software designed to enable this type of learning environment—VuePoint-Connect—is installed on the computers and allows Kevin to mirror his computer screen to the monitors throughout the room, or to share one group's work on the other seven monitors.

Kevin also wears a microphone and can be heard clearly through centrally located speakers as he moves around the classroom.

"This way of teaching creates a collaborative learning environment, ensuring the students really understand what they've been taught each week. Since we implemented it last year, it's proven itself as a successful teaching model, which is why we are helping our colleagues implement it in their courses as well," says Kevin.

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Always inspired

Sarah Jane Moon
Portrait painter
BA *Well*



Image supplied

What kind of work have you been doing since you graduated?

I spent a few years teaching English in rural Japan before moving to Australia for two years to work in arts management. Following a brief stint in Kuala Lumpur, I arrived in the United Kingdom nine years ago and have forged a career as a portrait painter.

One of the highlights of my career was having a solo show at London's Mall Galleries that ran alongside the Royal Society of Portrait Painters' annual exhibition last year.

What are some of your favourite memories of Victoria University?

I have fond memories of arriving at campus early and pitching up in the library, forever distracted by the views of the clouds (inevitably) rolling in over the harbour and the colours of sea and sky. I loved the hills too and the intimacy of

studying in a small city where everything is close by.

Where did you typically hang out, both on and off campus?

I loved the Adam Art Gallery and volunteered there on occasion. Off campus, I would often meet friends at the Malthouse, which was a regular haunt, and then various wine and jazz bars—we were all trying to be so very grown up!

What was the most useful thing you learnt at Victoria?

I think there are so many life lessons one learns at that age, but I think Victoria bred a certain resilience and confidence in me that has thankfully stuck. Also a friendliness—it was a real privilege to be part of such a tight-knit and convivial community. Also, to not wear heels when walking down The Terrace on a windy and wet Wellington day!

The job that never loses its appeal

Judge Peter Boshier
Chief Ombudsman
LLB(Hons) *Well*, GCTT *USP*



Image supplied

What kind of work have you been doing since you graduated?

My career has all been related to the law but certainly varied. After a period of practice, I was appointed as a District Court Judge. In 2004, I became Principal Family Court Judge and later moved to the Law Commission. Late last year, I became Chief Ombudsman.

What are some of the highlights of your career to date?

My education at Victoria paved the way for some fairly interesting work. Coming in as Principal Family Court Judge when the Care of Children Act was passed and markedly changed so many aspects of Family Law, was a definite highlight as was the ability to spend so much time in the Pacific educating judges about family violence and youth justice issues.

What are some of your favourite memories of Victoria University?

Of course, the 'professional' side of my law degree was very enriching, but

equally so was the force of student politics, debate and publishing both *Salient* (Victoria's student magazine) and *Caveat* (the Faculty of Law student newspaper). My memories of through-the-night publication layout endure!

The old fashioned hotels and pubs around Wellington gave us plenty of choice for relaxing and discussing the world's affairs over a beer.

What has stayed with you since you left Victoria?

You can't undertake the sort of jobs that I have been lucky enough to have without a really sound base of good knowledge of law and technique. Victoria taught law so very well and still does. That, combined with some insights and maturity that I think student life gave me, set me up pretty well for what, I would have to say, has been a wonderful career.

Victoria's global and local reach

Victoria continues to host events across New Zealand and the world, enabling current staff and students to reconnect with alumni. The following give a snapshot of some events held since the last issue of *Victorious*.



More than fifty Indonesia-based alumni gathered to meet at a networking event hosted at the Grand Hyatt Jakarta in October.



James Wong, Geoff Massam, Caitlin O'Donnell Clarke and Susan Harcourt were among those hosted at a New York event in September.



Jan Akkachayanon takes a selfie with fellow alumni at a Bangkok event at the Grand Hyatt Erawan in October.



New Zealand High Commissioner to the United Kingdom Sir Lockwood Smith talks with alumni at The Royal Society in London in September.



Rebecca Kitteridge, director of New Zealand Security Intelligence Service and Victoria University alumna, came to Victoria's Hunter Council Chamber in March to discuss why others may find you interesting.



Recent graduate Mitch Duncan spoke about his career in the animation industry. Mitch was joined by Weta Digital visual effects supervisor Matt Aitken at March's Young Alumni event at Te Papa.

Sign up for latest alumni news

Keep up to date with our alumni e-newsletter, delivered monthly to your inbox. *Your Victoria* brings you the latest in Victoria news, events, deals and opinions. If you don't already receive it and would like to sign up, email your full name to alumni@vuw.ac.nz with 'subscribe' in the subject line.



Four decades of architecture

The office of Emeritus Professor George Baird speaks volumes about the long and distinguished career he has had at Victoria's School of Architecture. His walls are lost behind an abundance of accolades, and his bookshelves are overflowing with decades of knowledge.

Formerly a lecturer in building services engineering in Aberdeen, Scotland, George arrived in Wellington in November 1975—lured to New Zealand by the School's founder, Professor Gerd Block, who had a bold vision of establishing an architecture school in the capital.

"Gerd was an exceptional leader," says George. "He set out to differentiate us from the only other architecture school in the country at the time, and luckily the handful of academic staff he had was an enthusiastic bunch determined to turn Gerd's vision into reality."

That original group of staff included John Daish, John Gray, Barry Pearce and Dr John Webster—names that are cemented in the School's history.

The School's first intake of students in March 1976 consisted of twenty-five "mature" students, says George—a stark contrast to the number of students enrolled today.

Although the course structure hasn't changed a lot over the years, George is pleased that there is now much more room for specialisation.

"Building Science was the base degree then, leading on to a Bachelor of Architecture. Now students can choose from a range of different areas to specialise in—it's fantastic."

Over the years, the School has been housed in different locations around the city. In its early days it was based at Victoria's Kelburn campus. As numbers grew, a purpose-built laboratory was constructed in Fairlie Terrace and later the School shifted to its current building in the heart of Wellington's Cuba Street district.

George, who retired in 2014, says his career has had many highlights. He has

had four major books published—two in collaboration with colleagues at the School—has won numerous awards and been appointed Dean of the Faculty of Architecture on multiple occasions throughout its forty-year history. The biggest milestone for him, however, was becoming an emeritus professor in 2014, shortly after his retirement.

"It's not something I won or worked towards, it is an assessment by my peers and I feel honoured by that."

The School of Architecture celebrated its fortieth anniversary in March this year. Alumni, current staff and students attended an academic symposium about global architecture in the 1970s, a cocktail function at The Boatshed on Wellington's waterfront, an alumni celebration involving presentations from staff and alumni and an exhibition that highlighted the School's rich history.

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Victoria's growing influence in Auckland

Victoria's Auckland premises have been a hive of activity since opening last year and are set to get even busier.

There are around twenty courses available at the downtown Kitchener Street building, ranging from first-year papers to postgraduate courses.

Brand new to the Auckland premises this year is the Faculty of Humanities and Social Sciences, which will run two undergraduate Religious Studies courses in Trimester Two. Lecturer Dr Michael Radich will travel from Wellington to teach them.

However, other faculties are opting for video conferencing technology that links Wellington-run classes to an Auckland classroom via a webcam and shared screens.

The Faculty of Law will use this technology for five postgraduate courses in Auckland this year, which include special topics such as water law, patent law and law of privacy.

The School of Information Management will again offer its professional Master's programmes. These programmes combine intensive, face-to-face seminars with distance learning technologies for discussion-based, activity-rich learning, with lecturers splitting their time between Wellington and Auckland.

The School of Government at Victoria Business School has hosted several events at the Auckland premises since they opened. Last month, the School established a more permanent Auckland

presence with the launch of two of the four postgraduate courses.

Head of the School of Government Professor Brad Jackson says it is "imperative" the School extends its research, education and development activities to Auckland.

"Having a base in Auckland better allows us to engage with Auckland public servants, Auckland Council, health boards and the city's NGOs (non-governmental organisations). Our presence also allows Auckland-based students and stakeholders to benefit from the expertise of Victoria's Wellington academics and their connections to government agencies and businesses."

» For more information on Auckland courses for 2016, go to <http://bit.ly/1U2rfbw>

From BA to brewery

Richard Shirtcliffe
Head boy at Tuatara Brewing
BA Well



Image supplied

What kind of work have you been doing since you graduated?

On the face of it, my career looks a little disjointed—sponsorship, event management, marketing, business development, strategy, brand strategy and a few start-ups. And now, running a brewery, which is pretty damn magic!

I've always been inspired by entrepreneurial pursuits and environments, so building businesses in New Zealand and taking them to the world was a natural fit. Also, the roles I've had along the way have helped me acquire key skills that give me a shot at doing that.

Describe your student experience at Victoria.

It was a hugely formative and fun time: all new friends, influences, socialising. Despite a learning mindset that's made me curious and restless all my life, I didn't

really have a 'love of learning' at that stage in my life—that came later.

What was the most useful thing you learnt at Victoria?

At university you can be, think, act and speak as you wish (within the bounds of the law!) and you'll find a place for you. All you must do is open your mind to that, and embracing it is hugely liberating.

What's some advice you'd like to share with current Victoria students?

Risk it all! When you're in your twenties, it's the very best time in your life to take chances that are the fastest ways to build hugely valuable experiences and success. At that stage, if you fail you'll learn plenty and lose little.

Also, approach life with a mindset that asks 'what if it goes right?' We're constantly looking at the downside, but advances in humanity have rarely come from worrying about the downside.



Planting the seeds for future research

Victoria's School of Biological Sciences is partnering with the Wellington City Council to establish an urban field station at Otari-Wilton's Bush where staff and student research in terrestrial plant ecology can be progressed.

The field station will be housed in the recently refurbished Leonard Cockayne Centre, named after New Zealand's greatest botanist and a father of modern science in New Zealand.

The Otari reserve includes 100 hectares of native forest and five hectares of plant collections and is the only public botanic garden in New Zealand dedicated solely to native plants.

Amanda Taylor, a PhD student, is one of the students undertaking research at Otari-Wilton's Bush into the distribution of

epiphytic plants—those that grow on other plants, such as mosses.

“These account for as much as 10 percent of total land-based plants and yet very little research has been done to understand their distribution patterns, particularly in temperate climates. With the range of native plants at Otari-Wilton's Bush, I can investigate these distributions on many discrete tree hosts and better understand the communities of species that form, and how they form.

“Having access to the Leonard Cockayne Centre facilities makes undertaking research in Otari-Wilton's Bush better than ever before. The Centre provided me with a space to collate my data and conceptualise my ideas, and offered shelter from the unpredictable

Wellington weather. The Centre will no doubt continue to aid researchers for many years to come.”

Kevin Burns, acting head of the School of Biological Sciences, says Leonard Cockayne's vision for the reserve was for it to be a working laboratory of scientific research on New Zealand flora. “We're thrilled to be able to carry that mission forward.

“Victoria already has a well-established strength in plant ecology and having places like Otari-Wilton's Bush, just a few minutes from the campus, has been invaluable in supporting field research that underpins this.

“We are delighted to have the chance to increase this relationship further and have resources on site to support research.”

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A new take on ‘BMI’

A fat simulation suit is the latest tool to help healthcare workers better understand and care for their patients, as Otago and Victoria University researchers work with the healthcare industry to improve support for obese patients.

Dr Caz Hales, who is a lecturer at Victoria's Graduate School of Nursing, Midwifery and Health, is part of a new initiative called BMI, which in this case stands for bariatric management innovation, rather than body mass index.

Caz says the aim of the BMI initiative is to ensure that very large patients receive safe, appropriate and equitable care.

“A major issue for very large patients is the need for specialised equipment that actually fits properly, which is obviously essential to ensuring they get the best care and are able to rehabilitate properly,” she says.

“We are working with industry providers—in this case Essential HelpCare—and healthcare professionals, as well as examining care from the perspective of obese patients in order to best understand where the issues lie.”

One tool the BMI team is using is a simulation suit, purchased by the Department of Primary Health Care and General Practice at Otago University, Wellington, for research and teaching. “The suit replicates the experience of being physically larger and we're using it to help healthcare professionals empathise with larger patients. The feedback we've had so far is that it's a very powerful tool—it shows health professionals just how vulnerable this group of people is.

“The issue isn't going away. We have a high obesity rate in New Zealand—about

30 percent of the general adult population, 47 percent of Māori adults and 66 percent of Pasifika adults are classified as obese.

“However, our focus is not trying to change larger patients or engage in weight-loss conversations with them. When these very large patients come into care—be that hospital, a rest home or even palliative care—they should feel safe and they should be able to expect the same level of care as any other patient.”

Caz is working on the project with Lesley Gray from Otago University and Todd Bishop, who is the chief executive of Essential HelpCare, a company that provides equipment to hospitals and other healthcare providers.

» Find more information at <http://bit.ly/1Rwm7M7>

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When statements sound like questions

Many people are interested in language issues, particularly when they involve things they don't agree with.

Uptalk—the use of rising intonation that makes statements sound more like questions—has become a talking point, with plenty of disapproving commentary.

Now a new book, *Uptalk*, by Associate Professor Paul Warren of the School of Linguistics and Applied Language Studies brings together a wealth of research findings on uptalk from around the world. Uptalk is not only heard in New Zealand but also in Australia, Britain, Canada, the Caribbean, the Falkland Islands, South Africa and the United States. It is not limited to English and has been recorded, in a range of other languages including German, Greek and Japanese.

Paul's book highlights that, while uptalk is more likely to be used by young women, recent studies show that there are male and older uptalkers too.

And rather than being used to indicate uncertainty, uptalk has been found to have a positive function of drawing listeners

into a narrative or conversation. Recent research also suggests that the shape of the rise found in uptalk can differ from that found in questions, and that listeners are sensitive to such differences.

In New Zealand, research on uptalk in the 1990s and 2000s found it in use by Pākehā, Māori and Pacific peoples. One analysis of recordings from the 1940s suggests it might have been present in the speech of two people born in the late-nineteenth century. More recently, uptalk has been studied in courtroom interactions.

Paul says that, although there was little differentiation in the use of uptalk across classes in New Zealand, the situation was different for social stratifications in Australia.

“The lower working class is using it more than the upper working class, and they are using it more than the middle class—except for the men.

“For the men, there is an avoidance by

the lower working class—it's almost as though they know that this is something associated with their group and they want to avoid it.”

Paul said the purpose of uptalk is seen differently by those using it—the ‘in’ group—than by those hearing it—the ‘out’ group.

“The ‘in’ group is using it largely to keep the communication channel open, trying to invite the listener into the conversation.

“The ‘out’ group perceive it differently. Members of this group hear it as questioning the validity of what the speaker is saying and then interpret that as showing a lack of security, a lack of confidence in what the person is saying, which reflects badly on the speaker.”

Uptalk has been published by Cambridge University Press.

» Find out more information at <http://bit.ly/1U3zvYk>

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Warm welcome for new students

Members of the Samoan Students' Association performed at the Welcome Festival in February for first-year Victoria students.

The vibrant event was filled with cultural and musical performances, sports activities, food stalls and the famous halls' chant-off competition, which was won by Te Puni Village.

Vice-Chancellor Professor Grant Guilford, Deputy Mayor Justin Lester and Victoria University of Wellington Students' Association President Jonathan Gee took the opportunity to welcome students to Victoria and to Wellington.

» Watch a short video of the Welcome Festival on Victoria's Facebook page: <http://bit.ly/1Vsimaj>



Breathing new life into teaching resources

Kōhanga reo, Samoan kindergartens and schools around the country have access to a rich online audio teaching resource, thanks to restoration work by staff of Victoria's Language Learning Centre (LLC).

Balint Koller and Edith Paillat (pictured) were part of the LLC team that released free digital recordings of about twenty

Māori and Samoan language learning readers that had been published non-commercially on tape in the 1980s and 1990s by the Ministry of Education.

The result is a digital audio-bookshelf that gives better access to precious and long-underused resources.

» View the digital collection: <http://bit.ly/1OY0U5O>



VUCEL making a splash

In celebration of New Zealand Seaweeek, the Victoria University Coastal Ecology Laboratory (VUCEL) in Island Bay opened its doors to the public on Saturday 5 March.

This year's Seaweeek theme was Toiora te Moana—Toiora te Tangata, Healthy Seas—Healthy People. Dr Jeff Shima, the VUCEL director, says the theme highlights

the strong dependencies that we have on our oceans.

Visitors were able to see marine creatures up close and learn about the interesting biology of the marine animals and plants on display.

» See more photos from the day on VUCEL's Facebook page: <http://on.fb.me/1VdAch3>

SOMETHING OLD, NEW, GIFTED, BLUE AND TERRACOTTA

A unique collection of more than seventy late-Roman antiquities is a treasured addition to Victoria's School of Art History, Classics and Religious Studies and the University's Classics Museum.

The pieces—mainly pottery and glass—were gifted by Jeremy Commons through the Victoria University Foundation. Jeremy's late partner, well-known artist and potter David Carson-Parker, brought them to New Zealand in the 1970s. They were purchased from a dealer in artefacts at a souk in Syria's capital, Damascus.

Dr Mark Masterson from the School of Art History, Classics and Religious Studies says the collection dates from the middle to late Eastern Roman Empire and features a range of artefacts. "The glass pieces are my favourite—some of them are quite dazzling.

"It's touching that something that was so important to David can serve as a lasting reminder of him here at Victoria. I'm very happy to be able to remember him in this way and that the collection will be named in his honour."

Jeremy says that as a potter, David was interested in the work of all countries and periods, and it was an immediate and spontaneous feeling of affinity with Roman pottery that prompted him to collect it.

The process of cataloguing the collection, including photographing and writing descriptions for each of the pieces, is well underway and Dr Masterson says they will be on display by mid-2016 and will be used as a teaching resource in the Classics department.

The David Carson-Parker pieces will join the well-chosen collection of Greek and Roman artefacts at Victoria's Classics Museum and will be housed in a purpose-built, earthquake-proof cabinet in the museum on Level 5 in Old Kirk building.

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The Wai-te-ata Press Collection, Victoria University of Wellington

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The International Institute of Modern Letters at Victoria University of Wellington is where writers play with the alphabet and find their unique voices. Victoria is New Zealand's globally ranked capital city university. By inspiring and developing art, music and writing, we cultivate creative capital.

For more about world-leading thinking and research at Victoria, go to victoria.ac.nz