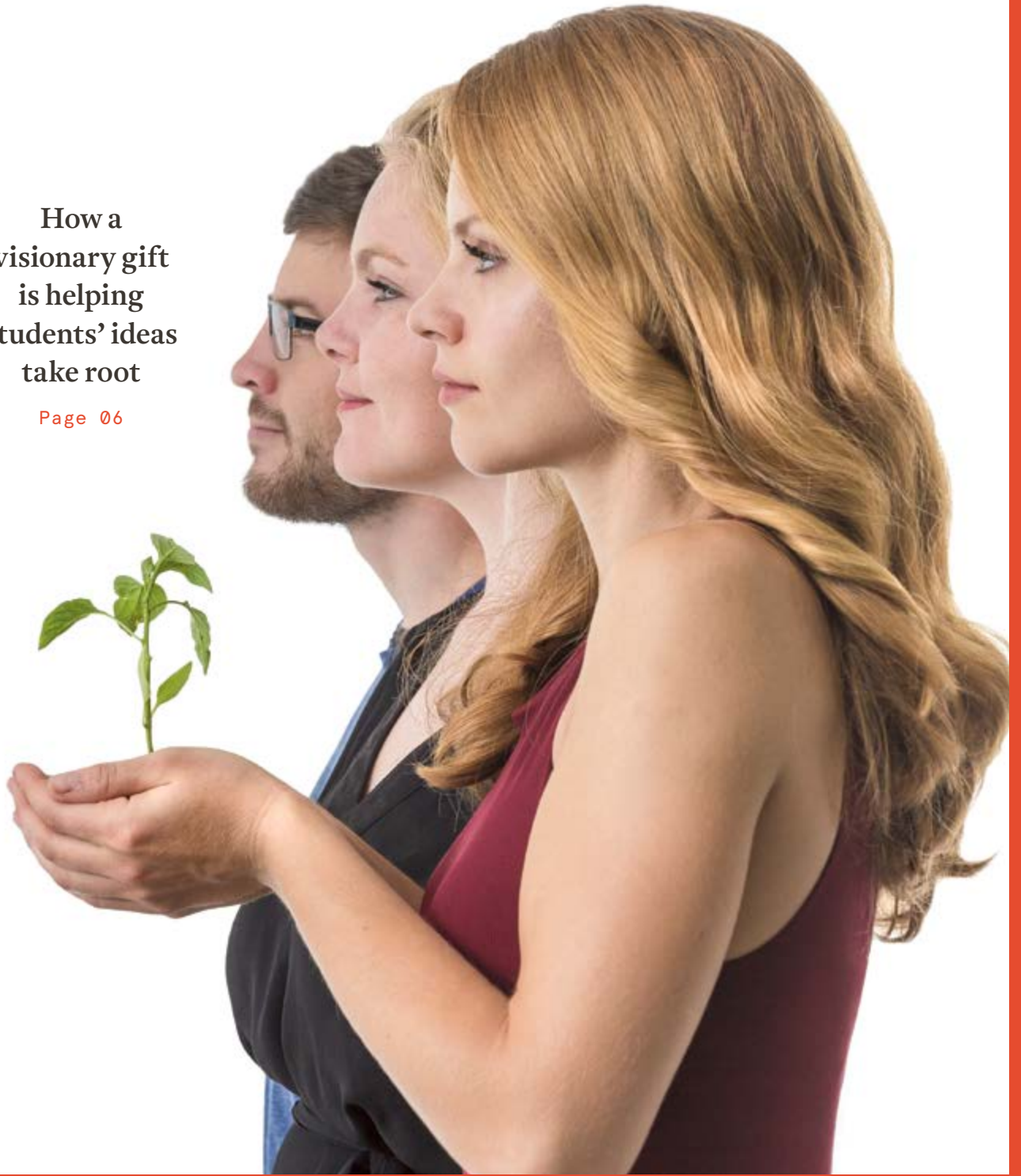


INSPIRED

Stories from the campaign to support the University of Sydney

How a
visionary gift
is helping
students' ideas
take root

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SYDNEY

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Business student Kimberly Bolton,
plant pathologist Michelle Demers
and chemist Jared Wood are tackling
agricultural waste with their
startup, BioChite.

From the Chancellor and Vice-Chancellor

In his career working for Amnesty, Harris van Beek – whose story you’ll read about on page 27 of *INSPIRED* – dedicated his life to improving the lives of others. Now, after his untimely death, his family is making sure that work continues, by raising money for research into pancreatic cancer.

Then there’s Angela Crean, who had almost lost hope of finding a career doing the research she loved. Just as she was about to give up, she won a postdoctoral position funded by the Mabs Melville bequest – and now her research into animal reproduction is gaining international attention. In 2016, she was awarded the L’Oreal-UNESCO fellowship for women in science, and last year she won the NSW Young Tall Poppy Science Award.

Or there’s Anastasia Volkova, the engineering student who now heads a tech company that develops agricultural innovations. She got her big break through the University’s Inventing the Future program, established thanks to the generosity of Dr Alexander Gosling AM.

This is what you, our generous donors, have made possible. You give people hope, you open doors, and you make a real difference to countless lives. The research and programs you fund improve healthcare, help disadvantaged people access education, and safeguard the future of the planet.

The *INSPIRED* campaign began in 2008, and since then, more than 58,000 of you have given in excess of \$843 million. It’s the most successful philanthropic campaign ever run in Australia, which says a lot both about what we do, and about the generosity of our friends and supporters. Some of these gifts have been large, some more modest, but all of them have been valued.

We want you to know how very grateful we are for your help – in fact, our community simply couldn’t do what we do without you.

Thank you, from all of us.



A handwritten signature in black ink that reads "Belinda Hutchinson".

Belinda Hutchinson AM (BEC '76)
Chancellor

A handwritten signature in black ink that reads "Michael Spence".

Dr Michael Spence AC (BA '85 LLB '87)
Vice-Chancellor and Principal

SOME INSPIRING NUMBERS

\$843 MILLION RAISED
thanks to more than **58,000 donors**

IN 2017

More than **15,000** people gave a total of

\$115 MILLION

\$ **129 gifts** of more than

\$100,000 EACH

8TH consecutive year of donor growth



OUR DONORS LAST YEAR

8282 alumni
6572 non-alumni
253 organisations

SINCE 2008

\$67 MILLION

raised for scholarships

and more than

\$58 MILLION

for academic positions

On 12 September 2017, more than **3000 members** of the University community came together for our annual giving day, **Pave the Way**.

IN 24 HOURS

WE RAISED \$2,027,943

That's up from \$1,573,260 in 2016.



2.

Last year we received more than \$115 million from generous alumni, friends, parents, organisations and estates. Here are just a few examples of those gifts.



1.

Snapshot of 2017



3.

1. Pave the Way

Our annual giving day reached a whole new level in 2017, with more than 3000 members of the University community donating to support coral reef research, improve access to education through scholarships, assist young people with mental-health issues and more.

2. Towards a healthier harbour

Sydney Harbour's native oysters have been close to extinct for more than a century, but a team led by the University of Sydney will collect and cultivate them, then return the species to our waters. The work, which could have long-term benefits for the harbour's health, is supported by a donation from the Maple-Brown Family Foundation.

3. Milestone for the Charles Perkins Centre

Last year was an important one for philanthropy at the Charles Perkins Centre. Donations to the multidisciplinary centre for research into lifestyle diseases reached \$100 million. The milestone is the result of years of generosity from many of the University's supporters. Their gifts will help ease the burden of diabetes, obesity, cardiovascular disease and related conditions.



5.



7.



6.

4. Boosting Indigenous scholarships

Years ago, Ellen Waugh's late brother, Alf, resigned from his bowling club in protest over its treatment of Indigenous people. Ms Waugh, a retired teacher, last year donated towards a scholarship in Alf's name to support Aboriginal and Torres Strait Islander students who demonstrate leadership potential, community involvement and financial need.

5. Students supporting students

The Sydney University Veterinary Society donated \$70,000 to endow an undergraduate vet science scholarship. It is the largest ever donation to the University from a student group.

6. Landmark medical study

Thanks to a \$4.75 million research grant from non-profit organisation FightMND, researchers at the University of Sydney and Westmead Hospital will lead a clinical trial to investigate whether a drug already on the market for a different disease could have an effect on the progression of motor neurone disease.

7. A book-lover's bequest

The late John Rowe's book collection was a labour of love. He had hundreds of them, carefully wrapped and – in many cases – signed by their authors. As part of his bequest of all his property, valued at more than \$3 million, many of these works now form part of the University's Rare Books collection. The bequest will support study and research in Australian literature.



Ready to *soar*

A visionary gift
is helping students
transform their big ideas
into thriving businesses.

WORDS by Louise Schwartzkoff

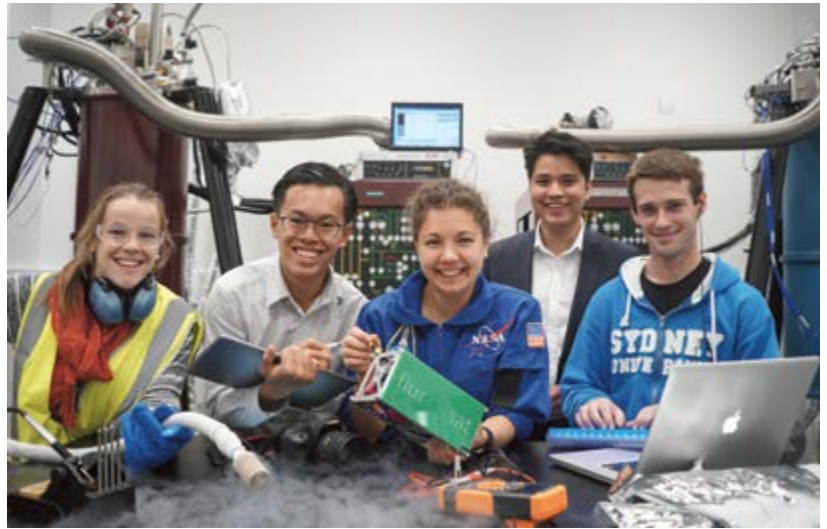
PHOTOGRAPHY by Stefanie Zingsheim

Field of dreams

Left: PhD student Anastasia Volkova is the CEO and co-founder of FluroSat, a company that helps farmers grow more with less.

Right: the original FluroSat team, Xanthe Croot, Christopher Chan, Anastasia Volkova, Brandon Cabanilla and Malcolm Ramsay.

Photo: Chris Chan



As a child, Anastasia Volkova dreamed she could fly. So far, so ordinary. But how many kids who imagine soaring through the skies make the next logical leap?

“I wanted to fly like a superwoman,” says Volkova. “Then I realised people used planes for that. So I decided I’d have to build planes.”

As it happens, Volkova did not grow up to build planes. But she is soaring nonetheless. The aeronautical engineer is completing her PhD in autonomous drone navigation at the University of Sydney. She is also the CEO and co-founder of FluroSat, a company that uses technology to help farmers grow crops more efficiently, using fewer resources.

It has been little more than a year since Volkova and four other University of Sydney students came up with the idea that would become FluroSat. The company now employs 12 people and has raised \$1.5 million in investments and grants to develop its technology and expand into the United States.

While the technology is complex (hyperspectral cameras aboard drones and satellites plus sophisticated data analysis), the concept is simple: FluroSat spots problems with crops before the farmer can, and recommends how to fix them. Farmers and agronomists using the technology can intervene earlier and only where needed. This means less fertiliser and less water – and a more abundant harvest.

It’s one of several success stories to come out of the University’s Inventing the Future program, established in 2016 thanks to the Alexander Gosling Innovation and Commercialisation Fund. The gift of more than \$300,000 from Dr Alexander Gosling AM, who has five decades’ experience in product development, has supported several programs at the University that aim to translate research into commercial success. Having grown up on a farm, Dr Gosling understands how valuable FluroSat could be to agriculture in Australia and around the world.



A growing concern

Business student Kimberly Bolton, plant pathologist Michelle Demers and chemist Jared Wood are tackling agricultural waste with their startup, BioChite.

INVENTING THE FUTURE

The Alexander Gosling Innovation and Commercialisation Fund aims to help close the gap between the research and business sectors. Inventing the Future is one of several initiatives established thanks to the fund. The program sees postgraduate and research students from various faculties collaborating to make products that deal with contemporary issues and problems.

Inventing the Future brings postgraduate and research students from various faculties together to create commercially viable products to address some of the world's most pressing problems.

The original FluroSat team (Anastasia Volkova, Xanthe Croot, Christopher Chan, Malcolm Ramsay and Brandon Cabanilla) united their expertise in experimental quantum computing, engineering, commerce, design computing and computational chemistry. Over 11 weeks, with support from lecturers in science, engineering, business and design, they created a prototype to fulfil their assigned brief: use nanosatellites to help remote communities.

Of the original group, only Volkova is still involved with FluroSat. But collaboration was crucial in shaping their ideas.

Volkova's knowledge of remote-sensing technology shifted the concept away from nanosatellites. Quantum physicist Croot recruited her father, a wheat farmer from country Victoria, to provide insights into how the technology could be used in agriculture.

As they spoke to farmers and agronomists about the idea, Volkova had a realisation. "People were not talking to us as a research group. Actual stakeholders were giving us real feedback on how they managed their properties. They were really interested. The point when you realise you're onto something is when people start asking you how much it costs."

While Volkova never imagined working in agriculture, she always wanted to do something practical. "As an engineer, I want to see things happen in the real world," she says.

“People put a line between research and industry, but at FluroSat, half of what we do is research. We have to innovate every day.”

That’s what Inventing the Future – and Dr Gosling’s fund – is all about. Associate Professor Maryanne Large, who initiated and coordinates the course, believes it is changing the way students think – encouraging innovation across disciplines and eroding traditional barriers between academic research and industry.

“Teamwork is the biggest lesson,” she says. “The most successful teams really used all their different skills, and actively tried to bring in expertise when it was lacking.”

When plant pathologist Michelle Demers enrolled in the course in 2017, she was interested in supplementing her science skills with some business knowledge.

Now, she and her teammates – business student Kimberly Bolton and chemist Jared Wood – are transforming their project into a fledgling company, BioChite.

Their brief was to reduce the environmental impact of packaging. Research led them to a biodegradable plastic made from prawn shells and spider-silk protein – an invention from Harvard University’s Wyss

Institute. There is much excitement worldwide about the product’s potential applications in medicine, from dissolvable sutures to coverings for burns and wounds.

But Demers had another idea. As a plant specialist, she wondered if biodegradable plastic could be used in agriculture. After a little reading, she learnt something exciting: the product was not only good for reducing plastic waste; it was good for plants and soils. “It increases the soil’s organic content, increases soil water retention and protects plants against disease,” she says.

Wood got to work in the lab and created his own version, leaving out the spider silk and adding a few more plant-friendly components.

Then Demers did some tests, adding Wood’s plastic to the soil of some seedlings. “My results were amazing,” she says. “I stopped watering them and the plants with the plastic in the soil lasted almost two weeks longer than those without. I was blown away.”

Demers says BioChite could reduce agricultural waste by replacing the plastic sheets used to protect crops from temperature changes, control moisture in the soil and prevent weed growth.

It could also replace plastic seedling trays. Rather than tossing the packaging into the bin, gardeners would plant it in the earth, where it would biodegrade, nourishing the seedlings into the bargain.

The concept has won Demers and her teammates a place in the University’s Incubate program, which nurtures promising startups with expert advice.

“I look at the statistics on startups and I’m realistic about the success rate, but even if we aren’t able to push it all the way, I’m still learning so much about business,” she says.

Through Inventing the Future, she also learnt about the power of teamwork. Each member of the group brought something to the project: Demers’s agricultural knowledge, Wood’s chemistry expertise and Bolton’s business skills.

“In the normal course of events, I would never even have met these people,” Demers says. “But the best ideas come from a collaboration of different specialities.”

For Volkova, who began the program a year before Demers, things are starting to feel “very real”. She has \$1.5 million to spend on her company’s development, and is preparing to launch her product in Australia and the United States.

What next? “To take on the world,” she says. She’s not joking. What she really wants is to change the way agriculture works so the world can feed and clothe itself sustainably. “That’s our mission. I feel like there might be enough of us in this new era of technology who think the same way – who think big. It’s about shifting gears to make things work better for everyone.” 🌱



Plastic fantastic

Chemist Jared Wood invented BioChite’s biodegradable product in his lab.

A family's collection of ancient Egyptian artefacts has found a new home at the University.



War story

Lieutenant Colonel St Vincent Welch DSO acquired almost 200 artefacts during his war service in Egypt.

House of *treasures*

WORDS by Louise Schwartzkoff

It's a dilemma familiar to anyone who has ever sold a family home: what to do with those forgotten treasures uncovered while packing boxes?

Rosemary Beattie faced that challenge on a grand scale when selling her mother's place in Northbridge. Margaret "Molly" St Vincent Welch had lived in the house for 59 years, but at 91, her health was failing and she needed to move into care. Her home was full of objects accumulated over

generations, including a wooden display case packed with almost 200 artefacts from ancient Egypt.

"It had been sitting on a closed-in verandah on top of a cupboard," says Mrs Beattie. "We brought it down and thought, 'What are we going to do with this?'"

The collection of coffin fragments, stone figures, amulets and a mummified animal had come to Mrs St Vincent Welch through her late husband, Dr John Basil St

Vincent Welch, who had inherited it from his father – also John Basil St Vincent Welch – a First World War doctor whose service included time in Egypt.

Lieutenant Colonel St Vincent Welch DSO died of influenza shortly after returning from the war. The artefacts he had purchased in Egypt as souvenirs remained in his wife's Cremorne home for decades, before moving with his son to Northbridge. Mrs Beattie remembers the case from childhood visits to her

INSIDE THE COLLECTION



Ceramic jar

The broken jar has been reconstructed with medical tape. Once upon a time it might have been used to store an animal mummy.



Mummified cat

Or is it? It's wrapped to look as though it has feline ears, but there is something odd about its shape. It may be a fake – albeit an ancient one. Mummies created to resemble animals were often bought by poorer Egyptians as budget offerings to the gods.



Coffin fragment

This painted fragment – once part of a coffin or mummy covering – is made of layers of linen and paste.



Guide's business card

The name on the yellowing card is Mustapha Abd-El-Sadik, a dragoman who offered his services to foreign soldiers in Egypt during the First World War. He would have arranged visits to sites and helped purchase antiquities as souvenirs.



Scarab

On the underside of this glazed scarab with a nail through its centre is the Egyptian hieroglyph for 'good' or 'perfection'.



String of beads

The amulet necklace is made of stone and faience – a material that hardens into bright colours when fired like clay.

grandmother. "I had been told there was a [mummified] cat in there," she remembers, "which at five or six, I thought was fascinating."

During his time in Egypt, Lieutenant Colonel St Vincent Welch employed a local guide to connect him with a then-thriving antiquities market. The guide's business card was still in the case when Mrs Beattie and her husband found it at her mother's house almost a century later.

Her grandfather had studied medicine at Sydney, so the family decided to donate the collection to the University's Nicholson Museum. After considering the acquisition carefully, according to the responsibilities set out by UNESCO regarding the transference of antiquities, the curators arrived at the house to pack all 182 objects. The collection has now been catalogued and will go on display when the University's new Chau Chak Wing Museum opens. It will feature in

an exhibition about private collectors, including several other Australian servicemen who brought objects home from Egypt.

For Mrs Beattie, the experience has provided new insight into her family's history. "My father was so young when his father died, so we never really knew much about him," she says. "This has been a real journey of discovery." 🌸



Fertile ideas

Dr Angela Crean with her son, Parker.
Dr Crean's research could help people who
are struggling to have children.

Angela Crean's research has seen her named best young scientist in the state. But she might never have made it this far if not for a generous benefactor.

From *little* things ...

WORDS by Louise Schwartzkoff **PHOTOGRAPHY** by Louise Cooper

Not so long ago, Dr Angela Crean was on the verge of walking away from the career she loved. She'd given all she had to her PhD in animal reproduction but was struggling to find a long-term job. Opportunities for young scientists are so scarce in Australia that she was ready to swap her research dreams for a career in business.

"You throw your whole life and your whole passion into your research, then you hit this roadblock," she says. "When you can't get a job, no matter how good you are, you think, 'Well, if nobody else believes in what I'm doing, why am I killing myself trying to do it?'"

She was just about ready to give up when she heard about a scholarship for postdoctoral research at the University of Sydney's School of Veterinary Science. It was her last chance.

When the news came that her application had been successful, she burst into tears. "It was such a shock that somebody else could believe in me that much," she says. "It gave me the confidence to say, 'Well, now I have to be worthy of this gift.'"

The gift that saved Dr Crean's career was a bequest from the late Mabs Melville to the Sydney School of Veterinary Science. Melville's \$5.8 million donation allowed the school to invest in a number of positions

for early-career researchers. For Dr Crean, now 36, winning the Mabs Melville scholarship marked the beginning of a spectacular rise that has seen her work applauded internationally. In 2016, she won the \$25,000 L'Oreal-UNESCO for Women in Science Fellowship. The following year, she took out the prestigious Young Tall Poppy Science Award in NSW.

These accolades reflect the importance of Dr Crean's research – and its potential to change lives. Though her focus has been on animal reproduction, shifting from sea creatures to flies to sheep over the course of her career, she hopes one day her work will help human couples struggling with infertility.

It's a problem she understands intimately. When she and her husband, Joel, started thinking about having children, she was in her early 30s. After six months of trying to fall pregnant without success, the advice from fertility experts was to try IVF. She asked about other options and was met with blank looks.

"It seemed to me that IVF shouldn't have been the first port of call," she says. "There are a lot of side effects and it's hard work for the female. So I thought, you know what? I think this is an area that needs research and I can potentially bring something to the game."



“IT SEEMED TO ME THAT IVF SHOULDN'T HAVE BEEN THE FIRST PORT OF CALL – THERE ARE A LOT OF SIDE EFFECTS AND IT'S HARD WORK FOR THE FEMALE.”

- Dr Angela Crean

Dr Crean had never intended to become a specialist in reproduction. As a child, she spent summers snorkelling at Port Phillip Bay in southern Victoria, where her parents had a holiday house. She would marvel at the underwater universe and dream of becoming a marine biologist.

Early on, she worked with cunjevoi – creatures that cling in clumps to rocky shores and squirt jets of water when squeezed. She found, much to her surprise, that they could adjust their sperm quality according to their surroundings and, more importantly, that those changes had an impact on the offspring's chances of survival.

The discovery – at odds with reproductive theories of the time – sparked the question that has driven her research ever since: how does a male's environment influence his offspring's health?

“There are still a lot of males writing about what females should do to improve their reproductive success,” says Dr Crean, “but not so many females writing about what males need to do to improve their reproductive success. That's something that tickles my fancy – that it's a female telling males what they should do for a change.”

Dr Crean eventually fell pregnant naturally. Her 10-month-old son, Parker, smiles down from a photo on the wall in her office at the University. “Now when I'm starting to get frustrated at work, I can look up at him and think, OK, you're the reason I'm doing this, because I want other people to have that joy and that frustration and that heartbreak of having a kid.”

She is currently working with sheep, looking at the consequences of assisted reproduction on offspring health and investigating whether sperm competition can boost sperm quality.

Eventually, she plans to switch to reproductive medicine for humans. Her goal is to improve the success rate of simpler artificial reproductive technologies, such as assisted insemination, reducing medicine's reliance on IVF.

It's a long way from marine biology. “But that's the thing about science,” she says. “You never really know where it's going to take you. You just follow the path of the questions.”

It's creative work, which suits her well; had she not become a scientist she may have been a musician. She took up the cello as a three-year-old and, as a teenager, toured the world with youth orchestras. She still plays the cello in community orchestras and bass guitar in bands, but science provides its own brand of creative stimulation.

“You get to come up with ideas then go out and test them,” she says. “And sometimes you find out that what was written in the books was wrong. When you get to change how people think about things, there's no better thrill.” 🐾

To Paris, *with love*

A philanthropic gift gives artists room to explore new ideas in one of the world's most inspiring cities.

WORDS by Louise Schwartzkoff

PHOTOGRAPHY by Stefanie Zingsheim

For decades, the apartment studios in Paris' Cité Internationale des Arts have offered artists-in-residence from all over the world the space and time to create new work. Each year, the Power Institute, the University's foundation for art and visual culture, offers Australian artists, art writers and scholars the chance to spend three months at the Cité. The residencies – made possible by a gift from Terrence and Lynette Fern – have supported the creation of Australian work that has been exhibited internationally.

Fellowship recipient, 2015

ANNE GRAHAM

Anne Graham's studio in the Blue Mountains is full of treasures. One glass case holds a collection of antique combs. There are glass eyes, feathers and spools from old looms. She uses them in her installations, placing objects together to transform them into something new.

"A lot of my practice is to do with weaving implements, sewing implements, fishing implements, cooking implements and gardening implements," she says. "Things you use."

She went to Paris on the Terrence and Lynette Fern Fellowship with her husband, curator and writer Anthony Bond. Both had ideas to pursue. Bond conducted interviews for a coming book, while Graham spent time at the Musée des Arts et Métiers, researching the history of the Jacquard loom – a 19th century device that simplified textile production.

In the markets of Paris, she collected shuttles, bobbins and lace-making equipment. In the museums, she collected ideas. Her research eventually led to an interest in mathematicians Ada Lovelace and Alan Turing, whose work is connected to the technology of the Jacquard loom.

Her work, *Ada and Alan*, is a sculptural portrait of the two, with a standing black crinoline representing Lovelace

and a wooden Fibonacci spiral for Turing. It has been exhibited at the Bathurst Regional Art Gallery and the Glasshouse Regional Gallery in Port Macquarie.

Another work, *House of Shade and Shadows* – a black-netted structure filled with hanging plants and bubbling fountains – was inspired by the glasshouses of Paris's Jardin des Plantes.

For Graham, who collects and connects ideas and objects, travel is crucial. "If I'm home, I'd be thinking about cleaning the windows," she says. "When you're somewhere else, you can totally focus on the idea and let it grow."

Collector's items

Right: artist Anne Graham in her studio
Far right: a selection of Graham's antique combs





Fellowship recipient, 2017

CATHERINE O'DONNELL

On arrival in Paris, most sightseers head for the architectural landmarks in the heart of the city: Notre Dame, the Eiffel Tower, the Louvre's glass pyramid.

When artist Catherine O'Donnell arrived last year to begin her residency at the Cité, she headed in the opposite direction – to the city's fringes, where housing estates loom in concrete blocks.

Though she was far from her home in the Blue Mountains, these places were familiar to O'Donnell, who grew up in the Green Valley housing estate in Sydney's west. In her work, she draws suburban homes like the one she grew up in, transforming their fibro walls, wooden window frames and balcony railings into almost-abstracted geometric shapes.

She applied for the Paris residency because she wanted to see the housing estates of Europe that had influenced the Australian models. Without the support of the Terrence and Lynette Fern Fellowship, she would never have been able to make the trip.

"The financial support is one side of it," she says, "but actually allowing yourself to do it is the other. To say, 'I can take three months out of my life to focus on my practice'. I felt so privileged to be able to go."

She recently exhibited drawings from her time in Europe at an exhibition at May Space gallery in Waterloo. The fellowship, she says, will influence her work for years to come. "It really was a life-changing opportunity."

Drawing inspiration

Above: artist Catherine O'Donnell with her work
Right: the charcoal tools of her trade



Fellowship recipient, 2016

ZANNY BEGG

When film installation *City of Ladies* screened at Sydney's Museum of Contemporary Art in 2017, south coast artist Zanny Begg – who made the work with Paris-based Australian director Elise McLeod – spent time in the gallery, watching and listening to audience reactions. Some people would weep. Others had intense discussions about the film's themes.

Begg could not have made the film without the Terrence and Lynette Fern Fellowship. When she applied for the residency, she knew she wanted to work with McLeod, a childhood friend who had spent years living in France. She also knew she wanted to make a film about feminism. Throughout her time in Paris, the idea developed. It draws on *La Livre de la Cité des Dames* (*The Book of the City of Ladies*) a 15th century work by medieval court writer Christine de Pizan, who imagined a utopia built, populated and governed by women.

In the film, Pizan's story meets the ideas and concerns of contemporary female performers and activists. Viewers watch the film in a space wallpapered by Begg's drawings, which riff on the medieval illustrations of Pizan's book.

The work is now part of the Museum of Contemporary Art's permanent collection and has also been exhibited in Ukraine and Croatia. "It seemed to really touch a nerve," says Begg. "A lot of the issues [Pizan] was dealing with 600 years ago, we're still dealing with today." 🌸

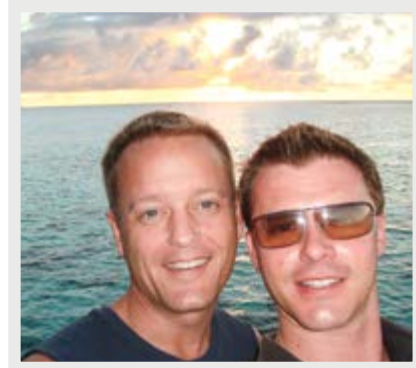


Women of substance

Top: artist Zanny Begg
Above: Begg's drawings
reference a medieval tome

Right: a depiction of
French feminist writer and
theorist Helene Cixous

A new scholarship honours the memory of a cheeky and generous soul.



Love story

Trace Richey, left, and Neil Pennock were together for almost a decade before Richey was hospitalised with a rare cancer.

Good *from* grief

WORDS by Louise Schwartzkoff

It was the day of Trace Richey's bone marrow transplant and he wanted to celebrate. "We need wine," he told his partner, Neil Pennock.

Pennock checked with the doctors and nurses. They didn't exactly condone the booze but said it couldn't be worse than the chemotherapy drugs already in Richey's system to treat his cancer, the rare myelodysplastic syndrome.

Pennock bought a bottle of biodynamic pinot gris ("I got the healthiest one I could find," he says) and they drank a toast to Richey's recovery.

"That's what Trace was like," says Pennock. "He was very cheeky. He was fun. He'd always try and make people laugh."

About 40 days later, Richey died of graft-versus-host disease. The new tissue rejected his body and attacked.

Three years on, Pennock is

determined some good should come of his partner's death. He is raising \$160,000 to establish the Trace Richey Nursing Scholarship at the University's Susan Wakil School of Nursing and Midwifery. The scholarship will support one full-time or two part-time students each year to complete a Master of Cancer and Haematology degree.

"I HAVE SO MUCH LOVE AND GRATITUDE FOR THE NURSES."

– Neil Pennock

"The nurses took a shine to Trace and I have so much love and gratitude for them," says Pennock. "They deal with so much trauma and they were all smiles. If that doesn't deserve respect, I don't know what does."

The scholarship is the first gift from the TLR Foundation, which Pennock set up in his partner's name (the initials stand for Trace Lee Richey). He hopes to support the care of transplant patients and encourage more people to donate bone marrow.

For the past few years, Pennock, his friends and family have been

shaving their heads, jumping out of planes and running the City2Surf to raise money for their cause. The foundation has also supported the construction of a new bone marrow transplant ward at St Vincent's Hospital in Sydney.

It's a fitting tribute to Richey, who spent his career in fundraising, working with organisations including the Children's Hospital at Westmead and Mission Australia.

Even during Richey's final stay in hospital, when he heard the nurses were shaving their heads to raise money for the Leukaemia Foundation, he pitched in to help. He and Pennock shaved each other's heads for the cause (by that stage Richey's hair was falling out). "He still looked gorgeous," Pennock says. "It made his eyes pop."

Pennock works in finance and he smiles at the thought of Richey's response to his fundraising efforts. "He'd be rolling his eyes and saying, 'That was my thing'. But I think he'd be proud, too." 🌸



Anatomy of a benefactor

WORDS by George Dodd

Medical students, artists and even police officers have reason to thank one of the University's most active supporters. She kept a low profile but pushed an entire department to new heights.

Lasting legacy

Mrs Ann Macintosh with Chancellor Sir Hermann Black, left, and Dr Mike Barbetti at the opening of the NWG Macintosh Centre for Quaternary Dating in 1984.

It is one of the most eerily beautiful rooms in the University and among the best museums of its kind. It is also closed to the public.

The JT Wilson Museum of Human Anatomy is in the grand and historic Anderson Stuart Building. It is mostly visited by anatomy and histology students, though experienced surgeons and even artists come here looking for insights into the human body. Inside the glass cases are hands, feet and other human parts, delicately dissected to show the body's great complexity.

Planning for the museum started in the 1800s, but today it is bright and modern, with an accessible design.

If there is one person to thank for the excellent condition of the museum, it's the late Ann Macintosh, who at one time worked in the building and later returned as a volunteer. She paid for the museum's renovations, but there are few places in Anderson Stuart that haven't been touched or even transformed by the generous and considered donations of this energetic, plain-speaking and beloved woman.

"She'd say, 'Call me Ann' but no one did," remembers Associate Professor Kevin Keay. "She was always called Mrs Macintosh."

When Keay started as a junior staff member in 1987, he used to bump into Mrs Macintosh in the lift. He still works in the Anderson Stuart Building, but now as the head of Anatomy and Histology. "Thanks to Mrs Macintosh we've been able to make upgrades that mean we can teach properly, we can research properly, we can support research," he says. "She's made a massive impact."

Mrs Macintosh's connections with the University run deep. Her paternal grandfather studied at the University of Edinburgh with *the* Anderson Stuart (Sir Thomas Peter), and later taught in the Department of Anatomy. Her maternal grandfather was Sir Edmund Barton, who was a Fellow of the Senate in the late 1800s, before going on to become Australia's first Prime Minister. Then there was her husband, the widely respected Professor NWG Macintosh, a Challis Professor of Anatomy.

Mrs Macintosh was Miss Ann Scot Skirving when she started as a secretary in the Department of

Anatomy and Histology in 1947, before marrying the professor in 1965. As was the norm for newly married women at the time, she gave up her job, but her fascination with the department continued. When her husband died in 1977, Mrs Macintosh returned as a volunteer, spending hours cataloguing the collections.

The desk where she sat is still in the JL Shellshear Museum of Physical Anthropology and Comparative Anatomy, screened by a row of skeletons. From this vantage point – and her place at the centre of a community of staff and students – she could make astute observations of what the department and the building needed.

The Anderson Stuart Building opened in 1889 to house the first medical school in Australia. Over the years it lost some of its grandeur, but today its rooms are being updated sensitively, and the recently uncovered stained-glass windows bathe the hallways in light.

Mrs Macintosh helped create the momentum for the renovations, then helped fund them. Even after her death in 2011, her legacy continued to help with the upkeep through a trust.

Keay says her donations have provided vital support for research that could not otherwise have happened. "Each year, she would give

the head of the department money to support an individual activity," he says. "The money had to be used to support a young scientist in anthropology research who wanted to pursue a less mainstream idea. She was interested in outcomes, but her support was given with no strings attached."

It's impossible to talk about the contribution of Mrs Macintosh during her life and through her bequest without it becoming a list: she supported research into chronic pain and reproductive biology; set up PhD scholarships; established the NWG Macintosh Centre for Quaternary Dating (to age-date ancient bones); set up the NWG Macintosh Memorial Fund to support research into Anatomy

and Histology; and established the Centenary Fellowship for the travel-based training of departmental staff.

Her name is even on the Ann Macintosh Forensic Osteology Lab which, among other things, helps police identify human remains.

While she no longer sits at her desk in the Shellshear Museum, Mrs Macintosh is still helping to shape the Anderson Stuart Building. She also shapes every medical student who studies at the University and takes that knowledge into the world. ✨

“SHE WAS INTERESTED IN OUTCOMES, BUT HER SUPPORT WAS GIVEN WITH NO STRINGS ATTACHED.”

– Associate Professor Kevin Keay

Mrs Macintosh's gifts

A REVAMPED MUSEUM

During her time volunteering for the Department of Anatomy, Mrs Macintosh worked at a desk in the JL Shellshear Museum of Physical Anthropology and Comparative Anatomy. She also paid for the museum's refurbishment.

AN ACCESSIBLE DISPLAY

Not only did Mrs Macintosh fund a renovation of the JT Wilson Museum of Human Anatomy, she personally oversaw the work, ensuring the display cases were at a height accessible to everyone.

ROOM TO BREATHE

Her generosity transformed the dissection rooms from dim, unventilated spaces into brightly lit, air-conditioned working environments.

WINDOW OF OPPORTUNITY

Mrs Macintosh helped fund the renovations that liberated the Anderson Stuart Building's stained-glass windows from behind a brick wall and allowed them to be seen by the public. The Heritage Committee dreams of adding another stained-glass window to the building, but needs funding to make it happen.



CATALOGUING THE COLLECTIONS

She spent hours at the University as a volunteer, working to catalogue the extensive anatomy and histology collections.



STAFF TRAINING

Mrs Macintosh's Centenary Fellowship funds travel-based training for departmental staff.

SUPPORT FOR RESEARCH

During her life, she funded researchers doing work she felt was important, always without strings attached. Through her bequest, she has supported dozens of PhD scholarships.

NWG MACINTOSH CENTRE FOR QUATERNARY DATING

Establishing this centre gave the University the tools it needed to keep its work in anthropology at the forefront of the field.

For information on how to leave a gift in your will, contact our bequest team on [+61 2 9002 7455](tel:+61290027455).

When worlds *collide*

At the Charles Perkins Centre, researchers are tackling some of the most dangerous lifestyle diseases of our time, while a playwright observes and documents their work. The centre's writer-in-residence explains how magic happens when art and science meet.

WORDS by Alana Valentine **PHOTOGRAPHY** by Stefanie Zingsheim

The first time I went into the Charles Perkins Centre at the University of Sydney, for my interview as a candidate for the writer-in-residence fellowship, I walked across the astonishing open foyer and looked up. Above me the white waves of the internal walls wriggled like strips of tagliatelle pasta in a pot of boiling water. I got into the glass lift and, as I ascended, I could see into every level of the workplace – the laboratories on the middle floors, meetings in spaces flooded with natural light and, looking down, a soaring perspective on the ground floor – where students, scientists and visitors to the clinic intersected.

The project I valorised to the selection committee, including the scheme's generous patron, Judy Harris, and the centre's Academic Director, Professor Stephen Simpson, was a play called *Dr Cassandra*. It is, in essence, a pitch to make the internal workings of people in this world-class science facility as metaphorically transparent as the centre's architecture makes the interactions of their professional lives.

Confronting the many ways in which scientific truth is being derogated and politicised, and using the Greek myth of Cassandra, I wanted to spend a year digging for the mettle that allows nutrition scientists to survive



– professionally and psychologically – as prophetic thinkers in a 21st century global community. These scientists are working in a world where empirical truth is valued less and less, and obesity continues to increase, especially among children, burdening them and our communities with health, fertility and productivity legacies on a truly frightening scale.

Having been awarded the fellowship, along with my remarkable co-recipient, novelist Mireille Juchau, I have spent time at the centre investigating how the many scientists who work here are meeting the challenge to communicate their innovations and

findings in the public sphere. I have attended lectures about the use of social networks to foster behavioural changes for better health, the benefits of intermittent and periodic energy restriction, the politics of obesity, and the ecological implications of obesity-related disease on the planet.

I have routinely been crippled with disbelief at the appalling statistics on the incidence of heart attacks in younger and younger children, of epidemic tooth removal in children, and of morbid obesity in global populations. I have been inspired by the courage of so many scientists who are prepared to be alert to the

economic imperatives of the food industry and the complicity of governments. There have been lectures and conversations that made my head swim with the enormity of the problems, and interviews and interactions that made me weep at the ways in which some scientists have been harassed, bullied, shamed and patronised when they seek to present unpopular or challenging findings.

In October 2017, I found myself in the foyer of the Adelaide Convention Centre, champagne glass in hand, waiting to go in to dinner with a conference full of bariatric surgeons, health promotion professionals and obesity scientists. I didn't know any of them. Professor Brian Oldfield, coordinator of the joint meeting of the Australian and New Zealand Obesity Society, the Obesity Surgery Society of Australia and New Zealand, and the Asia Oceania Association of Studies for Obesity, had asked me to make a presentation at the final session of the conference. "We want a big finish," Professor Oldfield had said to me on the phone.

I polished off the champagne in two gulps, excruciatingly aware that I had spent the day in sessions with health professionals who quite literally collect and study data on how many glasses of champagne a person might consume standing in a foyer, knowing no-one, and how much exponentially more they may drink in such an alienating social situation.

As an artist, my obligation and indeed my creative ambition is to present these scientists as characters who are so dimensional – so like the intelligent, contrary, inconsistent, noble, beautiful people who will sit in an audience and watch the stage play I will write – that they cannot help but be affected and moved. So I will not resile from drawing them as both sincere and paradoxical, both honourable and competitive, both egotistical and selfless. But I will hope, as has been the case in the

past with the many other communities I have written plays about, that this community will enjoy seeing itself reflected and celebrated on the public stage.

A lone woman approaches me and begins a

conversation about her work as a GP with obesity patients. At dinner, I sit with two experienced bariatric surgeons from New Zealand, one of whom has extensively mentored the other but neither of whom has seen each other for many years. They talk about sport and politics as well as surgery, obesity and the changing medical profession.

Certainly I learn a lot of facts but in the warmth of the friendship and collegiality of the older man with the younger, I see generational love and tension that is about much more than medicine. I work my way around the room, meeting professionals in food advertising analysis, in diabetes research, teaching young adults to cook their own meals, in research science and in clinical contexts.

Next day, at the final session of the conference, I perform excerpts of a work-in-progress play called *Made to Measure*. Reading on stage with me is a bariatric surgeon and an endocrinologist. Both of them are astonishingly good actors and the crowd that has waited to watch their professional colleagues strut their thespian chops is warmly receptive. There is laughter, there are profound silences, and most of all there is enthusiasm for the possibilities of the arts to communicate and confront the public with the messages doctors and others find hard to convey.

"So much of what I deal with is about

the vagaries of human nature," says one doctor to me afterwards, "and that's really your territory isn't it?"

"Yes," I reply. "Yes, it really is." 🌸

Find out more about Alana Valentine's work at alanavalentine.com

“THERE IS ENTHUSIASM FOR THE POSSIBILITIES OF THE ARTS TO COMMUNICATE AND CONFRONT THE PUBLIC WITH THE MESSAGES DOCTORS AND OTHERS FIND HARD TO CONVEY.”



Body of work

Actors Leah Baulch and Geraldine Turner in a production of Alana Valentine's play, *MP*.
Photo: Street Theatre, Canberra

A family honours the memory of a father who spent his life working to make the world a better place.

The good fight

WORDS by Louise Schwartzkoff

On a September day last year, Harris van Beek's doctor told him he had perhaps three days to live. Van Beek's response was to express sympathy for the doctor who had to break the news.

"His first instinct was always to think about things from someone else's point of view," says his son Peter.

Van Beek, 65, had been diagnosed with pancreatic cancer just six months earlier. In his final days, he and his family decided in lieu of flowers to ask for donations towards pancreatic cancer research at the University of Sydney.

In the days before the funeral, those who knew and loved van Beek – and there were many – gave what they could. "We were overwhelmed by the generosity of so many friends and colleagues," says Peter.

A few months on, the family has raised close to \$100,000 through their crowdfunding webpage. The funds will help support researchers working to combat a cancer that is difficult to treat and kills almost 3000 Australians each year.

"The shocking thing about pancreatic cancer is the lack of awareness," says Peter. "Survival rates haven't improved in nearly 40 years. More research is needed so that in the future Dad's outcome would be the exception rather than the norm."

The gift to cancer research is only a small part of van Beek's legacy. He spent his life working for the greater good. He was the first full-time employee of Amnesty NSW and, in 1982, became the human rights organisation's first national director.

During his 13 years of leadership, Amnesty expanded across the country. Its influence grew, too. By the mid-90s, two thirds of federal parliamentarians were paying members.

Under van Beek's direction, the organisation gathered crucial political support in Australia for the international movement to abolish the death penalty, and launched the first national campaign to draw attention to human rights violations in East Timor.

After leaving Amnesty, van Beek worked to improve the education

system and life in Indigenous communities. "He worried about the things that needed to be worried about," says Peter.

That was his attitude at home, too. He was open-minded about everything – "except for small-minded discussions with a starting point of discrimination".

Van Beek and his wife, Jane, raised three children, Anna, Peter and Tom, in a house full of newspapers and loud with discussion.

"Mum and Dad gave us access to information, but we were never forced to think about issues in a certain way," says Peter. "They have always been deeply committed to social justice, so it was a natural thing for us to be interested too."

The van Beeks plan to continue their fundraising efforts. They are excited by the potential of research into immunotherapy, which harnesses the body's immune system to kill cancer cells.

"It's a cause we are absolutely committed to as a family and we want to dive a little deeper," says Peter.

His father would no doubt have approved. 🍷

To donate in memory of Harris van Beek, visit crowdfunding.sydney.edu.au/harrisvanbeek

A family united

Harris, Peter, Jane, Anna and Tom van Beek



Investment and Capital Management report

Investment and Capital Management (ICM) invests the donations and bequests given to the University. Managing on a bespoke basis generates financial resources to help meet intended academic and research outcomes.

ICM is responsible for managing the University of Sydney's endowment capital. The University's short-term operating and philanthropic financial assets are managed by the Financial Control and Treasury team.

Endowment funds are permanent, self-sustaining sources of funding. ICM invests these funds in financial assets to generate predefined annual cashflows to meet varying outcomes, while seeking to maintain the real-term (after inflation) value of the capital invested.

ICM employs a well-structured, long-term investment philosophy based on achieving three core objectives.

1. Releasing consistent and reliable annual cash flow to support the University's annual 'spend-rule'.
2. Generating long-term capital growth to preserve the capital in real terms.
3. Defending the core cashflow and growth objectives in times of adverse financial conditions and crisis.

MEDIUM-TERM FUND

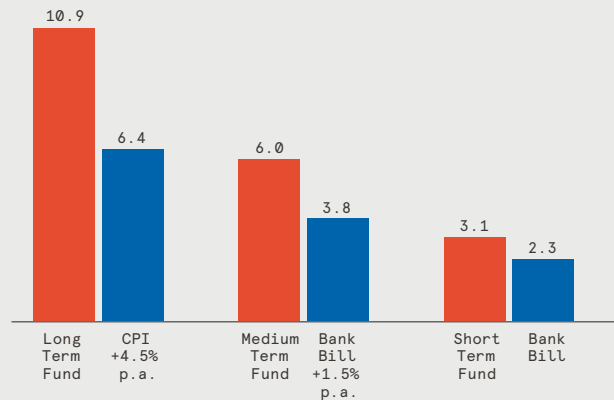
Value as at 31 December 2017: \$86.77 million

Total return objective: Bloomberg AusBond Bank Bill +1.5% after all fees

The MTF is designed to provide a return better than cash for capital earmarked for use over a one- to four-year time horizon. Providing for a return higher than cash requires the portfolio to adopt some exposure to risk assets such as equities, which can be volatile. Compared with the LTF, the MTF has a greater allocation to defensive investments such as cash and conservative lending to governments and companies, to ensure that any potential for capital loss is limited on a three-year view.

Long-term investment returns

5 year performance p.a. (%) as at end December 2017



Note: the University's returns are after underlying external manager fees and inclusive of franking credits

LONG-TERM FUND

Value as at 31 December 2017: \$1360.71 million

Cash flow objective: 4.5% per annum

Capital objective: Consumer Price Index (real terms capital preservation)

Total return objective: Consumer Price Index +4.5% after all fees

The LTF consists mainly of bequests and donations that have been given to the University for a range of purposes since it was founded in 1850. The portfolio's objective is close to long-term expectations from global equity markets, which are historically between 5 percent and 6 percent after inflation. The return objective and risk profile for the portfolio reflects the need to release sufficient cashflow to meet the University's 'spend-rule' of 4.5 percent every year.

The LTF's core objectives can be met only by allocating a substantial proportion of the portfolio to a diversified range of both income-producing and growth investments and strategies across listed and unlisted asset classes. A smaller, more defensive component of the portfolio is designed to provide sufficient liquidity and return uncorrelated with equity markets. This will meet the annual cashflow requirements and ensure continued opportunistic investment activity during adverse financial market conditions.

INSPIRED

The campaign to support the University of Sydney

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Find out more about the INSPIRED board:

sydney.edu.au/inspired-giving

THANK YOU

An honour roll of donors is available online and includes a list of foundations that were established to bridge the gap between the University, industry and professions. sydney.edu.au/inspired/honour-roll

We appreciate the role colleges play as partners in our campaign, and are especially grateful for the donations many of them make towards our shared goals.

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