

# Ingenio

THE UNIVERSITY OF AUCKLAND ALUMNI MAGAZINE | Spring 2010

## EARNING A CRUST IN THE BIG APPLE

New approach to youth depression  
Tackling the Rugby World Cup

# In this issue

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Alumnus Gareth Hughes  
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Letters to the Editor 4

Feedback on waterfront 5

Chancellor's Dinner 7

University news 8

## Features

Chefs in the City 10

Opinion 13

Sparkling depression 14

History of philanthropy 16

Rugby World Cup 20

Alumna Renee Liang 22

The dramatic life of Rod Dunbar 24

OneBeep 27

Photo gallery 28

## Regular sections

Alumni achievers 31

Career development 32

Art 34

Books 35

Auckland Live 36

Alumni Notice Board 37

Sport 38



# From the Vice-Chancellor

## Transforming Auckland

The recent creation of the Auckland “Super City”, and election of its new leadership team, mean this is an appropriate time to reflect on the contribution The University of Auckland makes to New Zealand’s largest, most international, and most business-focused metropolitan region.

What many outside the University do not appreciate is that we are, in local and national terms, a very large organisation. With a staff of over 6,000 and a student body of 40,000, the University is itself a community of considerable size. That number of staff makes the University the 20th largest employer in the country. Our turnover of about \$870 million each year is equivalent to the annual expenditure of the 42nd largest business in the country and larger than such well known names as Harvey Norman and Toyota New Zealand. We operate Auckland UniServices Ltd, the most successful research commercialisation company in Australasia. Our total floor space is about one third that of the entire Wellington central business district, and we are presently one of the few organisations in Auckland engaged in a significant building programme – one that will involve an investment of about \$1 billion over a decade to bring our facilities up to international standards.

All this means that the University is a significant contributor to the economic performance of the City and region. A study by the New Zealand Institute for Economic Research has demonstrated that each dollar of expenditure by the University creates about \$6 of economic contribution – meaning a current contribution of about \$5 billion annually and one that is growing by around \$300 million each year.

Of course, our contribution to the City is much more than just economic. Our staff play

a strong role in the community, with a wide variety of service and leadership contributions. Our students are likewise involved in many social, cultural and sporting activities in Auckland, and our nearly 5,000 international students add much to the cultural diversity of the region. Many members of the wider community access the great variety of social, cultural and sporting opportunities we provide – through public lectures and forums, theatre, dance, music, our art galleries and our sports facilities.

Now The University of Auckland has the opportunity to make an even greater contribution. With far-reaching transformations in the political governance of the City underway, the University is responding to emerging challenges and opportunities through a new thematic research initiative, “Transforming Auckland: Institutional, technological and cultural innovations for sustainable cities”. This initiative draws together researchers from across the University to engage in interdisciplinary research projects that address critical issues relating to urban futures and sustainability. The thematic research initiative will support innovative blue-skies research and applied/policy research that aims to contribute to the transformation of Auckland and add to international understandings on urban sustainability.

This thematic research initiative, one of four being developed by the University, is designed to position us both as a source of world-leading urban expertise and as a partner in the promotion of Auckland as a sustainable city. Although this is the largest public sector merger in New Zealand’s history, and the political process is central to understanding what makes cities work, surprisingly little research has been undertaken internationally



in the field of private and public governance of recently merged territorial organisations.

The University will bring its extensive research capability, across many disciplines, to bear on the challenges that the new City will face. This will undoubtedly contribute to the development of the City, but it will also help us to strengthen our relationships with the new City leadership. Given that one of the characteristics of a great city is the presence of a great university, and that the University is dependent on the City to create an environment in which talented staff and students can flourish, that will be critical for both parties.

A handwritten signature in black ink, consisting of a stylized 'S' and 'M' followed by a long horizontal stroke.

STUART McCUTCHEON

What do you think? Respond to this editorial by emailing the editor: [ingenio@auckland.ac.nz](mailto:ingenio@auckland.ac.nz)



# Letters to the Editor

## In defence of print

To those who compiled *Ingenio* Autumn 2010,

I have carefully read, fully savoured, greatly enjoyed and admired every aspect of the Autumn 2010 edition! My congratulations to all involved in producing and designing the journal.

I send this note to explain why I NEVER wish to receive *Ingenio* magazine by email.

I know that I would never spend the time to read the whole off a screen, or refer back to a particular part/point. Nor would I ever print the whole, or part. Nor could I share it, in whole or part with others of my vintage who are alumni but do not wish to formally belong to alumni groups.

Sorry about the rave but the Autumn 2010 edition is a gem. I am delighted and grateful for the opportunity to read it in a setting of my choice.

Long may you thrive.

**Yvonne Shadbolt**

BA Anthropology 1974, MA Education 1984



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Preference will be given to letters that address the content of the magazine.

The editor reserves the right to edit letters for style and content.



## Esplanade

What Auckland needs is a long (at least a mile long) waterfront esplanade where families and individuals can take leisure walks. Examples are Oriental Bay in Wellington and the Bund in Shanghai.

Dennis Tan

## A working waterfront

Auckland has the opportunity to become an important trendsetter in the world through

a process of sustainable intensification where new relationships are developed between port, city and natural harbours.

The new governance structure for Auckland could well be the vehicle to give this worldwide trend structure and momentum. But, before we look forward, we need to look back and acknowledge what has been achieved on our waterfront.

Auckland Regional Holdings (ARH) – owner of Ports of Auckland and over 16 hectares of waterfront land within Wynyard Quarter – handed over its waterfront property to the new waterfront agency and Auckland Council this month [November].

In its six years of existence ARH worked with multiple parties to realise the waterfront vision embedded in existing community-

approved plans for a world-class waterfront. These plans and visions called for a strong commitment to quality architecture and urban design, water access, CBD connections and the ongoing successful operation of the working port and marine industries. As Ports of Auckland's owner, ARH brokered land transfers and the consolidation of port activities to the east. Since 1995, 70 hectares of former port waterfront land have been released, part of which is now the site of this country's largest urban waterfront renewal project.

The first phase of the transformation of Wynyard Quarter (Tank Farm) to a marine village with a working waterfront has started. It includes five major projects: an events centre, large park, tree-lined boulevard, new wharf, waterfront promenades and a connecting bridge to the events centre. All will be finished in time for the Rugby World Cup.

Pressure for public access to Auckland's beautiful waterfront against the considerable economic benefits of a working port has always been a source of tension in Auckland. Auckland's deep-water port close to the country's largest population hub is a rare and enviable world resource. The port precinct is now a fraction of what it was. It needs its entire footprint to cope with current and forecast freight increases.

ARH's international research confirmed that successful world waterfronts retained the vibrancy of working waterfronts and integrated their waterfronts with their business districts and port precincts. People like the buzz of a

“People like the buzz of a working port with visiting ships, fishing and pleasure boats, water taxis and ferries, seafood markets and other marine activities. All play their part in the theatre of the waterfront.”

working port with visiting ships, fishing and pleasure boats, water taxis and ferries, seafood markets and other marine activities. All play their part in the theatre of the waterfront. The foundation bricks are in place to make Auckland a leader in port, waterfront and CBD integration with a stand-out, vibrant, working waterfront.

Judith Bassett

Former Chair Auckland Regional Holdings and Auckland Regional Councillor, BA (1963), MA (1966), LLB (1983)

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PHOTO: BRUCE JARVIS

## \$120 million given for research and learning

"Because of your support we can imagine a New Zealand that enjoys vastly improved healthcare, innovative businesses, the best environment in the world, and in which all our people are truly able to demonstrate their innate ability without regard to socioeconomic or other factors."

These were the words of the Vice-Chancellor, Professor Stuart McCutcheon, at the Chancellor's Dinner at the Langham Hotel on 4 November, where more than 300 people gathered to celebrate giving and the impact that donor-supported research and learning at the University makes on everyday lives.

The Vice-Chancellor announced that philanthropic support totalling \$120 million has been given since 2006. The "Leading the Way" fundraising campaign aims to raise \$150 million by the end of 2012, an achievement that would make it as successful as any campaign in Australasian university history. Originally set at \$100 million, the campaign target was raised as philanthropic funds given through the University's advancement, research, and scholarships offices were pooled.

The Chancellor's Dinner is an annual event where the University recognises and thanks its donors for the support they have provided to our students, researchers and academic staff. This year the dinner introduced a new form

of donor recognition, the Chancellor's Circle, established to honour significant benefactors who have given over many years.

Eleven families, organisations, and individuals have each given more than \$5 million to support the University, nine of whom were represented at the dinner: Owen Glenn, who has funded improvements in business education, marine science and cancer research; the Goodfellow family, who established the Maclaurin Chapel and have supported healthcare education and many other activities; the Neal and Annette Plowman family, who established an endowment fund to support business growth and innovation; the ASB Community Trust; the Auckland Medical Research Foundation; the Cancer Society Auckland; the Maurice and Phyllis Paykel Trust, funders of ophthalmology and child health research; the Neurological Foundation of New Zealand; and the New Zealand Lottery Grants Board.

Internationally, the Wellcome Trust has funded advances in human and animal health; and Friends of The University of Auckland (US), has supported scholarships, fellowships, and research projects.

They were honoured as founding members of the Sir Maurice O'Rorke Society, named after the original instigator of a university for

Auckland.

A further 35 donors, each of whom has made gifts totalling between \$1 million and \$5 million, were named members of the Sir George Fowlds Society, after a former Minister of Education and Chair of Auckland University College.

A third group, the 179 donors who have each given between \$100,000 and \$1 million, were honoured as members of the Sir Douglas Robb Society. Sir Douglas was the primary force behind establishing the School of Medicine.

"It is benefactors such as those whom we honour tonight who transform the University's potential into advances and discoveries that change lives," said the Chancellor, Roger France.

See [www.givingtoauckland.org.nz](http://www.givingtoauckland.org.nz) for more about the Chancellor's Dinner

*Photo. Back from left: Bruce Goodfellow; Owen Glenn; Bruce Cole, Auckland Medical Research Foundation; Ian Robertson, Neurological Foundation of New Zealand; Neal Plowman; Murray MacCormick, Cancer Society Auckland; Phil Harrington, New Zealand Lottery Grants Board.*

*Front: The Chancellor, Roger France; Jim Hodge, Maurice and Phyllis Paykel Trust; Ann Hartley, ASB Community Trust; Annette Plowman; the Vice-Chancellor, Professor Stuart McCutcheon.*



Photo: Godfrey Boehnke

## Top-ranked university

The new 2010-11 Times Higher Education (THE) World University Rankings have confirmed The University of Auckland's position as the top university in New Zealand.

In the newly-launched THE World University Rankings, The University of Auckland was placed 145th. The ranking is a further endorsement of the University's pre-eminent status as the leading New Zealand research-intensive university.

"This is a very pleasing outcome and reflects our standing among our international peers," said Acting Vice-Chancellor, Professor Jane Harding.

"All rankings emphasise different elements of measurement and use different methodology but the overall message is unmistakable – New Zealand has an internationally high ranked research-intensive university in The University of Auckland."

THE's new methodology uses 13 performance indicators across five broad categories: teaching; citation impact; research; international mix and industry income. The rankings are also the first to include a worldwide reputation-based indicator of teaching quality.

The University of Auckland is the only New Zealand university to feature in the top 200, and among the top eight universities in Oceania.

Two other rankings this year have placed the University at the top in New Zealand, the QS World University Rankings and the 2010 Academic Ranking of World Universities (Shanghai Jiao Tong University).

## Record number of doctorates

History was made at the University's Spring Graduation in September when 76 Science and Medical and Health Sciences graduands were awarded doctorates.

"This is the most doctorates we've awarded at one ceremony," said the Vice-Chancellor, Professor Stuart McCutcheon. "It reflects our strategy to grow the postgraduate programme and graduate high-calibre people who will be important to New Zealand's economy and future."

A total of 140 graduands received doctoral degrees at four ceremonies during Spring Graduation. Among them were 12 Māori and Pacific Islanders and the oldest graduand, 76-year-old former newspaper editor and publisher, Philip Harkness.

The youngest judicial Justice of the Peace in New Zealand when he was appointed to the role in 1964, Philip investigated the case for the New Zealand lay magistracy for his PhD in Political Studies. He compared the equivalent institutions in British Commonwealth countries and found the New Zealand system worth retaining, though proposed reforms.

"My thesis contends that lay magistracy is an effective and democratic form of local justice, that the 450 CMs and judicial JPs now sitting in our courts are well-trained, capable of handling increased case-loads, and thereby able to free experienced District Court judges to hear more serious cases for which they are appropriately qualified."

Spring Graduation also saw conferring of the University's first MSc in Biosecurity. Some years ago the Ministry of Agriculture and Fisheries approached the University to set up



Dr Philip Harkness

Photo: Kathryn Robinson

a biosecurity programme. The postgraduate diploma programme began in 2008 and the masters programme in 2009. New MSc graduate Josie Galbraith studied the ecology and impact of the eastern rosella – an invasive Australian species recently introduced into Auckland. Her project was co-sponsored by Auckland Regional Council.

A total of 2819 qualifications were awarded to 2628 students at Spring Graduation. Science awarded the most qualifications with 649 followed by Business (620), Arts (570) and Education (320).

There were 246 in Medical and Health Sciences, 108 in Creative Arts and Industries, 93 in both Law and Engineering and 11 in Theology.



# Beep Beep

A laptop, a cheap transistor radio and four enterprising Engineering students hold the key to getting educational information to children in the poorest parts of the world.

University of Auckland engineering students Steve Ward (top back), Chanyeol Yoo (top right), Vinny Kumar (front right), and Kayo Lakadia (front left) beat some 300,000 students worldwide to come third in Microsoft's international competition to find ways to solve the world's toughest problems using technology.

Their OneBeep software solution can transmit information to laptops in countries that lack broadband connection. The software converts digital files into beeps of information that are broadcast over the radio. At the other end the person receiving the transmission plugs their radio into the laptop and the file is converted back to its digital form.

"We wanted to create something that isn't reliant on infrastructure, something that just works on its own," says Kayo. "This is a step to helping the billion children living in poverty get access to knowledge. It can help communities learn about Aids and malaria, or send out civil defence warnings."

Much of the work was done in the lab during their holidays but the OneBeep team is now looking for possible partners to help turn the unique software into a viable business.

With more than 2.6 million laptops in digitally disconnected parts of the world such as Peru, Afghanistan and Rwanda, and more being distributed by the OLPC (One Laptop per Child) and Intel's World Ahead programmes, OneBeep has already attracted interest from several governments.

"This concept is a game-changer in terms of access to information," says the Rt Hon Mike Moore, New Zealand Ambassador to the United States. "It can have a profound impact in developing countries."

[www.onebeep.org](http://www.onebeep.org)

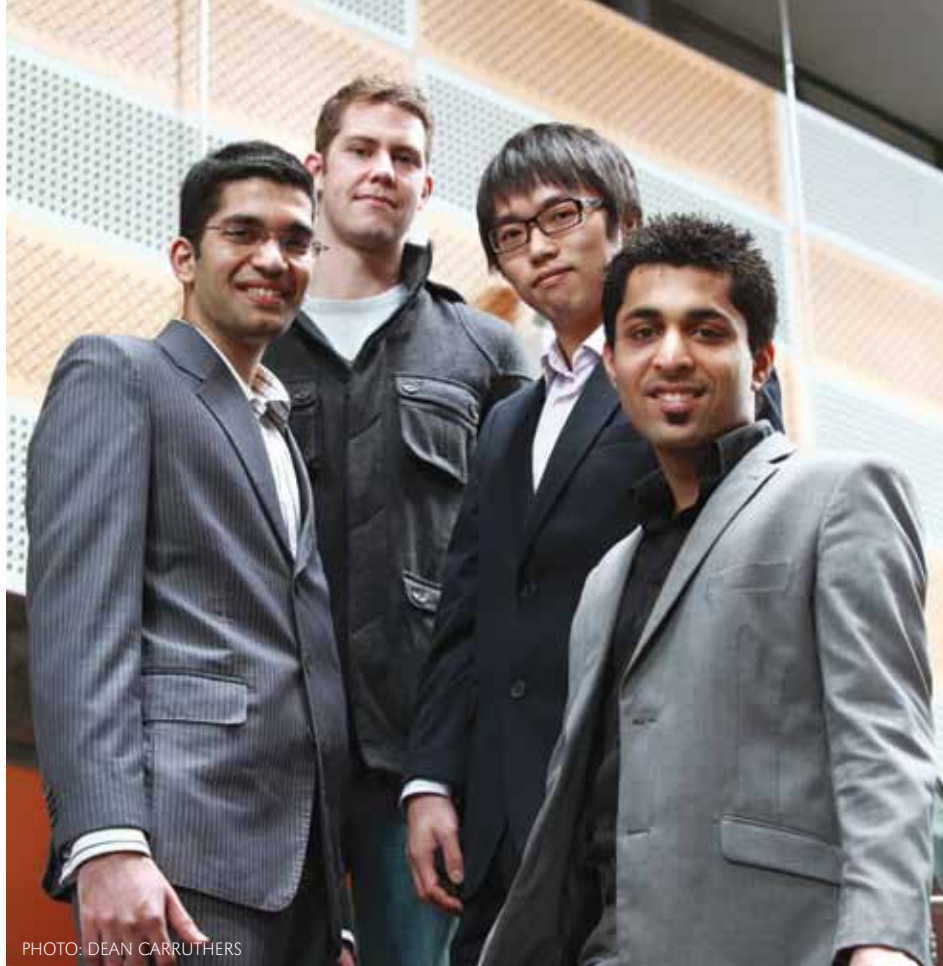


PHOTO: DEAN CARRUTHERS

## New Pacific focus

The Centre for Pacific Studies, housed at the iconic Fale Pasifika, has been re-launched this year as a focal point for Pacific initiatives, activities and research underway at the University.

Based in the world's largest Polynesian city and with 3,000 Pacific student enrolments, Auckland is New Zealand's leading Pacific university playing a key role in Pacific issues, and in engaging with Pacific communities.

As part of the centre's strengthened role it is developing new multi-media technologies to teach Pacific Island languages and

is establishing a programme of Visiting Distinguished Pacific Leaders and Scholars as well as a Heritage Artist-in-Residence scheme. Staff are also compiling an encyclopaedic dictionary of the Tongan language that draws on old sources and remote villages to find forgotten words.

"We are the only university in the world teaching Tongan and Cook Island Māori at degree level and one of only three teaching Samoan, which makes us a key player in the Government's Pacific Island Language Strategy," says centre director, Walter Fraser.

The centre is also aiming to be an umbrella for a wide range of Pacific-related research being undertaken across the University.

## First Class Honours

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On a recent trip to New York our Alumni Relations Manager, Amanda Lyne met two alumni stamping their mark on the US food industry. Amanda reports here.

## The Down Under baker

The modest premises on the corner of 16 Street and Prospect Park West in Brooklyn was once the infamous smoke shop managed by Auggie (Harvey Keitel) in Wayne Wang's 1995 hit film *Smoke*. Now it is home to "The Pie Shop" – possibly the only place in New York you can buy an authentic, fair dinkum Kiwi meat pie.

"I was looking for any idea [from New Zealand] that would transplant well," says owner, alumnus Gareth Hughes (BA 1992, MA 1995). Gareth, a "jack-of-all-trades" (pictured left), moved to the USA's West Coast in 1996 and then to New York in 2000. After a year working on the recovery effort at Ground Zero as manager of a disaster assistance centre, he was looking for a new raison d'être.

"My job [at Ground Zero] was to manage the counsellors who worked with people who had lost their friends and jobs and loved ones. It was intense, and we got dumped on a lot. And though we didn't realise it at the time – at least I didn't – we were going through a lot of emotional stress, too. After a year I had nothing left in me. I went back to New Zealand to recharge. I was looking high and low for an idea that was unique to New Zealand and Australia that I could take back to the States. But I was also exhausted and in need of comfort. I was eating four or five pies every day. And it hit me just like that – that the pies might be the answer to my question. They say if you're going to run a business then you have to be passionate: there's no one more passionate about a good pie than me."

With a healthy dose of Kiwi gumption Gareth approached some Auckland bakers and persuaded them to teach him how to make a decent pie (in exchange for a bottle of vodka).

Back in New York, he used his persuasive powers to rope in a chef/baker buddy who helped him hone the recipes. His business took off from there. He founded DUB (Down Under Bakery) as a wholesale operation from a tiny commercial kitchen on Manhattan's Lower East Side in 2003. Later he transferred this to a bakery in Red Hook, Brooklyn (home to some old-school mafioso, he tells me) and then in 2007 he opened "The Pie Shop"-cum-café also in Brooklyn. Now the bakery produces over 5,000 items a week (including pies and sweet goods) while more and more New Yorkers are fetching up at the café to sample iconic New Zealand fare.



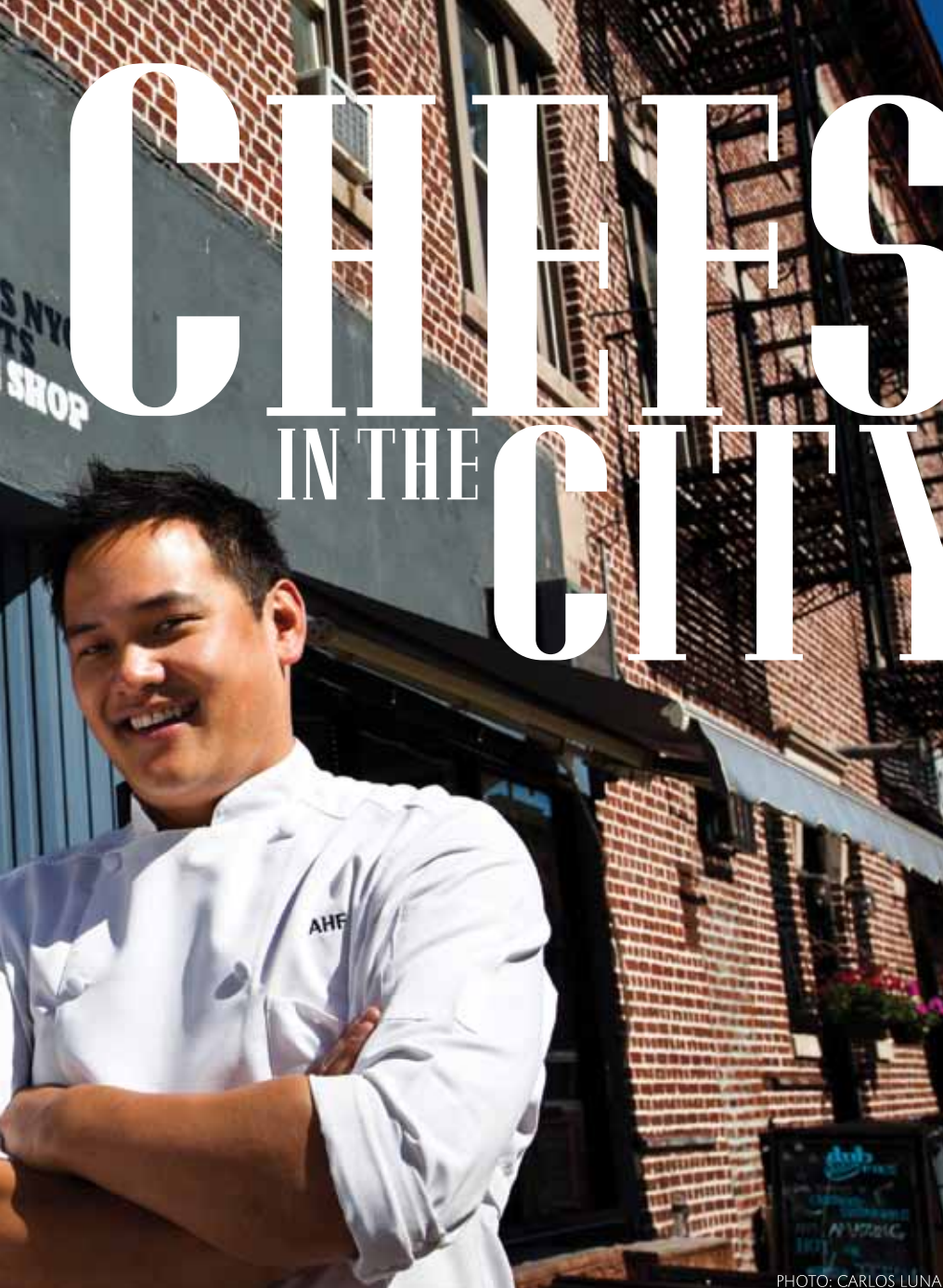
Tall and affable, Gareth, 42, represents West Auckland at its best; one of Kelston Boys' finest. Like many Kiwi lads, he spent a bit of time at university finding his groove. He started with Law and lasted for about two weeks. He then moved onto a BA/BCom conjoint, which he stuck at for three months before realising the Psychology papers he was doing as fill-ins were actually rather enjoyable and he was getting great marks. He wound up majoring in Psychology and says without a doubt the discipline has "helped me understand how people relate to each other and how groups interact. That's certainly helped in a business sense in explaining certain [human] behaviours". While at uni he also received two Blues sport awards for football and captained the University soccer team for two years (1992-93). He's still a soccer man.

A self-confessed 95bFM fan too and former bar manager of the sadly defunct (since the mid-1990s) Gluepot Hotel in Ponsonby, Gareth looks a little like long-time bFM DJ Mikey Havoc.

Well, I think so anyway. "Ha! I'll have to tell my intended that," he says. Gareth's partner, Gemma Gracewood was a bFM stalwart in the 90s (she also wrote for *Craccum*) and knows Havoc well. I hastily fumble to make amends by pointing out that Gareth's a slimmer version of Havoc (thanks to his cycling), but he does have the height, and trademark wavy hair, swept back, mid-length in a pony-tail; the discernible ability to tell a good yarn and a commanding if somewhat laid back presence.

It is a scorching summer's day as I make my way to "The Pie Shop" café in Brooklyn. Inside it is quirky. Intimate. It looks like something you'd find near a West Coast surf beach - say Raglan. There's hand-built pottery in subtle hues of speckled brown, milky white and coppery greens, by fellow Brooklyn immigrant Kara March ([www.karanote.com](http://www.karanote.com)) on some rustic wooden shelves on the main wall. A pie warmer sits on the counter featuring a few star performers from the Georgie Pie era: "Mince





and Cheese" (though this now faces hot competition from the "Dub Chilli Cheese") and the mighty "Potato Top", renamed "Shepherd's Pie" for the local Irish immigrant clientele. There's also some fine veggo options which weren't available "back in the day". I try the vegetarian curry pie. It's pretty damn good: I can see why it's their most popular savoury option. Mind you back in 2008 Gareth's pies won an award for "Meatiest Meat Pies" in *The Village Voice's* "Best of New York" awards.

The Pie Shop also serves the best (only?) flat white in New York. Gareth uses organic Counter Culture coffee. I'm stoked to see "Milo" listed under drinks on the blackboard and ANZAC biscuits, lamingtons (the latter reputedly a favourite of a certain former New Zealand PM) and individual pavlovas sold from the cabinet. Shame there are no custard squares or custard pies, though Gareth tried that a while back and found it didn't go down well with his American clientele: they're more into pumpkin, key lime and apple pies. And

that's why he's planning to expand into those sweet pies so beloved of the American palette. It's quite a turnaround he admits. "I made a decision early on – which I don't regret, though I'm revising it now – not to sell fruit pies because I really wanted the focus to be on the savoury pies. I wanted Americans to learn that there's another option to [sweet] pies... but then I realised we were losing a lot of business. People would come into the store and ask where are the pies? They'd say what's in there and we'd say meat and they'd be like ewh!"

He intends to move to grass-fed, organic meat when it becomes more feasible; hopes to open several more cafés, envisions becoming a pie franchise and wants to build a Department of Agriculture-approved facility and move into the wholesale market – selling frozen pies through supermarkets. He even dreams of his savoury pies going *mano-a-mano*, one day, with hot dogs and hamburgers at large sporting events. In fact DUB pies were sold at some New York Red Bulls' soccer games

last season and Gareth hopes to nail a deal for a regular slot at the team's spanking new stadium in Harrison, New Jersey.

For those Kiwi refugees in the States hankering for a Kiwi-style pie, you can order DUB pies online at [www.dubpies.com](http://www.dubpies.com). They can be delivered hot or frozen, locally or by overnight delivery. Though Gareth's less hands-on now, he's a sociable fellow who'd welcome a visit to his Brooklyn café whenever lonely expats find themselves longing for some old-school Kiwi hospo and a decent flat white.

## Food Network apprentice

The day before we meet, alumnus Anthony Hoy Fong (BSc/BCom 2001, GradDipCom 2004) was busy in a New York film studio with US celebrity chef, Bobby Flay directing six promotional web ads advertising Hellman's Mayonnaise. Now he arrives for our interview dressed in skinny black jeans, stripy shirt and black, pointed shoes keen to discuss his new consultancy role for Flay and a host of other top US chefs and culinary personalities including Tyler Florence and Gail Simmons who respectively star on the television channels: Food Network and Bravo.

Charming and stylish, the 33-year-old's a handsome dude. He starts most sentences with what must be a favourite expression "it's funny" so that even when it's not, you find yourself smiling.

A third generation Kiwi Chinese, Anthony grew up in Epsom and went to Auckland Grammar School, before completing conjoint Science and Business degrees at the University and then a Graduate Diploma majoring in Operations Management. These degrees were "hugely useful" he says, in helping him get to where he is today.

As Tyler Florence's Culinary Director he used his IT and database building skills to develop Florence's website ([www.tylerflorence.com](http://www.tylerflorence.com)) and also an innovative iPhone application. "You realise what a good education you get in New Zealand," he says. "Doing a conjoint at Auckland and having a part-time job was a good grounding. You learn to balance your life and to manage your time. You really appreciate that living in New York where everything is so busy and intense. You definitely call upon the skills you've learnt."

There's been a global renaissance in home cooking and cooking shows on television – Master Chef and the various Gordon Ramsay vehicles to name but two. Anthony admits he's riding the wave. "When the economy crashed two or three years ago there was this huge move [in America] back to the kitchen and people were rediscovering what it's like to cook and that's just continued on. We can't get enough of cooking."

The Food Network, launched in 1993, beams into more than 90 million US households and has a programming presence in over



Gareth, Amanda Lyne, Anthony

PHOTO: CARLOS LUNA

150 countries. If you've watched Sky's Food Channel, chances are you've stumbled across Iron Chef America, one of the Food Network's most popular shows. The format of the show is pretty simple: the chefs are given a themed "secret" ingredient which is revealed at the start by the Chairman. They then have exactly one hour to cook once the Chairman announces "Allez cuisine" (loosely translated as "start cooking"). Three years ago Anthony was sous chef for Tyler Florence v Paula Deen on an Iron Chef America cook-off. A holiday special, it's replayed each Thanksgiving.

Both Anthony's grandmother and mother are excellent cooks. "When I was growing up the extended family would come over and we'd all cooked and I always used to be the annoying [child] in the kitchen. I used to get in there and do everything. It was pretty cool".

Anthony learnt to cook both Chinese and Western food at home. His family had Chinese three days a week and more traditional New Zealand tucker the rest of the week. This has given him a depth and versatility to his cooking.

Like Gareth, he never imagined he would end up working with food. "I've always loved cooking," he says, "but I knew it's a tough industry to get into. Very few make it, so it was always something I loved but never considered as a career until I came to New York. Cooking and food media is a huge industry here."

One of his food idols growing up was Chinese chef, Martin Yan from Yan Can Cook. Anthony says he used to watch his show every day after school. I remember the show. It rocked. Yan's trademark move, (which made him famous), was to pull out two cleavers and chop frenetically with both hands while calling

himself "the original Chinese 10-speed food processor".

Anthony started his working life in a very different place to the kitchen. After graduating he got a job in Wellington with IBM (PricewaterhouseCoopers when he began) on their graduate programme as a management and IT consultant. After visiting the Big Apple a few times on business he decided to take a risk and follow his long-held dream to be a chef. In 2005 he moved to New York and enrolled in an intensive six-month course at the French Culinary Institute. He met his American wife on the course, moved to Chelsea and then

### DOING A CONJOINT AT AUCKLAND AND HAVING A PART-TIME JOB WAS A GOOD GROUNDING. YOU LEARN TO BALANCE YOUR LIFE AND TO MANAGE YOUR TIME.

got a lucky break: the chance to work for Food Network celebrity chef, Tyler Florence who is best known for hosting Food 911, How to Boil Water, and currently hosts Tyler's Ultimate. Anthony worked as Florence's "go-to" guy and the relationship has continued ever since.

He's also worked as a line-cook with executive chef, Brad Farmerie at Soho's award-winning, Michelin-starred Public and with chef, Daniel Boulud at Daniel in Manhattan.

Anthony attributes his success to his ability to "decipher what the American public want and what sells". For example: he recently produced a Tyler's Ultimate show where Florence cooked

a lamb roast with mint jelly. "Kiwi chefs have a fresh take on food," he says. "They don't over-complicate and let the ingredients speak for themselves."

Anthony's rising career is inextricably linked to Florence's. He's co-written with the celebrity chef three best-selling books: *Tyler's Ultimate: Brilliant Simple Food to Make Any Time* (2006), *Dinner at My Place* (2008) and *Stirring the Pot* (2008). He's produced the menus for the last seven seasons of Tyler's Ultimate, directed the food endorsements, morning show appearances and managed opening new restaurants. He also regularly contributes to publications like *Gourmet*, *Food & Wine*, *Bon Appetit*, *InStyle*, *Saveur*, and *Time*, and consults on cooking segments for The View, NBC's Today Show, and The Early Show.

Anthony's also formed his own consulting firm: HFM Culinary Consulting. His clients include The Food Network, Bravo, Macys and AOL (America Online). His most recent project had him create and develop Top Chef University ([www.topchefuniversity.com](http://www.topchefuniversity.com)), the Emmy-award winning show's new online culinary academy.

I ask him the obvious question. Will he be fronting his own cooking show? He has clearly thought about this and gives a carefully considered answer. While he's been approached several times to front his own show, for the moment he's far too busy focusing his energies on assisting his clients. Still I'd say he's destined to host his own show any day now. If Yan can cook, so too can Anthony.

For other stories about global alumni visit: [www.makeyourmark.ac.nz/graduate-stories/](http://www.makeyourmark.ac.nz/graduate-stories/)



# A new mode in public art: fleeting, subtle interventions

When people think of public art, it is usually objects on plinths in a civic square that come to mind - perhaps a shiny bronze statue or a big stone carving. Yet investing civic money in permanent objects on a particular site can lead to problems when usage changes over time. Aotea Square has had a recent revamp and Terry Stringer's bronze Mountain Fountain (1980) has had to migrate to a more spiritual home outside Holy Trinity Cathedral in Parnell.

Such sculptures can often be early casualties in urban renewal projects, especially when the art is deemed to have passed its "best by" date. Consider the fate of the 1993 Women's Suffrage Memorial fountain in Khartoum Place (designated as "tile art" and proposed for decommissioning in 2005). Ironically, this obstinate reminder of women's ongoing fight for equality is in the way of a sweeping grand entrance to the new Art Gallery.

In New Zealand cities, it is the capital of Wellington which claims leadership in public art stewardship. Auckland's effort is often unfavourably compared, yet it is not for lack of public spending. Before the inauguration of the Super City, Auckland spent \$783,000 a year on commissioning and consenting new public art works and another \$200,000 on fixing up the existing collection.

Policy makers at the Council have now changed tack, opting for temporary as well as permanent art interventions in the built environment. This new approach recognises that today's artists aren't necessarily object makers. Instead of carving, they might assemble a readymade work out of scavenged components. Or use sound in an installation to create an environment that lets viewers briefly transcend their everyday experiences.

The University of Auckland campus is now home to two new art works which form part of this initiative. A dozen works have been situated within what planners have deemed The Learning Quarter, an inner city precinct encompassing Albert Park, The University of Auckland, AUT and surrounding streets and neighbourhoods. Maintained by Auckland City for five years, the two on the City Campus will then pass into ownership by the University, which has co-funded them.

Called collectively Micro Sites, this public art project has given 13 recent graduates the chance to come up with small-scale art works which will act as subtle interventions in a busy academic world. Appropriately enough, the word microsite is a term used in ecology to describe a pocket within an environment with unique features, conditions or characteristics. The University of Auckland's collaboration in the Micro Sites project has resulted in the unlikely placement of a small 1970s glass chandelier on the roof overhang adjacent to the Recreation Centre. Trembling slightly as buses roar past on the Central Connector Corridor that Symonds Street has become, *Fairy Bright Eyes* is a work by Ryan Monro, a graduate of the Elam School of Fine Arts. It adds a little touch of luxury to the otherwise utilitarian modernist architecture it adorns, and its faded glamour is an interesting counterpoint to the sweaty games of basketball played out in the court below.

Around the corner, a bronze plaque designed by another Elam graduate, AD Schierning, is embedded in the footpath above the roots of a ginkgo tree. Unlike other commemorative tablets, the text on its



surface is in handwritten capitals, but this artwork is easily missed. It is camouflaged by its setting because such an object is a familiar sight in public parks and streets. Its appearance in Princes Street outside the Library service lane has so far gone unremarked, with no one seeking an explanation of its purpose.

Meant to "run against the grain or interfere with everyday perceptions and experiences of a place", these whimsical works are already functioning well in their settings, enticing passers-by to look, and then look again at that new, strange thing in the familiar environment, and wonder. **Linda Tyler (pictured), Director of the Centre for New Zealand Art Research and Discovery at the National Institute of Creative Arts and Industries**



# Combating youth depression

An innovative computer game aims to reach young people dealing with depression. Pauline Curtis investigates.

Imagine you are travelling through a dark land on the back of a giant eagle, gaining strength as you learn how to negotiate with the angry “Fire Spirits” of intense emotion and save the world from the “gnats” of gloomy thoughts.

These are just some of the story lines in a radical new computer programme developed by University of Auckland researchers, using 3D fantasy gaming to help young people combat depression. SPARX, which is currently being trialled by young people from around New Zealand, uses high-end graphics, avatars and fantasy environments to teach well-established ideas from psychological therapy. A prototype has already shown promise in a pilot study and if the current large-scale trial proves successful the goal is to make SPARX widely available on the internet.

SPARX is one of several approaches developed by Associate Professor Sally Merry and her team in the Department of Psychological Medicine using consumer technology to help young people get the support they need. The group, working with colleagues from the Clinical Trials Research Unit, is also trialling short video clips delivered via mobile phone to help young people feel

more positive and avoid depression.

Sally - a practising child and adolescent psychiatrist - is clearly passionate about helping young people get the best start in life. “My objective is to develop a suite of effective mental health interventions for children and adolescents - be it in prevention, early intervention, or treatment - using the best approaches from New Zealand or overseas and adapted for our conditions,” she says.

Alongside her research she has set up the University’s Werry Centre for Child and Adolescent Mental Health and supported Counties Manukau District Health Board in establishing an infant mental health service.

Sally explains that three quarters of young New Zealanders with depression never receive treatment, and those who do may not get enough help. It’s a figure that is hard to fathom, given widespread concern about depression and its link with youth suicide.

“The prevalence of depression rises very substantially between 15 and 18 years of age. By the age of 18 between a fifth and a quarter of young people have had an episode of depression significant enough to warrant treatment.

“A psychological approach called cognitive-

behavioural therapy is one of the main methods for treating depression, but it’s difficult to get access to in New Zealand. There aren’t enough therapists, it’s expensive if you pay privately, and young people are often reluctant to seek help.”

It was around 15 years ago that Sally saw the need for new ways to prevent and treat youth depression. “I was seeing depression so often in my practice and the young people I was dealing with had been on waiting lists for a long time. With treatment they could get better quite quickly and it seemed a travesty that they hadn’t received help sooner.”

SPARX has been designed as a self-help resource that teaches five behaviours known to be especially important in protecting against depression - problem solving, being active, positive cognition, social skills, and relaxation. It delivers the lessons in a very explicit way. Users learn about each of the protective behaviours in an educational component before moving into the fantasy game, and are then encouraged to put the lessons into practice in the real world.

“The fantasy game allows young people to see their characters acting out what they’ve learned and taking on challenges that parallel what’s happening in their own lives. It involves



a lot of allegory and metaphor, like lighting a lantern to stay warm in a frozen tunnel of inactivity, dealing with a volcano of emotion, tackling a mountain of a problem, or escaping the swamp of unhelpful thoughts.”

Sally is aware of other computer-based initiatives for depression but SPARX is one of the few developed specifically for young people and as a self-help resource, and is unique in its use of gaming technology. It is also one of the only programmes being tested in a randomised controlled trial – and that is a crucial distinction for Sally.

“There are a lot of ideas about how to tackle depression and the temptation is to put them out there before we know they’re effective, but it’s essential to know that what we’re doing actually works.

“The idea with SPARX is that people can use the game to improve their mood and, as a result, their quality of life. So our study is looking at a whole range of measures – mood, hopefulness, quality of life, and symptoms of depression.”

Safety is paramount so SPARX is being trialled in a supervised setting and anyone with more than “mild to moderate” depression is excluded from the study.

More than 180 young people are involved and SPARX is being compared with the standard treatment offered by their youth one-stop-shop, school counsellor or doctor. “Standard treatment is different at each site and ranges from counselling – which is the



a conversation with a GP who told her that to help more young people she wanted a cognitive-behavioural therapy CD running on a computer in a corner of her practice. Around the same time Sally met Karolina Stasiak who had just completed her masters degree looking at the way young people interact with computers.

some of them, as an alternative to talking with a counsellor.”

The students’ feedback led the team to think about a computer game. “They didn’t want something that looked like a book with lots of text,” explains Karolina. “They wanted something they could play with – that was fun and appealing and looked like the games and websites they were familiar with. So the challenge was to create a serious therapeutic resource that looks and feels like a game.”

The Ministry of Health, which had also become interested in an e-health strategy for New Zealand and put adolescent health high on its agenda, welcomed Karolina’s findings and agreed to fund development of SPARX through Auckland UniServices Ltd.

The timing was also fortuitous in finding a partner to develop the game. “We heard Maru Nihoniho from Metia Interactive on the radio talking about an award-winning game she had just sold to PlayStation. We got in touch and she joined the team, which grew to include cognitive-behavioural therapists, child psychologists, psychiatrists, cultural advisers and a learning technologist and we got everyone around the table with young people to start developing SPARX.”

## By the age of 18 between a fifth and a quarter of young people have had an episode of depression...

most common – to cognitive-behavioural therapy,” explains Sally.

The first results from the trial are expected soon and while the researchers are careful to maintain their objectivity, it’s fair to say that a lot of people will be hoping for a positive outcome and the potential payback is enormous.

“Depression is a relapsing disorder so teaching young people how to avoid and recover from depression can have lifelong implications,” explains Sally. “It’s also one of the most expensive illnesses and the largest causes of disability in the world.” World Health Organisation research on the worldwide burden of disease in the 1990s ranked depression fourth, with the expectation it would rise to second place by 2020.

In contrast, the cost of SPARX is relatively small. “There has been some cost in developing the game but because it is a self-help resource that can be made available to a large number of people the cost-benefit analysis is likely to be very positive.”

Sally says the idea for SPARX first came from

“When the internet became a real phenomenon in the 1990s there was concern that it may be linked with depression,” says Karolina. “I was interested in the notion that technology was this ‘ill’ that had been thrust upon us and would turn us into lonely, depressed people spending all our time in front of a screen.”

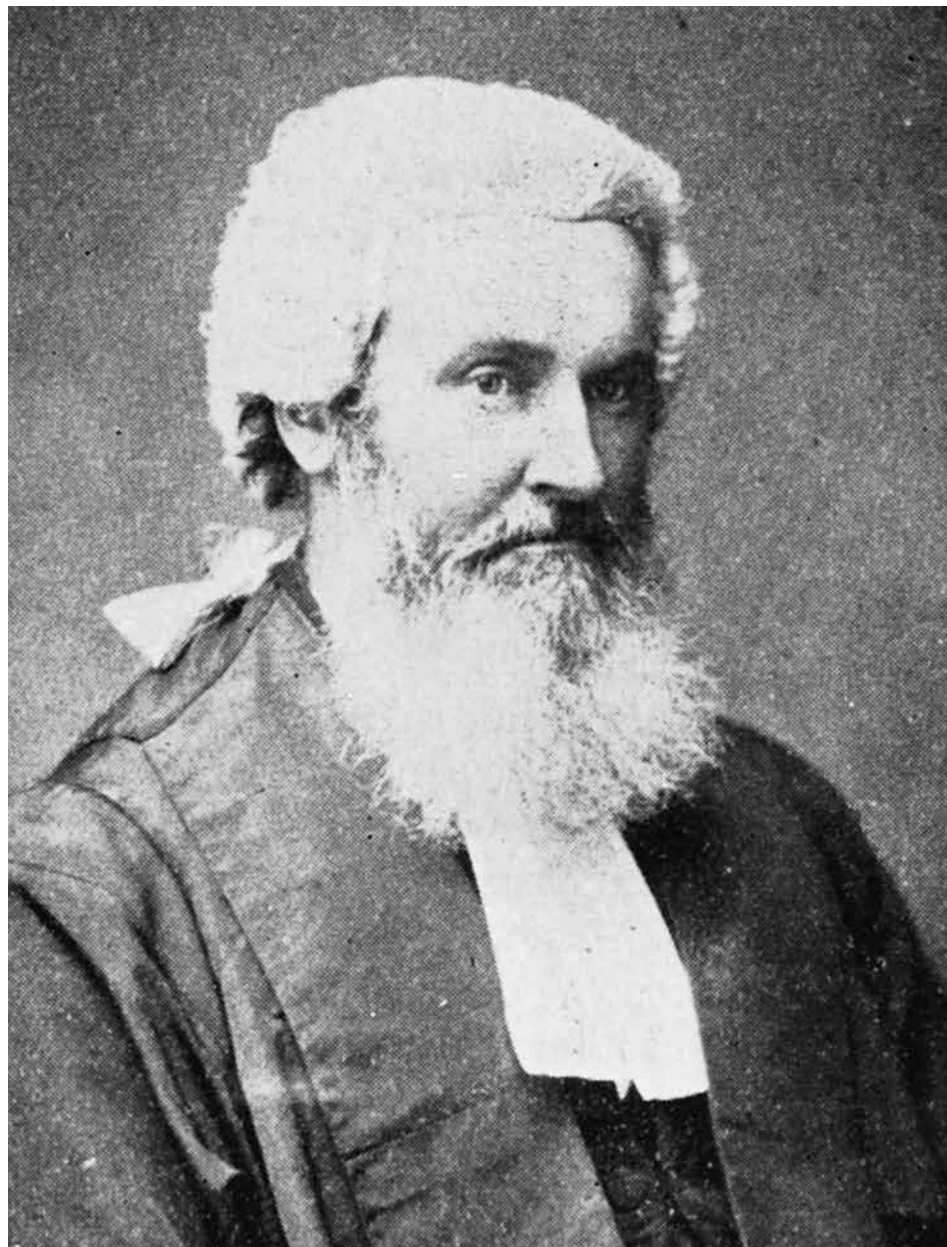
Her research with high school students challenged the stereotype, showing that internet use didn’t affect their self-esteem or displace “healthy” activities. Karolina was keen to continue work in the area and says that talking with Sally really struck a chord. She went on to complete her PhD under Sally’s supervision and is now a postdoctoral fellow and coordinator of the SPARX study.

“For my doctorate I took on the challenge of developing a cognitive-behavioural therapy CD for depression, which we did on a shoestring and piloted in high schools. The students learned new skills and showed an improvement in mood. They liked it and thought it was fun and cool. Having a computer resource they could use in their own time really appealed to

*SPARX will not be made available to the public until the results of the clinical study have been evaluated. For more information about the study visit [www.sparx.org.nz](http://www.sparx.org.nz). To learn more about youth depression or to get help visit [www.thelowdown.co.nz](http://www.thelowdown.co.nz)*

# Benefactors' gold

History proves the value of philanthropic support to The University of Auckland.  
Louise Callan charts its rise.



Justice Gillies from *The Cyclopaedia of New Zealand, Volume Two* [Auckland Provincial District]

## Beginnings

Philanthropy has been a contributor to the founding and development of the world's oldest and greatest universities, from Bologna and the Colleges of Oxford and Cambridge in the late 12th century to the relative newcomers of Harvard and Yale. Wealthy merchants, scholars and alumni endowed embryonic institutions with money, land, libraries and rare and precious items. Their belief in the value of higher learning is echoed by the growing number of philanthropists whose gifts have helped transform New Zealand's largest university.

In 1884 Mr Justice Gillies of the Supreme Court of New Zealand made history when he gave £3,000 to the fledgling Auckland University College and so became its first benefactor. Scottish-born Thomas Gillies, a farmer, lawyer, politician and judge, was also a man of wide scientific interests. He was one of the founders and President of the Auckland Institute (now the Auckland Museum) and a member of the Auckland University College's Council from its foundation in 1883 until his death in 1889.

At the time of his endowment, the University

of New Zealand provided two annual scholarships of £20 for junior students at Auckland University College and two Senior Scholarships of £30. The Gillies Scholarship was £100, tenable for three years, for a student who "would be unable to obtain a University education without pecuniary aid". The first recipient, Thomas Hillier Green, three years later topped the annual examination and graduated BA First Class in Chemistry. He went on to earn his MA in Experimental Science (Chemistry, Heat and Electricity).

Gillies' gift was exceptional even by the standards of the older and better established South Island university colleges of Otago (1869) and Canterbury (1873). In Auckland's history it was to become noteworthy.

The Auckland College had a difficult start. It opened in the middle of the "Long Depression" in a city with a smaller population than Dunedin's and less affluent than either of the southern cities. Its citizens had already acquired a not totally justified reputation for being more interested in the cut and thrust of commerce than in higher education. In the words of historian Keith Sinclair, "it was going to be poor and it would be small". By 1910 this was only partially true – the College had the smallest number of staff, no permanent site or buildings, and an income less than Otago's or Canterbury's yet its student roll was the largest.

In 1923, at the commissioning of the University's first purpose-built building, the Arts Building (today the ornate ClockTower), the President of the College Council, the Hon George Fowlds, announced an Auckland-wide campaign to "suitably house the College". He expected to see the day when some of the city's sons and daughters would create legacies by making gifts of a quarter or half a million pounds. Gifts were preferred to bequests, he added, because they attracted the higher pound for pound government subsidy.

That same year the Professor of Classics, Herbert Dettman, an Australian, had pointed out that in the past 40 years Sydney University had received £300,000 from private sources alone while Auckland University College had not received "a single penny" from friends and supporters except for Thomas Gillies' 1884 donation. "That is why we do not have a commemoration of benefactors," he told the 1923 graduation audience, going on to say that the first thing done at Sydney's capping ceremony was to read out the names of past benefactors.



In spite of Dettman's chiding comparisons, the citizens of Auckland answered the call of the University's first fundraising campaign by contributing £20,650 towards the Arts Building. This included gifts from organisations whose names still register as benefactors – £10,000 from the Auckland Savings Bank and £2,000 from the City Council. The University in its turn was looking for ways to integrate better into the city's life.

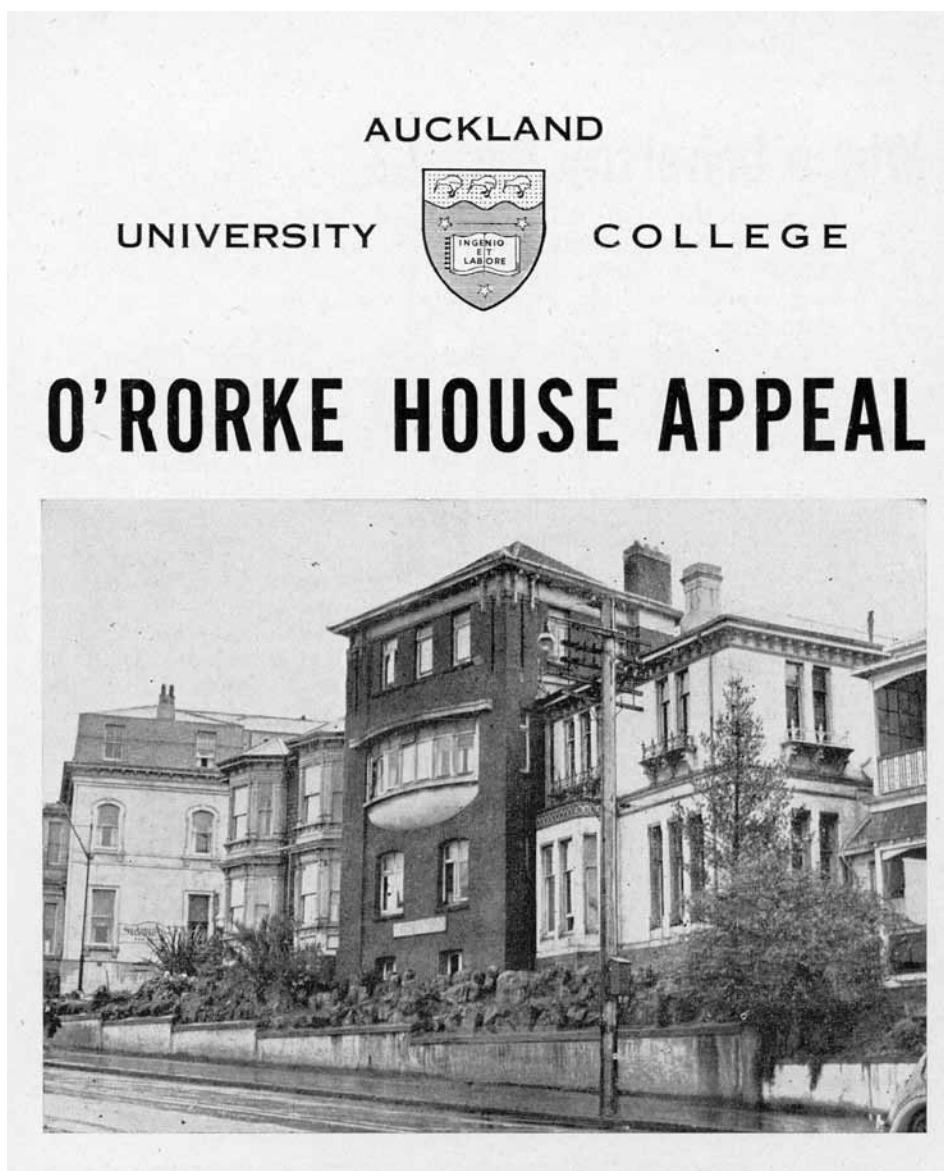
In 1928 it introduced free Winter Lectures. George Fowlds explained that the previous lack of contact between town and gown had primarily been caused by lack of a place to accommodate the public. The new hall in the Arts building had remedied that. The lectures, he said, were designed to form a bond between the University and the city and demonstrate its importance to the city and its development. He also credited the new buildings, and by association those who had contributed to his building appeal, for the recent academic and sporting successes which had put Auckland at the forefront of the country's university colleges.

### Staircase to academic oblivion

However, not all of the requests for philanthropic support were so diplomatically put. In 1936, the *Auckland Star* reported the notoriously outspoken Professor of English, William Sewell, under the headline "Starved". Conceding that Auckland was not a city of huge fortunes, Sewell nonetheless questioned whether its citizens were interested in ideals or believed in the value of the University. The University of Wales had been made possible by "copper collections". He went on to say: "[Aucklanders] have no business to starve their university college of the bare necessities of life and then despise its poverty. It is an impudence on their part to depreciate the value of their university and not lift a finger to pay the price of a better." The finger-pointing might better have been in another direction. Earlier that year a bulletin issued by the Auckland University College Council had analysed Government expenditure on education in 1915, 1930 and 1934 and described the drop in the University's share of education spending as "a staircase to academic oblivion".

While it was true that government funding had never been generous and had failed to keep pace with the rapid growth of student numbers, the University College had received support of other kinds. In the 1920s the most valuable endowment in Auckland was a block of land bounded by Queen, Victoria, Elliott and Darby streets which since 1912 had benefited education, with a third of its revenue going to the College. Then as now it carried commercial buildings.

The 1920s also saw the start of a lengthy relationship with American benefactor, the Carnegie Corporation of New York. For nearly 30 years the University received generous grants to buy books, extend the library and



University of Auckland History series, 1899-1961. MSS & Archives E-8, Box 4, folder 3. Special Collections, University of Auckland Library.

train a qualified librarian. (By the end of the 1960s what had been the smallest university library in the country had become the largest, and remains so to this day.)

### O'Rourke Hall opens

From the mid-1930s privately funded prizes, scholarships and bursaries began to be recorded regularly. In 1934 the Professor of Engineering together with a local engineer and former lecturer in engineering, Samuel Crookes, launched a fund to stop the government closing the Engineering School and raised over £6,500 in three years. And in 1948, the College's students went door-to-door across the city one Saturday to raise funds for the purchase and conversion of the city's largest private hotel into the University's first permanent student hostel. They collected £1,260, the Students' Association contributed £1,000, Sargood Trust £7,000, Auckland Harbour Board £500 and the Auckland Racing Club £250. Through public subscriptions, local authority donations and government subsidies the University raised over £25,000. O'Rourke

Hall opened the following year.

The University's first significant private benefactor, Sir William Goodfellow, made his initial gift to the University in 1947 – £30,000 to build the Maclaurin Chapel. Since then he and succeeding generations of the family have given numerous scholarships, prizes and fellowships, funded a Postgraduate Chair in General Practice and a Chair in Theology, and established the Goodfellow Unit at the School of Population Health.

### Independence and a growing philanthropic programme

The University had a difficult decade in the 1950s. The first appointed academic and administrative head of the College, Kenneth Maidment, took over an institution beset by shortages of staff, equipment, buildings and money. It also had its first taste of the kind of international competition for first-class staff that the University faces today – in just 18 months it lost eight highly-rated academics. Auckland academic salaries had slipped well behind those in Britain and

N.Z. Herald, Saturday, May 6, 1967 • SECTION 1

# Graduates Parade Through City

Led by Associate Professor F. H. Sagar (left) and Associate Professor E. J. Searle, graduates of the University of Auckland marching up Queen St to the Town Hall for the capping ceremony yesterday.



From the *New Zealand Herald*, May, 6, 1967

Australia. Maidment wanted the question of the University's location finally settled and in 1960 its present position in Princes Street was confirmed and Old Government House and its grounds passed to the University. In 1962, with the dissolution of the University of New Zealand, Auckland became an independent university.

Growing numbers of industries and businesses were now providing bursaries and scholarships. The familiar names of the time were all there: Fletcher Industries, Tasman Pulp & Paper, NZ Co-operative Dairy Company, NZ Forest Products, the NZ Sugar Company, Fisher & Paykel, Dominion Breweries, Reid (NZ) Rubber Mills, Mobil Oil and the Auckland Manufacturers' Association. Leading Auckland businessman and alumnus, Norman Spencer, was revealed on his death to have been a major but often anonymous benefactor, amongst other things endowing a Chair in Town Planning. The Auckland Harbour Board funded a Chair in Management.

When the new Medical School opened in 1968 it attracted significant gifts for academic

positions, equipment and research from a wide variety of sources, such as the Stevenson Trust, Auckland Medical Research Foundation with the Goodfellows as major supporters, the ASB Community Trust, the Auckland Cancer Society, the Masons and Auckland Rotary. It also became permanent home to the Philson Library, formed originally in 1928 from a bequest of 276 guineas and by then consisting of 7,000 to 8,000 books and periodicals.

The first of the modern public appeals for funds also took place in the sixties when Alan Highet, later an Auckland MP and member of Cabinet, was engaged to run the fundraising to build the Student Union complex.

In 1983 under then Chancellor Henry Cooper, \$800,000 was raised over a year to celebrate the University's centenary and The University of Auckland Foundation was established. The fund was used to bring in visiting lecturers, a forerunner of the Hood visiting fellowships. In the 1990s the University launched the Partnership Appeal. External expertise was brought in to run the campaign and the University began seeking donations

more actively, on the basis of a partnership with donors.

In 2000 former fashion leader and founder of the top-end women's fashion company El-Jay NZ Ltd, the late Gus Fisher became a major philanthropic partner to the University when he funded the exhibition gallery at 74 Shortland Street that is named in his honour. Established in 2000, the Gus Fisher Gallery is now at the heart of the University's visual and performing arts.

The next philanthropic campaign, to raise funds to build the new Business School, was a great challenge but also had the benefit of bringing the University and the business community closer. New names appeared on the ledger of significant donors: Owen G Glenn, Paul Kelly, Tony Falkenstein, and others such as Sir Douglas Myers.

## Dream money

"There is perhaps more of a recognition today of the key role research universities play in society and of the value of the knowledge they create," says Vice-Chancellor Professor



Stuart McCutcheon. "When government policy severely constrains our income per student from the government tuition subsidy and student fees, philanthropy provides us with much needed flexibility – what Professor Richard Faull so aptly calls 'dream money'.

"The success of the Business School Campaign in raising \$67 million made people realise that it was possible to generate significant philanthropic support for universities in New Zealand," says Stuart McCutcheon. "The current 'Leading the Way' Campaign was therefore launched as a drive to secure support for the whole University, with a focus on generating resources to attract, support and retain the best students and staff – that is, a focus on people.

"It is sometimes hard to get the community to appreciate the scale of the University and the contribution it makes to society, which is why we have to spend a lot of time liaising with community leaders and organisations."

### Leading the Way

The current "Leading the Way" Campaign has raised the whole process of philanthropy to a new level and changed expectations. The University invested considerable time and research into fundraising both within its local communities and by looking at campaigns overseas. "What it taught us," says John Taylor, Director of External Relations, "was that the campaign had to fit into the Strategic Plan of the University. It couldn't just be a nice-to-have add-on. As we kept talking we realised that we could have a transformative effect on the future of New Zealand by highlighting the potential

benefits of high quality research. For example, when the Edith Winstone Blackwell Foundation Trust gave a \$4.5 million gift to establish a public interpretive centre at the University's South Pacific Centre for Marine Science at Leigh, publicity highlighted the public benefit of the project."

In 2007, the University set a target of \$100 million to be raised by the end of 2012 and then started developing the Advancement Office. When the Campaign launched publicly at the end of 2008, there was already \$48 million in gifts and pledges. John Taylor says Auckland has already earned widespread recognition for running one of the foremost campaigns in Australasia. "We're being used as a benchmark."

One of the benefits of the "Leading the Way" Campaign, aside from the obvious one of increased support for the University, is that the University has put into place all the systems required to support a campaign – to develop gift proposals, to build relationships with potential and current donors, to effectively identify and manage gifts, and to report on the benefits of those gifts.

Stuart McCutcheon: "In the course of developing these systems, particularly those concerned with recognising and recording gifts, we have come to realise that there has been considerable giving to the University not previously recorded through our Advancement Office, much of it for research or scholarships and recorded through those offices. This has been in the order of \$10 million per annum over the Campaign period.

"Taking that giving into account, the current

total of gifts received since the Campaign commenced in 2006 is about \$122, as compared with the previously recorded total of \$71 million."

At the annual Chancellor's Dinner at the beginning of November (see page 7) it was announced that the campaign target was being increased from the original \$100 million to a new target of \$150 million which would recognise all sources of philanthropic support. It's a long way from Thomas Gillies' first £3,000. Even so, his legacy lives on in the Gillies Scholarship for a student studying for a BSc majoring in Chemistry or Physics, and the Sinclair Scholarship for a BSc majoring in Biological Sciences. Both of these, funded by Mr Justice Gillies' original endowment, provide their recipients with \$500 a year for the three years of their undergraduate study.

The grant is no longer large by today's standards but it made a significant difference for the last holder of the Gillies, Rhys Dowler, who completed his Master of Science with First Class Honours and is now working towards his PhD at the Fritz Haber Institute in Berlin.

"\$500 may not seem like a huge amount of money, especially not in comparison with the government scholarships that came into place with the change to NCEA," he says now, "but I had nothing except a student loan, some money from the New Zealand Educational Scholarship Trust, and what I had saved from working during high school and the summer before I started. So it was a big help to me."

To find out more about giving to the University see: [www.givingtoauckland.org.nz](http://www.givingtoauckland.org.nz)



Irene and Gus Fisher



Owen G. Glenn



IMAGE: TOURISM NEW ZEALAND

# RUGBY WORLD CUP

How can we maximise the long-term benefits for Auckland?

Compiled and edited by Helen Borne.

**THE BENEFITS ARE OFTEN INFLATED, UNREALISTIC AND USUALLY SHORT TERM.**

The world is littered with the aftermath of major sporting events where cities have failed to capitalise on massive injections of funding to uphold national pride. We have a lamentable history of hosting international sporting events. They are hugely costly exercises to organise, result in some ad-hoc investment to facilitate the moment (or the month) and then party central is over.



quickly. Opportunities for some serious strategic thinking about investment in regional facilities are not seized and quickly forgotten.

We do not need to look far for examples. Auckland's waterfront demonstrates the type of fragmented decision-making that is regrettably all too typical and driven by private interests. It took the America's Cup

The benefits are often inflated, unrealistic and usually short term. After the frenzy of activity and hype, we are left with new investment in infrastructure but it becomes business as usual again very

to sort out the Viaduct Basin but provision for the public realm, while improved, was short-changed in the fast track process. A call for a stadium on the waterfront highlighted the knee-jerk reactions that abound once commitments to international events are made.

The debacle over the stadium underscored the type of decision-making that the Super City is intended to redress. The mandate for the new Auckland Council is to create a world class, economically competitive city. This requires several essential elements, including sound metropolitan governance. There is much resting on the new spatial plan but experience suggests that a priority for the Council will be to focus quickly on the



quality of its implementation in order to deliver a new style of visionary leadership and integrated set of outcomes for its citizens. Important too will be the way in which the Council engages with its Council-controlled organisations responsible for regional investments. Getting these fundamentals right will be critical to how the City can consolidate the benefits of the Rugby World Cup and transform itself.

The Rugby World Cup may well be the last major international sporting event held in New Zealand for several decades. It's high time for some good old-fashioned strategic planning.

**Professor Jenny Dixon**, Dean of the National Institute for Creative Arts and Industries (NICA)

## LEVERAGE AND LEGACY PLANNING IS BECOMING A PRIME FUNCTION ATTACHED TO EVENTS.



Countries and cities hosting major events such as this have learned that investment needs to be highly leveraged to create benefit. Internationally, countries have used events for urban regeneration, for social change, for re-launching

their value proposition into the world.

Leverage and legacy planning is becoming a prime function attached to events.

Have we invested enough and in the right things, and what durable benefits can we expect from the event? Investment in upgrading stadiums has been reasonably substantial, and while this must surely generate some lasting benefits for sporting fans, is it enough? There are some improvements planned for roads and transportation networks which will benefit those attending the events and non-stadium goers who will also benefit from easing road congestion and lower levels of pollution.

Between central and local government there are other infrastructure projects, such as the rejuvenation of Auckland's waterfront. These are no doubt fuelled by expectations that money will be made from visitors during the event and that it will help showcase our shop front in a positive way to the world. I recall the burst of business activity around Auckland's Viaduct Basin when the America's

Cup challenge was held in 2000 and 2003. The Viaduct precinct now seems primed for another phase of growth with new business opportunities opening up. But will there be a sustained net gain in business activity or simply a relocation of business from other parts of Auckland? I see lasting benefits flowing on provided development is of sufficient quality and new businesses can leverage off the assets. We need to ensure that we build business networks out of this event that do result in new business and investment for New Zealand.

The huge attention from the world – about four billion viewers – is seen as a major advantage of the Rugby World Cup. As with other major events, media like to focus not just on the sport but on the country. They will be looking at New Zealand's clean green image – does it stand up? They will be looking at our place in the Pacific and asking questions about our multicultural community, and our policies around fairness and equity. Are we showcasing our talent, both in business and in the creative sector? There is huge opportunity as well as risk. We need to provide not only lasting memories for visitors but also lasting benefits for New Zealand.

**Professor Basil Sharp**, Head of the Department of Economics, The University of Auckland Business School

## THE RUGBY WORLD CUP IS AN OPPORTUNITY FOR SHOWCASING AUTHENTIC CULTURAL EXPERIENCES.



For a small number of tribal and private Māori enterprises the Rugby World Cup 2011 is a marvellous opportunity, particularly for these enterprises located near venues where games will be played and visitors,

overseas or local, must be accommodated prior to each game. One privately owned Māori company has managed to build a supply chain network which means that they will bring visitors from Europe, North America or Asia to New Zealand for the cup series. This company arranges for its international clients' travel, hotel accommodation and tickets to the games. Furthermore the company is

contracting out some services to Māori and other providers of accommodation, transport and restaurants. However this endeavour is an initiative of an entrepreneur who knows the needs and interests of tourists and the tourism industry, and has a strong customer focus. For other Māori enterprises, tribal or private, the need is for them to identify who their customers might be and ensure that they can provide the goods and services for incoming visitors and rugby teams. In many areas, such as North Auckland, Māori tribal enterprises are busy working on this business agenda. Time will tell as to how successful they will be in this particular market.

A major challenge for Auckland City and smaller towns surrounding the Super City is to ensure that the business experience and competencies identified and developed because of the phenomenon the World Cup presents becomes a permanent feature of our hospitality and visitor experience. This requires that individual companies and the sector as a whole incorporate and lock these experiences into a longer term strategy of ensuring that all visitor experiences are of a high quality and good value. Māori businesses have a strategic advantage in this arena when they can meet the high expectations of visitors for authentic cultural experiences as part of their time in Aotearoa New Zealand.

**Dr Manuka Henare**, Co-ordinator Huanga Māori Graduate Programme, The University of Auckland Business School

### What do you think?

Write to us at: Ingenio, Communications and Marketing, Private Bag Box 92019, Auckland Mail Centre, Auckland 1142  
Or email: [ingenio@auckland.ac.nz](mailto:ingenio@auckland.ac.nz)

## 2011 LECTURES ON RUGBY

When one of the world's great sporting events come to town – it's an opportunity to put that event under our own academic spotlight.

We are doing that with the 2011 Winter Lecture Series *New Zealand's Rugby World*.

Held during the winter months in the run-up to the Rugby World Cup, the proposed six lectures will include academics from the University's Arts, Education and Business faculties. There will be three speakers from outside the University and some former All Blacks taking part in the events.

Topics encompass rugby's place in New Zealand, women and rugby, Māori and rugby, life after professional rugby, rugby, leadership and culture and the future of the sport.

Watch the University website next year for details of the lunchtime lectures starting on 19 July: [www.auckland.ac.nz/winter](http://www.auckland.ac.nz/winter)



# DOCTOR POET

Alumna Renee Liang collects stories in more ways than one. She speaks with Vaneesa Bellew.

When Renee Liang was honoured with a Sir Peter Blake Emerging Leader award earlier this year she saw the accolade as a “trigger”.

“What I see is that it is not really intended to stop there. It is a shoulder tap, ‘here you go, we think you are worthy of some attention, get out there and keep going’.”

At 37, Renee (BHB 1994, MBChB 1997, MCW 2008, PGDipArts 2010) is going for it balancing three very successful careers.

She is a locum paediatrician working in regional hospitals in New Zealand and Australia. She is also research leader of the Asian theme for *Growing Up in New Zealand*, a longitudinal study of 7,000 NZ-born children led by The University of Auckland. And as if this isn’t enough, she has released four books of poetry (*Chinglish*, *Banana*, *Cardiac Cycle* and *Before the Cyclone*), is an award-winning short story writer and performance poet, and is carving out a track record as a playwright. Last year alone she created three plays including *The Bone Feeder* which is a contemporary reworking of the sinking of the *SS Ventnor*, which was carrying the remains of 499 Chinese sojourners when it went down near the Hokianga Harbour in 1902. Written, directed and produced by Renee and involving a large cast of musicians and actors, *The Bone Feeder* debuted in The University of Auckland Drama

Programme in 2009 and is being developed for further productions in 2011.

“For me I don’t really see what I’ve done as a lot,” says Renee. “All I’ve done is follow my nose and say ‘yes’ to opportunities.”

The oldest of three sisters, Renee was raised in Auckland, and is the daughter of first-generation Chinese parents. Her Chinese name, Wen Wei, means “literary blossom”. The name was bestowed by her grandfather Dr Chi Chin Liang in the hope she would become an artist or a writer. He felt there were already too many doctors in the family. It’s a detail

“My friend remembers me saying when I was seven that I wanted to be a doctor, not just any doctor, but a paediatrician.”

But tragedy intervened causing Renee to put her fledgling medical career on hold and instead pursue a passion for writing.

While she was on a clinical placement in the isolated mining town of Broken Hill in New South Wales, she got a phone call. It was from a nurse to say that Casey, her partner of eight years, was dying of a brain aneurism. She flew back in time to see him switched off life support.

## All I’ve done is follow my nose and say ‘yes’ to opportunities.

her mother Christina only mentioned after she started medical school.

Renee’s two younger sisters are also University of Auckland alumnae: Rhea heads the breast surgery unit at Gold Coast Hospital in Australia, and the youngest, Roseanne, is a successful Auckland film-maker.

“We all naturally like study, the structure and the intellectual vigour,” Renee says.

Despite being regarded as “the writer” in the family she always wanted to follow her father Allen into paediatrics.

To cope with her grief, Renee started writing “vent poetry” and performing with a group of pub poets in the Australian outback.

“For me it was building a monument in words to him because there wasn’t anything else I could do,” she says.

When she returned to Auckland, nine months later, “poetry gradually took on a life of its own”.

After she qualified as a paediatrician she decided to take a year out from medicine to pursue her writing. The year grew into three as



# Chinglish

Yesterday

a shop lady smiled at me  
and said,  
Your English is very good

her eyes crinkled  
in a let's-be-nice-to-aliens way.

I wanted to say

of course it bloody is,  
I was born here...

Photos: Stephen Barker

she returned to the University to do a masters degree in Creative Writing and a Postgraduate Diploma in Drama Studies, which she finished last year.

Renee has a theory that her medical, writing and research careers draw on the same set of skills. "They are all based on stories," she says, "stories that run just along the surface or are in our veins.

"It's the stuff that people are not necessarily upfront about but which if you listen for long enough, they will eventually tell you."

"My research with *Growing up in New Zealand* is this huge collection of stories that are interwoven. It's a thick, rich tapestry that is hugely exciting to look at."

Some of her favourite writing themes are love and loss, cross-cultural identity and families.

"Covert" racism is something she herself has experienced growing up in New Zealand. "I still get asked, 'Do you speak English?' 'How long have you been here?'"

She explores what it can mean growing up Chinese in New Zealand in her poem *Chinglish*.

Renee advocates collaboration as a way of achieving bigger goals. In 2008, she and bilingual rap artist David Tsai started Funky Oriental Beats – a platform for Kiwi-Asian performing artists to showcase work and to tell their unique stories. This was prompted by a recognition that Asian voices are currently

underrepresented in the arts.

"We have totally different styles but we both have a similar vision – that is, we want to get ourselves and other artists on stage and recognised for what we do and not just for being Asian," says Renee.

When *Ingenio* caught up with Renee, a collaboration she did with artist Paul Woodruffe for Metonymy was on display at Corban Estate Arts Centre in Henderson. The Auckland-wide project "blind dates" artists from different disciplines.

Another collaboration with film-maker Steven Chow produced short film *Tide*, which screened at this year's New Zealand Film Festival.

Renee is also a founding member of the Guerrilla Poets – a group that chucks poetry on pavements around central Auckland.

"The reason it is guerrilla is it is unannounced – we just arrive, chalk and disappear," she says.

"It's the idea that poetry shouldn't have this reputation of being snobby or inaccessible. It shouldn't stay in books on dusty shelves. It needs to be out there in the community where it comes from," says Renee.

Their guerrilla tactics aren't always welcomed. One night an 11pm poetry raid on Aotea Square in central Auckland had security staff seeing red. "They said, 'Aotea Square is ours, we've called the police.' We looked over and there the police were sitting thinking, 'What should we do?'. Eventually they came over and confiscated our chalk."

She has since come to "an understanding" with the council, which allows Guerrilla poetry to happen without fear of getting into trouble.

When asked what she is most proud of, Renee is quick to say her community work – projects such as Funky Oriental Beats and Metonymy, as well as teaching in schools.

Four years ago Renee was involved in developing Absolute Rus, a performing arts programme for at-risk youth in South Auckland.

Actors, musicians and artists donated their time to teach young people. Renee ran poetry workshops and organised speakers – it's an

experience which left a lasting effect on the petite writer and the young people involved.

"What we found is it gave these kids hope because they felt they were being listened to and they felt they had their own voice for the first time."

Her dual skills as a medic and poet came in handy during the community project. "When anyone hit their head or had an asthma attack that was me," she says.

But Renee has also been left red-faced when her careers have collided.

At a poetry slam event where she was MC, she was outed by her boss from Whirinaki (an adolescent mental health service), where she was working in Youth Health.

"I show up for slams dressed as a dominatrix, in full leather bodice, with a whip and handcuffs because it's a role. I call myself slam mistress and I whip poets that go over time. It's a joke for people who know I would never do that normally. One night I walked out on stage and saw in the audience my boss sitting in the front row."

Renee has had many literary mentors. Among them are past and present University staff including Murray Edmond, Siobhan Harvey and Riemke Ensing. She is currently on the third draft of her first book, *The Colour of Rice*. At the same time she is looking forward to a change of direction, and starting a family.

"In the last six months I've got engaged [to Mark Glucina, a University Senior Research Engineer], bought a house and planned a wedding so suddenly my whole focus has changed.

"It's not really hard to do what I've done," she says as the conversation turns again to her incredible success. "You just have to be switched-on to what you really want to do and know what drives you in terms of passions because you are going to need a hell a lot of it (passion)."

# A ROAMING IMAGINATION

Associate Professor Rod Dunbar is a scientist with a difference. He talks to Judy Wilford about the wellspring of creativity and curiosity he brings to his work.

PHOTO: GODFREY BOEHNKE



Associate Professor Rod Dunbar, Director of the Maurice Wilkins Centre for Molecular Biodiscovery, has a vision for the superb new custom-designed Biological Sciences building now taking shape at The University of Auckland.

When he looks at the floor to ceiling windows that flood the new laboratories with natural light, he imagines a line-up of white-coated scientists, pipettes in hand (in place of canes) and doing side-kicks like a chorus line from *Chicago*.

Performance time would be around 6pm on weekday evenings. The audience would be the hundreds of startled commuters thronging the bus-stops at rush hour on nearby Symonds Street – one of Auckland's major thoroughfares.

"It could be a punishment – or a reward – for anyone working late," says Rod.

"We'd be on YouTube in no time," he adds.

He also has another vision more in line with what one might expect. It's to foster full use of the new state-of-the-art facilities to advance knowledge and treatment of the deadliest human diseases, including cancer – with an increasing focus in the future on clinical trials, stem cell research and regenerative medicine.

Rod's rise in the world of molecular sciences has been exceptional, with an MBChB from the University of Otago and registration as a doctor, followed later by a PhD in medical sciences from the University of Otago's Wellington School of Medicine, and six years of postdoctoral research in human immunology at Oxford University.

Last year, just seven years after returning to New Zealand to join the staff of The University of Auckland, Rod was appointed at the age of 47 as Director of the Maurice Wilkins Centre (one of New Zealand's eight national Centres of Research Excellence), following in the footsteps of his renowned predecessor and Foundation Director of the Centre, Professor Ted Baker.

As leader of an eminent team drawn from across the disciplines and from across New Zealand's research institutions, Rod is playing a major part in influencing the directions of this country's research into diseases such as diabetes, tuberculosis and, of course, cancer.

What drives him, he says, is curiosity – the freedom and the power to move into new spaces, to challenge boundaries and discover things that haven't been known before. "There are not many jobs where you can deeply explore your ideas about what life is and the way things work."

This kind of creativity is more often seen as the domain of the creative and performing arts rather than the sciences. However, having had childhood roots in both those worlds and having tried earning a living in both, Rod sees the similarities more than the differences.

Both are highly creative, he says.

Rod grew up in Christchurch where his father, Peter, a pharmacist with a passionate interest in music and the arts, founded

and chaired the trust that established the Arts Centre of Christchurch in the original Canterbury University buildings after the university relocated.

Rod's mother, Judy, was a talented actress who, as a young woman, toured New Zealand with a small theatre company which took Shakespearean drama not only to the main centres but also to the small and raw, rural towns that had rarely seen any theatre. She told her children later that some audiences brought fish and chips and beer to the performances, and had few inhibitions about calling out to the actors – not entirely out of keeping with Shakespearean tradition.

Sharing her husband's passion for music and the arts, she also took many roles in Christchurch's Repertory Theatre productions. There's even a story, says Rod, that his father as a young man wangled a part in one of the local productions in order to play the romantic lead opposite a young starlet who had taken his eye – and later became his wife.

"I believe there was a kissing scene," Rod reports. "And they weren't very good at it, so they had to have lots of rehearsals."

With the strong role creative arts played in his family life it is not surprising that a teenage Rod kept his options open with a double thread of arts and science subjects right to seventh form.

His eventual choice was to train as a doctor (though with French as one of his subjects for his medical intermediate). After gaining glowing grades and completing registration, he did not continue to practise but stepped out for a while into the "other" creative space.

The world he stepped into was the Wellington of the late 1980s. "I've got to say," says Rod, "it was a fantastic community in those days, with a big cultural renaissance sweeping through the country. The bands

were really popular, our first wave of New Zealand plays had hit the theatres and people had got the idea we could tell our own stories effectively on the stage.

"Many people involved in that great burst of creativity are now our leaders in film and TV production" – including the creators of our "Westie" icon, *Outrageous Fortune*, seen by Rod as "a superb achievement to produce something so popular that has a real edge to it. I can see the genesis of that Kiwi style right back in those days."

Rod played his own part – a very small one, he insists – in the creative explosion of the time, with music and songs he composed for others and with his own stage show, performed at The Depot in Wellington and at Centrepunt in Palmerston North.

Playing in restaurants as a jazz pianist to finance his other creative efforts Rod discovered he had a flair for improvisation.

"I was classically trained and definitely not a great jazz pianist, but I found I could make a living playing old jazz standards. I learnt how to take a tune and distort it, to play it in different ways and to play with it. And yes, it was great fun learning. I would do it all again."

I asked Rod if he ever considered staying on permanently in that world.

"I did, yes, but in fact, I really wasn't good enough," he said. "I think in the creative life you have to have something so compelling in terms of the stories you want to tell that it draws people to you. I don't think I had that. I think I could have made a workmanlike living out of the creative pursuits, but there's such depth of talent out there that I thought it wasn't really an option for me."

The drawcard back into the world of science came as an opportunity offered by a cousin who was an associate professor of medicine and knew Rod had good grades in med

## REVIEW

# Coverboy's wit excels

**COVERBOY** is hot Gloss, a raunchy, energetic spoof on the world of glamorous models, sturdy, wimpy men and what happens when boy gets girl.

The plot is largely irrelevant, with hero Felix discovering in an all too brief two hours of fun and hilarity that demons are a girl's best friend and that people in glass houses should not get stoned.

The cast romps through a score of savage delight with an energy which almost defies description. Rima Te Wiata, Theresa Healey, Deborah Cuzens, Fiona Samuel and Mark Hadlow work in comic-cut style, but are finally brought to heel by Jon Brazier's fine Felix.

But the evening belongs ultimately to Dunbar, who has written one of the wit-tiest and cleverest of scores to grace a

**Coverboy, by Rod Dunbar, a New Zealand musical play, at The Depot for the next four weeks. Curtain at 10pm. Reviewed by RALPH McALLISTER**

New Zealand stage for a very long time.

His greatest triumph is in not taking himself or his subject too seriously. The loving attention which he gives to the musical detail is beautifully complemented by one of the best light and sound stagings we have seen.

It is an evening of endearing and enduring brilliance. All those who love Gloss on television, and all those who hate it, will adore this coverboy with a difference.

It should run for a host of monthly editions.

From *The Dominion*, 28 September, 1987

## THERE ARE NOT MANY JOBS WHERE YOU CAN DEEPLY EXPLORE YOUR IDEAS ABOUT WHAT LIFE IS AND THE WAY THINGS WORK.

school. “He offered me a research contract to come and do some work for him. I found it fascinating.”

Following that came a research grant that enabled him “to learn to do science” and to do a PhD – at the same time consulting on story lines for *Shortland Street* and appearing on a TV show as “Mr Music”.

“I hope no-one gets out any old clips of that,” he says.

Next came his post-doc at Oxford and an introduction to the research in molecular biology and immunology that has claimed much of his energy and passion ever since – though plenty is still left over for his family, and for a continuing interest in the arts. (He and his wife, Dr Emma Blott, whom he met at Oxford, have two children, five-year-old Amelia and two and a half-year-old Thomas, both also born, as one might expect, with a driving curiosity.)

Says Rod: “Medical science has turned out to be a very satisfying occupation because it integrates a lot of aspects of my life that are important.

“The most wonderful thing about the job is when you do an experiment – or now it’s the guys in the lab who do the experiment – and you look at the data and go ‘Wow, I’ve never seen that before’.

“And in that amazing moment you see with new eyes, you feel your world view beginning to turn, you can almost feel the creaky paradigms in your head shifting their orientation to accommodate what you have just learned.”

This surge into new knowledge will be helped

immensely by the new facilities now nearing completion, described by Rod as “helping ensure that our research is future-proofed”.

“[Professor] Joerg Kistler [Director of the School of Biological Sciences] gave us the opportunity to incorporate in the new building a clinical-grade tissue culture suite, so we can grow cells in operating-theatre conditions – where the air is kept scrupulously clean through a system of pumps and filters that create the air flows needed to keep the environment free of particles.”

This is essential for the next steps forward. Rod has specialised since his Oxford days in immunology, with a special focus on identifying and purifying the particular T-cells in the blood which have the capacity to recognise and kill cancer cells, particularly those of melanoma, one of the deadliest forms of the disease.

These cells, once isolated, can be stimulated to divide and keep dividing – to produce an army of identical cells, all with the same capacity to attack and kill cancer cells while leaving normal cells alone.

“It’s the closest you can get to Ehrlich’s magic bullet,” says Rod. “A predictable – and often startling – effect on the cancer, with an equally predictable lack of side effects on normal tissues.”

Rod’s team has been working for years on innovative methods of purifying and growing these cells.

However, what the team in Auckland has not been able to do before is to take those cells and put them back into patients for cell

therapy. Now the new clinical-grade tissue culture suite will allow them to do this – thereby opening a whole new era in clinical trials, for which they will be using their own innovative refining techniques, making these trials unique in the world.

Already the team is part of a consortium that has won a major grant from the Health Research Council to do its first trials with a number of vaccines in partnership with the Malaghan Institute in Wellington. However, funding is a continuing challenge in a country that is “under-investing in research”, says Rod, and their future developments will be reliant at least in part on charitable donations.

Research programmes that work across the disciplines tend to break boundaries and grow in new directions, often in response to needs that arise from the original research aims.

This is true of the advances made at the Maurice Wilkins Centre in techniques for growing human skin, arising from the requirements of cell therapy and strongly supported by the expertise of chemists and materials scientists who are creating novel compounds to provide the base on which the cells can grow.

“We needed to get skin cells in order to look at vaccine delivery into skin,” says Rod. “And so the scientists in my team have become very good at growing skin cells.”

And then he speaks of the step over the boundaries, the extension into a new direction. “These of course are useful in many contexts – not least in the treatment of burns.”

So these therapeutic discoveries, initially focused on T-cell therapy, are now continuing to forge ahead, taking the Centre’s teams towards what Rod describes as “the next frontier”.

“What we’re looking at now,” he says, “is the use of stem cells, and those we’ve been working on in particular are the stem cells derived from fat. So we take liposuction material and we get stem cells from it that can potentially be turned into other tissue such as bone and cartilage.

“These advances, of course, are further away from use in patients than T-cell therapy for cancer, but we believe over the next few years we will be able to use them in some very interesting clinical trials.

“So that’s effectively taking us into the area of regenerative medicine.”

In a world where molecular biologists, chemists, materials scientists, biostatisticians, oncologists and surgeons are combining their expertise to advance in directions that wouldn’t have been thought of even ten years ago, a scientist “driven by curiosity” couldn’t be in a better place.

And where there’s a ready-made stage – back-lit – with an audience of bored commuters ripe to be entertained, it’s also a great space for a past performer to let his imagination roam.



Rod with daughter Amelia





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Introducing the Audi A1 – one amazingly progressive vehicle that's truly setting new standards in its class. How does it achieve this? By providing a unique combination of sleek, athletic design and performance with all the ground-breaking technology and stunning luxury you would expect from any Audi. In fact, when you stop to consider the sheer volume of superb features distilled into four metres, it's practically light years ahead of the pack. Priced from \$41,300 plus on-road costs. Visit your authorised Audi dealership for a test drive. [www.audi.co.nz](http://www.audi.co.nz)

# A1

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# Alumni life



## The University of Auckland Alumni XV Reception, 29 September, the Alumni Marquee in the grounds of Old Government House

1. Former All Black Bryan Williams MBE, Leslie Williams, and the Director of External Relations, John Taylor 2. Renowned sports journalist Peter Montgomery MBE interviews All Black coach Graham Henry 3. Former All Black coach John Hart announces The University of Auckland Alumni All Blacks Starting XV: See story page 38 4. Cathy Drake with the 2010 John Drake Memorial Scholar, Matthew Match (left), and the 2011 recipient, Sean Brookman.

## Legacy Society morning tea and Golden Graduates Luncheon, 8 September, Hyatt Hotel

5. Gae Griffiths, former headmistress of Epsom Girls' Grammar and University Council member, was guest speaker at the Legacy Society morning tea, held to honour those who wish to make a bequest to the

University. 6. Around 340 Golden Graduates – many of whom graduated 50 or more years ago – attended the annual luncheon 7. Dame Dorothy Winstone, who first graduated in 1940 8. "Stomp 'n' Blues", formed by staff member Neville Grenfell, performed a musical tribute to the stomp and blues of the 1920s, '30s and '40s America 9. Professor Charles McGhee, the Maurice Paykel Foundation Professor and Chair of Ophthalmology, gave an informative and entertaining address, from his humble beginnings in Dundee, Scotland, to world class research and practice in ophthalmology and vision research in New Zealand. 10. Alumni who graduated in 1960 – pictured here with the Vice-Chancellor – joined the Golden Graduates luncheon this year.

**"Talking Science", 19 August** 11. Dr Jim Salinger, Honorary Research Associate, School of Environment, was one of five panellists presenting at the inaugural "Talking Science" alumni event, titled "Global warming: Why can't scientists agree?" 12. Dr Mary Sewell, Department of Biological Sciences, puts her case to the 200-strong alumni audience.





10



11



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15

## New York Alumni and Friends Reception, Millennium UN Plaza Hotel, 13 September

13. The Rt Hon Helen Clark gave a very well-received talk on her role as Administrator of the United Nations Development Programme.

## Wellington Alumni and Friends Reception, Grand Hall, Parliament, 26 August

14. Law alumnus the Hon Wayne Mapp was Parliamentary host 15. From left: the Director of the Liggins Institute, Professor Wayne Cutfield, guest speaker Professor Sir Peter Gluckman, and Liggins Advancement Manager, Graeme Woodside.

## Chinese Alumni Club launch, OGGB Main Foyer, 11 October

16. From left: CEO of Mandarin Times, David Soh; the Vice-Chancellor, Professor Stuart McCutcheon; Labour MP Raymond Jianqiang Huo; former ACT MP, Kenneth Wang. See story page 37.

To read more about recent and upcoming events, please visit the Alumni and Friends website [www.alumni.auckland.ac.nz/uoa](http://www.alumni.auckland.ac.nz/uoa)



16



# A GOOD KEEN MAN

PHOTO: DEAN CARRUTHERS

**P**icture this: a modern-day revisioning of Homer's epic Greek poem *The Odyssey* set in a car-yard in the middle of Auckland's Waitakere Ranges.

This is the premise alumnus and rising filmmaker 32-year-old Tom Reilly (BA 2000) has developed as a film script for the New Zealand Film Commission's new Escalator low-budget feature scheme. Reilly's *Odysseus* is a bankrupt Wall Street investor returning home to the family farm in West Auckland.

"There are some fundamental cultural parallels between West Auckland and classical Ithaca," says Tom. "Parties, unemployment, pig-hunting, property disputes..."

Tom was introduced to Homer's *Odyssey* while studying Classics at the University in the 1990s. "I've always been a sucker for a good story and the *Odyssey* has been a best-seller for 3000 years or so."

It was at that time too, while living in Titirangi and driving an old Hillman Hunter to uni every day, that he was introduced to Graham Gordon's car-yard.

"I remember going to get some car parts. Gordon had hundreds of wrecked British cars stockpiled among the trees and people living in makeshift sheds all over the 60-acre property. It was surreal and beautiful in its own way. The locals called it Gordonia."

An aspiring filmmaker, he asked Graham if he could bring his camera and take some pictures of the car-yard. "I'd taught myself filmmaking at uni," he explains. "I did a film paper as part of my English major and it gave me access to the AV

department. I must have made half a dozen short films, shooting between semesters and cutting at the AV department between lectures."

Tom became a regular visitor to Gordonia, capturing its physical "beauty" on film. There were about 30 transient people living on the property in little huts, house trucks and caravans courtesy of Graham and his wife Jeanae. They were misfits, people at a loose end in their lives or as Tom describes them "people who were more eccentric than your average eccentric". As he won their confidence he started filming them too.

## There are some fundamental cultural parallels between West Auckland and classical Ithaca

"And then I realised I had a documentary on my hands as tension started building between Graham Gordon and the Waitakere City Council because Gordonia didn't comply with the new District Plan."

Tom kept tabs on Gordonia as he finished university and began to build his film career. He made several low-budget claymation (motion animation using clay) short films including *Man with Issues* about a doctor in a straightjacket which won him the 2003 New Zealand New Filmmaker of the Year Award and the Audience Choice Award at the London Animation Festival in 2004. In 2007 he was the only New

Zealander among 12 new directors showcased by advertising giant Saatchi & Saatchi.

"Primarily I'm an entertainer. I love spinning a good yarn," says Tom of his *raison d'être*.

Interestingly, one of his best yarns quietly grew "organically" as he has returned, year after year, to Gordonia to witness the stoush between Graham Gordon's non-compliance with the District Plan and the Waitakere City Council intensifying. He found himself getting up in the middle of the night to film a fire lit by an aggrieved tenant turfed out by the council; he followed the council's attempt to remove all illegal dwellings and unregistered, unwarranted cars from the property; he filmed Graham Gordon in the Auckland District Court: and finally he turned his camera on Bob Harvey, Mayor of the former Waitakere City Council, who concluded both parties had made mistakes and arranged a compromise.

Tom's dogged pursuit of a good yarn paid off this year when his feature-length documentary *Gordonia* played to three sell-out audiences at the New Zealand International Film Festival. It is now showing at selected cinemas around the country.

"*Gordonia* is funny, dramatic and entertaining, he says. "But it also asks the question: 'Is there still a place for the archetypal good keen man in New Zealand? Or will he be relegated to history and legislated out of existence?'"

Now that's an interesting question that might be best answered by a modern-day *Odysseus*. [www.gordonia.info](http://www.gordonia.info)

Tess Redgrave



# Alumni achievers

## Brian Russell (BE 1991)

invented the bioharness (or "Lab on a Strap") that was used to monitor the vital signs of the 33 miners trapped in Chile's San Jose mine for ten weeks earlier this year. Brian, who studied Electrical and Electronic Engineering, created the smart-sensor fabric harness in his garage in Papakura seven years ago. He then mortgaged his home to start Zephyr Technologies ([www.zephyr-technology.com](http://www.zephyr-technology.com)) and with funding help from New Zealand Trade and Enterprise was able to expand overseas setting up base in Annapolis and specialising in Physiological Status Monitoring (PSM).

When the Chilean miners were trapped deep underground following a rockfall, NASA as well as New Zealand diplomats in Washington, approached Zephyr Technologies for help. The company designed a material harness that could fit into the eight-inch wide tube used to propel urgent food and medical items down to the miners. They then worked with the Chilean navy to monitor the trapped miners 'heart rates', breathing rates, skin temperatures, vertical positions and activity.

## Jazial Crossley (BA 2007)

won two national journalism awards this winter for her work at *National Business Review*, which she has been writing for since 2008. She won Best Junior Business Newspaper Reporter at the Qantas Media Awards 2010, and only a week later was awarded the Property Institute of New Zealand's Journalist Award which is based on merit and had not been awarded since 2006.

## Nicholas Falconer (BE First Class Honours 2004)

is studying for an MBA at the Wharton School of the University of Pennsylvania with the help of a Rotary Ambassadorial Scholarship, one of the world's largest international scholarship programmes. Since graduating from Auckland, Nicholas has developed a successful career in both engineering as a Project Manager at Beca and management consulting at the Boston Consulting Group in Australia and New Zealand. At Wharton Nicholas is majoring in Finance and Real Estate and recently completed an investment banking internship at Morgan Stanley in New York.

## Dr Elizabeth Frood (BA 1996, MA 1998)

visited the University earlier this year and gave some talks in the Classics Department. Elizabeth is a lecturer in Egyptology at the Faculty of Oriental Studies and St Cross College, University of Oxford. In 2007 she published *Biographical texts from Ramessid Egypt. Writings from the Ancient World 26*. Atlanta: Society for Biblical Literature. [www.orinst.ox.ac.uk/html/eanes/eanes.html](http://www.orinst.ox.ac.uk/html/eanes/eanes.html)

## Shirley Horrocks (BA 1973, MA 1975, MBA 1987)

produced the film *Art that Moves* directed by Emeritus Professor Roger Horrocks which won one of ten gongs at the inaugural 2010 Amsterdam Film Festival Van Gogh Awards. The film was made to accompany Roger's book, *Art that Moves*, which dramatises the moment when 16 year-old Len Lye (later a famous artist

and film-maker) has "the best idea of his life" for a new art of movement.

## Maury Leyland, (BE 1994)

is the new Associate Director of Strategy and Growth at Fonterra. Maury, who has an Engineering Science degree and is a mother of two sons, was a management consultant for the Boston Consulting Group for eight and a half years. There she worked on strategy projects from airlines to pulp and paper mills and fast-moving consumer goods companies.

## Nalini Singh (BA/LLB Hons 2001)

is the *New York Times*, *USA Today* and *Publishers Weekly* bestselling author of the *Psy-Changeling* and *Guild Hunter* series. Both series have hit the top ten of the *New York Times* bestseller list. She writes fulltime from her home in Auckland and is currently at work on the tenth book in her *Psy-Changeling* series. Her website is: [www.nalinisingh.com](http://www.nalinisingh.com)

## Mary Somervell (BCom 1989, MCom 1993)

is the director of [www.insideoutadventures.co.nz](http://www.insideoutadventures.co.nz) and [www.insideoutworks.co.nz](http://www.insideoutworks.co.nz). Her latest venture involves creating activities for older women with time on their hands and in need of adventures like riding Harley Davidsons and jumping off bridges.

If you would like your contemporaries to know what you are up to, email the editor: [ingenio@auckland.ac.nz](mailto:ingenio@auckland.ac.nz)

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Our recent alumni surveys show that *Ingenio* readers have a strong interest in hearing more about career development. We begin a new section to consider career-related topics and to highlight the resources that are available to alumni through the University. We start by looking at changing jobs during a recession. How do the risks weigh up against the benefits? Helen Borne asked three University staff to comment.

# SHOULD I STAY OR SHOULD I GO?



Professor Peter Boxall

A few years ago, we surveyed 549 New Zealand employees on the reasons for, and results of, their turnover behaviour. Respondents were aged over 25 years and so had typically finished their education and had varying degrees of work experience. Those who had

of three felt they enhanced their career but one in three did not. This suggests that there is some “mindless job-hopping” in New Zealand, which may harm a person’s career. There can be unexplored options for personal development inside the existing organisation, and people

organisation offers the best opportunities for future development? The key is to focus on how you can keep growing. If there is real evidence that you need to move to keep growing, then move. If, however, you can grow more effectively in your current organisation, stay there and

## “Focus on how you can keep growing”

recently changed jobs had a variety of reasons, but the most common reason was boredom. They felt they had outgrown the job and were looking for more interesting work elsewhere.

Interestingly, the survey also showed that changing organisations did not always pay off for the individual. Two out

should start conversations about them.

There is, then, some need for caution when considering a job move. The old adage that “you’re already thinking about going, so you’re unsettled and should go” needs to be treated with caution. From the employee perspective, there is a need to weigh up the options: which

work with your managers and colleagues to reach more of your potential.

*Professor Peter Boxall is Chair in Human Resource Management at the Business School. His research is concerned with how the management of work and people affects employee well-being and organisational performance.*

### Of interest:

Professor Boxall’s study, which was conducted with Associate Professor Keith Macky and Professor Erling Rasmussen of AUT, showed that:

- Employment stability in New Zealand has probably improved since the 1960s – contrary to the perception that the labour market has become characterised by rampant labour mobility

- Age is a significant factor in employee turnover: the under-30s are most likely to use job mobility to gain better pay and training opportunities; employment stability increases as people get older and become better paid
- There is a strong drive among today’s workers towards finding interesting work and achieving personal growth

- Good relationships with immediate supervisors and colleagues help to retain people
- Employees are more loyal to organisations that recognise their individual merit
- Work-life balance is increasingly important to the contemporary workforce.

Boxall, P., Macky, K. and Rasmussen, E. (2003) ‘Labour turnover and retention in New Zealand: the causes and consequences of leaving and staying with employers’. *Asia Pacific Journal of Human Resources* 41: 195-214

## Resources

### Short Courses

Graduate School of Enterprise Short Courses offer concentrated, practical, punchy courses for busy practitioners on a wide range of topics. As an alumnus or staff member you’ll automatically receive a discount when you enrol. See the website for more information.

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Roseann Gedye

To be the victor or the victim of your job during a recession? That's an important question to ask. Good job decision-making is about knowing your path and asking "is this opportunity going to help me get there or not?"

So before changing jobs during a recession ask yourself:

What is the destiny I wish to fulfil?  
I suggest you read the article "Our

to develop a list of measures here. In negotiation terms we call it the things you've got to have and those you'd like to have.

Will this job give me what I'm looking for? Do the good old pros and cons list – the recession should be one of the factors, not the driver of your decision! Unpack the job information presented and see how it measures up to your list.

## "Know your path"

Deepest Interests". This is a key question that many people simply do not answer and then feel like the victim caught in their job situation.

So do spend some time figuring out what lights your fire, what gives you real satisfaction in work. It's important

Take into consideration that the job may be a "stepping stone" for your ultimate destiny.

How can I increase my awareness of this opportunity? Seek more information by questioning and getting an outsider's perspective. Read the article "Decisions

without Blinders" – although it is organisationally based it does give some really practical hints on decision-making.

Finally, take into account your "gut" feeling about this job offer. Never underestimate the emotional aspect of decision-making. The victor will ask the questions posed here as well as have the feel good factor in tune before changing jobs in a time of recession.

*Roseann Gedye has been presenting for Short Courses at the Business School since 1998. She is the founder of her own communication advisory service known as Roseann's Principles and is a consultant in the areas of communication, leadership, change and motivation.*

### Recommended reading:

Our Deepest Interests: The First Pattern in the Carpet – Exploring Lifelong Passions, excerpted from *Getting Unstuck: How Dead Ends Become New Paths* by Timothy Butler, Harvard Business Press.

*Decisions without Blinders*, by Max H Bazerman and Dolly Clugh, Harvard Business Review, January 2006.



Dr Helena Cooper Thomas

People leave jobs for various reasons, but there are two main precipitating factors. One is the occurrence of an unexpected negative event, such as an argument with a co-worker. The second is a build-up of negative attitudes, such as dissatisfaction with the job or the organisation. Interestingly, research shows that it is both the lowest and highest performers

Starting in a new job requires adjustment in many domains – new tasks to perfect, new processes to learn, new networks to be built. Try to frame these adjustments as challenges that you can overcome, and not as barriers to struggle over. Believe in yourself and look to see the positive in situations.

Next, your new colleagues are going

to get on track and stay on track.

Finally, ask your new employer what they are going to do to help you get up to speed quickly. This should provide you with useful information on the resources available to you, such as a buddy, training, and so forth. Minimally, it should remind your employer that they should be doing something.

## "Be proactive: make the new job work"

who are most likely to leave. Assuming that you are a high performer wanting to leave, what next?

Statistics show that there is still a talent shortage, in spite of the recession. My own research focuses on how new employees adjust and therefore I will focus on how to be successful in the post-entry period, and ignore the process of obtaining a new job.

to be essential to your success in your new role, since they know all the short cuts. Hence the second element for success is to invest time developing constructive working relationships with your colleagues, at all levels.

Third, ask questions early on while you can, before you are expected to know. Ask for feedback on your performance so that you can make adjustments in order

*Dr Helena Cooper Thomas is the Director of Postgraduate Studies in Industrial, Work & Organisational Psychology in the Department of Psychology. Her research interests are in organisational socialisation, person-organisation fit, psychological contract, employee engagement, and work wellbeing.*



### Linked In:

Are you interested in discussing career-related topics with other alumni? To start or join a discussion through the alumni and friends group at LinkedIn, go to: [www.alumni.auckland.ac.nz/uoa/social-media](http://www.alumni.auckland.ac.nz/uoa/social-media)

#### Centre for Continuing Education (CCE)

The Centre for Continuing Education's professional development programme offers a wide range of one- and two-day business and career-enhancing courses to develop new and existing skills.

Website [www.cce.auckland.ac.nz](http://www.cce.auckland.ac.nz)

Phone 0800 UNICONTED (0800 864 266)

#### University Careers Services

Information and advice on career planning.

[www.auckland.ac.nz/careers](http://www.auckland.ac.nz/careers)

#### The Business School ASB Careers Centre:

offers Business School students and alumni a range of services to assist with career planning, development and management.

[www.business.auckland.ac.nz/careerscentre](http://www.business.auckland.ac.nz/careerscentre)

# Spirited university collections

I have just returned from a Universitas 21 Fellowship to visit other universities in the international Universitas 21 group, of which The University of Auckland is a member. My proposal was to visit key campuses in Glasgow, Edinburgh, Singapore and Melbourne that have university-based museums, galleries and cultural collections. Compared to national, civic, private, commercial or other kinds of museums, the relationship between the research and learning activities of a university provides a particularly distinctive context and set of problems, so it would be interesting to see how other museums tackle this.

The Glasgow School of Art is a particularly interesting example. As well as the activities of the school's galleries, which provide exhibition spaces for students and give them opportunities to encounter national or international art and artists, there is also their main building which is a cultural treasure in its own right. Designed by iconic local architect Charles Rennie Mackintosh, a graduate of the school and a leading figure of the Arts and Crafts and Art Nouveau movements, the first phase of the building was opened in 1899 – and was recently voted "Britain's favourite building of the past 175 years". So it is a major tourist attraction but retains its function as a working art school, and without compromising its historic features, including original furniture and fittings. The school's Archives and Collections also holds the third largest collection of Mackintosh items, including furniture, art work and architectural drawings.

Up the road at the heart of the University of Glasgow's main campus, the Hunterian Museum and Art Gallery holds the largest repository of Mackintosh items, based on the architect's estate. Altogether, the Hunterian collections contain more than a million objects, putting it in the top five Scottish museums. Amongst their collections are university memorabilia, including a 1465 silver-gilt mace, and world class collections of historic and scientific items, many accumulated by the university through the teaching and research of its staff. But the core of the collection in most categories is founded on the original 1783 bequest of William Hunter, whose combined interests in art and science were intertwined activities. Although Hunter's art collection now resides in the Hunterian Art Gallery, while the other items are displayed across the road in the Hunterian Museum, the Hunterian is now



Photo: Charles Rennie Mackintosh's Glasgow School of Art

making efforts to bring these different objects together in exhibitions that highlight the ways such fields of study as anatomy, medicine or geology relate to the arts, an association that underpinned much of Hunter's intellectual endeavours – how many museums can display a dissected eyeball and a painting of the same animal that eyeball was taken from?

Like the Hunterian, the University of Edinburgh's collections have not been gathered purely to be locked away in storage or display cases for future preservation. Of particular note is the Historic Musical Instruments collection, which includes the Reid Concert Hall, originally established as a "classroom museum" in 1859, and the St Cecilia's Hall Museum of Instruments, which contains one of the largest collections of keyboard instruments within Scotland's oldest purpose-built concert hall.

Not everything that is ancient is on the other side of the world. Just across the Tasman, the University of Melbourne is a leader in U21 museum activities, helping develop a special Museums Gateway website for all the U21 universities. At the University of Melbourne, there are 31 official cultural collections, encompassing diverse objects from ancient Greek vases to gold and ivory dentures. These reside with the departments they originate from, but a coordinator in the library helps oversee all activities.

There is a print collection, looked after by the University Library, containing 8000 prints from the late 15th century to the 21st century, including the likes of Albrecht Durer and Francisco de Goya, many gifted to the university in 1959 by Dr J Orde Poynton. Many of these have been scanned at hi-res and are available digitally to staff and students for (virtual) close examination and curating. Melbourne's main art collection is looked after by the Ian Potter Museum of Art, including sculptures and murals that enhance various parts of the campus.

One such item, a 1935 stained glass window, now resides permanently in the Ian Potter, suspended in its four-storey atrium. The hall where the window was originally installed burned down in 1952 but the window was saved. On receiving the gift of the window from donor John E Leckie in 1935, University of Melbourne deputy chancellor Sir John Latham said: "If the surroundings of a university were beautiful, then the spirit of a university would be better than if the surroundings were merely utilitarian." A fine sentiment, even if it overlooks the cultural utility such items can return to a university over many decades, if not centuries.

Andrew Clifford (PGDipFA 2008), curator, Centre for New Zealand Art Research and Discovery.



# Books



## FOREIGN MISSIONARY ON THE LONG MARCH

This is a previously unpublished eyewitness account of the (CCP) Chinese Communist Party's epoch Long March, edited and with an introduction by alumna Anne-Marie Brady (BA 1989, MA 1994). The author, Arnolis Hayman, was a New Zealand-born missionary for the China Inland Mission who was captured and held hostage for 413 days by the CCP's Sixth Army from 1934 to 1935. Arnolis's grim account of the Red Army in retreat gives a new angle on the historic Long March, as well as a glimpse of the CCP in the time before Mao came to prominence. It also blurs the line between the Communists and common bandits. CCP historiography has turned the Long March into the founding myth of the People's Republic of China. *Foreign Missionary on the Long March: The Unpublished Memoirs of Arnolis Hayman*, published by Merwin Press, offers a fresh perspective on this crucial period of CCP history and implicitly, in the role it plays in the CCP's current hold on power.

## DINING OUT

From oyster bars and ordinaries to hotel dining rooms, from Dunedin's Savoy to K Road's Hi Diddle Griddle, from haute cuisine to Pacific flavours, from hogget to hapuka – *Dining out: A history of the New Zealand restaurant*, published by Auckland University Press, introduces us to the history of the New Zealand restaurant from the 1860s to the present. Drawing on menus, memories, photographs and newspapers, alumna Perrin Rowland (MA 2008) tells the story of New Zealand's first nineteenth-century restaurants; luxury in the golden age; licensing and the Depression years; World War II and the Americans; post-war dining and the six o'clock swill; the rise of ethnic restaurants; and our contemporary explosion of flavours. Throughout she asks important questions about the ways New Zealanders have eaten out. How did international trends – from hamburgers to nouvelle cuisine – shape the restaurant experience? How have New Zealanders reconciled a culture of the ordinary bloke with the luxury of dining out? And was it really all bad coffee and soggy chips before 1980?



## TAXATION WITHOUT REPRESENTATION

This book by alumnus Dr Michael Littlewood (BA 1987, LLB (Hons) 1995), and published by Hong Kong University Press, tells the story of Hong Kong's tax system established in 1940 by representatives of business (who effectively controlled the Legislative Council) for the purpose of funding a contribution to the British war effort. Revived after the Japanese occupation in 1947, this system produced far greater revenues than the government wanted to spend and, more importantly, the Hong Kong people (most of whom paid no tax at all) seemed generally content with the combination of very light taxes and very low government spending. Eventually, in about 1980, the government abandoned the goal of a "normal" income tax and, making a virtue of necessity, began boasting of the successes of the peculiar system established in the 1940s. The return to Chinese rule in 1997 saw no basic change to the territory's tax system, except for the new government's attempts – so far unsuccessful – to establish a Goods and Services Tax or VAT.

## SLIP STREAM

Alumna Paula Green (BA 1992, MA 1995, PhD 2005) tells a personal story of breast cancer, from an initial mammogram to biopsy, operations, radiotherapy treatment and recovery. The poems chart time passing and seasons turning by procedures done, books read, appointments made, food cooked and dreams dreamt. In deceptively simple language, Paula highlights the small distractions and coping games of everyday life: cooking; music; solving cryptic crossword puzzles ("five across must be a pulse"). *Slip Stream*, published by Auckland University Press, is both a moving and uplifting book about an experience with cancer and a writer's thoughtful exploration of how life may (or may not) be expressed in words.

## WHO YOU ARE IS WHAT YOU DO

This book grew from Alumna Heather McAllister's (BA 1997, MA 1999) thesis research into authenticity – in common parlance, what it is to be true to yourself – and her experience of speaking with hundreds of



students and parents in her role as Manager of the University's Student Recruitment team over a period of years. Published by Beatnik Publishing, *Who you are is what you do – making choices about life after school* is a funky and informative workbook, designed to help teenagers make good decisions when taking the sometimes scary step of entering life after school. Attractive and fun-to-use, it gets its readers asking the right questions about themselves. Heather McAllister is a philosophical counsellor specialising in life-direction guidance for teenagers and adults. She is currently employed as Manager of the NICA Student Centre.

## IN BRIEF

### DANCING WITH THE SEASONS

by alumna Juliet Batten (BA 1964, MA 1967, PhD 1969) is the sequel to *Celebrating the Southern Seasons* and delves more deeply into seasonal change. It aims to help the reader make transitions more easily, from one season or life situation to another, using energy more effectively, by flowing with change rather than fighting it.

### POND MAGIC FOR 8-12 YEAR-OLDS

by alumna Angela Sunde (BA 1981), published by Penguin Australia, tells the hilarious story of an intolerant, self-obsessed "tween" called Lily Padd, whose relationships with her family, her best friend and a French exchange student are made all the more difficult by a little magic and a lot of burping.

**RAIN TRAIN** by alumna Elena de Roo (BA 1982), published by Walker books, is a picture book which takes its readers for a journey on the rain train:

"When the rain fingers drum out a dance on the pane  
When the windows are foggy enough for my name  
A pitter-pat-pat, a pitter-pat-pat  
A pittery-pittery-pittery-pat..."

If you have published a book recently,  
email the editor: [ingenio@auckland.ac.nz](mailto:ingenio@auckland.ac.nz)

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## Chinese Alumni Club



Over 160 Chinese alumni and friends of the University, staff, sponsors and Chinese print media attended a launch celebration of the new University of Auckland Chinese Alumni Club on 11 October.

"The University has for many years had a strong and growing Chinese presence," said the Vice-Chancellor, Professor Stuart McCutcheon. He cited the 11,700 Chinese alumni living in Auckland, 1,100 current Chinese international students and 6,800 current students who identify as having Chinese ethnicity/ancestry.

The Vice-Chancellor handed out certificates to the president of the new club, Rachel Yang (BCom, 2009) and the eight other members of the committee. Guest speakers included Madam Liao Juhua Consul General of People's Republic of China, from the Chinese Embassy, Raymond Huo (Labour MP and Law school alumnus) and Kenneth Wang (Act party member and Faculty of Arts alumnus).

A Chinese University Graduation ring was launched at the event. See: [prestigioumemorabilia.co.nz](http://prestigioumemorabilia.co.nz)

The Club is a non-profit organisation that provides extensive help and support to our Chinese alumni, as well as current students. If you are interested please email [aucss@gmail.com](mailto:aucss@gmail.com)

### Rugby World Cup 2011: Calling alumni fans

Are you interested in connecting with fellow fanatics for a Rugby World Cup 2011 University of Auckland Alumni Reception? Then please email us at [erevents@auckland.ac.nz](mailto:erevents@auckland.ac.nz) if you'd like to be sent updates as plans are finalised.

## International alumni network

If you live in or near any of the areas below and would like to be involved with local alumni, we encourage you to make contact with your Volunteer Alumni Coordinator (VAC). If you would like to consider being a VAC for your area, then please contact Jamie Himiona, at [j.himiona@auckland.ac.nz](mailto:j.himiona@auckland.ac.nz) for further information.

### AUSTRALIA

#### Melbourne

Rupert Saint, [rupert.saint@bigpond.com](mailto:rupert.saint@bigpond.com)

#### Sydney

George Barker, [BarkerG@law.anu.edu.au](mailto:BarkerG@law.anu.edu.au)

Regan van Berlo, [rvb@karaka.com.au](mailto:rvb@karaka.com.au)

### CANADA

#### Calgary

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### EUROPE

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#### Scandinavia

Duncan Lithgow, [duncan@lithgow-schmidt.dk](mailto:duncan@lithgow-schmidt.dk)

#### Belgium

Ken Baker, [eualumni@skynet.be](mailto:eualumni@skynet.be)

*Ken also welcomes contact from alumni in Europe where there is no VAC in their area.*

### INDONESIA

#### Jakarta

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#### Pharmacy in New Zealand

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#### Chinese Alumni in Auckland

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#### Washington, DC

Ruby Manukia, [rmanukia@yahoo.com](mailto:rmanukia@yahoo.com)

### We are currently searching for VACS in these regions

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- Whangarei, New Zealand
- Hamilton, New Zealand
- Brisbane, Australia
- Perth, Australia

If you would like to put yourself forward for any of these positions, please contact Jamie Himiona with your CV at [alumni@auckland.ac.nz](mailto:alumni@auckland.ac.nz)

## Alumni & Friends Events Calendar (November 2010 – May 2011)

|   |                     |
|---|---------------------|
| Society end-of-year function/AGM .....                              | Thursday 9 December |
| Distinguished Alumni Awards Dinner .....                            | Friday 4 March      |
| Auckland Live! Inspiring minds at The University of Auckland* ..... | Saturday 5 March    |
| Hamilton Alumni & Friends reception .....                           | Wednesday 6 April   |
| Graduation Concerto competition .....                               | Friday 6 May (TBC)  |

\*2011 Distinguished Alumni award winners talk about their lives. See previous page

## Informal Alumni & Friends Events

The Alumni Relations Office also helps our Volunteer Alumni Coordinators (VACs) to run informal Alumni & Friends events both in New Zealand and overseas. These events are promoted directly to alumni living in the local area, often via e-invitations.

For more information on upcoming events or to update your details please visit [www.alumni.auckland.ac.nz/update](http://www.alumni.auckland.ac.nz/update).

# Rugby honours

Some of New Zealand's rugby greats (men and women) are members of the University's alumni community.



From left: Graham Henry, Dr Laurie Knight, John Graham, John Hart, Sir Wilson Whineray, Grahame Thorne, Bryan Williams, Gerald Kember, John Mills, Daniel Braid, Ron Williams

Photo: Godfrey Boehnke

## Alumni rugby squad

In mid-August, a colleague approached me asking if I would like to attend the University's Alumni XV Reception, with a view to getting publicity for the event. I must've unintentionally sounded a bit reluctant as he then mentioned "Graham Henry will be a guest," before adding that there would be food and drink, perhaps in search of a deal clincher.

Although the offer of food and drink was a significant factor for consideration - I am after all, a growing young man - it was the attendance of the All Blacks coach that swayed me. This, I thought, was too auspicious an occasion to miss.

My own rugby career has ebbed, flowed and become non-existent, spanning representative teams, rugby scholarships, the dizzying heights of Auckland senior club rugby, and then an untimely neck injury that, I'm sure, had Dan Carter breathing sighs of relief.

Even so, I was sure that with the national team resources at my disposal the great rugby comeback could easily happen. The Alumni XV Reception would be a prime opportunity to say "Yes Graham, I am available for the Northern Hemisphere tour, pending my application for leave, of course."

The Alumni XV Reception, hosted by Peter Montgomery and the reason for the special guest appearance of the incumbent All Blacks coach, was to celebrate the achievements of University alumni who have played rugby or earned coveted rugby test caps for New Zealand, by naming an honorary XV.

Held on a warm and clear spring evening, in late September, the event saw some 300 guests gather in the marquee on the lawn of Old Government House.

Being an alumnus myself, it was refreshing to see the University recognise sporting achievement. We have a deserved reputation for our academic prowess and are, after all, a leading research-led tertiary institution. But these accolades can often disguise the fact that we also have an honour roll, of sorts, of graduates who have reached the pinnacle

of their chosen sport.

As the Vice-Chancellor, Professor Stuart McCutcheon noted: "This is a great opportunity to recognise and celebrate the achievements of some of our former students and graduates. It highlights a strong dedication and commitment not only to academic pursuits but to sporting endeavours as well."

The Vice-Chancellor was taller than I imagined him to be and, despite confessing to a lack of intimate rugby knowledge, would easily be at home in the middle of a lineout.

With opening formalities concluded, Graham Henry was called on stage for a brief interview and discussion with our host. I readied myself

**"At least we're in the final - that's a relief!"**

in anticipation, internally rehearsing my pre-prepared speech and practising the best way to feign both surprise and humility. No easy task, I assure you.

Graham spoke of the current team's performance to date, politely dodged the inevitable question about a certain former rugby league player plying his trade in Christchurch before being asked who New Zealand will meet in the World Cup final next year.

"At least we're in the final - that's a relief!" Graham quipped before suggesting that Australia could well be the team that stands between New Zealand and the long-awaited repeat of our 1987 World Cup victory.



No mention of my name as yet though it was tempting to ask when Graham took questions from the floor. I resisted, in the name of humility.

The alumni rugby squad was announced by former All Blacks coach John Hart, who would also serve as the team's selector and coach. Another fortuitous sign for me as John Hart, when he served as national coach, was akin to my lucky charm. I would almost inevitably have a "blinder" against his son's team, whenever John had the time to cheer from the sidelines.

The names called out led to a fond trip down memory lane with childhood hero Michael Jones and the late John Drake named in the starting team alongside the incomparable Sir Wilson Whineray and the evergreen Bryan Williams – the latter two a bit before my time but my memories are of uncles telling me of endless tales of Wilson's deceptive athleticism or of BG's dominance against the touring Lions.

A number of the honorary team were on hand to receive a commemorative scarf, made especially for the occasion. With the announcement of the team complete and the evening's proceedings fast drawing to a close, the signs were there that my trusty size 12 Adidas rugby boots – does a sponsor's plug get me anywhere? – would remain unlaced. For now.

Chris Marshall (BCom and BSc Conjoint, 2006).

#### All Blacks Alumni XV:

Gerald Kember; Bryan Williams; Grahame Thorne; Tony Davies; Malcolm Dick; Nicky Allen; David Kirk; Laurie Knight; John Graham; Michael Jones; Peter Whiting; Andy Haden; Wilson Whineray; John Mills; John Drake



Bryan Williams

Photo: New Zealand Herald

## A winning Fern

The signature at the bottom of alumna Victoria Heighway's email is simple and understated:

"Lock in the Black Ferns

Age 29

Builder when home".

But there is nothing understated about her sporting prowess. The alumna, who has a BSc in Sport and Exercise Science 2002 and PGDipSc Sport and Exercise Science 2004, is a long-time member of New Zealand's World Cup-winning Black Ferns national women's rugby team. She has played in three World Cups and was captain on the tour to England in 2009. This year she was a member of the First XV that successfully defended its World Cup title at England in September – making it New Zealand's fourth straight World Cup win in a row.

"The women's game tends to be more open and the players look to avoid contact and move the ball," Victoria told *Ingenio* from where she was taking some time out post the World Cup to travel through nine countries in six weeks. "Rugby is a great sport to play," she added. "The positions demand such varying skills and body types and the team members are so diverse. I think that helps to provide a great environment. The sport allows you to express yourself and each game tends to be quite different with the style of play that eventuates."

The 29-year-old Aucklander started playing school rugby at Rosehill College in Papakura. "I played most sports while at school: netball, cricket and athletics but enjoyed the challenge of rugby the most." She then began playing club rugby for Auckland Marist when she was 16.

In 1997 Victoria played for both Marist and the Auckland Storm

(women's NPC team) and then in 1999 was selected as a lock for the national Black Ferns team. Unfortunately she ruptured her knee ligament on the day the team was named but was selected again in 2000 and made her debut in Canada against the national team.

At the same time as her rugby career was taking off, Victoria began studying Sport and Exercise Science at The University of Auckland and although she became a builder and designer when she left, she says she would still like to put her University degree to use in the future.

"I loved the practical side of the study and really enjoyed learning about how the body functions. The body really is truly amazing. Some of the papers I studied included biology, psychology, physiology, nutrition, and management. I really enjoyed my postgraduate studies in cognitive science and cardiac rehab too."

Victoria is moving to Australia and is officially retiring from the New Zealand Black Ferns but there is no doubt rugby will remain in her life.

"It's a great sport for women to play as many different body types and fitness levels can take part, especially at club level. Because it's a team game it allows you to meet some great people too."

Victoria Heighway



Photo: Paul Estcourt, New Zealand Herald

*I wonder if the future is  
bright for him in this city*



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\*Times Higher World University Rankings 2009.

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