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JUNE 2009

Creative campus celebrates a
decade of excellence

Music maker's Massey roots

Art, cynicism and
psycho kittens

Partnership powers
the people



MASSEY UNIVERSITY

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Steve Maharey

Creativity in all forms is key to success

Massey is different to other universities in a number of ways. One of them is that we are a truly multi-campus university because we are located at Manawatu in Palmerston North, Albany on the North Shore of Auckland and Wellington.

While part of the Massey family, each of these campuses has a personality of its own.

The Manawatu campus has a strong focus on agri-food. Albany is known as our innovation/new economy campus. Wellington is the creative campus appropriately located in the creative capital of the nation.

Massey's commitment to creativity is not confined to Wellington, but it is where the University has focused many relevant activities. Most obvious are the areas of Fine Arts, Design, Communication, Journalism, Media Studies, Engineering, Visual and Material Culture and Music (through the New Zealand School of Music which we share with Victoria University). But other areas related to business, health, social science and science all have a creative edge to them.

There are many examples of outstanding success on the Wellington campus. Massey's College of Creative Arts is ranked first in the country, ground-breaking work is being done in public health, the Department of Management and Enterprise Development leads the way in our understanding of small business, and Nursing is ranked number one in the Performance-Based Research Fund.

There are some great examples of multi-disciplinary work, such as Professor Tony Parker's contribution to the design of farm equipment and his work on the Hulme super car.

Each year the campus makes major contributions to the cultural life of Wellington through fashion and design, the New Zealand School of Music, the annual *Blow* festival, and more.

I hope you are getting the picture that Massey Wellington is an exciting place that makes a huge contribution to its local region and to New Zealand. That impression will be reinforced by what you will read in this issue of *DefiningNZ*.

We have features about one of New Zealand's most highly-regarded musicians and music teachers, Warren Maxwell; Professor Sally Morgan, an internationally-recognised artist who also heads the College of Creative Arts, and student leader Alex Sorensen.

There is more to come. We intend to continue to develop the creative focus of the Wellington campus. Massey believes that creativity, in all its forms, will be one of the keys to success in the 21st century. New Zealanders are a creative people but we need the opportunity to develop further, and creativity has to become a characteristic of every aspect of our lives. Massey wants to be the university that makes the biggest contribution in this area. So keep an eye on developments and come and talk to us if there are plans we can assist with.

Keep in touch with us by registering to receive our regular newsletters by email or reading more about the work we do, on our news website:

<http://news.massey.ac.nz> ❖

“ Massey believes that creativity, in all its forms, will be one of the keys to success in the 21st century. New Zealanders are a creative people but we need the opportunity to develop further, and creativity has to become a characteristic of every aspect of our lives.”

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COVER: Warren Maxwell

Photograph: Mark Coote



Family man's musical roots at Massey

At school he says he was a "geek" who played the recorder, Now, **Warren Maxwell** is leader of the psychedelic blues quartet Little Bushman. Lana Simmons-Donaldson meets the man widely recognised as the creative genius heavily responsible for the award-winning success of bands TrinityRoots and Fat Freddy's Drop – *Photographs: Mark Coote*





At the New Zealand School of Music at Massey's Wellington campus teaching staff greet musician Warren Maxwell with hugs like a favourite member of the family. Maxwell has had a 20-year association with the school, and met all of the members of the bands he has played with, while they were either studying or teaching at Massey.

"Massey has been the catalyst for us. Without a doubt if I hadn't come to Wellington and studied music and jazz I wouldn't have met these people. Maybe I'll come back to study or teach in the future." For the moment though he still enjoys playing and being hands-on.

Little Bushman is distinctly different from his reggae roots. "I feel blessed to be playing with these dudes, they are the most professional and equally talented group I have ever played with. You start out in your early 20s, there's debauchery every night, dramas on the road. Now that we have all got our OEs out of our systems and got kids, we're more grounded."

Maxwell was born in Whangarei in 1970, a long way away from his mother's Tūhoe whānau in the eastern Bay of Plenty. His late father was of Scottish descent and comes from a lineage of lumberjacks. Music however, was part of his upbringing. "It was always around, we always had parties. Music engaged you, and I had a realisation that music made everyone happy."

"I had this small town boyhood dream of being a musician. Since I was six years old I played guitar and recorder – recorder leads on to the sax. I was a real geek. I wasn't really sporty or physical, I was quite skinny and more academic." Maxwell left Whangarei Boys High School at the age of 15 before completing School Certificate to take up a carpentry apprenticeship he finished when he was 18. "The work dried up, I wasn't a very good builder, I apply myself a lot more now to anything I do, I do everything with passion."

Maxwell moved to Wellington in 1989 in search of work after being on the dole in Whangarei and found a job within a day. He pumped gas at a petrol station for 18 months until, 'my mate Willie saw an ad in the paper about the foundation jazz course in 1990. Back then, you just turned up and they took everyone. It was the first one [course] full of 20 dreamers".

Then, the Music Conservatorium was located at the former Fever Hospital, nestled into the South Western side of Wellington's Mount Victoria up Alexandra Road. Maxwell completed his exams for the foundation course and went on to complete a diploma course.

"I got through my first year not applying myself as much as I could have. I found in the second year the rest of the class had advanced away. The first year was about social standing, working out how you fit in, the second year you start working because otherwise you are going to get kicked out.

"The third year you apply what you have learnt to your practice. That's when I started thinking about who I was, and writing

composition based on tikanga [protocol], using kapa haka beats, looking at who I was through the music."

When Maxwell finished his diploma he became a founding member, guitarist and lead singer of TrinityRoots, the band released their debut EP in October 2000 it sold more than 3000 copies. Their debut album *True* was released in 2002, and *Home Land and Sea* in 2004. Both albums have gone Platinum selling more than 15,000 units each. The band separated in 2005 to pursue other projects.

Maxwell returned to Massey as a tutor of the foundation course and completed his Bachelor of Jazz in 2007. Fat Freddy's Drop was his next musical adventure as saxophonist with a Pacific reggae sound.

He is now leader of Little Bushman and writes, sings, and plays electric keyboards. "I was looking for a different direction, I'd been doing the roots reggae thing for six years and became fascinated with John Coltrane, Jimmy Hendrix, Pink Floyd, the whole late 60s, the Beatles, early David Bowie. 'Bushy' was a great opportunity, I needed to go in another musical direction."

"You start out in your early 20s, there's debauchery every night, dramas on the road. Now that we have all got our OEs out of our systems and got kids, we're more grounded."
- Warren Maxwell



For the past 10 years Maxwell has made a career out of music, his advice to others is: "to embrace every single day and utilise every single day, work hard and be unique, don't follow trends, embrace who you are as a person".

A two-acre section in Featherston is home base now, which he shares with his partner-manager, and his two children, his mum lives in the granny flat across the paddock from the horse and chickens. His studio is on the property too.

A typical week begins on Monday and ends on Friday and consists of getting the kids sorted to day care and grandma, followed by 10-4pm working in the studio. "Everything revolves around the kids." When the band has gigs or is on tour then it's slightly different. "Monday to Wednesday at home, on the road Thursday to Sunday. It's important to have routines with the family and its good for musicians as well."

When he leaves the Massey campus Maxwell heads off to a meeting with another NZ School of Music luminary, John Psathas. The pair are working on a project that somehow epitomises the collaborative nature of all Maxwell's work: A concert involving the New Zealand Symphony Orchestra and Little Bushman in the Wellington Town Hall in October. ❖



Creative campus celebrates a decade of excellence

Exactly a decade after Massey University's Wellington campus was established, celebrations are being held to recognise how the vision for the University's presence in the capital is progressing.

On July 1, 1999, the campus was established by merging Massey with the Wellington Polytechnic. The University then bought a half share in the land and buildings of what had been the National Art Gallery and Dominion Museum from the Wellington Tenth Trust and agreed to lease the rest. The trust had bought the Buckle St site from the Crown two years earlier after the museum was relocated to Te Papa.

A refurbishment project, completed in 2001, was a joint venture by Massey and the trust. The story of its restoration, carried out by Fletcher Construction, which built the original structure in the 1930s, is to be portrayed as part of an exhibition at the Museum Building opening on Wednesday July 1.

Wellington regional chief executive Andrea McLroy says the exhibition, which also involves an open house, will also illustrate advances made by the colleges.

Four of Massey's five colleges have a presence on the campus: Creative Arts, Business, Sciences, and Humanities and Social Sciences.

Professor McLroy, the third campus head after Professor Ken Heskin and Bruce Phillipps, says: "In the past 10 years we've really consolidated around six core platforms – creative arts, business and enterprise, communication and journalism, health and engineering, and music through the New Zealand School of Music – and concentrated on growing our excellence which is demonstrated by our PBRF rankings."

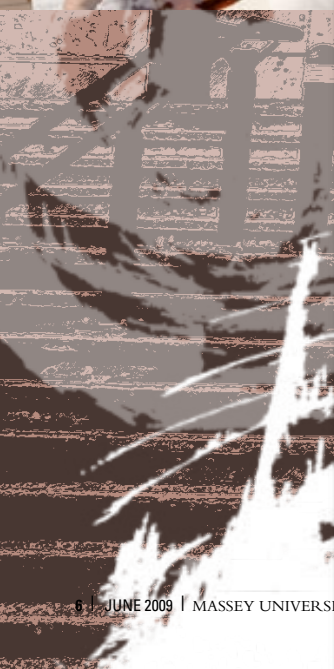
The Performance-Based Research Fund measures the quality of academics' research. Design and nursing are ranked first, ahead of all other New Zealand tertiary providers, while fine arts and public health are ranked second.

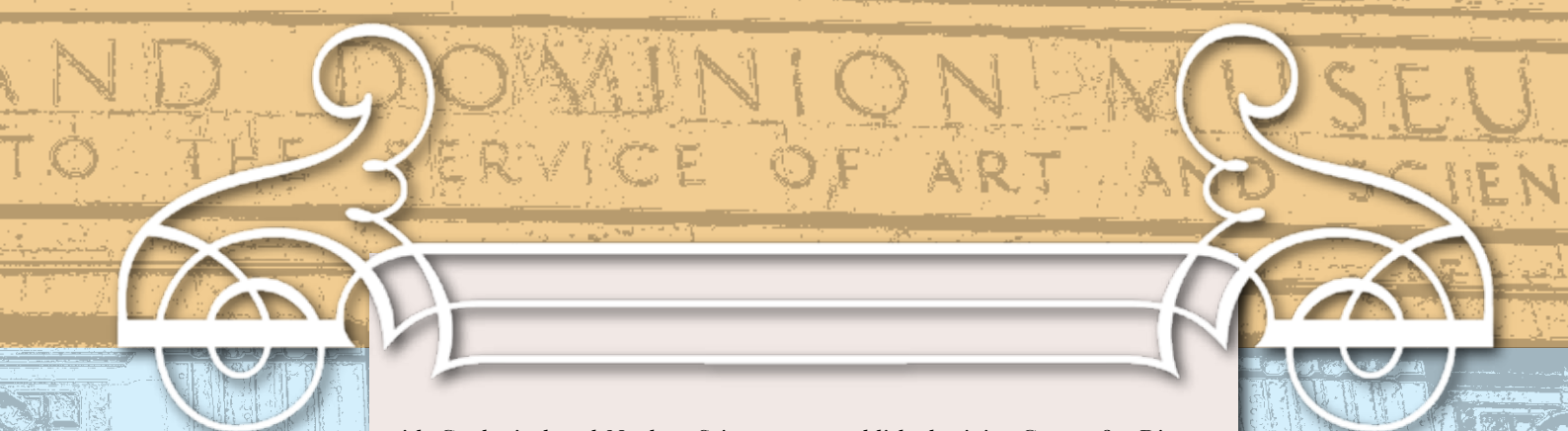
Based in the **College of Humanities and Social Sciences**, the nursing programme offers the Bachelor of Nursing for those wanting to become registered nurses, while its expanding postgraduate programme includes a Master of Arts (Nursing) and a clinically focused Master of Nursing.

Three public health research centres are included within the health platform:

- The Sleep/Wake Centre led by Professor Philippa Gander is a world authority on sleep science.
- The Centre for Public Health Research, headed by Professor Neil Pearce, is internationally recognised for its cancer and occupational health and safety research.
- The Centre for Māori Health and Development, headed by Professor Chris Cunningham, leads research on Māori health.

The college also includes the School of Psychology, which has collaborated





with Geological and Nuclear Sciences to establish the joint Centre for Disaster Research to investigate the psychological effects of natural disasters.

The college also shares a degree programme with the College of Business, the Bachelor of Communication, which is a rapidly expanding course closely aligned to Massey's School of Journalism, New Zealand's oldest journalism course started more than 40 years ago.

The **College of Business** includes the Department of Management, Finance and the New Zealand Centre for Small and Medium Enterprise Research Centre led by Professor Claire Massey. Professor Massey is championing the development of the Bachelor of Design (fashion design and business) major incorporating fashion design studied at the College of Creative Arts, with five separate subjects available for study at the College of Business.

Another focal point for innovative initiatives at Massey over the past decade has been the **College of Sciences**. The college's Institute of Food, Nutrition and Human Health focuses on life sciences, human health and the environment, and sport and exercise. The college's Wellington academic director, Dr John Ruck, says the institute has grown to include more than 40 postgraduate students in its health sciences programmes.

Other developments include the establishment of the Roof Water Research Centre, led by Stan Abbott, which is recognised throughout Australasia. The School of Engineering and Advanced Technology is exploring collaborative links with Victoria University. Massey already has a co-share arrangement with Victoria through the New Zealand School of Music.

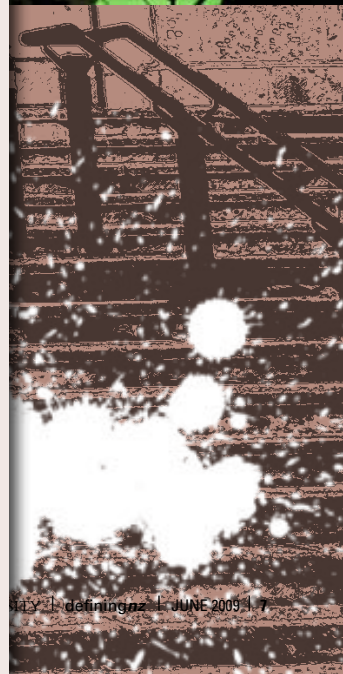
But when it comes to creativity, by name, definition and results, the **College of Creative Arts** is a leader. Established in 1999 to provide an integrated centre for scholarship, research and practice across a range of disciplines in design, art and performance, the college grew from the renowned School of Design, which can trace its history back to 1886, to which Massey has added the School of Fine Arts and the School of Visual and Material Culture. The college also has programmes on the Albany campus.

The talents of college academic staff like Associate Professor Ross Hemera, who specialises in Maori art and design, Professor Anne Noble (contemporary photography) and Wayne Barrar (the art of contemporary photography) all add to its lustre.

College Pro Vice-Chancellor Professor Sally Morgan, who arrived in Wellington in 2001 from the University of the West of England at Bristol, has lectured extensively internationally. She says the Wellington students compare favourably with counterparts studying overseas. "I was very impressed with the CoCA students when I got here...their intelligence, their work ethic and willingness to embrace the new."

That dedication will be evident during the exhibition in early July, with photos taken of the Museum building restoration by School of Visual and Material Culture head Associate Professor Tony Whincup expected to be a highlight.

After it closes, attention turns to the Massey at Wellington Students Association, better known as Mawsa, which is also marking 10 years, something its 3000 members plans to observe in a less formal, typically offbeat student way. ❖





Top teachers to represent Massey in national awards

Norman Meehan



Dr Heather Kavan

Jazz lecturer Norman Meehan and speech writing specialist Dr Heather Kavan will represent Massey in this year's national tertiary teaching excellence awards.

Mr Meehan teaches jazz history and analysis along with jazz composition and arranging in the New Zealand School of Music at Wellington. He says he is doing a job that involves something he has always loved – “to play music to my students and then talk about it. How bad can that be?”

“I’m so fortunate that I teach in something I care about. As Frank Zappa said ‘music is the best’ and you can’t help feeling that somehow he’s right.”

Mr Meehan was one of three recipients of this year's Massey Vice-Chancellor's Awards for Teaching Excellence. Dr Kavan, from the Department of Communication, Journalism and Marketing and based at Manawatu, was one of six recipients last year.

She created Massey's new Speech Writing course. “Speech writing is one of the most effective ways of making our ideas irresistible,” she says. “Great speeches change the world.” She has also lectured in religious studies and has published widely on religious cults.

This year's other recipients were Dr Adam Claasen, a senior history lecturer in the School of Social and Cultural Studies at Albany, and Sam Richardson from the Department of Applied and International Economics at Manawatu.

Massey staff members have won 11 national Tertiary Teaching Excellence awards since the awards' inception eight years ago, including last year's supreme award, which went to Dr Lisa Emerson. ❖

Photographs: David Wiltshire

Up to her elbows in art



"So how do I describe what I do?" It is frequently the artist's dilemma and even Professor Sally Morgan, Pro Vice-Chancellor of Massey's College of Creative Arts, struggles with the question as Paul Mulrooney discovers.

When she is not running the College of Creative Arts, which is based largely at the Wellington campus but also at Albany, Sally Morgan is, like many of its students, up to her elbows in her art.

In her case it is the two divergent disciplines of painting and performance art. The Welsh-born artist has been practicing the former since the early 1970s and engaged in the latter since the 1990s.

Providing a definition for her interpretations threatens to tie Morgan up in the sort of knots that would not look out of place as a piece of performance art itself.

After dancing around the question she settles on performance art being: "focused on the notion of art as a state of mind or activity – not necessarily a set of objects, but as an experiment of the mind for the audience as well as the artist."

Morgan's career has included time working as a field archaeologist – a discipline she has incorporated into her performance art.

"My performance art is a metaphorical kind of digging with stories from my own life."

It was the death of her father in 1992 that led Morgan, who moved to Massey from a position as head of fine arts at the University of West of England, in Bristol in 2001, to engage in the intense one-off performance art pieces, which can last hours at a time.

Some of the more memorable presentations have been shown across the world in venues such as London's Institute of

Contemporary Art, and have included 'In a Hundred Years of Occupation,' performed at Wellington's SHOW Gallery, in 2005, which looked at migration, longing and notions of home in a postcolonial setting. The performance took place over five hours with sound, heat, steam and smell all key in the production.

"Performance artists will always say 'I'm a painter or a sculptor' but performance art will be one of many modes of expression they've used."

Morgan's other mode, painting, is immediately evident when you walk into her office in the Museum Building. If her reception area resembles that of a doctor or dentist, her office screams artist's studio.

The room is dominated by paintings from the abstract to the absurd. Paintings of calendar cats do not strike the casual observer as the work of an original artist out to challenge and push the boundaries, but they do provoke.

"I don't paint them because I like them but because I hate them," Morgan says, laughing. "They are vulgar, and intentionally so. People love them in a horrified kind of way. It is my comment about a cynical false notion of sentimentality they portray."

Asked if her growing collection of 1.5m-high magnified moggies (painted under the working title of "psycho kittens") constitutes art, she says: "Is it challenging – does it make me feel and think? Does it transform my expectations and understanding? If it does those things, then it's art." ❖

Passion for print: Laura Jackson's nose for news has led her to a top honour in the Qantas Media Awards.

The Massey graduate was named best student print journalist at a ceremony at the Wellington Stadium last month.

Her winning stories ranged from a feature about teenagers being treated for drug and alcohol problems to the rise in business people learning Mandarin.

One ran on the New Zealand Press Association wires and the others were printed in the *Manawatu Standard*, where she now works as a reporter.

Jackson, 24, who studied a Bachelor of Communication and a Graduate Diploma in Journalism at the University, says she has a natural curiosity and love of storytelling.

"Journalism is a great way to find out about things and people, then telling their stories," she says. "In this job, you have to listen, understand and learn about a wide range of things, to ask the right questions and then make the story accessible to your readers so they can understand the world they live in."

The former Wanganui High School student decided to enrol for a communication degree after gap year travelling round Europe, where she worked in coffee shops.

"I became interested in what was on the news in those countries, what the big issues were and how what was happening had an impact on New Zealand," she says.

In September, Jackson is packing her bags for China to complete a two-month stint in the newsroom of the *Shanghai Daily* through a scheme funded by the Asia New Zealand Foundation and organised by the University. She is learning Mandarin through a contact she met while writing a story for the *Manawatu Standard*.

Her time at Massey helped her to master the basic tools she will need in her career including shorthand, which she now "cannot live without".

"I really love working on the *Manawatu Standard* and can't imagine doing anything ordinary like a nine-to-five job," she says. "There is a really supportive team here. The editor, Bernadette Courtney, is a really good person to soak up knowledge from."

Longer-term, her career ambitions include working as an overseas correspondent. "There are a lot of stories out there to be found. I want to be the one to tell them." ❖



Photograph: David Wiltshire

Drawn to lead

Alex Sorensen loves to get involved in almost anything and everything. James Gardiner catches up with the student leader who loves to throw herself into new challenges.

– Photographs: Mark Coote

Alex Sorensen says she has always been drawn to leadership roles. When she wasn't playing sport at school, she coached junior teams. She played basketball, touch, softball, netball, soccer as well as dancing. "I was into anything and everything," she says. "I enjoy being involved."

At Villa Maria College, a Catholic girls' school in Christchurch, she was point guard in the senior basketball side for three years – captain in her final year – and for each of those years she coached the year-nine basketball team.

Sorensen, 21, (Alex is short for Alexandria) seems to have no concept of half measures. When she finished school in 2005, she planned a "gap year" in London as a teacher aid.

However, her interest in design or sculpture led to a careers adviser hunting out information about Massey's College of Creative Arts programmes. But the adviser had given the prospectus to another girl. "She took ages to get it back to me," Sorensen recalls. "It was a week or two weeks before the submission closed and I was pretty much signed up to go on this gap year, but I got to the page on industrial design and when I finished reading that page I changed my mind. I was going to Massey Wellington."

She enjoyed her first year and loved living in Wellington but found the design course tough going and considered pulling out. She was advised to stick at it and do industrial design and found the second year even harder.

"Towards the end of the year I was working so hard that I'd lost a part of myself. I'm the kind of person that likes to be involved and this kind of study demands a person that is completely immersed."

She had not thought about student politics until she took a job behind the campus bar, Tussock, where she came in contact with members of the 2007 Massey at Wellington Students' Association (Mawsa) executive. They asked her about being the Māori representative (her father is Whakatōhea from Bay of Plenty) but she declined due to her workload. Later in the year someone suggested she run for president.

"I was interested in current events, I was interested in helping people and I wasn't satisfied with the way things were running at that stage, so I put my hat in the ring."

Elected comfortably, she threw herself into the challenge. No one stood against her last year and she is now well into her second term as president.

She is also the Massey students' association federation's representative on the University Council, a member of the national University Students' Association executive, the University Sport New Zealand board, the Student Job Search National Council, the Students Services Trust Board, Massey's Academic Board and the board of the College of Creative Arts.

Professor Andrea McIlroy, the University's Wellington regional chief executive, says Sorensen is the best student president she has worked with.

"Alex is hard working and engaging," McIlroy says. "She knows her stuff and comes to meetings prepared with her ideas and arguments well thought through. She is inclusive and clear-thinking and maintains good relationships on campus."

Emma-Jane Hayward, Sorensen's friend from secondary school, says she always had good relationships with pupils and teachers and was passionate about everything she did, whether it was art or sport or designing the school yearbook.

Hayward, who is doing honours for her planning degree at the Manawatu campus, says they have become closer since they left school. "Definitely in the seventh form we all grew up but she took the biggest steps. But she always had time for fun and a party after school."

Sorensen says she loves her job. "I've always been drawn to leadership roles. There's no point in doing a half-arsed job of anything. The more I got into it in 2008, I realised this is where I want to go."

Because the association is smaller (just over 3000 members) than those at Albany or Manawatu the president gets more responsibilities. Last year she ran events and was the team manager for the university games.

She says the University Council gives her exposure to high calibre people with "amazing" backgrounds in business, education and charitable work. She name checks Dr Alison Paterson and Dr Susan Baragwanath as council members who particularly inspire her. "I find that quite thrilling. To be around Steve Maharey as well and see the way he operates, his vision and to be a part of that and contribute to that is fantastic."

"Mawsa's only 10 years old and I'm the first president to be on the council, so to bring that experience and what I see is really good for us, to help us strengthen and continue growing."

So what are the issues for students? "Money," she says. "Student debt and fees are the causes. The situation they create is a huge amount of pressure and that is combined with societal pressure



"There is a greater awareness of the value of the student view and that is being incorporated into decision-making, which I really respect."

– Alex Sorensen

to succeed and to contribute to society, particularly with Massey because we have an older demographic."

She says getting involved in Mawsa has helped her realise how much is done behind the scenes by students' associations to improve the student experience. She sees the national student bodies she belongs to as organisations with enormous, but unrealised, potential.

User pays has forced students to focus more on their studies and less on activism. "It doesn't mean that they don't care about the issues, it's just that they don't have the time and the energy to put into it." That in turn has changed the approach of the associations to delivering effective outcomes and working with the universities.

"I think the council and the university management – the whole organisation – is developing relationships with students."

"There is a greater awareness of the value of the student view and that is being incorporated into decision-making, which I really respect. I'm not prepared to say it is ideal, but I think it's getting there." ❖

A man in a blue and grey jacket and jeans is sitting in a field of tall, dry grass. In the background, a wind turbine is visible against a cloudy sky. The image is split into two main sections: the top half has a red overlay with white text, and the bottom half shows the man and the turbine.

Power to the people

Dr Jim Hargreaves

A unique collaboration at the end of the electricity supply line in Taranaki could change the way remote New Zealand communities get their power.

Photographs: David Wiltshire



Dr Jim Hargreaves and Geoff Smith

Three farming families living in the Totara Valley, about 20km from Woodville, are using energy technologies installed by Massey University and Industrial Research Limited to produce electricity.

The idea was hatched when a Massey student struck up a conversation with a farmer's wife at Taranaki church, according to renewable energy lecturer Dr Jim Hargreaves.

Since then, he says, the project has grown into a prototype for what may rural communities should consider.

"An increased emphasis has been placed on finding new ways for isolated communities to work with power companies to develop renewable energy sources," Hargreaves says. "This project proves these partnerships can work."

The distributed generation project capitalises on the resources available in the farming environment – wind, sun and water. The project features a number of distributed energy technologies including solar hot water and photovoltaics, along with a bio-diesel generator and a micro-hydro system.

A particularly novel development uses hydrogen as an energy carrier and for energy storage.

The production of hydrogen requires an energy supply and at Totara Valley this is provided by a wind turbine, located at a good wind site on a hill 2km above the farm houses.

The wind energy powers a water electrolyser that produces hydrogen fuel gas which is pumped down the hill to a fuel cell and water heater at the farm house in the valley below.

As well as transporting the energy, the system stores hydrogen in the pipeline so that a supply of energy can be maintained even when the wind is not blowing.

Hargreaves says the project has buy-in from the electricity supply

company, Scanpower. "The energy produced in the valley that's not used by the residents is put back into the national grid, and Scanpower are now paying a good price for it," he says. "That will hopefully provide further incentive to those thinking about this sort of project."

Farmer Geoff Smith says it's been fascinating working with the project team. "We're benefiting from the wind turbine here while the neighbours have the hydro-system. I think this is the way of the future for isolated rural communities."

**"This is the way of the future
for isolated rural communities"
– Geoff Smith**

Alister Gardiner, manager of Industrial Research Limited Hydrogen and Distributed Energy Platform, says collaboration is key to the success of the project.

"People in remote communities are used to helping each other to solve problems. This project relies on cooperation and collaboration as well as the integration of several different types of technology."

Similarly, he says the researchers have cooperated over a number of years to make the project a reality.

"This project has brought together scientists and engineers with different areas of expertise. Over the years the relationship has built into an enduring one and I believe both organisations will reap the benefits for years to come."

He says the educational value of this relationship has been immense.

"Many energy technology students from all around the world have undertaken projects in association with this real-world research site, and gained the best possible training by working in association with staff who have designed and developed much of the technology." ❖



At the epicentre of disaster research

You are woken in the night by shuddering floors and walls, and terrifying rumbling as a massive earthquake hits. What you do next will depend on where you are, and what warning systems and disaster management procedures are in place – issues Associate Professor David Johnston has given much consideration.

As director of Massey's Joint Centre for Disaster Research, where planners, earth and social scientists collaborate at the Wellington campus' School of Psychology, he is at the forefront of research in New Zealand on the social dimensions of how people prepare for – and cope with – disasters.

Among numerous projects from the centre is the just-released report *Cellphones vs Sirens: Effective Public Notifications Systems for New Zealand*. Johnston collaborated with disaster experts to develop software to help local authorities devise the most suitable effective warning system for their region, whether emails or aircraft banners, radio messages or telephone trees.

"A fully effective warning for hazard emergencies is one which reaches people at risk no matter what they are doing, provides information on what the threat is, and on which actions to take," he says.

The software, developed for the Ministry of Civil Defence and Emergency Management and to be made available nationally and internationally, allows an agency to enter data about their population demographics (high transient/tourist population, large diffuse rural population), select hazards most relevant for their area and then determine the most effective and cost-effective method of communicating with people.

Johnston envisages research from the centre, including studies by nine doctoral and four masterate students from Massey and 11 students linked to the centre from other universities (Auckland, Victoria, Canterbury, Otago and Tasmania), will make a greater contribution to international disaster preparation in the future through his recent appointment to the Scientific Committee of the Integrated Research on Disaster Risk Programme.

The only New Zealander on the newly-created committee, he

joins experts from Britain, Canada, the United States, France, Germany, Norway, Japan, Costa Rica and South Africa to form a globally integrated, multi-disciplinary research team focused on improving preparation and management of both human-induced and natural hazards and disasters. The programme is founded on the recognition that disaster prevention and mitigation are key factors in reducing global poverty and an integral part of development efforts, he says.

Research activity has flourished at the applied research centre – aptly located in the one of the country's most quake-prone cities – since its doors opened in December 2006 as a joint venture between Massey and GNS Science (Institute of Geological and Nuclear Sciences) – a government-owned research organization.

Expansion continues apace with Associate Professor Bruce Glavovic, from Massey's School of People, Environment and Planning in Palmerston North, appointed last month as Associate Director of the Centre.

Glavovic, who has an Earthquake Commission Fellowship in Natural Hazards Planning, wants to encourage more multidisciplinary postgraduate research to address pressing real-life issues of disaster planning.

His work focuses on how land use planning can be used to avoid putting people and property in harm's way, such as ensuring building does not occur on flood-prone land. He has a particular interest in coastal communities and has studied disaster recovery on the Gulf Coast in the United States following Hurricane Katrina and in Indonesia following the 2004 Boxing Day tsunami.

He has also been instrumental in forging a Memorandum of Understanding with the University of North Carolina at Chapel Hill signed in May, which he says will be "a catalyst for scholarship and international collaboration in the area of disaster risk reduction through land use planning, adapting to climate change and building sustainable, hazard-resilient communities." ♦

– Jennifer Little,

For whom the bell tolls

Just before lunch, I am saying to a master's student, "Making a serious piece of artwork for the first time is a bit like casting a bell. Take a look at Tarkovsky's film *Andrei Rublev* and you'll know what I mean. There's a character in that film, a boy, who pretends he knows how to cast a bell, that he has learnt the secret of the craft from his teacher, little knowing that one day he will be called upon to do it for real."

I turn to the student, "Look at the film and you will see what I mean, because now I'm asking you to do it for real". There is a knock on the office door. Daniel opens the door and walks in.

Professor Daniel Libens, from Gent in Belgium, has been here for the past week as a visiting guest professor, doing supervisions with the master's students in Fine Arts.

"Lunch?" he says. In the background the subliminal sound of bells chime out from the 50m tower of the National War Memorial.

We walk across campus heading for Cuba St, out past the old museum and down the steps of the memorial, turning left onto Buckle St at the Tomb of the Unknown Soldier.

Daniel speaks perfect English in a soft Belgium accent: "Flemish bells, so far from home – a Carillon."

"A what?" I ask.

"The bells, a Carillon. It's a Netherlands instrument. Don't you remember the one at Ypres, when you last visited Passendale?"

On the way to the café he explains. A Carillon is a large mechanised musical instrument consisting of a minimum of 23 bells, which had been developed throughout the Lowland countries of Flanders and Holland in the late 15th and early 16th centuries.

At the café table the Dominion Post tells of a skull found in the Ruamahanga River. An expert has dated it to the middle 17th century – an unknown Dutch woman in a Wairarapa riverbed, who appears to pre-date Captain Cook's arrival by 100 years or more.

In the afternoon I look up four words on Google: Carillon, Wellington, War Memorial.

Our war memorial tower, which stands at the entrance to Massey's Wellington campus, was opened on Anzac day in 1932. The tower originally had 49 bells, donated and inscribed to remember individuals who died in World War I. Since 1984, the Carillon has been renovated and enhanced by the addition of a further 25 bells, including 4 gifted by the nation in 1995 called Peace (Rangimarie), Hope (Tumanako), Grace (Aroha) and Remembrance (Whakamaharatanga). The later 4 bells are to commemorate the 50th anniversary of the end of World War II. In Peace (Rangimarie), the tower has the largest bell in the Southern hemisphere. ❖

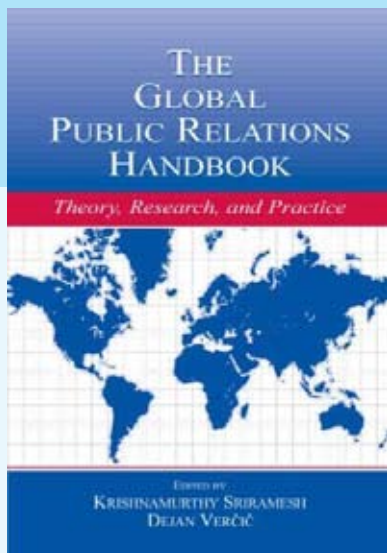
<http://www.nationalwarmemorial.govt.nz/carillon-sounds.html>

Professor Jeremy Diggle heads the School of Fine Arts. His work is represented in national and international collections and he has served as a board member of the European League of Institutes for the Arts and as the British national secretary for NFAE (National Association for Fine Arts Education).



"Making a serious piece of artwork for the first time is a bit like casting a bell. Take a look at Tarkovsky's film *Andrei Rublev* and you'll know what I mean."

– Professor Jeremy Diggle



The Global Public Relations Handbook: Theory, Research, and Practice
Krishnamurthy Sriramesh and Dejan Vercic (2009)
(Mahwah, NJ and London: Lawrence Erlbaum Associates)

The Global Public Relations Handbook: Theory, Research, and Practice

This book, focusing on the history, development and current status of the public relations industry worldwide, has been co-edited by Massey University Professor of Public Relations Krishnamurthy Sriramesh.

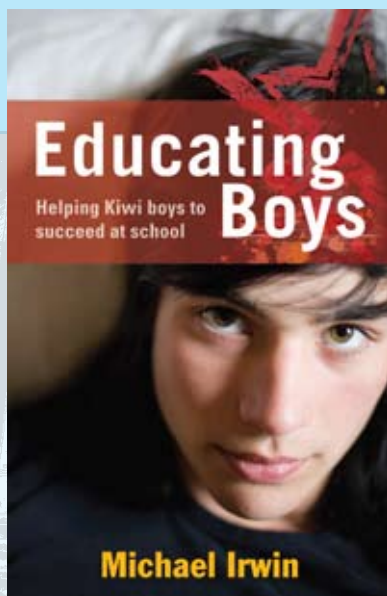
The revised and expanded 2009 edition features contributions from 63 leading public relations scholars and professionals from more than 30 countries on six continents. It seeks to blend theory and research of the public relations profession, ultimately helping practitioners to operate in a global environment.

Professor Sriramesh offers a definition of the term “global public relations” and suggests that the field of public relations has made significant strides since the first edition was published in 2003. He dedicates the book to the field, which he says is “in dire need of a more holistic perspective”.

The first section of the book focuses on the relationship between public relations and societal culture, political economy, media culture, and the level of activism in a society. The subsequent sections provide information about the status of public relations, professionalism and industry ethics in selected countries with an overview of how PR is viewed worldwide with each continent forming a separate section.

The book concludes with a section on the public relations activities of transnational players such as the United Nations and Unesco.

This first edition of this book won the 2003 PRIDE award of the National Communication Association (United States) as the best public relations book published during the year. ❖



Educating Boys
Michael Irwin (2009)
(Harper Collins Publishers)

Educating Boys – helping Kiwi boys to succeed at school

Boys – it is often reported – are increasingly struggling with learning. This well-documented trend coincides with a shift in New Zealand schools becoming language-laden institutions overburdened with semantics, says Dr Michael Irwin.

In his new book, *Educating Boys – helping Kiwi boys to succeed at school*, he takes a comprehensive, practical look at how we educate boys in this country and discusses his ideas and solutions for ensuring boys get the best from school.

He believes too there is not enough physical activity in New Zealand schools today, and that schools need to emphasise the use of play, physical activity and sport to optimise boys’ learning.

He says too many boys are forced into reading and writing before they are ready.

“The result is a large number of boys failing in or hating reading or writing,” he says.

Dr Irwin, a former school teacher and principal who has spent 35 years working in education, is a senior lecturer in education at Massey’s Albany campus where he has organised conferences on boys’ learning and education.

In researching his book, he interviewed boys and combined their insights with his own experiences and research to come up with an essential handbook for people who want to help boys succeed at school and in life. ❖

EVENTS

JUL

JULY 1 - 5

Museum Building Exhibition: Past, Present and Future

Wellington Campus – Old Museum Building, Buckle St, Great Hall

A historical photographic exhibition and highlights of Massey Wellington's research and teaching.

The exhibition covers the establishment, occupancy and restoration of the former Dominion Museum Building, a Wellington icon that housed the National Museum and Art Gallery from 1936–1996.

In addition there will be exhibits from each of the colleges with a presence on the Wellington Campus. Visitors can also learn about plans for the future of the Wellington campus.

Free public event. Open hours are Wednesday-Friday July 1-3 9am to 6pm and Saturday and Sunday July 4-5 12-4pm.

JULY 27

School Science Symposium

Albany Campus – Gate 1 Albany Expressway (SH17), North Shore

The School Science Symposium, currently in its fifth year, is like an Academic Sports Science day where college-aged students get the opportunity to demonstrate their scholarly prowess in the topic areas of Sport, Wellness and Health. Students are required to conduct and present a research project in an exciting and dynamic topic area and, in doing so, share their knowledge with peers, teachers and staff at Massey University.

AUGUST 5 9am-2pm

Open Day

Manawatu Campus – Palmerston North

Open Day provides an opportunity for prospective students and their families to visit each campus, meet Massey staff and see first-hand what study at Massey is all about.

Choosing a university and a course of study is a big decision to make. At Open Day a wide and diverse range of courses are profiled along with on-campus accommodation, student services and the vibrant student life.

Prospective students of any age are welcome.

AUGUST 28

Open Day

Wellington campus – Entrance A, Wallace Street; Entrance D, Buckle Street; Entrance E, Tasman Street

SEPTEMBER 12

Open Day

Albany Campus – Gate 1 Albany Expressway (SH17), North Shore

AUG

SEP



definingnz

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Foe Crossing, a dress print with religious origins by Massey fashion design graduate Liz Ting, is an exploration of the relationship between religion and branding.

With elements inspired by Leonardo Da Vinci's *The Last Supper*, the garment's use of colour makes reference to the styles of Andy Warhol and Versace.

The design won Ting, 21, the Pacific Blue Travel Prize at this year's *iD-Dunedin* Fashion Show. Last year it won the Rembrandt Suits Award for Excellence.

Ting graduated in Wellington last month with a Bachelor of Design (First-Class Honours).

Photograph: Jess McKeown; model: Alex Clark

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