

Victorious

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Art and ethnology

Victoria in Vietnam

Nanotech's golden fleece

Nanotechnology—pure gold

In a charming instance where technology meets tradition, merino wool coloured with nanoparticles of pure gold has been hand-spun by one woman and woven into a scarf by another.

As a tangible product of high technology, the scarf—a lovely shade of dusky rose—is exciting both scientists and fashion houses worldwide.

Why the scarf isn't gold is a question commonly asked of Professor Jim Johnston—research leader of a process and product the media were quick to nickname 'the golden fleece'.

"The scarf could have been any one of a range of colours, all dyed with pure gold nanoparticles," Jim says.

"Nanoparticles interact with light differently according to their size due to a phenomenon known as surface plasmon resonance, and this in turn generates different colours."

A Professor in the School of Chemical and Physical Sciences and a Principal Investigator with the MacDiarmid Institute of Advanced Materials and Nanotechnology, Jim began working with gold nanoparticles as colorants for textiles in 2006 with Dr Michael Richardson and postgraduate students Kerstin Burridge, Fern Kelly, Amy Watson and Daniela Kohler.

They found that gold nanoparticles 10 nanometres (nm) in size—10,000 times thinner than the average human hair—coloured the wool red. At 100nm the wool is grey, with the colours in between ranging from purple to blue.

Jim says the use of colloidal gold particles dates back many centuries, first explained by the English physicist Michael Faraday who, in 1857, attributed colloidal gold to the ruby-red stained glass famed in European architecture.

More than a century later, Jim decided to take the chemistry back to the bench to redevelop the process with textiles and high-end fashion in mind.

"We've added maximum value to New Zealand merino wool, and there are multiple benefits—gold is incredibly stable as a colorant, making it fade-resistant and colour-fast, as well as having anti-microbial and anti-static properties."

Jim describes the process as being smart, simple and environmentally-friendly.

"The scarf is made only of pure merino wool and pure gold nanoparticles—there are no dyes and no waste products."

The process has been patented and is currently under commercialisation by the University's commercial company Victoria Link Ltd.

In October 2006 Jim presented the technology at an Institute of Nanotechnology conference in London. From there, the World Gold Council funded the production of a range of samples and these, with the scarf, have been exhibited at recent conferences in Boston and London by Jim and in Milan by Fern and Kerstin to the intense interest from high-profile fashion houses and supply chain manufacturers.

AgResearch Ltd has tested the stability of the product and provided the wool, and Wools of NZ is looking at applications of wool dyed with silver nanoparticles for antimicrobial and antistatic carpets.

"Like gold, silver has desirable anti-microbial and anti-fungal properties, and because it's cheaper to produce, the silver-dyed wool has greater functionality," Jim says.

Besides questioning the scarf's colour, people also want to know just how much a golden scarf costs. Jim assures them that it is somewhat more expensive than the average wool sweater.

jim.johnston@vuw.ac.nz
+64-4-463 5334



The range of colours developed by PhD student Fern Kelly using silver nanoparticles.



Wool samples developed by PhD student Kerstin Burridge showing the colour range of wool coloured with gold nanoparticles.

Background photo – The wool for the scarf was developed by Daniela Kohler, a visiting postgraduate student from Germany who translated Kerstin Burridge's chemistry recipes to a larger scale.

From the Vice-Chancellor

I am sure that most readers will be familiar with the term ‘stakeholder engagement’, by no means the newest to echo through the boardroom, classroom or Beehive.

More than a corporate catchphrase, stakeholder engagement is a priority for universities seeking to create and sustain meaningful relationships with students, staff, the business community, the government sector, alumni and supporters.

Victoria University is no exception. Being in touch with our stakeholders means being in touch with people who shape the future of tertiary education and research. We aspire to raise awareness of our achievements and distinctive strengths, of the opportunities and challenges we face and of our place in Wellington and beyond.

With more revenue, students and staff than any other institution in Wellington, Victoria is clearly a major contributor to the economy. We are an integral part of a vibrant and exciting city, and contribute to innovation in business, the arts and research.

We know that people see Victoria’s central role as creating new knowledge through original research, and producing high-quality graduates who are prepared for the workforce, adaptable and flexible, and able to contribute to the future of business, industry and society in general. We share this vision.

We know from our business stakeholders that they are interested in student placements, industry collaboration, curriculum development and in having teaching and guest lectureship opportunities. They want to see our leading researchers and graduates showcased and celebrated.

I would like to see more innovative models which allow Victoria to partner with the business community as a way of building a successful and competitive economic environment. I look to the business community as well as our own staff for strategies, input and involvement to achieve our mutually beneficial goals.

Partnerships are an important part of our engagement. In Wellington alone we have some very productive partnerships with local iwi, the Wellington City Council, the New Zealand School of Music, the National Library, Toi Whakaari, Crown Research Institutes, the Karori Wildlife Sanctuary and the Malaghan Institute for Medical Research among others.

Internationally, our researchers collaborate with the cutting-edge RIKEN Institute in Japan, with the International Panel of Climate Change and with the United Nations. Our students enjoy more opportunity for international exchange than ever before.

I like to think that each step we take towards our stakeholders is reciprocated—a situation that stands as an analogy for the two-way conversation that is key to meaningful engagement. Again, I look to you for ideas and thoughts on how best to achieve this.

Professor Pat Walsh, Vice-Chancellor



COVER IMAGE: Art historian Roger Blackley with Nelson Illingworth’s busts of Wharekauri Tahana, Harata Te Kioere and Tikitere Te Kata-a-Hikawera.

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Editor: Stephanie Gray
Editorial team: Heidi Stedman, Melanie Carpinter, Amy Brown

To contact *Victorious* or to submit a story idea, please email stephanie.gray@vuw.ac.nz

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Legal language in te reo

Law lecturer Māmari Stephens is looking forward to the day she will no longer have to work around Western-derived legal terms such as 'Attorney General', 'bail conditions' or 'natural justice' for the lack of a Māori version.

In the near future Māmari will be able to reference New Zealand's first Māori language legal dictionary—an outcome of her major research project funded by the Foundation for Research, Science and Technology.

Māmari, of Te Rarawa, says the dictionary will enable Māori speakers to use te reo Māori when discussing Western law both on the marae and in the courtroom, and will enrich the vocabulary she draws upon for interviews by Māori media. It will also enable law students to fulfil their right to submit essays in te reo.

"I see this project as being one of the fronts of the Māori-language revitalisation—removing another barrier so you can use your language to express what you mean," Māmari says.

"We know that Māori needs to be used in every context to flourish, and that includes not only professional language but also language for students who are studying law."



Law lecturer Māmari Stephens and research assistant Tai Ahi. Source: Dominion Post.

She says the project will give history, legal and language researchers unprecedented access to Māori language archival resources.

"The first stage of the project is to look back at how Māori speakers have dealt with Western legal terms and concepts in the past, and then track how these words or ideas have been expressed in Māori in the years since that time."

The University's New Zealand Electronic Text Centre will digitise all historic legal texts in Māori from the 19th, 20th and 21st centuries compiled for the project.

Researchers will then analyse the frequency of terms and words to form the basis of a lexicon from which a dictionary is written.

A steering group of Māori language experts, academics and judiciary will discuss where gaps exist and if new terms are needed. Lastly, the dictionary will be compiled and distributed for use.

Māmari says the dictionary is not about defining terms but about making technical legal language usable.

Other members of the project team are Associate Professor Richard Boast and Carwyn Jones (Ngāti Kahungunu me Te Aitanga a Māhaki), both from Victoria University, and Dr Mary Boyce, formerly of the University's School of Linguistics and Applied Language Studies.

mamari.stephens@vuw.ac.nz
+64-4-463 6319

Electric Alaskan sea-ice

For scientists working on the frozen plains of Alaskan sea-ice, an armed bear-guard is as essential as polar fleece.

"These guys have the most amazing vision—imagine trying to spot a white polar bear on white ice that stretches for miles," Dr Malcolm Ingham says of the armed Inupiat Eskimo guards he employed to protect him and PhD student Keleigh Jones.

A physicist in the School of Chemical and Physical Sciences, Malcolm made four trips to Alaskan frontier town Barrow this year to study the electro-conductivity of sea-ice. An expert in the use of electrical and electromagnetic techniques to investigate environmental and geophysical problems, Malcolm is working with geophysicists at the University of Alaska, Fairbanks, to understand the physical properties of the ice.

Sea-ice—that which forms each year in winter to melt away in the spring—conducts electricity through saltwater that pools in pockets suspended throughout the ice's crystalline structure. These saltwater pockets connect to make channels and the conductivity of the sea-ice changes with the ratio of water to ice.

From conductivity measurements taken across unbroken ice using electrodes inserted vertically into boreholes, Malcolm, Keleigh and postdoctoral fellow Dr David Pringle will determine the changing structure of the ice as it gradually melts from April. This data, relating to the physical strength of ice, the way light penetrates it and how well it conducts heat, will provide information much needed by climate scientists.

"There's a surprising lack of information about sea-ice that is needed for climate change modelling. It's strongly evident that sea-ice is diminishing each year—the last northern summer saw the first ice-free passage through the Arctic and it's predicted to be this way again this summer."

Malcolm explains that Arctic sea-ice behaves differently from that in the Antarctic because of the dramatically different geography of the poles; the Arctic is essentially an ocean

surrounded by land whereas the Antarctic is a continent surrounded by ocean.

In Barrow, the United States' northernmost settlement where life revolves around traditional whaling, a climate change research institute has been established to house the scientists so interested in what the region can reveal about past and future climate patterns.

Malcolm's project is funded by the States' National Science Fund and contributes to a larger research programme at the University of Otago.

malcolm.ingham@vuw.ac.nz
+64-4-463 5216



Mud, sweat and library books

From the titles of the stained and scorched books that once filled the shelves of a remote 19th century sheep station library, it is clear that people on the farm loved books about dogs and horses, adventure and detective stories, Westerns and melodrama.

Professor Lydia Wevers, who is writing a social history of the Brancepeth Station and its library, says the choice of books borrowed by that station's workers speaks volumes about their lives.

"They had hard, physical lives so liked things that were more glamorous. When you're out on a paddock all day and night, you must have loved reading about people who lived in stately houses and were terribly wealthy."

Containing more than 2,000 volumes of popular fiction and general reference, the intact library is a rare collection gifted to the Victoria University Library in 1966 by the late Mr Hugh Beetham of Brancepeth Station in the Wairarapa.

Hugh Beetham's grandfather established the library in 1884 for the 300 staff of what was then one of the largest properties in the region. Users paid an annual subscription fee of one pound—a substantial fee in the context of a weekly salary of 15 to 25 shillings, but an invaluable resource for the isolated readers.

"Twenty muddy miles from the nearest town, the station was not in a good position to devour volumes from the circulating libraries. In any case, the Masterton Public Library was denounced by the local paper in 1895 as being much inferior to the Brancepeth Library," Lydia says.



Professor Lydia Wevers with a book from the Brancepeth Station Library collection in the background.

For Lydia, Director of the University's Stout Research Centre for New Zealand Studies, the library presents brilliant insight into both social history and everyday life on the farm.

"The pages they left behind them—dusty, stained and sometimes burned, muddy or illegible—are a narrative of social and intellectual life in late Victorian rural New Zealand and how it extends to the world," she says.

One book preserved a half-smoked cigarette and spills and oily stains mar countless others. Fingerprints mark the pages and a surprising number of books have scorch marks—bringing to mind the fumbles of a tired reader leaning over a fire for its warmth and light.

The lively and opinionated entries of John Vaughan Miller's diaries have provided Lydia with important information about life on the farm. The farm's clerk from 1893, Mr Miller was educated and literate, fluent in French and perhaps German, and ran both the store and the library. His influence on the collection is indelible—he corrected grammar and spelling and made many annotations in the margins.

In 1895 Mr Miller established a committee of 'taste', which selected books for the collection, and was a prolific contributor to the *Wairarapa Daily Times*, writing as many as three articles and letters weekly.

"It was impossible for anyone to visit the homestead without him knowing about it. The diaries recorded everything from how long someone stayed for to whether they had dinner and where they slept," Lydia says.

The collection has a large proportion of the works of popular authors such as Mrs Oliphant, Antony Hope, Rider Haggard and E. P. Oppenheim, as well as established writers of the earlier 19th century like James Fenimore Cooper and Bulwer Lytton. Australian and Canadian writers are well represented, and there are a few early New Zealand works among the travel and popular history books which make up the non-fiction section.



The Brancepeth Station Library, established in 1884.

lydia.wevers@vuw.ac.nz
+64-4-463 6434

Performing Aotearoa

In the last 30, years homegrown theatre has changed substantially in terms of content, style and its cultural niche.

Victoria lecturer and award-winning director David O'Donnell is the co-editor of *Performing Aotearoa: New Zealand Theatre and Drama in an Age of Transition*—a book that examines these decades of change and brings academic perspectives of New Zealand drama into the 21st century.

David says that whereas plays once reflected New Zealanders as people with one national identity, they have come to articulate the different and changing identities in a multicultural country.

David, who directed *Te Karakia* at the New Zealand International Arts Festival in February, says he's proud that every university theatre programme nationwide has contributed to the book, including five Victoria staff members and two graduates.

"People want to know what's been going on in New Zealand drama. Reading a script isn't the same as reading an essay about a production. There's a need for this kind of analytical book," he says.



David O'Donnell in action with students at the University's Studio 77.

Co-edited with Professor Marc Maufort from the University of Brussels, *Performing Aotearoa* compiles 18 essays and interviews from national and international contributors, with a strong emphasis on Māori and Pacific Island theatre.

"It's very much the Polynesian influence that makes New Zealand theatre unique, and the book includes ground-breaking research by Victoria University PhD graduate Charles Royal, who conducted research into Te Whare Tapere, or

pre-European Marae-based theatre, which hasn't been published until now."

The University's theatre programme has almost doubled in student numbers in the last five years and *Performing Aotearoa* will be a recommended text in some courses.

david.odonnell@vuw.ac.nz
+64-4-463 6828

Shifting sands

An understanding of the dynamics between coral reefs and beaches is critical for the sustainable management of Pacific islands vulnerable to both natural and manmade hazards.

Located 2,400 kilometres northeast of New Zealand, Niue is locally known as 'The Rock' for its steep limestone cliffs plunging to scarce pockets of sandy beaches.

These beaches and the reefs are of great interest to Dr David Kennedy and Master's student Helene Marsters. They're using data collected from geological surveys to assess the beaches' sensitivity to change.

A senior lecturer in the School of Geography, Environment and Earth Sciences, David is one of few researchers investigating the dynamics of beaches on coral reefs in relation to the islands' vulnerability.

"Because the Niuean beaches are small and affected by tropical cyclones, they can provide key information on what drives the accumulation of sand—what many islands are made of."

David says that little is known about the way beach/reef systems would respond to the higher, stormier seas predicted in a warmer global climate. This information is critical to determine the tipping-points that could drive the sensitive systems to complete destruction.

"One of the key things we need to understand about beaches on reefs is what drives their dynamics—whether this is dependent on their distance from the reef crest or solely on the ecology of the plants and animals that make up the sand."

The team surveyed almost every beach on Niue. They found the composition of beaches to be different across the island—ranging from a mix of coral and algae, to sand made of a microscopic jellyfish-type animal called foraminifera.

David explains the importance of knowing exactly what a beach is made of.

"If one species is killed off, through disaster or pollution for example, the reef may live and its ecosystem might not appear to be altered dramatically. But it will impact the production



Dr David Kennedy and Helene Marsters in the field on Niue. Helene is a postgraduate student in the Āwhina programme that supports Māori and Pacific Island students studying science at Victoria.

of sediment, or sand, and this can have a drastic effect on the shape and size of a beach, and in turn, an island."

David and his team have done similar studies in Fiji and Lord Howe Island, disseminating vulnerability information to local communities.

david.kennedy@vuw.ac.nz
+64-4-463 6159



At the villa

Given the luxury of time and Katherine Mansfield's villa in Menton, Damien Wilkins is relishing being able to concentrate on his own writing away from the distracting creativity of his students.

The 2008 NZ Post Katherine Mansfield Fellow, Damien is an acclaimed author and a senior lecturer at Victoria's International Institute of Modern Letters.

In Menton—the seaside French city famed for its gardens and temperate climate—he has found the comparative creative isolation beneficial.

“I can carry the novel I'm writing in my head with greater clarity here. I don't have my students' books in my imagination,” he says.

Katherine Mansfield—unarguably one of New Zealand's most well-known writers—rented the villa in 1920 to ease her tuberculosis and to write some of her best-loved stories, including *'At the Bay'*.

When preparing to leave New Zealand for his one-year residency, Damien anticipated that the restorative atmosphere of Menton would help him get better—as a writer.

When asked about his literary ailments, he says, “Oh, that would be telling. I tend to think of writing a novel as a necessary shrinking of possibility. At the beginning there's this vast field in front of you. Then you quickly find yourself within a certain world, with a certain set of characters, a certain style and rhythm to the sentences.

“When I was writing *The Fainter*, I was tempted to write a whole book about Alec, the farmer. In fact the earliest writing I did on that book dates back more than 10 years and it was simply a set of women's voices talking about Alec, who'd possibly mistreated his wife. For lots of reasons that was abandoned.

“It's the necessary abandonment of material that is one of the reasons why the novelist writes another book and another. Some novelists react to this problem by trying to write the ‘total’ book, one which seems to have left nothing out. James Joyce comes to mind.”

For Damien, the language barrier that comes with life in France is inspirational. “I tend to shuttle between total engagement with French culture and total isolation. I do find myself thinking about language quite a lot, about acts of communication. My novel features a speech therapist, so obviously this environment is getting inside my head.”

With time to write, he has also become interested in theatre. “Lots of novelists have a play or two in their CV. Saul Bellow wrote a play, so did Don DeLillo, so did John McGahern, but no one really cares. I might just be dabbling. But I enjoy the activity. Circa is putting on my first one, *Drinking Games*, in September. I'll be safely in France.”

Given the opportunity, would he stay in France? “My first response is no, I wouldn't stay here. But I'd like to see myself wrestling with the offer! Wellington is home—I don't know if my writing benefits from being there but I do. Most of the people I know and love are there. Also, my job; I like talking about literature, reading new work. It's wonderful to play even a small part in the development of writers such as Anna Sanderson, Airini Beauvais or Ellie Catton. The MA workshop reminds me of why I first started writing—because of the excitement around language.”

Of the eight books he's published Damien does not have a favourite, but associates them with different times in his life. “It's like thinking of the cars you've owned and the trips you went on in them. Even their faults can appear charming. I once owned a Datsun Bluebird from the late '60s whose front benchseat had collapsed. I wedged a piece of timber from the backseat to support it, which became a kind of rough arm-rest for the rear passengers. I believe I've done similar things to the odd novel.”

damien.wilkins@vuw.ac.nz
+64-4-463 6905



The Ethno

As a child, art historian Roger Blackley was fascinated by the imposing features of a chipped plaster bust at the entrance of the Māori Hall at the National Museum in Wellington.

The face that appealed so strongly was that of Wharekauri Tahana (Ngāti Manawa) who, as shown by the bust illustrated to the left, wore a complete facial moko.

Roger later learnt that the bust was one of series sculpted in 1908 by Nelson Illingworth, a Sydney-based artist, and commissioned by Augustus Hamilton for the Dominion Museum.

Precisely a century after Illingworth chiseled those deep tattooed grooves into his original clay model, the plaster cast of Wharekauri's bust made its art gallery debut alongside those of Pātara Te Tuhi, Harata Te Kioe, Wikitoria Keepa Taitoko, Tikitere Te Kata-a-Hikawera, Kahotea Hepi Te Heuheu, Tūpai, Neta Kākā and Augustus Hamilton.

Roger says that were it not for the expertise of generations of curators and conservators at the Museum of New Zealand Te Papa Tongarewa, the fragile works would not have seen their centenary.



Charles Goldie's

1908 portrait of Pātara Te Tuhi, courtesy of the Auckland Art Gallery

“The busts were supposed to be cast in bronze but this never happened. Most of Illingworth's plaster works of Australian Aborigines are long gone, but here, where the works are highly valued as portraits of prominent Māori, the dust of ages has been carefully removed and missing chips replaced.”

The busts are an emphatic display at the heart of *Te Mata: The Ethnological Portrait*—an exhibition curated by Roger that focuses on the distinctive tradition of Māori portraiture, which flourished at the turn of the 20th century. On show at Victoria University's Adam Art Gallery until 5 October, Illingworth's busts join the paintings and photographs of Charles Goldie, James McDonald and H. Linley Richardson, many of whose Māori portrait subjects were important scholars, politicians and cultural figures.

Photo (left) sourced from Museum of New Zealand Te Papa Tongarewa

logical Portrait

“In this period, Pākehā artists produced portraits of Māori that related to a wider ethnological project—the quest for an idealised Māori ‘type,’” Roger says.

For example, in Pātara Te Tuhi (Ngāti Mahuta, Ngāti Wairere) Illingworth ‘discovered’ the likeness of Roman leader Julius Caesar. A newspaper article from 1908 quotes Illingworth as saying:

“The features of Pātara te Tuhi will not be reproduced exactly. The object of the sculptor is to perpetuate an ancient Maori type and if Te Tuhi’s features departed at any point from the ancestral pattern the sculptor will conform them in his model to the old ideal.”

“Illingworth shamelessly romanticised Pātara’s story, claiming that he had ‘found’ Pātara in the wilderness when in reality he was living in Mangere and had been modelling for Goldie for seven years,” Roger says.

“It points to aesthetic and scientific mindsets typical of the time. The Julius Caesar type was regarded as the model for intellectualism among sculptors at that time.

“And Pātara was very much an intellectual, known as Te Tuhi (The Scribe) for his work as editor of an anti-colonial newspaper published by the Kingitanga. He was a visitor to museums and stately homes in England, and, as the subject of many portraits, had a very clear idea of the European portrait tradition.”

Roger says it was the active participation of Māori—most of whom saw the works as portraits and who supported the conservation of Māori material culture by museums—that makes the art from this era of New Zealand history so intriguing.

“The argument of this exhibition is that Māori maintained their own agendas within an ethnological culture.”

Roger says the mana of Illingworth’s work is based primarily on that of the subjects he depicted, which is why Māori have always treasured such imagery. Modernist art historians, on the other hand, have been inclined to consign the portraits to the storeroom.

But rather than reject such portraiture as misguided ethnography, Roger says Illingworth’s and others’ work should be reclaimed as important works of art from a fascinating period of Pākehā art history.



“The work inhabits an intriguing middle ground between Pākehā art history and Mātauranga Māori—the contemporary heirs to the old museum culture of ethnology.

“From the families of Illingworth’s sitters, we have received enthusiastic validation for the project as well as crucial corrections for names and tribal identities. For the whakatupuranga—the descendants—these are nothing less than precious representations of their tūpuna.”

www.victoria.ac.nz/adamartgal
roger.blackley@vuw.ac.nz
 +64-4-463 5802

Nelson Illingworth and Kahotea Hepi Te Heuheu in 1908

Illingworth is photographed here in his workroom with Kahotea Hepi Te Heuheu, eldest son of Ngāti Tūwharetoa’s paramount chief.

A collector and friend to many artists and photographers, Te Heuheu inspired Illingworth with features in which the sculptor found another unexpected ‘fit’—with those of Napoleon Bonaparte.

The comparisons indicate a high level of respect held by Illingworth for Te Heuheu and his other subjects—an attitude shared by museum director Augustus Hamilton.

“Hamilton was pivotal to the 1901 Māori Antiquities Act to preserve Māori material heritage. His idea for these sculptures was placement within a proposed national Māori museum that he hoped would serve as a pantheon of sorts,” Roger says.

Despite this mutual esteem for their subjects, Illingworth and Hamilton did not always see eye to eye over the commission.

“Illingworth was quite the difficult Bohemian artist—charmingly disorganised, but intensely serious and highly trained at London’s Lambeth School of Art,” Roger says.

Hamilton had hoped to exchange the busts for pieces from the Smithsonian’s Museum of Natural History in Washington, but the project was hampered by a lack of space and what Roger describes as Illingworth’s ‘messy life’.

“It seems that trouble always surrounded Illingworth, and that things caught up with him in New Zealand. So he departed, leaving behind the remarkable series of Māori busts.”



Photo courtesy of the Illingworth Family

A world of words translated

Translating fiction, rich in metaphor and allusion, from one language into another is a task requiring the delicate handling of a specialist.

Dr Jean Anderson is the inaugural Director of the New Zealand Centre for Literary Translation, and the editor of *Been There, Read That!*—the first anthology of translated stories published by the Centre.

Launched this year, the Centre is unique to Australasia and will focus the expertise of literary translators nationwide. Modelled on overseas centres, it has three aims: to increase awareness of, and research into, literary translation; to increase the amount of translation into New Zealand English; and to assist the translation of New Zealand writing.



Rt Hon Prime Minister
Helen Clark and Jean Anderson.

Jean says the translation of literary works with complicated metaphors or New Zealand-specific language is complex. Often a single sentence presents multiple options.

“You may not need to be a full-blown writer but you do need to be the shadow of a writer. You need a good understanding of what the book is about, and be able to decide just how far you can push the strange things into terms the target culture will understand. Māori words such as ‘rewena paraoa’ [Māori-style bread] are often lost in translation but could be maintained, just as the word ‘croissant’ is used outside France.”

Jean says that literary translation is considered both a good way to break down cultural barriers and to recognise a significant immigrant population.

She hopes to establish an international residency in which translators will work on New Zealand texts, taking into account their experience of New Zealand language and culture.

Translators associated with the Centre will also provide professional development, student exchange and co-translation opportunities as part of their desire to minimise cultural misunderstandings and improve the quality of literary translations.

jean.anderson@vuw.ac.nz, +64-4-463 5797

A closer look at carbohydrates

Accumulating evidence showing that cancer growth and asthma can be controlled by the immune system prompted Drs Bridget Stocker and Mattie Timmer to investigate further.

To do so, Bridget and partner Mattie wrapped up postdoctoral fellowships at Switzerland's prestigious Federal Institute of Technology to establish a research platform in immunoglycomics in New Zealand.

The study of carbohydrate chemistry in relation to immunology, immunoglycomics is a relatively new discipline spread across the University's School of Chemical and Physical Sciences and the Malaghan Institute of Medical Research—New Zealand's premier vaccine and immunology research centre.

This year Bridget and Mattie were awarded Emerging Researcher First Grants from the Health Research Council for their respective research on allergens (related to asthma) and cancer. This funding, among other grants received, recognises the importance placed on research that takes a closer look at carbohydrates.

“Up until the past 10 or so years, the role of carbohydrates in the immune system has been largely ignored and research has focused on proteins,” Bridget says. “It is only now that people are realising the significance of carbohydrates.”

The team is researching intriguing carbohydrate structures, glycoconjugates,

found on many allergens. Their preliminary findings suggest that these may trigger an allergic response that will aid in the understanding of asthma.

Different types of glycoconjugates can also be used to prompt the immune system to destroy cancerous cells, another area of investigation within the immunoglycomics group.

To test their hypotheses, Bridget and Mattie have combined their expertise in synthetic chemistry and immunology to synthesise and test a range of glycoconjugates as both a stand-alone therapy and in combination with other treatments.

Mattie says that the time-consuming process of carbohydrate synthesis is one of the main reasons that they have been overlooked in the past.

“You don't synthesise carbohydrates unless you have a use for them, but it's the only way to study them at a molecular level—by making large batches of slightly different compounds to test in different biological assays,” Mattie says.

He believes that cancer immunotherapy can be improved by selecting appropriate glycoconjugates to ‘fine-tune’ the immune responses to tumours.

The researchers will also investigate the application of glycoconjugates to tuberculosis, drawing on their time with the Swiss institute where Bridget worked on the development of tuberculosis vaccines and therapeutics with Mattie's involvement.

bstocker@malaghan.org.nz, +64-4-499 6914
mattie.timmer@vuw.ac.nz, +64-4-463 6529

PhDs on the Modern Letters menu

The allure of old photographs—of faces and places forgotten—have long inspired the historian, biographer and documentary maker.

The way in which these fading photographs might inform the poet is the subject of Kerry Hines' PhD—the first underway in the International Institute of Modern Letters' new doctoral programme.

Combining a passion for photography and poetry, Kerry will immerse herself in a collection of 19th century New Zealand photography for a doctorate that combines rigorous research with intense creativity.

Kerry has chosen amateur photographer William Williams as a subject for her thesis and poetry series.

"There's a wonderful archive of Williams' work that the Alexander Turnbull Library holds and I'm working on investigating this, and contextualising his work in the broader picture of 19th century photographs. There's a lot in his photographs that I'm finding interesting to explore in my poems, especially the landscapes with their sense of settlement and displacement," she says.

"The key thing for my project is bringing poems together with photographs in an equal relationship, so that they work together as an integrated whole, rather than one just illustrating the other."

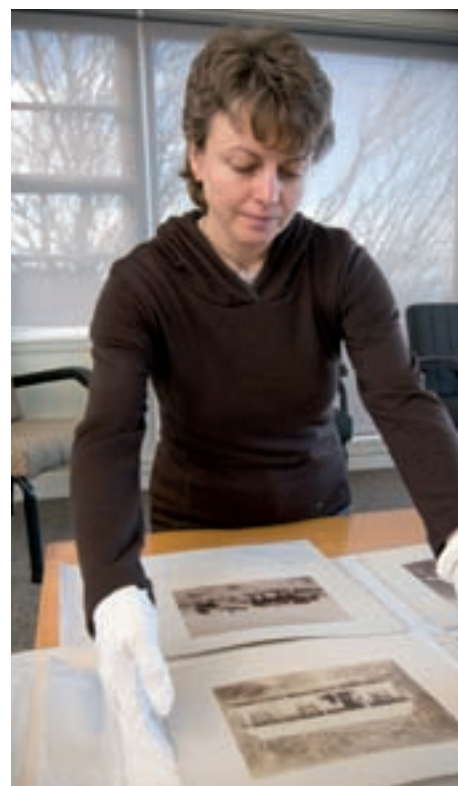
She says that while old photos are used for documentary evidence, illustration and the creation of visual histories, they are not often used directly for new creative works, especially contemporary poetry. This, she says, presented an opportunity for original and useful research.

Institute director Professor Bill Manhire says Kerry's thesis and poetry will be closely aligned.

"There are two dimensions to Kerry's PhD—there's a contextualising component alongside the creative one, and it will be just as rigorous at its core as any other piece of academic research at this level."

The new PhD programme is open to scriptwriters, and writers of fiction, poetry, biographies and memoirs.

bill.manhire@vuw.ac.nz or kerry.hines@vuw.ac.nz
+64-4-463 6808



PhD student Kerry Hines.

Teachers top of the class

Victoria lecturers have been honoured among New Zealand's best educators with Drs Sean Weaver and Marc Wilson winning Tertiary Teaching Excellence Awards in July this year.

Sean and Marc—of the School of Geography, Environment and Earth Science and School of Psychology respectively—both received Sustained Excellence Awards.

Vice-Chancellor Professor Pat Walsh says the awards are fitting given the consistently high praise Sean and Marc have received in students' evaluations of their teaching. He says that both lecturers have won Victoria Teaching Excellence Awards and are highly regarded researchers and practitioners in their respective disciplines and professions.

"Victoria prides itself on being a university where both undergraduate and postgraduate students learn directly from leading researchers, allowing all students to benefit from their experience, knowledge and world-class research.

"Research-led learning and teaching is how new knowledge is imparted to our students. It is these students who, in future years, will be New Zealand's next generation of researchers."



Dr Sean Weaver (centre) and students.

Sean says his approach to teaching is underpinned by the influence of those he learnt from as a university student. In particular he remembers one lecturer's description of successful teaching as being mostly about encouragement and nurturing student self-confidence.

"Picking up any environmental science text book can be a sobering experience and this leads to course content that wears people out. I feel a responsibility to engender a sense of hope in my courses, and this means concentrating on solutions more than problems."

Marc is one of Victoria's top undergraduate teachers of foundation courses that see an average of 800 student enrolments. He has had integral involvement with the University's Te Rōpu Āwhina support programme for Māori and Pacific Nations students in the Faculty of Science, and says that his personal teaching style and philosophy has changed over 14 years to one based on the scholarship of pedagogy.

"Learning should be challenging but enjoyable, not taken for granted but intriguing and fresh, sometimes unexpected but always intellectually satisfying," Marc says.



FROM THE PRO VICE-CHANCELLOR INTERNATIONAL PROFESSOR ROB RABEL

Internationalisation— Victoria's way

People say that wherever you go in the world, a New Zealander will be there to meet you.

This reputation for intrepid travel also applies to homegrown ideas and innovations. Our academics seek a global context for their work, our students seek global relevance for their studies and universities as a whole look to international partnership.

Victoria's international standing is imperative to its ongoing success, and for this reason we developed an Internationalisation Strategy that builds on its established strengths in research, teaching and learning.

The strategy is a proactive response to the Tertiary Education Commission's new funding regime and also ensures a strong ethical foundation for Victoria's international aspirations and actions.

An ethical foundation is important as it will ensure we stay on track amid intensifying competition between universities for students, staff, revenue and reputation. The ongoing globalisation of higher education affects all tertiary education institutions, and universities worldwide face rising expectations as agents for economic transformation and social mobility while at the same time having to uphold academic standards and maintain their traditional roles as critics and consciences of society.

In drafting a new Internationalisation Strategy, we selected a number of objectives that we share with many of the world's best universities. But we also intend to develop themes that are more distinctive to Victoria—in particular the objective to set New Zealand's unique blend of Māori, Pasifika and Pākehā experiences in a wider global context. It is a point of difference that will see Victoria make its mark.

One of the ways in which we will achieve this is by building on our commitment to foster a greater understanding of New Zealand's place in the world and of its cultural uniqueness. We will also take greater advantage of the University's distinctive features, such as the Stout Research Centre—the only research centre devoted exclusively to New Zealand studies.

The objective to internationalise Māori and Pasifika knowledge will also be met through the expansion of comparative indigenous studies,

leading to unique Māori perspectives on international studies while simultaneously allowing researchers and students to set Māori experiences in an international context.

This outcome will enhance Victoria's reputation for an innovative approach to internationalisation. To name a few recent initiatives, the Victoria Institute for Links with Latin America, the China Research Centre and the Centre for Islamic Studies are new research centres that build on an established platform of internationally focused programmes in English language training and Asian studies.

These research centres meet both the objectives of the University and governmental aspirations to broaden understanding of regions of critical importance for New Zealand's future prosperity. Universities also share a number of internationalisation objectives with the public and business sectors—for example, the desire for globally aware staff who can work with, and benefit from, a multicultural environment. But whereas much of the corporate sector's internationalisation is commercially driven, Victoria looks beyond the recruitment of international students and revenue.

It is plausible—although undesirable—that we could internationalise without a single international student enrolment. We consider the internationalisation of New Zealand students is as significant an undertaking as the familiarisation of international students with New Zealand life. The new Victoria International Leadership Programme (VILP) aims to see this happen.

In less than three months, more than 350 students have registered with the VILP—an extracurricular initiative unique to Victoria that focuses on themes of international leadership, cross-cultural communication, global connectedness and sustainability.

Another important group of students are profiled on the opposite page—those at the University's campus in Ho Chi Min City. This connection between the capital cities of New Zealand and Vietnam is one valued highly by governments in both countries and is indicative of the role Victoria plays in taking New Zealand to the world.

Victoria in Vietnam: the Kiwi connection

Enterprising young students at the University's campus in Ho Chi Minh City meet people from all walks of life to profile for their biannual English-language magazine *Victoria in Vietnam* (VIV).

The street-side interviews are a colourful accompaniment to news reports and feature articles written by students of the English Proficiency Programme, the BCA programme and from Vietnamese students studying at Victoria in Wellington.

The breadth of content is evident in the latest issue where students report on a feisty football match, an excursion to an orphanage and on New Zealand's Minister of Education Hon Chris Carter's campus visit—complete with photographs of the Minister flanked by beaming students.

There are interviews with a local businesswoman, a fellow student who customises helmets for motorcycle riders and a Kiwi who teaches photography to children at a local charity.

In conjunction with the University of Economics, Ho Chi Minh City, Victoria has offered English language and commerce and administration courses in Vietnam for the past six years. In August the University was awarded an innovation in education award by Education New Zealand for the Vietnam campus programme.

Pro Vice-Chancellor (International) Professor Rob Rabel says the decision made by former



Pro Vice-Chancellor (International) Neil Quigley to establish the campus recognised that Victoria could play a role in developing capability in the region.

The rapid growth of Vietnam and Ho Chi Minh City is reflected in the popularity of courses in money and finance, accounting, marketing and management. Students studying for a Victoria BCA degree complete nine papers in Vietnam and then travel to Wellington to complete the final three trimesters.

“Vietnam today is a very different country than it was 10 years ago and these students are very focused and disciplined. Students who transfer to Wellington generally do very well here,”

International Manager Matt Eglinton says.

Victoria University lecturers and English language teaching staff use the same curriculum, teaching methodology and web tools used in New Zealand.

Rob says the University's special relationship with, and investment in, Vietnam, is recognised by Vietnamese dignitaries and ministers—many of whom have visited Wellington in the past year.

The University's work in Vietnam, and the International MBA programme offered through the Chinese University of Hong Kong, contributes to Victoria's Internationalisation Strategy.

“We want to build on the strong relationships Victoria has with particular countries, such as Vietnam, where we have made a special connection and effort in a way that other New Zealand universities have not,” Rob says.

The academic year for students in Vietnam begins in October and ends in June with a break for Tet Nguyen Dan—a celebration of the beginning of spring and the lunar New Year.



rob.rabel@vuw.ac.nz
+64-4-463 6795

Designing for disaster

A massive landslide has swept through Rocinha, destroying the homes of those who live in the sprawling favela—Rio de Janeiro's largest slum. More than 11,000 people are now homeless and in desperate need of shelter.

This scenario, sadly familiar to many Brazilians, was presented to 90 architecture students at the start of their second year. Their assignment—to design a temporary shelter for a developing country suffering from the aftermath of a major disaster—also doubled as an entry into a global disaster-recovery design competition.

Despite having only three weeks to complete their entries, two groups of students won the top prize ahead of fourth-year and Master's students from universities worldwide.

Lecturer Daniele Abreu e Lima says the quality of the students' work went far beyond her expectations. "The students and the course tutors were totally committed to the project and very willing to address the issues that they could make a difference to."

She believes it was the students' holistic and well-thought-out approach to the scenario that earned them the top spot.

"They realised that their design was not only about building and construction of a shelter but also about environmental and societal needs of the favelas, and developing something that would make a difference to people for the better."

Hosted by the web-based international network i-Rec, the competition required student designs to be relatively inexpensive, simple enough to allow rapid construction and to incorporate local and abundant materials.

The winning designs by the Victoria University students were the 'Colourful Black Box'—a storage box for the urban poor in which to keep treasured and hard-earned possessions safe after a disaster—and an emergency shelter able to be built easily with locally-available materials.

Architecture students Hester Borren, Celia Holmes, Abbie Whangapirita and Hayley Wright designed the Colourful Black Box. Duncan Scott, Jacob Whitehead and Jalin Young designed the emergency shelter.

Exhibited at the annual i-Rec conference in Christchurch this year, the students' entries will again be shown at the University of Montreal in Canada in late October.

daniele.abreuelima@vuw.ac.nz
+64-4-463 6292

Programme to aid New Zealand brain gain



Natasha Tsyganok.

Experienced graphic designer Natasha Tsyganok enrolled in Victoria University's Workplace Communication for Skilled Migrants Programme after more than two frustrating years of unsuccessful job hunting.

Less than a week after graduation, the Ukrainian immigrant landed a highly-coveted position as a texture artist with Weta Digital—Peter Jackson's company in Wellington.

The 12-week programme that gave Natasha the break she was looking for was recently singled out for special commendation by the New Zealand Human Rights Commission.

Closely supported by the Rotary Club of Wellington and recruitment agency The Johnson Group, the Skilled Migrant Programme helps participants gain relevant workplace experience, develop greater confidence in job-seeking skills and develop communication skills appropriate for New Zealand workplaces.

Course co-ordinator Nicky Riddiford says the programme has changed people's lives.

"Some of the participants have been seeking skilled work for more than two years. For some, enrolling in the course is a last effort to break into the New Zealand workforce."

The course includes six weeks of classroom teaching and a six-week internship with a Wellington employer. The classroom focus on

communication skills draws on the Language in the Workplace research led by Professor of Linguistics Janet Holmes.

The programme is open to tertiary-educated, experienced immigrants struggling to find professional employment in New Zealand, and each participant is mentored by a member of the Rotary Club of Wellington.

Participants come from a variety of professional backgrounds including law, accounting, medicine, engineering, finance, banking, information technology and education.

In the past, Natasha had impressed prospective employers with her portfolio of work but was held back from getting a job by language and communication barriers.

"After struggling to find a job, I was lacking confidence and feeling a bit down, but this programme was a very enjoyable experience. The teachers, guest speakers and the Rotary Club were amazing, the internships provided useful local experience and my supportive classmates had all experienced what I had," Natasha says.

"I had two job offers by the end of the course and had learnt things I'd never even considered, things like overcoming cultural differences and using appropriate body language in the workplace."

nicky.riddiford@vuw.ac.nz
+64-4-463 6471

Revisiting Chinatown

A Master's student's research has revealed a different account of life in Wellington's 'Chinatown', a 19th century community infamous for its gambling and opium dens.

Lynette Shum studied Haining Street in Te Aro—home to Chinese families and businesses from 1880-1960. She says that although the area was widely known at the time, Wellington's Chinatown has since largely been forgotten to the detriment of New Zealand's social history. She found that opium was a part of only a few people's lives and that gambling wasn't as widespread as thought. Rather, Haining Street was a place where Chinese were welcome and where they could encounter non-Chinese and learn to become Chinese New Zealanders.



Haining Street in 1926. Photo courtesy of the Alexander Turnbull Library.

"Non-Chinese told me about going into the shops and smelling wonderful strange smells. For Chinese, it was a place where you could go and eat and meet people, especially at holiday or festival times," she says.

Lynette interviewed more than 30 people including Haining Street residents, developers and the police to gather a range of perspectives and memories that she then compared with the more sensational impressions promoted by the print media of those years, and that linger today.

She says that opposing viewpoints about Chinatown provide a greater understanding of how both Chinese and other New Zealanders see themselves and other ethnicities.

"By 1960, Chinese and non-Chinese in New Zealand had learned a lot about each other. Chinese were better educated, more mobile and able to go out into society, and society was ready to welcome them. This signalled the end of Haining Street as it was in earlier years."



Lynette Shum on Haining Street. Photo by Richard Watson.

Lynette's Master's in Asian Studies assembles a wealth of references to Haining Street that will be useful to others' study, as will the interviews she has archived with the Alexander Turnbull Library at the National Library of New Zealand.

lynetteshum@gmail.com

Fattening kina

Kina (sea urchin) roe is a delicacy worth more per kilo on the international market than rock lobster.

Nonetheless, kina are often uneconomic to harvest in New Zealand due to their low roe content—a situation that recent PhD graduate Phil James aims to improve.

A scientist at the National Institute for Water and Atmospheric Research, Phil recently completed research showing that kina double the amount of roe they produce if raised in sea cages, carefully handled, and fed a certain diet.

Phil's research suggests that food availability and quality, seawater temperature and water movement are the most critical factors to increased production of roe—the only edible part of kina. His results will assist the development of the kina industry, make better use of wild kina resources and help meet increasing worldwide demand for high-quality roe.

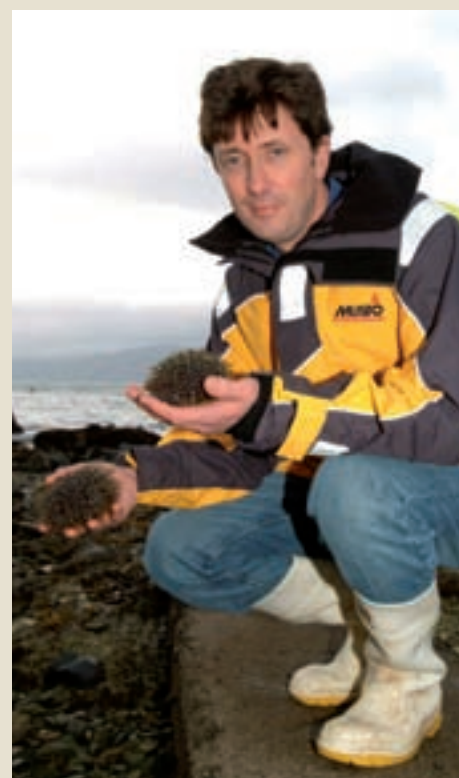
Phil's experiments tested the optimal conditions for wild-caught New Zealand kina held in sea

cages and land-based tanks in Mahanga Bay, Wellington. Repeated experiments over three 12-month periods showed that food availability is the primary driver of roe production.

Phil also found that the kina prefer a little wave action: kina in cages suspended from a mussel long-line at 6m depth produced 31 percent more roe than those in cages anchored to the seafloor. He says that the water movement is believed to increase the available dissolved oxygen and facilitate the removal of metabolites.

Phil's research was funded by the Foundation for Research, Science and Technology and in 2005 he won the Agriculture, Forestry, and Fishing section of the MacDiarmid Young Scientists of the Year awards.

p.james@niwa.co.nz
+64-4-386 0300



Phil James of Mahanga Bay.

Recollections in Kuala Lumpur

On a sunny day in Wellington, May 1970, the West Malaysian Cobras played a friendly soccer match against East Malaysia United—a team of Victoria students and Weir House residents.

On a warm evening in Kuala Lumpur, May 2008, team members and other alumni met again to reminisce their time at Victoria and the years spent bonding through football, food and music. Teoh Lay Hock, Michael Lim, and David Chin organised the reunion hosted by His Excellency David Kersey, the New Zealand High Commissioner to Malaysia and a Victoria alumnus. More than 50 alumni from Malaysia, Hong Kong, Singapore, Thailand, Canada, Australia and New Zealand attended and organisers made a contribution to the Victoria Trust Fund.

The Vice-Chancellor Professor Pat Walsh met with many familiar faces in Kuala Lumpur, including Tan Sri Halim Saad, sponsor of Victoria's Chair in Malay Studies and the annual Saad Lecture. Other distinguished alumni included former Sabah Chief Minister Tan Sri Chong Kah Kiat and Sarawak Land Development Minister Datuk Dr James Masing.

Organiser Teoh Hock, who studied science in the '70s and captained the Weir House team, says he treasures his years in Wellington. Of many fond memories he particularly enjoys recalling the Malay and Chinese cuisine shared among students.

"We took turns to cook and that's when I learnt to make popiah skin from scratch. David and May Reen also claimed that they brushed up their culinary skills during that time by testing their recipes on their fellow students," Teoh jokes.

A special highlight of the reunion dinner was a performance of Beatles and Bee Gees songs by the Malaysian VUW band that had not played together since the '70s.

Teoh says it was important that Malaysian protocol was kept to a minimum during the dinner, in reference to their time as young students in New Zealand.

"Back then, we called each other by our first names. We lived and ate together, and things like race or religion were not an issue."



KL-1970: The Weir House (East Malaysia United) soccer team in 1970.

REFEREE: Adisorn Rotrakarn (Thailand).

BACK ROW (L to R): Leo Ann Mean, Hanafiah, Thomas Iboh, Liau Su Ha, Teoh Lay Hock, Kho Bock Choon, Rudy Kinajil, Zaidie Zaini, Fahmy Ishak, Peli Aron, Mohd Zainol.

FRONT ROW (L to R): Masey Chung, Mohd Muda, Wahab Patail, Ahmad Maulana, Michael Chong, Ahmad Tajuddin, Michael Lim, Peter Chik, Lo Leng Poh, Mat Arshad, David Chew, Han Joke Kwang.



KL-alumni: From left, Vice-Chancellor Professor Pat Walsh with former Weir House residents Michael Lim, Tan Sri Halim Saad, Yi Ling Ooi, Karamjit Singh, H Zaidi, Teoh Lay Hock, Chuah Yew Leong.

Weir House 1933-2008

A home away from home for first-year students since 1933, Weir House celebrates its 75th anniversary this year with a weekend of reunion events from 14-16 November.

Former residents and alumni who have connections to the historic Hall of Residence are invited to attend any, or all, of the reunion events. You may also like to relive your first-year memories and stay at Weir House over the weekend—where possible, staff will try to place you in the room you stayed in as a student.

Please register for the reunion by contacting Leah Johanson on +64-4-463 6700 or by emailing leah.johanson@vuw.ac.nz. More information can be read at: www.vuw.ac.nz/alumni/WeirHouse

Highlights of the reunion programme include:

CHAMPAGNE BRUNCH:

Start your Saturday with a fine Weir House tradition—a champagne brunch on the grounds. Enjoy a leisurely brunch, peruse the memorabilia on display and catch up with friends.

ART TOUR:

The University has an extensive art collection managed by the Adam Art Gallery. Take a tour to see some of 250 works that enrich the cultural and educational environment of both the University and the city.

SCIENCE TOUR:

Experience first hand the fascinating work that goes on behind the scenes at one of New Zealand's leading centres of scientific research. The tour will include visits to the renowned Centre for Biodiscovery, Centre for Biodiversity and Restoration Ecology and the Geochemistry Laboratory among other stops.

WEIR HOUSE DEBATE:

Hall residents are well known for their debating prowess and highly irreverent debates were a highlight of many former residents' stay. In this event, students from the award-winning Victoria University Debating Society will demonstrate the lighter side of their talent.

INTERNATIONAL EVENING:

Since 1978, Weir House has held an annual international evening and this year's event promises to be a feast of colour, music and international cuisine.

OPEN DAY:

An opportunity to visit the halls and see the changes to Weir House over the years. The afternoon will include shows of photos from periods divided into years from 1933-1959, 1960-1979 and 1980-2008.

FAMILY DAY:

The last event of the weekend is one for people of all ages, and an ideal opportunity to wind down and farewell both old and new friends.



Call for magazines and memorabilia

Do you have copies of the Weir House annual magazines, photographs or other memorabilia?

Reunion organisers would like to present a complete set of the magazines to the Beaglehole Room as part of the celebrations and are missing copies from the following years: 1937-42; 1946-48; 1962; 1968-70 and 1974-83; 1993-94; 2001.

Please contact Jane Fulcher if you can help with this—photocopies are acceptable.

nzfulchers@gmail.com

Reunion organisers are also compiling slideshows and are keen to borrow any photographs of your time at Weir House that you would like to share. Please contact Alumni relations Manager Matthew Reweti-Gould on +64-4-463 5246 or by email at: matthew.reweti-gould@vuw.ac.nz



Rugby's golden years

The 1958 1st IV reunited in April to celebrate the 50th anniversary of the year they won the Jubilee Cup—Wellington club rugby's premier trophy.

Dr John Barrington—flanker and currently a research associate with the Faculty of Education—says the 1950s was a golden decade for Victoria University rugby.

He says there were at least five All Blacks throughout those years, playing in teams that excited Wellington spectators with their 'running' style of play. Of the 1958 team in particular, John says there were fewer stars than in earlier teams, and with two forwards fresh from secondary school, the team was a young one.

"The forwards were very light compared with most other packs they faced, meaning that former Wellington representative forward and coach Stu McNicol had to constantly emphasise that winning would require out-thinking the opposition and being faster in all aspects of the game," John says.



Rod Alley (number 8), Don Trow (flanker) and Whatarangi Winiata (front-row) later joined the University as academic staff, as did John.

On the Friday night of the weekend reunion the team enjoyed a celebratory dinner attended by the Vice-Chancellor Professor Pat Walsh, followed by an 'Old Timers' game at the Basin Reserve the next day. On Saturday night a dinner was held for all who had played in Victoria's senior teams during the 1950s.

Life after Vic in New York



More than 30 alumni and friends of the University gathered for an alumni function in New York in April, hosted by Mr Chris Tozer, New Zealand's Trade Commissioner, and the Vice-Chancellor Professor Pat Walsh. Attendees enjoyed a keynote presentation from Jenny Clad, executive director of The Climate Project run by former US Vice President Al Gore.

VICTORIA UNIVERSITY OF WELLINGTON
ANNUAL ALUMNI DINNER 2009

**Commitment. Energy. Determination.
Strength. Dedication. Direction.**

Pushing boundaries and achieving great success requires stamina, talent and direction. With a quality education from Victoria University of Wellington, some of our graduates go on to reach great heights in their chosen fields. Victoria University's Distinguished Alumni Awards congratulate graduates and celebrate their contributions to our communities and to New Zealand as a whole.

SAVE THIS DATE Join us on Thursday 23 April, 2009 at Wellington Town Hall, for the presentation of the Awards at our **ANNUAL ALUMNI DINNER**.

In February we will send you an invitation for this fantastic event. If you would like more information or have any questions, please contact Leah Johanson, phone 04-463 6700 or email leah.johanson@vuw.ac.nz

**SAVE
THIS DATE
23 APRIL
2009**



Celebrating new graduates



More than 1,960 graduates—the newest members of the alumni community—paraded through inner city Wellington over three days of graduation ceremonies in May.

A blend of 700-year-old tradition, pageantry and spontaneous celebration, the ceremonies marked an education milestone and an unforgettable day for thousands of family members, whānau and friends.

Highlights of this year's ceremonies included the graduation of 20 PhD students whose doctoral research provides of wealth of new knowledge. Theses this year included studies of Ecstasy (MDMA) addiction, young male offenders and immune protection against tuberculosis.

Other highlights were the Honorary Doctorates of Literature given to political journalist Colin James and distinguished linguist Professor Bernard Spolsky.

One of New Zealand's foremost political journalists, Colin James has made a major contribution to the public's understanding of New Zealand politics and business, sharing knowledge of the country's political, social and economic history.

Mr James' professional career has spanned print, radio and television media and he is the author of several books. Aside from his journalistic roles, he has managed and contributed to several projects at Victoria's Institute of Policy Studies.

Wellington-born and educated, Professor Bernard Spolsky is a distinguished linguist who has lived and worked in Israel since 1980 at Bar-Ilan University. His Honorary Doctorate of Literature recognises international leadership in the teaching and study of language.

Professor Spolsky graduated in 1953 from the then Victoria University College with a Master of Arts in English. At Bar-Ilan University he established the Language Policy Research Center and in 2005 he received a Lifetime Achievements Award from the International Language Testing Association.



Honorary Doctorate recipient Colin James addresses graduands of the Faculty of Humanities and Social Sciences in May. Photography by Woolf Photography.



Leaving a legacy for students in need

Jim and Barbara Milburn have two loves in life: books and animals. Their literary lifestyles—publishing, reading, teaching and learning—have motivated a bequest to the Victoria University Foundation.

Student life at Victoria for Jim and Barbara in the '40s and '50s was very different from today.

Lectures were held before or after full-time work and students would meet after lectures for a meal in the café, chat with friends in their respective men's or women's rooms and debate political issues. Jim sat several university papers, some of them in army tents, whilst serving in the Pacific as a young Airman.

The couple were involved in a number of clubs and societies while at Victoria and made lifelong friendships. Jim was elected to the Student Executive during the lively and highly political post-war years and was a member of the Debating Society, winning the Plunket Medal and the Union Prize, representing Victoria in the Joynt Scroll and debating against a visiting American team. Barbara played tennis and indoor basketball, competing in the annual university tournaments.

"It was a very intense university experience—a place to expand your horizons, meet other people and take part in clubs and activities," Jim says.

Barbara remembers university being a great social leveller. "We were all one. There was not



Jim and Barbara Milburn indulge one of their favourite pastimes, and (inset) Barbara—number 14—with her indoor basketball team. Photo: Dominion Post.

much cattiness amongst the girls and you were respected for your intelligence or sporting prowess, not your financial worth."

Jim and Barbara met as teachers and established, with another Victoria University graduate Hugh Price, the publishing company Price Milburn. They are active in their retirement years; Barbara works for Soroptimist International and Jim for the English Speaking Union.

The Milburns' bequest will be used to establish two scholarships in English and History for second-year students in financial need.

"There is a permanency in giving to an educational institution. Regardless of what happens in the world there will always be some form of university or place of higher education," Jim says.

For creatures great and small

New Zealand's most vulnerable wildlife has been given a helping hand with a generous donation by conservation authority Professor Ian Swingland.

The founder of the Durrell Institute of Conservation and Ecology (DICE) in England, Professor Swingland has pledged up to \$1million to the University's Centre for Biodiversity and Restoration Ecology.

An international adviser on conservation and biodiversity management, Professor Swingland was inspired by the Victoria centre's success in protecting native amphibians, reptiles and other at-risk species.

He likens the University's work to that undertaken by DICE.

"DICE represents a marriage between ecology and conservation—the science that tells you how the world works, and the science to keep it working.

"Now we have the beginnings of something similar in the Southern Hemisphere that could achieve so much for Pacific Rim ecology."

The Ian Swingland Scholarship Fund will assist postgraduate students nominated by Associate Professor Ben Bell, Director of the Centre for Biodiversity and Restoration Ecology.

Administered by the Friends of Victoria University, a sister charity of the Victoria University Foundation in the United Kingdom, the gift will enable a greater focus on disciplines such as herpetology—the study of reptiles and amphibians.

"Herpetology helps determine whether a country's ecosystem is under stress as amphibians and reptiles make great ecological indicators and, apart from anything else, they are beautiful and versatile creatures," Professor Swingland says.

Ben Bell and Professor Swingland first met in 1989 at the University of Kant where Professor



Swingland had organised the first world congress of herpetology at which the global declines in amphibian numbers became apparent. Since then Professor Swingland has visited the University regularly, and is a member of the Centre's advisory board. He says the gift is for his children who fell in love with New Zealand and for his many friends, academic colleagues and former students who live here.

ben.bell@vuw.ac.nz
+64-4-463 5570

Off the Press

Been There, Read That! Stories for the Armchair Traveller and *Misconduct* are two recent works from Victoria creative writing lecturers published by Victoria University Press (VUP) and reviewed for *Victorious* by Amy Brown.

Details of forthcoming publications by VUP can be read at <http://www.victoria.ac.nz/vup/>

Been There, Read That! Stories for the Armchair Traveller

Edited by Jean Anderson



This collection marks the opening of the New Zealand Centre for Literary Translation at Victoria University. Gathering stories and excerpts, most previously unpublished in English, *Been There, Read That!* is an excellent means of sampling recent writing from 21 countries.

The interest of this book is in its celebration of the forgotten art of translation and its exhibition of exotic voices, places and tales. A brief note about the writer and their work precedes each story. Many of the authors were unknown to me—Partow Noorjalla, Severino Salazar, Vladimir Voinovich, Mohd Affandi Hassan, to name a few—so these blurbs helped give the stories a context and provided a bibliography for further reading.

The work assembled here is varied, but far from exhaustive. After reading 21 unfamiliar writers, I wondered how many others there were who could be approached for a second volume. This collection suggests that the skill to produce a regular anthology of new, translated work is available in Wellington; all that is needed are intrepid readers.

Jean Anderson is Programme Director of French at Victoria University and Director of the New Zealand Centre for Literary Translation. She translated Pierre Furlan's *Bluebeard's Workshop* (VUP) into English and co-translated New Zealand literature, including Patricia Grace's *Baby No Eyes*, into French.

Misconduct

Bridget van der Zijpp



Simone has recently lost her job, set fire to her caddish ex's car and celebrated her fortieth birthday. Her closest friend notices that these milestones are taking their toll and offers Simone the chance to house- and dog-sit for an elderly relative. A gentle seaside community of cannabis-smoking, gin-totting octogenarians ends up being the perfect setting for abandoning painful memories of the last six years.

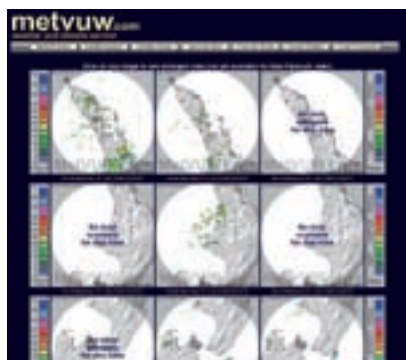
Van der Zijpp's talent for humour is evident in Simone—a wryly battle-scarred, practical character, often above self-pity—and in the varied supporting cast. While some of the old folks' stories are like flicking through *The Way We Were* (the Wahine, Milkbar Cowboys and other social studies textbook fixtures get a mention), the overall effect is not only entertaining but psychologically apt and cliché-free as well.

Aside from perhaps an overly happy ending, *Misconduct* rings true and has more happening than is immediately obvious. Van der Zijpp's ability to move the narrative smoothly back and forth in time, while introducing a number of well-formed characters, makes this a smart read as well as a pleasant one.

Bridget van der Zijpp worked in radio for 10 years before completing an MA in Creative Writing at Victoria's International Institute of Modern Letters.



Amy Brown reviews books for *The Lumière Reader* and the *NZ Listener*, and works as an editor in the Communications and Marketing team at Victoria University. Amy is a graduate of the MA course in creative writing at the University's International Institute of Modern Letters, and her first collection of poetry—*The Propaganda Poster Girl*—was published in May by Victoria University Press.



What's up with the weather?

The national obsession for weather is evident in the photos submitted to a meteorological website hosted by Dr James McGregor in the School of Geography, Environment and Earth Sciences. The site features a 'photo of the week' alongside satellite imagery, weather radar data, upper air data and current weather and ocean forecasts. James uses information from the United States' National Weather Service to generate the forecast charts, and data provided by New Zealand's MetService for other charts. People send in photographs from all corners, documenting the changing seasons with stunning images of cloud formations, sunbursts, snow flurries and electrical storms.

<http://www.metcuvw.com/>



Education on the rocks

On a one-day course organised by Victoria Community Continuing Education, participants learnt to read the rocks that have uplifted, deformed, folded, fractured and carved over hundreds of millions of years to create Wellington's landscape. Throughout the seminar and fieldtrip, people learnt that Kent and Cambridge Terraces were to be shipping canals to a marina at the Basin

Reserve, and that Miramar Peninsula was an island prior to the 1460AD uplift on the Wellington Fault, among insights to the city's geological history. They visited the coastline—Triassic in age and fringed with greywacke—and other sites to see examples of chert, siltstone and pillow lava. A timetable of personal interest courses can be read at <http://ceed.vuw.ac.nz>

Railways the way they used to be

All issues of the *New Zealand Railways Magazine* (1926-1940) have been published online by the University's New Zealand Electronic Text Centre. Produced during the economic expansion of the late 1920s, the Great Depression and the years leading up to the Second World War, the magazines feature prominent New Zealand writers Robin Hyde (Iris Wilkinson), James Cowan, Alan Mulgan and Denis Glover among others, with articles on tourism, literature, local and British history, Māori mythology, as well as short stories and poetry. The publication will appeal to railway enthusiasts and people interested in social and women's history, design, advertising and the shape of New Zealand's pre-war literary culture.

<http://www.nzetc.org/tm/scholarly/tei-corpus-railways.html>



Sanctuary for sea creatures

Carybdea sivickisi—the rare box jellyfish in this sketch by Alan Hoverd—is one of several species to benefit from the establishment of the Taputeranga marine reserve in Island Bay, Wellington. Marine biologist Dr Jonathan Gardner is the chief scientific adviser to the Marine Reserve Coalition that, in 1995, began an application for the reserve, assessing the scientific, cultural and economic values of the region. Jonathan says the 840ha reserve is a vital and important ecological zone where warmer northern waters mix with cooler waters from the south and is home to almost half of New Zealand's seaweed species, to rock lobster, paua, blue cod, blue moki and kina among other species of significant cultural value.

<http://www.victoria.ac.nz/cmeer/>





New York, New York

The piercing stare of wolves, invoking the Roman legend of Romulus and Remus, met the eyes of the crowd gathered for the opening of the New York River to River summer festival in June this year.

The digital animations played on the stonewalls of Castle Clinton, a fort built to defend New York Harbour almost 200 years ago, as part of an installation designed by Daniel Brown and Erika Kruger.

Projected to the accompaniment of Italian composer Walter Branchi's *Four Arias from Darkness to Light*, the four animations depicted the She Wolf—the mythical nurturer of Rome's founders.

Erika, a lecturer in Interior Architecture, says the installation was shown after sunset as the East and Hudson Rivers pounded the shore.

"The elements of nature expressed in the animations were amplified by the stone walls, the light of the project animations, the surrounding water and breeze of the midsummer night. It was incredibly mystical watching the She Wolf's eyes open up, witness us and then fade back to sleep."

With industrial design and digital media Master's student Johann Nortje, Daniel and Erika created *She Wolves from the Tiber* to the Hudson as a demonstration of the multidisciplinary and integrated nature of architecture and design.

Daniel, Associate Professor in the School of Architecture, says the installation paid homage to New York's sister city Rome and reflected earlier installations the pair exhibited onto the Tiber River walls for Rome's summer solstice festival 2005-07.

"Erika and I teach students to challenge the boundaries of what a discipline holds. Our research and design philosophy is to take enormous architectural spaces and transform them, but not through the traditional notion you would use to transform a building. We take the whole stretch of the Tiber River or the walls of the Castle Clinton and view it as an architectural construct within which an interior can happen."

The project was also a valuable exercise for undergraduate design and architecture students who learnt special effects programming to refine the animations, before addressing the technical difficulties of transferring large amounts of digital data between New Zealand and New York.

daniel.brown@vuw.ac.nz, +64-4-463 6129
and erika.kruger@vuw.ac.nz, +64-4-463 6289



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For some of New Zealand's best and brightest, the only thing that stands in the way of their dreams is the lack of funds to make them real. By making a bequest to Victoria University, you can help to open those doors and allow these talented students to really excel.

You can choose to create a scholarship in a subject of your choice, direct your bequest towards research or simply leave a gift to be shared in the future. Whichever you choose, it is a legacy that will be remembered forever.

If you'd like to know more about how to make a bequest to Victoria University, contact Diana Meads at the Victoria University Foundation, on 0800 VIC LEGACY (0800 842 534), via email at vuw-foundation@vuw.ac.nz or by mail to Victoria University Foundation, PO Box 600, Wellington, New Zealand.