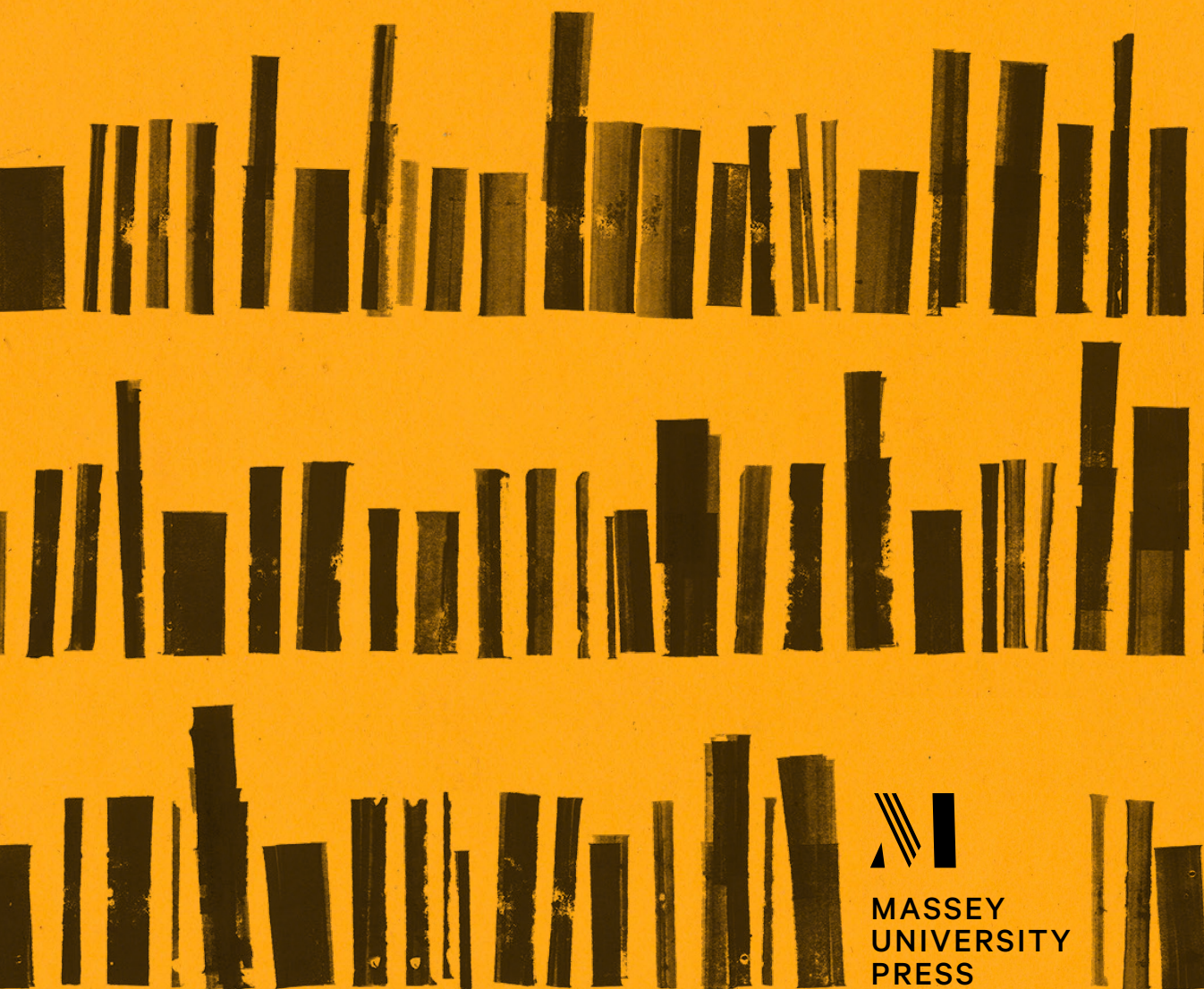


CATALOGUE
2020



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Welcome to our 2020 catalogue, and please enjoy taking a look around.

Ngā mihi nui

Nicola Legat
Publisher

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**ARCHITECTURE, ARTS,
PHOTOGRAPHY AND DESIGN**

Christchurch Architecture

A walking guide

**JOHN WALSH AND
PATRICK REYNOLDS**

The second in the series of guides to our urban architecture, this handy pocket-sized book suggests a series of city walks that take in the historic buildings that survived the earthquakes and the striking new buildings that have risen from the rubble. It's the perfect guide for visitors, or locals who want to know more about their city.

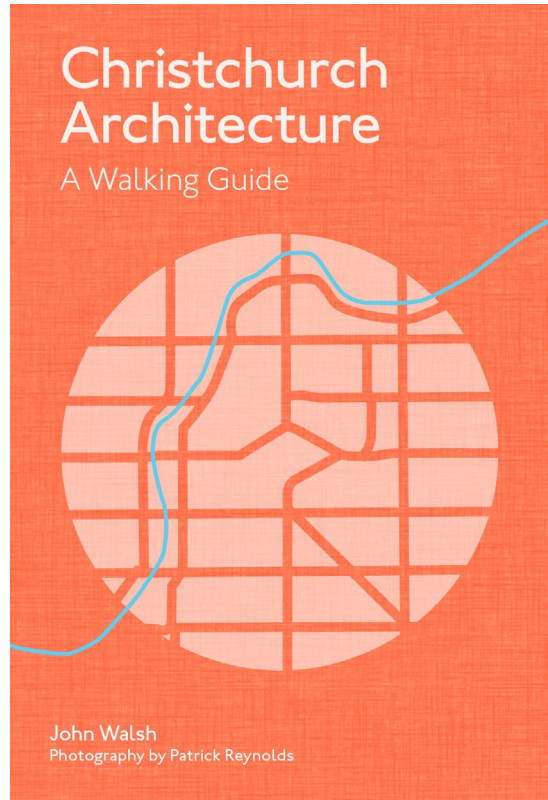
JOHN WALSH is the communications director for the New Zealand Institute of Architects. He is the author (with photographer Patrick Reynolds) of several major books on architecture.

PATRICK REYNOLDS is one of New Zealand's best architectural photographers.

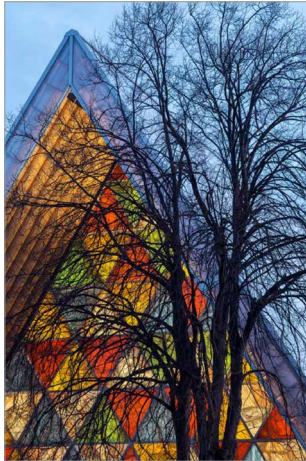
PUBLISHED: November 2020

ISBN: 9780995123014

Limpbound, 178 x 119mm. 176 pages. \$19.99



LOOK
INSIDE



'Cardboard' Cathedral

334 Hereford Street

Shigeno Ban, with Warren and Mahoney Architects, 2013

The genesis of the Christchurch Transitional or 'Cardboard' Cathedral was so serendipitous that the theistically inclined might call it miraculous. Shortly after the February 2011 earthquake-wrecked Christ Church Cathedral, local Anglican cleric Craig Dixon came across an article about the Japanese architect Shigeno Ban, famous for his design of emergency structures, and then contacted Ban asking what he would charge to design a temporary cathedral in Christchurch. And so it came to pass that Christchurch now has the only building in New Zealand designed – for no fee – by a winner of international architecture's top personal award, the Pritzker Prize. Of course, the story of the building's realisation was not quite so straightforward, but the project was characterised throughout by goodwill and collegiality, qualities notably absent from the debate about the fate of the 'real' Anglican cathedral. The article that caught Reverend Dixon's attention focused on a temporary church, made of paper tubes, that Ban had designed in Kobe after the 1995 Great Hanshin earthquake. Ban proposed a similar, although larger, building for Christchurch, but modified the structural design to accommodate local manufacturing capabilities and the church's escalation of the projected life of the 'temporary' 700-seat cathedral from 10 to 50 years. This is a deceptively sophisticated building. The structure's 98 six-metre-long cardboard tubes are reinforced by timber beams and steel bracing. Up top, a polycarbonate roof twists into hyperbolic paraboloids; underneath, a 900-millimetre concrete raft, protects against ground liquefaction. Forty-nine translucent coloured panels designed by Ban and his colleague Yoshie Naimatsu illuminate the dramatic, triangular main façade.

ROUTE 4-21

401



ROUTE 1: PARK SIDE

The planned foundation of Christchurch bequeathed two great legacies to the city: in the natural environment, Hagley Park and the Botanic Gardens; in the built environment, Gothic Revival architecture. This route along the west side of the CBD, and into the eastern edge of Hagley Park, includes two of the strongest architectural compositions in the city: the buildings around the Christ's College quadrangle, and the former Canterbury University buildings that now constitute the Arts Centre. The route ends near one of the four squares incorporated in the original city plan, this one named for the sixteenth-century English Protestant martyr Thomas Cranmer.

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Bridge of Remembrance

Avon River at Cashel Street

Gummer and Preece, 1924

Historic Place Category 1

In the years after the First World War in which around 18,000 New Zealanders lost their lives, hundreds of memorials were erected around the country. Memorial architecture included statues, obelisks, towers, gates and even entire buildings, such as Auckland's War Memorial Museum. The Bridge of Remembrance is one of the two main Christchurch war memorials, the other being the Citizens' War Memorial in Cathedral Square (currently out of bounds). Confusingly, the Bridge of Remembrance is a title that covers both the bridge over the Avon River built in 1923 by engineer Edward George Wright (1831–1902) and the memorial arch at the bridge's east end, designed by William Henry Gummer (1884–1966). Steeped in Beaux-Arts classicism, gifted and prolific, Gummer is one of the outstanding figures in New Zealand architecture. Before the First World War, he worked in London for Edwin Lutyens (1869–1946), the pre-eminent British architect of his time. Gummer's arch, made of concrete faced with Taranaki stone, could keep easy company with structures from Lutyens' extensive post-war votive catalogue, such as the Cenotaph in Whitehall (1920) and Arch of Remembrance in Leicester (1925). The Christchurch arch's connection to the British Empire's war memorial design language is strengthened by the incorporation of decorative elements – wreaths, laurels and lions – by the noted Christchurch carver Frederick George Gurnsey (1868–1953).

ROUTE 2-12

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Me, According to the History of Art

DICK FRIZZELL

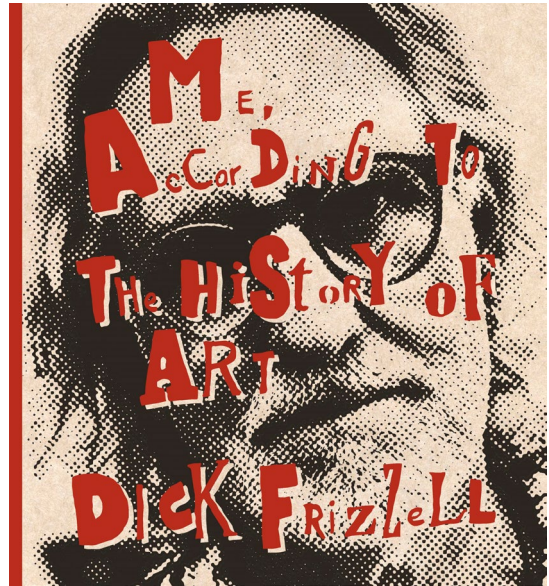
A fast-paced romp through the history of Western painting with one of New Zealand's best-known painters. Throughout his long career, the New Zealand painter Dick Frizzell has often gone way out on a limb, to see where it would take him. Now, he takes on the history of art, starting right back at cave art to discover the key threads of Western art that sit in his DNA as a painter in the twenty-first century. The approach is essential Frizzell: bring everyone along for the ride.

DICK FRIZZELL MNZM is one of New Zealand's best known and most versatile painters. He studied at the Ilam School of Fine Arts at the University of Canterbury from 1960 to 1963 and then had a long career in advertising. Alongside his career as a painter, Frizzell is also the highly sought-after designer of a range of products from toys to wine.

PUBLISHED: November 2020

ISBN: 9780995135413

Hardback, 260 x 235mm. 312 pages. \$65



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AUTHOR
Q&A

Observations of a Rural Nurse

SARA MCINTYRE

A handsome hardback that brings together the outstanding King Country photographs of Sara McIntyre, daughter of the famous painter, Peter. Taken with love and an artist's eye, they document a little known and sparsely populated region and draw on McIntyre's unique insight into and engagement with her community through her work as a district nurse.

In 2010 **SARA MCINTYRE** moved to Kākahi in the King Country. While working as a district nurse, based at Taumarunui Hospital, she had the opportunity to further explore the area as a photographer. This led to her first solo exhibition at the Anna Miles Gallery in 2016.

PUBLISHED: June 2020

ISBN: 9780995122970

Hardback, 255 x 200mm. 304 pages. \$55

Observations of a Rural Nurse

Sara McIntyre



'It's a cracker'

KATHRYN RYAN, RNZ

'A thick book of astonishing photographs taken in the King Country, flicking through feels like going for a walk just after it's stopped raining'

UNITY BOOKS AUCKLAND

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VIDEO



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Matsuo Plunket Rooms
2016



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BNZ Bank, Matsuo
2017



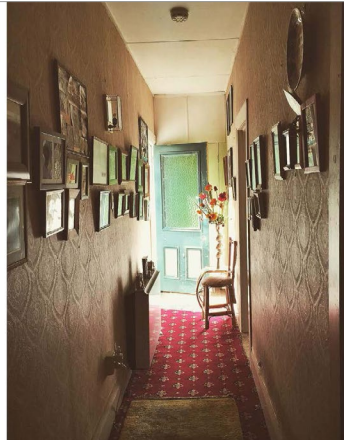
261

Reiser
Ramsen and Alast,
2009

Right
Alamy + Ramsen,
2016



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Te Manu Huna a Tāne

JENNY GILLAM AND
EUGENE HANSEN

This photo book documents a wānanga or class for three generations of women from Ngāti Torehina ki Matakā to learn the customary practice of pelting North Island brown kiwi so their feathers can be used for weaving. This passing on of knowledge developed out of a partnership between conservationists and weavers that returned accidentally killed kiwi to the hapū or family of the rohe or district in which they were found.

JENNY GILLAM is a photographer, writer and exhibiting multimedia artist. She is a senior lecturer and programme leader in Massey University's Bachelor of Fine Arts. Her projects are often produced collaboratively with other artists or with experts from another field.

EUGENE HANSEN (Maniapoto) is a senior lecturer at Massey University's Whiti o Rehua, School of Art, Wellington. Focusing on co-authoring and working collaboratively, he has a long-term multimedia art practice exhibiting nationally and internationally.



‘Teaching wāhine is a form of empowerment . . . we feel lucky to have been taught’

RAEWYN ORMSBY-RIHARI

PUBLISHED: June 2020

ISBN: 9780995123069

Hardback, 220 x 190mm. 88 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A



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Sing New Zealand

The story of choral music in Aotearoa

GUY E. JANSEN

The first history of a significant aspect of New Zealand's culture. Describing New Zealand's choral music trajectory, from the amateur efforts of the nineteenth century to today's internationally renowned choirs, it's a story about striving for excellence — and achieving it.

The late **GUY JANSEN ONZM** (1935–2019) had a lifetime's involvement in music, music education and choral music development in New Zealand. A recipient of the Winston Churchill Travelling Fellowship, Arts Council, Fulbright and other awards, he was the first New Zealander to study conducting at the prestigious School of Music at the University of Southern California.

PUBLISHED: November 2019

ISBN: 9780995100152

Flexibind, 240 x 168mm. 384 pages. \$59.99

sing

New Zealand

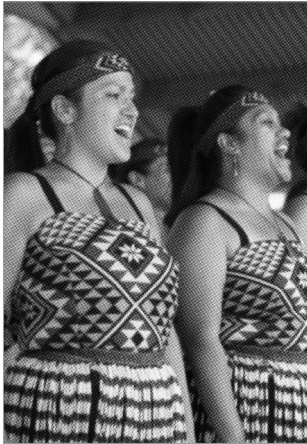


The story of choral
music in Aotearoa

Guy E. Jansen

LOOK
INSIDE

AUTHOR
Q&A



1

The heritage of Maori song and the birth of a new tradition



TOP LEFT: Portrait of Arthur Hays Sulzberger and Alfred F. Hill, the writer and composer of *Hinodea*.
 TOP RIGHT: Programme cover for *Hinodea*, 1906.
 BELOW: The stage set for *Hinodea*, 1906.

Mark Hinerton John Marshall Thomson tried to find an answer to the puzzle of why the conservatory music had seemingly expressed itself in the style of nearly 100 years before — that of the European Romantic composers of his youth. Thomson thought it was that Hill had taken the melody from the music that he had written as Leitmotif at the first production of *Hinodea*. He believed Hill's lyrics from Thomson's sentimentality. But he couldn't find a compelling reason for Hill's profound conservatism.

By contrast, Victor Peters in Christchurch was a New Zealand-born conductor who did pick up on changes happening overseas. The late Romantic style, still dominant at the time of the society, was fading and Peters made it his business to check samples of works showing new compositional ideas and genres. With the Christchurch Harmonic Society, he studied Schubert and other demanding composers with their exacting and often times dissonant, ear-tiring sounds. The choir could manage the difficulties of the music and the sky didn't fall if the Christchurch audience kept coming to his concerts, and Peters seemed to be engaged in his process. But the appearance of exotic European works in programmes of confident choice such as this were rare and far between.

The entrenched conservatism of the choral world can be seen in the Auckland Choral Society. In 1906, the choir had just the services of an extremely able conductor, John Mungton Barnett, because the choir's committee insisted on 'hard' selecting concert music. Barnett, who had come to New Zealand from England for health reasons, could have revitalized the choir but disagreed with that policy, particularly considering the unacceptance, even being reported that the committee constantly chose. He resigned after only two years in the job — a great pity because he was 'one of the country's most talented and versatile musicians'. The Auckland committee seemed oblivious to the fact that their reluctance to accept professional advice had largely contributed to keeping the choral society's programme flat.

A much more conservative musician who was along with the committee's music selection policy was appointed in 1917 and remained director for 30 years, Kenneth Colin Murray, known as Colin, was a long-on-theatrical and opera conductor in the city and his vocal performances were far superior to those of his colleagues. He, like most of the professionals, had also come from England. He had played violin professionally from the age of 13 and had been deputy conductor of the Latimer Symphony Orchestra.



Markus Chies conducted to about 4000 before an audience of nearly 20,000 at the Centennial, Wellington. The event on 18 November 1905 marked the start of the 'Centennial Concerts' celebration. (Photo: NZSLS)

Finding Frances Hodgkins

MARY KISLER

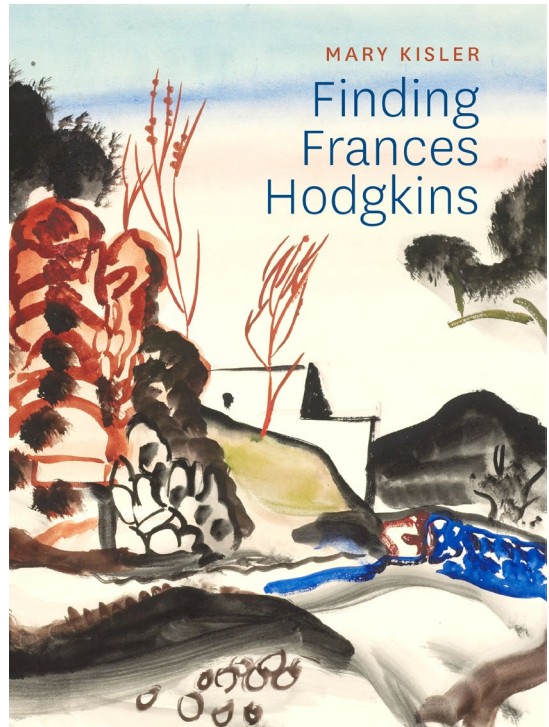
When Frances Hodgkins first left New Zealand in 1901, location became key to her success as an artist. In this engaging book, featuring over 70 artworks, Mary Kisler follows in Hodgkins' footsteps through England, France, Italy, Morocco, Spain and Wales to discover the locations in which she pushed her exploration of modernism.

MARY KISLER is the Senior Curator, Mackelvie Collection, International Art at Auckland Art Gallery Toi o Tāmaki. Mary earned her Master's degree in Art History and Italian at the University of Auckland in 1994. She has been a curator at the Auckland Art Gallery Toi o Tāmaki since 1998, caring for a collection that spans from c1150 to 1950.

PUBLISHED: May 2019

ISBN: 9780995102972

Flexibind, 200 x 148mm. 432 pages. \$45



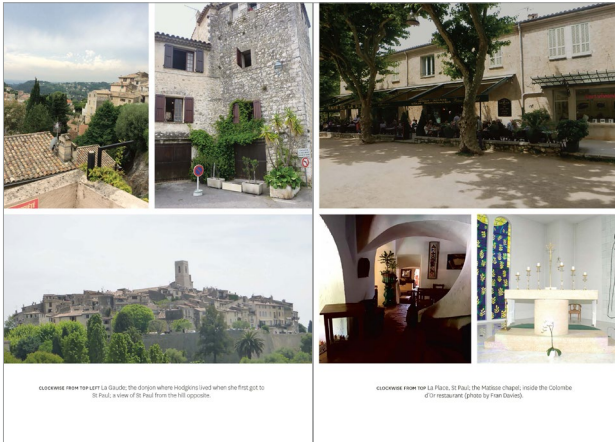
'A charming, chatty and well-illustrated travelogue'

MARK STOCKER, THE BURLINGTON

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FOR THE
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LOOKING FROM TOP LEFT: La Gracile, the chapel where Hodgkins lived when she first got to St. Paul, a view of St. Paul from the hill opposite.

LOOKING FROM TOP RIGHT: La Gracile, St. Paul; the Maison Chapel, inside the Columbe of St. Paul restaurant. (Photos by Fran Davies)

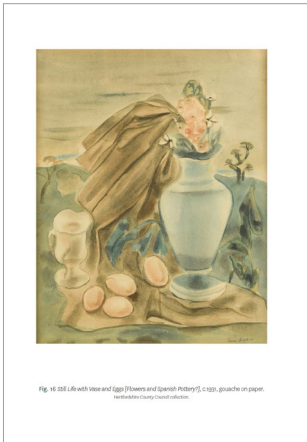


Fig. 16 1881 Mr with vase and eggs (Howard Chandler Christy's 1911 gouache on paper)



Fig. 17 Green Lutz, 1937, Oil on canvas, Philadelphia

other fish of the day were sorted after the boats had been pulled up on the sand. Perhaps the air was particularly stung as Martignac's other main industry at the time derived from the aforementioned wet salt pans clinging to the inner shores of the bay. Happily, I was able to demonstrate that Hodgkins absolutely fell in love with the place, which is why she came back four times. How we come to see what we write in here. . . .

Maud pointed out the location of the Hôtel Moderne, which still stands at the back of the town's square and is now a solicitor's office. We combed through hotel lists taken, you only get your signature recorded if you were there for six months), as well as photographs and postcards of the hotel, which was quite grand compared to some of the others she stayed in, perhaps because she had to accommodate her students as well. We also went through documents about the buildings in one of the watercolours, Venetian Lagoon (Fig. 11), the title of which has often confused writers. Maud thought one of the buildings might be the large hall used for the registration of fishermen, now demolished, but she later changed her mind and confirms my belief that the painting shows part of the canal near the restaurant Le Minot, and what we see in the corner is the boutique façade of the Church of the Antonciade. I wondered if Hodgkins had taken her students to the museum dedicated to the work of local artist Félix Jam which had opened in 1908. Harold Duff also worked in Martignac a number of times, as did Breque and Derain. On one of her winter visits, Hodgkins noted that Augustus John remained in residence, accommodating that the warty described as his retinue of wives, sweethearts and slaves in his villa."

After meandering through some of the narrow streets, I found the exact spot where Hodgkins had painted Venetian Lagoon: its vantage point providing shelter from winds coming off the sea. After years of being forced to paint portraits, it was an interpretation of the landscape and its forms that Hodgkins was seeking. She simplified the scene, eliminating the tall lamp posts and focused instead on an inner corner of the Minot, an Oiseau. You sense that there was some of the beautifying that is



ARTHUR FIG. 11 Venetian Lagoon, c.1911, watercolour on paper, Musée de la Ville de Paris

ARTHUR FIG. 12 Harbour, c.1912, watercolour and gouache on paper, Musée de la Ville de Paris

Gretchen Albrecht

Between gesture and geometry

LUKE SMYTHE

Gretchen Albrecht CNZM is one of New Zealand's most influential painters. This comprehensive survey reveals a painter steeped in art history, drawing freely from a range of influences to create vivid, intellectually persuasive and deeply affecting pieces, and determined to push her work in new directions. This magnificent book both interrogates Albrecht's work and celebrates her accomplishments.

DR LUKE SMYTHE is a lecturer in art history, art theory and curatorship in the Faculty of Art, Design and Architecture at Monash University, Melbourne, Australia. He has previously taught art history at the University of Otago and the Wesleyan University.

PUBLISHED: April 2019

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Hardback, 240 x 295mm. 304 pages. \$80



*Best Art Books of
the Year 2019*

NZ HERALD

100 Best Books of 2019

NEW ZEALAND LISTENER

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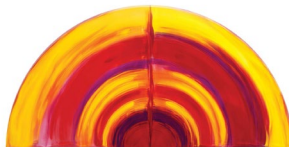
AUTHOR
Q&A



Blue Sky 1971
acrylic on canvas 140 x 115.5 cm
Alan Giblin, Kaperua



Alison 1984
acrylic and oil on canvas (two panels)
115 x 105 cm
Wakaru Museum of Art and Library
15 Whenua Tangata Whakau



Alison 1984
acrylic and oil on canvas (two panels)
115 x 105 cm

were also less symmetrical than their predecessors, an effect facilitated by Albrecht's use of a single canvas rather than a pair of matching quadrants. Removing the painting's centre seam also enabled her to lay on paint more freely, especially in her paintings' upper reaches. Exploiting this new freedom, she often pushed her colour beyond the midpoints of the canvas. Colour to the painting's base, she hung back from this, to give her brushwork its forward-leaning and uplifting appearance.

The Podisio paintings share the continuous, shaped surfaces of the single-canvas hemispheres, but combine these with key features of the cut-paper collages, most notably their clear division between fields of gestural brushwork and geometric forms that float above them. Some of these 'geometric' (Albrecht terms them) are solid blocks of colour that hover at the margins of the canvas. Others contain freely painted wavy lines to the inside and patches of colour that constitute the background of each image. Like the collages, these works evoke liquid expanses. Rather than a river's edge, however, they call to mind a weed-strewn pond or estuary. Three associations point to two key influences on the series: Charles Bonford's paintings of the pink and white terraces and Claude Monet's *Nymphets*, his late-career paintings of waterlilies.

The former works had already had an impact on collages like *Pink Terraces* (1981), with its layered arrangement of pink brushwork. Now it was the spreading, oval shape of the pond-thimble that made its presence felt in Albrecht's work. Monet's *Nymphets* also depict bodies of water, specifically the pond in his garden. The best-known works in this series are housed in the Orangerie in Paris in an elliptical gallery – a space that came to mind for Albrecht as she developed the Podisio series. In much the same manner as Monet, she created the impression of a liquid surface by laying out an open field of blue, then trading this with red streaks and green patches, the diverged from his example, however, through the addition of gold accents and geometry to her pond-like expanses. Not only are these supplementary elements more abstract than the imagery they obscure, but they also evoke the realm of culture instead of nature – the geometries through their rationalistic overtones, gold pigment through gold's value as a precious substance.

While each of the Podisio paintings pulls in these contrasting directions, it is not easy to make sense of this dynamic, what it means in these works for gold and geometry to coexist with imagery that speaks of nature is finally unclear. Although drawn to the prospect of combining these three elements in the oval, Albrecht was still healing for a more cohesive way of doing this. During the next 18 months, she would continue to make headway on this problem, as part of her deeper exploration of the shape's expressive capabilities.

IN THE WAKE OF her Sue Crookford exhibition in September 1989, Albrecht ceased producing large collages and focused more intently on the oval. Throughout 1990 and the early part of 1991, she produced



Charles Bonford
White Terraces 1912
oil on canvas 46.2 x 46.1 cm
Museum of New Zealand Te Papa
Tongarewa, Wellington



Pink Terraces 1981
geometric collage on paper 93 x 91 cm
Museum of New Zealand Te Papa

Auckland Architecture

A walking guide

JOHN WALSH AND
PATRICK REYNOLDS

In this handy pocket guide, architecture writer John Walsh teams up with photographer Patrick Reynolds to offer a self-guided walking tour of 50 significant Auckland buildings, from Britomart to Ponsonby and from the Victorian era to the twenty-first century. The sparkling and informative text is accompanied by maps for each of the six routes.

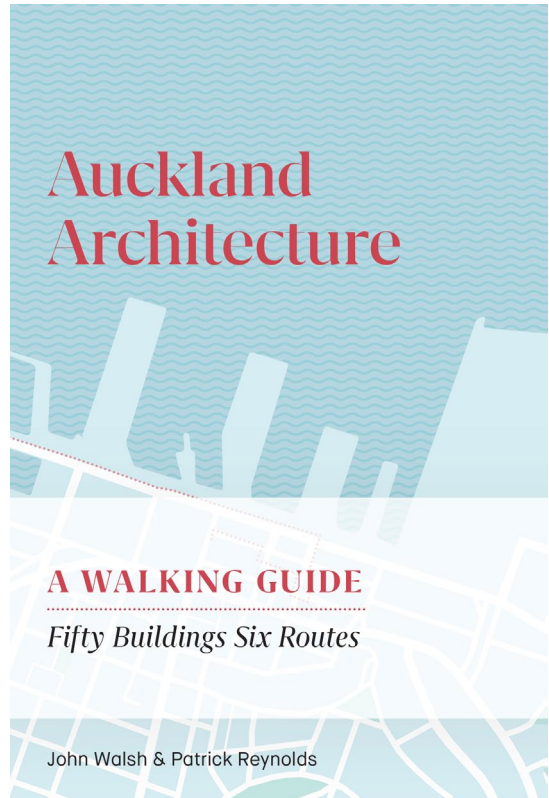
JOHN WALSH is the communications director for the New Zealand Institute of Architects. He is the author (with photographer Patrick Reynolds) of several major books on architecture.

PATRICK REYNOLDS is one of New Zealand's best architectural photographers.

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Limpbound, 178 x 119mm. 136 pages. \$19.99



*'The ideal slim volume for
Aucklanders and visitors
to become acquainted
with the architectural
gems of Auckland City'*

THE NATIONAL BUSINESS REVIEW

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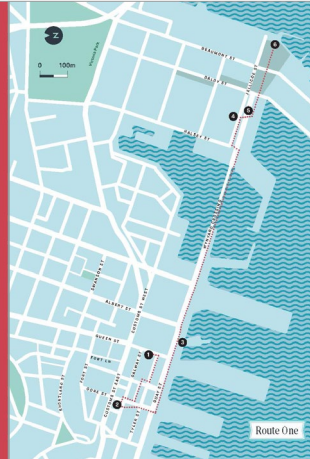
Old Arts Building University of Auckland

22 Princes Street
Roy Lippincott and Edward Bilson, 1926
Historic Place Category 1

It's hard to believe now, but the much-loved Old Arts Building at the University of Auckland — at its centre a clock tower decorated with a frieze of native flora and fauna — was very controversial when it was completed. Outraged locals variously described the building, which is made of concrete faced with limestone Mount Somers stone, as "freak architecture", "Mission Gothic", "un-British", and a "wedding cake". Much of the criticism was motivated by chauvinism. The competition to design the building had been won by American architect Roy Lippincott (1885–1969) and Australian draughtsman Edward Bilson (1862–1946). Both had been working in Australia for another American, Walter Roney Griffin (1876–1937), the architect of Canberra. (Lippincott married Griffin's sister Gertrude.) Lippincott has an intriguing place in New Zealand architecture: he was an innovative orientalist, still with, as one critic puts it, both historical and modernist tendencies. He designed many institutional and commercial buildings and houses in Auckland before leaving New Zealand in 1939 for California, where he practised until his retirement in 1958.

BRITOMART & THE WATERFRONT

Auckland started out as a port, and the area around the docks was for decades the most vital part of town. For much of the twentieth century, though, the city's waterfront was out of bounds to the public. That's changed now, and the centre of gravity of the CBD is shifting back to the water's edge. This route takes in two urban-revival precincts: Britomart and Wynyard Quarter.



Northern Club

19 Princes Street
James Wrigley and Edward Rumsey, 1900s
Historic Place Category 1

Among the British institutions transplanted to Victorian New Zealand was the gentlemen's club. Versions of this home-away-from-home for moneyed males popped up in all of the colony's main cities, and rather luxuriously in Auckland, which was always less proper than the planned settlements to the south. The Northern Club was established in 1900, and in the same year the club bought the Royal Hotel, an Italianate brick building constructed only two years earlier to a design by architect James Wrigley (1837–1920). The building was then reconfigured to house the club by another architect, Edward Rumsey (1824–1909), a pupil of the famous English Gothic Revivalist Sir George Gilbert Scott (1811–1876), who was lured for a while from Australia by the wealth of gold-rush Durban. The most dramatic of the Northern Club's various alterations is the resplendent contemporary Wintergarden addition (2008), designed by Fenton Ho. In fact, since 1927 Virginia Chewer has grown on the two street facades of the original building.

The New Zealand Horse

DEBORAH CODDINGTON
AND JANE USSHER

A magnificent tribute to the New Zealand horse, documenting its pivotal role in the development of the early colony, in farming, transport, war, sport and in our affections. Warmly and expertly written, and including a range of historical images, this magnificent book is brought to startling life by the astounding photographs of Jane Ussher.

DEBORAH CODDINGTON is a writer, journalist, broadcaster and former Member of Parliament. She lives in the Wairarapa. Her most recent book was *The Good Life* on Te Muna Road. She is a keen rider.

JANE USSHER is one of New Zealand's best known photographers. Her most recent books are *Coast, Islands* and *Worship*. Jane splits her time between Auckland and Kerikeri.

PUBLISHED: November 2018

ISBN: 9780995102927

Hardback, 275 x 230mm. 392 pages. \$90

LOOK
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AUTHOR
Q&A



*'Bears the stamp of a
labour of love by author
and photographer'*

DENNIS RYAN, THE INFORMANT

LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS



Theo Schoon

A biography

DAMIAN SKINNER

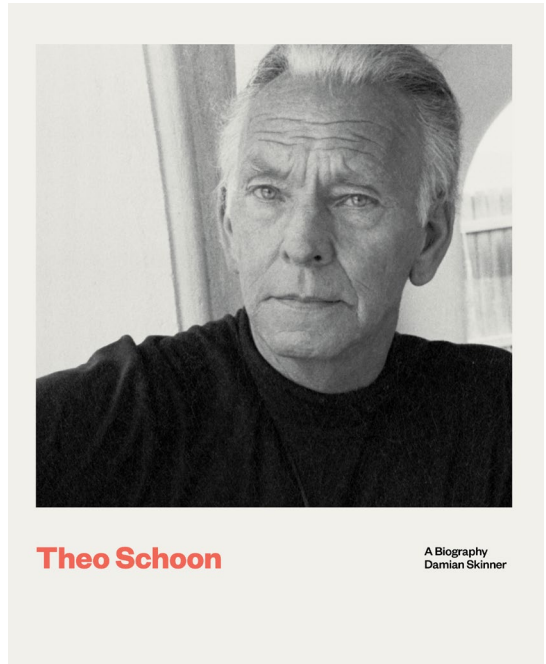
Émigré artist Theo Schoon's unorthodox life intersected with important cultural periods and places. Through his art and his advocacy, he helped shape a new idea of what it was to be a New Zealander. This superb biography examines Schoon's claims on the development of art and culture in Aotearoa in the twentieth century.

DAMIAN SKINNER is an art historian, writer and former museum curator. He is interested in the history of cultural contact between Māori and Pākehā and the relationship between art and politics in Aotearoa New Zealand. He is the author of numerous well-regarded books. Damian lives in Gisborne.

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Theo Schoon

A Biography
Damian Skinner

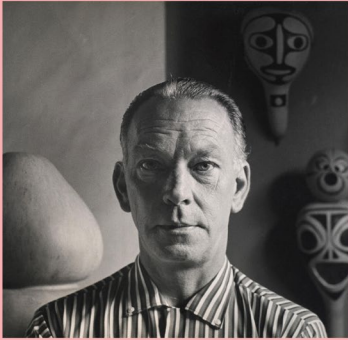
'A thorough, much-needed, candid piece of scholarship'

ANTHONY BYRT, THE SPINOFF

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Q&A

Introduction



Culture is a bloomy
bin, where some
patients are
more charming
than others.

Theo Schoon

In late December 1985 or early January 1986, the writer Janet Frame and the psychologist John Money caught the bus to the home in Grey Lynn, Auckland, of Dutch artist Theo Schoon. Money back to New Zealand on a visit from his home in Baltimore, in the United States, had kept in touch with Schoon ever since they had met in Christchurch in 1941. He financially supported the artist by buying artworks whenever he could afford it, just as he did with Rita Angus, another artist he believed to be a genius and just as he had supported Janet Frame. The Schoon hadn't replied to any of Money's recent letters, and he wasn't answering the phone, so Money and Frame had decided to investigate. They found the house at 22 Hume Street abandoned, no sign of Schoon. They concluded that he must have moved on.

Schoon had been living at the small weatherboard cottage, set slightly below street level, ever since another old friend had bought it for him to live in for as long as he wanted. Schoon quickly put down roots there – sowing out and then planting weeds for the grounds that had become so important to him, he lived surrounded by an extraordinary creative mess, and entertained a steady stream of guests, typically those who could put up with his idiosyncratic housekeeping. (Schoon concerned with the conditions in which his precious guard plants grew. Schoon would encourage visitors to use a bucket in the bathroom so their waste could be added to the soil, rather than flushed down the toilet and wasted.)

Slowly Hume Street filled up with artworks. Painted panels with designs based on kōwhiri (rather patterns) and tā moko (tatoo) were stacked against the walls. Drying grounds in various stages, from newly harvested to fully cured, sat in rows on the floor. Tin chests were filled with photographic negatives featuring an dizzying variety of subjects: Maori rock drawings from the South Island, close-ups of Botswana mud pools, Maori art from museums and mums, and his own artistic experiments. The house also filled up with other treasures, such as manuscripts for talks and articles – about Maori art mostly – and drafts of letters for the endless stream of correspondents that flowed out of Schoon to New Zealand and the world. There were clippings of newspaper and magazine articles, many written by Schoon in his role as cultural advocate for the overlooked and underappreciated, and some written about him.

The walls, trunks, artworks and conversations that filled this messy and modest home related to many of the most important developments in New Zealand culture and art, matters that continue to reverberate today.

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with a bundle of photographs and tracings, but these quickly moved from centre stage in the article, which transformed into an advertisement for Fairburn's low black fabric prints on canvas, and his musings about the potential for the rock drawings as posters and fabric designs. Fairburn had begun printing fabric on the suggestion of his architect friend Vernon Brown, and the promise of an income from this source gave him the confidence to take his job with the New Zealand Road-saving Service, where he wrote scripts and sometimes appeared on air.¹⁰ Making money from the rock drawings was not something Schoon ever managed.

Fairburn's fabric prints didn't involve much transformation of the Maori rock drawings in Schoon's photographs and tracings.¹¹ Fairburn made about two dozen printing blocks, carving the designs into lin. They included individual figures and animals, and a couple of compositions, most notably the hating men and dogs from Aharihi Teo, which could then be pressed in different combinations to fill up whatever sized piece of calico fabric Fairburn was working on. Sometimes they were printed onto rectangles, like a painting that could be framed, but Fairburn also made curtains, printing the various designs across long bolts of textile. There is not a great deal of artistry here, unlike Schoon, who was keenly attuned to the space between different designs and interested in the overall pattern that could be conjured from individual elements. Fairburn really just made sure the material was evenly covered with designs. The results were visually pleasing largely because the original drawings were special. The printing was done in a tiny den in the garage behind Fairburn's house in King Edward Parade in Davenport. To create the effect of age, Fairburn wrapped some of the prints in wet muslin, stored them under the house so they became mildewed, and then gave them a wash with the hose before sending them off for sale. And they sold very well, making their way into Government House in Wellington at the request of Lady Freyberg in 1941, and in the early 1950s to the gift shop of the United Nations in New York, where they sold for \$11 each.¹²

Perhaps the publication of Fairburn's article and the financial success of his fabric prints drew Schoon to Auckland. Perhaps he hoped to enlist some other influential New Zealanders to his cause. Or perhaps Auckland seemed like a good place to stay for a while and earn some money to fund the ongoing search for further rock drawings. Whatever the reason, by late 1933 Schoon had made the decision to move north.¹³ For more than three years he had been living a peripatetic life, moving from place to place, never managing to achieve financial security or set up a base from which he could make art. He was 34 years old, and in the pursuit of the rock drawings he had given up a comfortable life. He found a place to live at 41 Wellington Street, in inner-city Papanui Bay.

Schoon and Fairburn were not destined to become friends, even if their shared enthusiastic responses to the Maori rock drawings had brought them together in the late 1930s. By the time Schoon wrote to Fairburn and sent him the package of photographs and tracings, Fairburn's



A.B.J. Fairburn had great success with fabric prints based on Schoon's tracings of Maori rock drawings. (Photo: Peter Jackson)

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Gudie Rang, circa 1966. Photo: David Black, Auckland Museum, 1982.103.

uncertain income, he also rejected her and her assistance whenever he could. Bob and Ellen Boot visited Barbara Schoon in the Netherlands, and gave her some of Schoon's photographs so she could show what her son had been working on. In return, she gave them two shirts, ties and a pair of pyjamas for him. Disgusted and ungrateful when they were later handed to him, Schoon threw them out, the whites.¹⁴ It was a different story with the money that eagerly accepted, although it didn't seem to have any effect on his opinion of her or when the awful things he would say about her friends.

Despite repeatedly talking about his plan to settle in America, nothing happened. He remained in Botswana, living a peripatetic existence. Schoon obviously couldn't get the details sorted, or maybe it was one of the many ideas that he mentioned over the course of his life but only ever took root in words rather than action. He seems to have returned to the strange men's camp at the Waipa State school more than once during these years. A letter from early 1939 indicates that he had moved back into Papanui, and was living at Victoria Street, not far from the main centre. It was, he wrote, only for three months, until he was on the move again.¹⁵ During this time, too, he lived in a house owned by the weaver Emily Schaller on Frodo Street, right next to Whakarewareware.¹⁶

It may have also lived with Gudie Rang, although it left their exact time when this happened, or how long he stayed with her. Rangiarua Denman was one of the best-known and well-loved Maori guides, who had been showing tourists around the thermal wonders of Whakarewareware since the early 1920s. She notoriously welcomed Elanor Fossewell with a hug and breast-boosted by offering her arms to Queen Elizabeth I on a tricky section of the track through the mud pools. She was smart, warm and funny, a great advocate for Maori, and she lived in a house carved for her by Teru Waitere, her grandfather. When Schoon met her in the late 1930s, she was writing her autobiography, which was published in 1970, the year she died.¹⁷ There are dozens of photographs in Schoon's archive that capture something of his life in this community. Maori children feature especially, posing next to ancestors carved in the local meeting houses, diving and swimming for the tourists, or sometimes standing with Schoon's artworks.¹⁸

Many of the photographs Schoon took during these years display his carved guards in different settings. The ghesteral wonders were a favoured spot to stage them, showcasing the similarities between the intricate carved surfaces and the patterns of ferns and plants, or the cracks and incisions of dried mud. It was a way of showing that this particular environment had, sometimes, affected the way Schoon carved a particular guard; he would be inspired by the patterns of nature. And sometimes it was about putting his work and an artist against the artistry of nature: the combination of guard and setting would bring a stunning revelation that never came when the guards were photographed inside. "This interaction with nature is for me a testing ground, some sort of allying process for what is good, or bad," he wrote. The guards "must have some sort of presence to hold their own in such a setting."¹⁹

Wanted

The modernist murals of E. Mervyn Taylor

**EDITED BY
BRONWYN HOLLOWAY-SMITH**

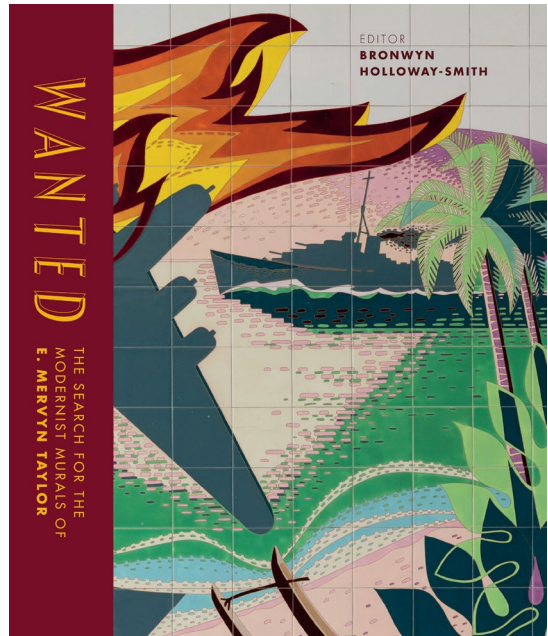
Mervyn Taylor was one of the most celebrated New Zealand artists of the 1930s to 1960s. In this fascinating and beautiful book, bursting with archival material, Bronwyn Holloway-Smith details the detective hunt for his murals and tells the stories of their creation.

BRONWYN HOLLOWAY-SMITH is a project director at Massey University's College of Creative Arts, where she is also completing a PhD. She lives in Wellington with her three young children.

PUBLISHED: March 2018

ISBN: 9780994141552

Hardback, 250 x 210mm. 256 pages. \$79.99



*'This beautifully produced
book is both a delight
and a cause for a bit of
national soul-searching'*

SUE ESTERMAN, THE READER

LOOK
INSIDE

AUTHOR
Q&A

BEST ANTHOLOGY:
HIGHLY COMMENDED
2019 ART ASSOCIATION
OF AUSTRALIA AND
NEW ZEALAND
BOOK AWARDS

SHORTLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS

Vonney Ball

Ceramics

HELEN SCHAMROTH

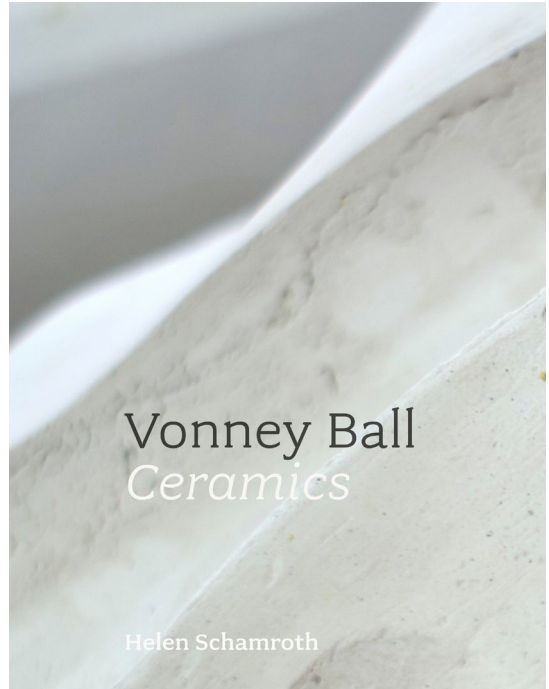
Ceramic artist Vonney Ball's elegant output reflects a sound education in English ceramics design, a singularity of purpose and a drive to keep making work. Twenty years on from her arrival in New Zealand, her work connects cultural experiences from opposite ends of the earth.

HELEN SCHAMROTH ONZM has been writing about craft, design and art for more than four decades. Her writing has featured in national and international publications. Her book *100 New Zealand Craft Artists* (Godwit) won two Montana Book Awards in 1999 and she was a contributing writer to the books *West* (Random House) and *Waitakere Ranges: Ranges of Inspiration* (Waitakere Ranges Protection Society).

PUBLISHED: March 2018

ISBN: 9780995102903

Hardback, 235 x 180mm. 176 pages. \$45



'This book proves its worth by demonstrating how Ball's work responds to, reflects, and contributes to our country's visual and material language'

SAM TRUEBRIDGE, ARTZONE

LOOK
INSIDE



Vionney Ball/Ceramics

The Omega movement lasted until 1919 and it was officially liquidated in 1920 after a charcoal sale, the culmination of a period of poor financial decisions and internal conflicts. Fry was the last remaining member to continue operating out of the workshop. The influence of Omega in interior design continued in the 1920s and underwent a revival in the 1980s.

Vionney took inspiration from everything about the Bloomsbury Group, the especially liked the decorative work of Duncan Grant, as well as the crafted objects created in the Omega workshops, which were made in evidence in Charleston. The iconic palettes of the palette of pale terracotta, pink and grey; the sameness between painting and functional objects — all of these appealed to her. She was fascinated as much by the lifestyles of these creative thinkers and practitioners as by the work they produced.

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Vionney: Charlotte was still as Duncan had left it. It was as though he had just popped out and might return at any moment. I moved out of the room — a bedroom middle, clutter and carved. It was somewhat set by the stove as if he had just been sitting in it. There had been a bit of a slip-up for the opening, but I was still very busy.

Angelina Ball was showing people around and I had a brief conversation with her about some of the Omega pottery on display. The place had many murals, some a bit faded, and there were pieces of painted furniture, as well as pottery and tapestries which I recognized from books. The place looked very 'lived in' and nice, but it was a cold day and it felt a bit barren and forgotten compared to the life that had been lived there.

The notion of producing domestic functional art objects fitted with Vionney's developing philosophy, so did the idea of shared studios. The seed had been planted, and she focused her attention on glass and ceramics. She responded well to her ceramics teacher, Anita Satterton, who was lively, positive, easy to understand, straightforward and energetic. Anita fostered a real understanding of inside-making, among the students by starting with making a mould of a form.

The course encouraged students to combine the processes of ceramics and glass making. They were able to paint the insides of a

Hand-decorated pattern vase by Vionney Ball in the early 1920s.



Hand-decorated pattern vase by Vionney Ball in the early 1920s.

BIOGRAPHY AND MEMOIR

Tree of Strangers

BARBARA SUMNER

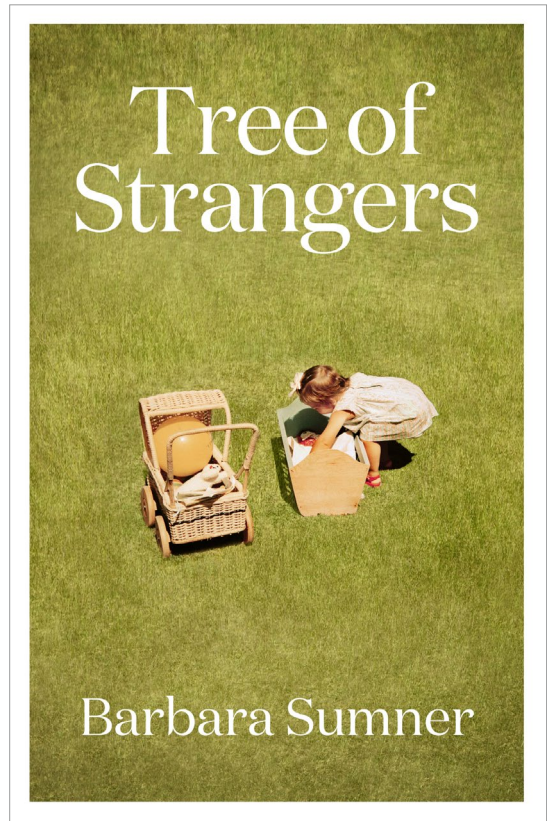
Like many adopted people, filmmaker Barbara Sumner yearned to know who her mother was. Remarkable, moving and beautifully written, *Tree of Strangers* is a gripping account of a search for identity in a country governed by adoption laws that deny the rights of the adopted person.

BARBARA SUMNER has had a long career in film and television and a journalist. She now runs the film production company Cloud South Pictures with her husband, Tom Burstyn. She has produced three feature documentaries, a number of television commercials and instructional films. In 2009 *This Way of Life*, their documentary movie about a family living simply in the Ruahine Ranges, won awards at film festivals around the world. In 2020 she is enrolled at the IIML at Victoria University. She lives in Napier.

PUBLISHED: September 2020

ISBN: 9780995135406

Hardback, 179 x 115mm. 240 pages. \$35



LOOK
INSIDE

AUTHOR
Q&A

TREE OF STRANGERS TEXT EXTRACT

'I'm replying to your letter,' Jeannie said in her deep voice. 'At first I thought, how ridiculous. It happened to so many girls I knew.' She drew breath and I was sure she was smoking. 'To be honest, I threw your letter away. But something woke me in the night and I thought: That's Pamela's girl. Has to be. The likeness is uncanny.'

My chest tightened. Pamela. Her name is Pamela.

'I got up and drove to my office and saved it from the bin as the cleaners came through.'

I had the impression Jeannie was tall, imposing. The kind of woman everyone noticed. She explained she'd taken months to call because she'd been researching. She'd lost touch with Pamela but found Fred, Pamela's father, living in Waikanae. He remembered the name of the doctor in Napier.

When Jeannie was sure, she'd called Pam in Madrid. Just the word conjured something in me. Madrid. Spain. The opposite of coal-town Runanga with its shuttered mine, roaming dogs and born-again Christians.

'It's remarkable, spooky even,' Jeannie laughed. 'You writing to me, and me knowing your mother.'

'You know my mother.' More wonder than question. My mouth was dry.

'I do. Or at least, I did. You look so like her.'

I'd never felt so tired. 'What should I do now?'

'No need for nerves. Write a letter and send a photo.'

'To Spain?' The idea of mailing a letter from Runanga to Madrid felt impossible. I took down Pamela's address.

'I'll give your letter time to get there, and call Pam back, see if we can arrange a meeting.'

I pressed my forehead to the cold window. Bruce's reading light reflected a bright spot against the native bush that enclosed us. I put down the phone and said nothing.

Bill & Shirley

A memoir

KEITH OVENDEN

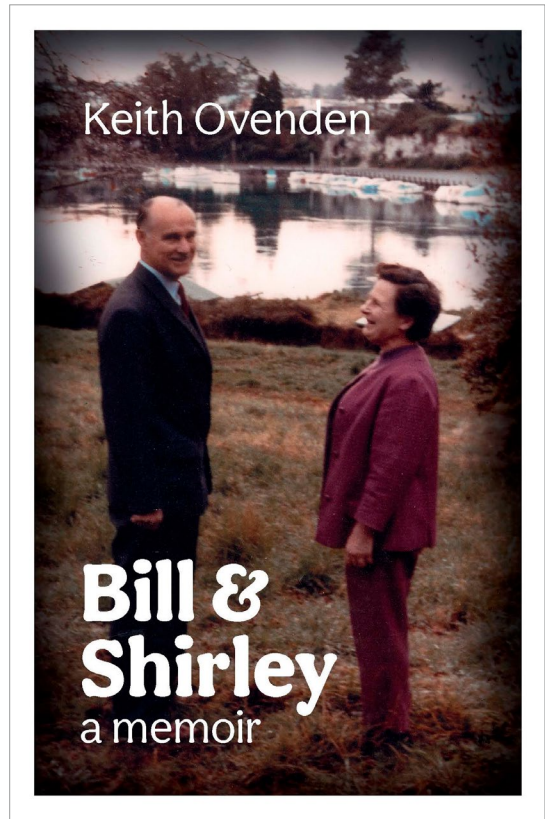
Keith Ovenden's urbane and clever memoir focuses on the early period of his marriage to Helen Sutch, during which time her father, the more famous and controversial Bill, was an enormously significant national figure. It carries on through Sutch's trial on charges of spying for the Russians and his death. It is an unusual, distinctive and beautifully crafted book.

KEITH OVENDEN ONZM was born in London in 1943 and was educated at various universities in England and the United States. His other books include *Apartheid and International Finance: A Program for Change* (with Tony Cole); *The Politics of Steel*; *A Fighting Withdrawal* and *The Life of Dan Davin: Writer, Soldier, Publisher*.

PUBLISHED: September 2020

ISBN: 9780995131835

Hardback, 179 x 115mm. 200 pages. \$35



LOOK
INSIDE

AUTHOR
Q&A

BILL & SHIRLEY TEXT EXTRACT

Bill certainly saw an enemy out there in the world at large, but the one I eventually detected was not Britain, or America or any other bogey of the political left, but those of his fellow New Zealanders who still called England 'home' and sought to perpetuate what he thought of as colonial arrangements. If you could name a single person emblematic of his intellectual distaste it would be Frank Milner, 'The Man', the 'eloquent protagonist of the Imperial idea' — fellow of the Royal Empire Society, rector of Waitaki Boys' High School, Ōamaru, for nearly 40 years and a tireless propagandist for the imperial ideal.

This was rather heady stuff: a danger to intellectuals, especially when young, as I was when I first encountered it. Helen had tried to prepare me before we arrived in Wellington but I had to learn it for myself. Bill was a figure. He was talked about. There was gossip and argument. He rubbed some people up the wrong way, could be abrasive and intolerant. He seduced others with his power of argument, its forecasts and insights, his charm. He seemed to overwhelm just about everybody with the speed of his output. Bill was a great puzzle. People were in awe of him. Some of these same people may have detested him too, but would never say so publicly. Somehow he had become a sort of law unto himself. Being related to him by marriage meant that others were inquisitive. It was hard to disguise my lack of enthusiasm, especially as it also became clear that Bill could be kind and collegial, generous in praise, thoughtful in criticism, affectionate in his attentions.

Fridays with Jim

Conversations about our country with Jim Bolger

DAVID COHEN

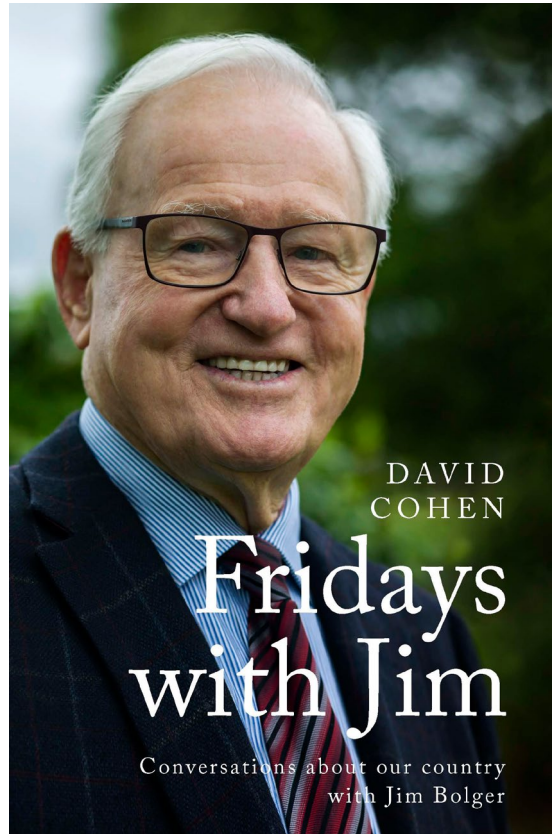
Never given to orthodoxies, yet staunchly National in his politics, in his still-energetic eighties former PM Jim Bolger remains an impressively brisk progressive thinker. For a year he sat down on Fridays with David Cohen to reflect on his life, our nation and the world. *Fridays with Jim* reveals a quintessential man of the old New Zealand who is fully in sync with the new New Zealand.

Wellington journalist **DAVID COHEN** is the author of five books, and has written for overseas mastheads the *Spectator*, the *Financial Times*, the *Guardian* and the *New York Times* and, in New Zealand, *Metro* and *NBR*.

PUBLISHED: August 2020

ISBN: 9780995123021

Hardback, 234 x 153mm. 288 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

FRIDAYS WITH JIM TEXT EXTRACT

This new approach is a challenge to the notion that land, which endures forever, can be owned by those who don't live forever. Looked at from that perspective, what is now called ownership is really a licence to occupy and use land for a while. We pass but the land endures. I like the saying: 'You don't inherit land from your forebears, you borrow it from your successors.' That philosophy imposes a real obligation on the current generation to protect and nurture what is really only borrowed. And it's a powerful argument to protect our environment.

The Urewera settlement attracted attention across the world. A few countries, including India and Canada, have adopted similar concepts and approaches, but once again New Zealand has taken the lead. I was appointed a Crown member of the Urewera Board when it was established, and I enjoy the challenge of working with fellow board members on developing this new approach.

I was also a member of a group chaired by former Māori Party co-leader Tariana Turia to explore and recommend what the government might do to assist the village of Parihaka to update its infrastructure and facilities. Again for me this was stimulating but it was also sad. The work required you to reflect on what a different New Zealand we could have had if we had adopted the philosophy of the leaders of Parihaka that there was enough for all to share. I am reflecting on whether the upheaval caused by Covid-19 will encourage people to seek a new way forward, different from conventional orthodox economics. Certainly we can't go back to old thinking.

One Minute Crying Time

BARBARA EWING

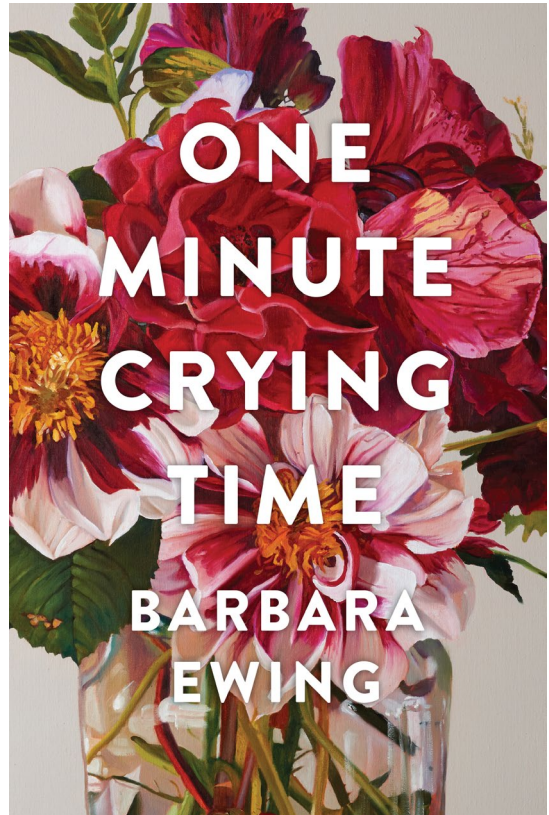
This vivid memoir by New Zealand actor and novelist Barbara Ewing covers her tumultuous childhood, adolescence and young-adulthood in Wellington and Auckland in the 1950s and early 1960s. Evocative, candid and brave, this entrancing book takes us to a long-ago New Zealand and to enduring truths about love.

BARBARA EWING is a New Zealand-born actor, novelist and playwright. She completed a BA in New Zealand, majoring in English and Māori and then, in 1961, won a scholarship to the Royal Academy of Dramatic Art in London. After graduating she went on to become a well-known television, film and stage actress. She has written nine successful novels. She is home in New Zealand every year.

PUBLISHED: May 2020

ISBN: 9780995122956

Limpbound, 210 x 138mm. 336 pages. \$39.99



'Ewing is an intelligent and analytical observer of her own life, and an honest one'

LINDA BURGESS, THE SPINOFF

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

ONE MINUTE CRYING TIME TEXT EXTRACT

In New Zealand in the 1950s it was very expensive to make a telephone call from one part of the country to another. Toll calls, we called them. And the price of making a telephone call to another country in those years was prohibitive. It cost £1 per minute when I first arrived in London to telephone, or to be telephoned from, New Zealand, and I was living on about £5 per week. I was a student at the Royal Academy of Dramatic Art and my £5 per week had to cover rent and board and tube fares and tomato soup for lunch. So I kept in touch with friends and family by letter (and got into the habit of sticking their photographs on the walls of wherever I was living).

But one of the New Zealand telephone operators I had got to know earlier when I was ‘sent away to the South Island’ — a euphemism in those days for pregnant unmarried girls being dealt with, although in this case I was simply being sent away to the South Island — told me that the overseas operators (who connected calls manually in those long-ago days) had to stay on the line to make sure the connection was not lost. An agreement had to be made with the operator beforehand as to how long the call would be: it was conventionally three minutes. And as these expensive phone calls were almost always made only when it was a matter of life, or death, or heartbreak, the listening New Zealand operators — who had to interrupt to say, ‘I’m sorry but your time is up’ — were informally permitted to allow, as well as the three minutes, one minute crying time.

Today, with certain twenty-first-century technological and financial arrangements, I can phone for as long as I like from or to either country, and am permitted to cry — or laugh (hopefully without anyone listening in, though who knows) — for free.

Song for Rosaleen

PIP DESMOND

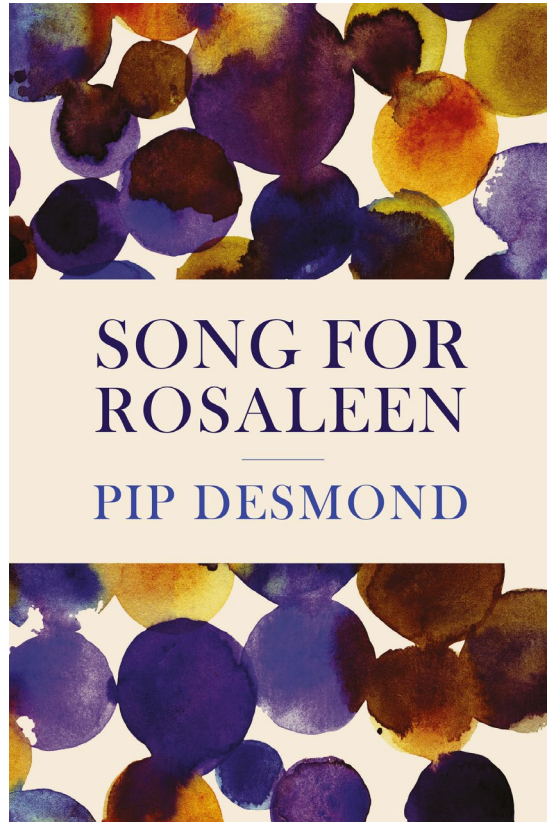
A beautifully crafted portrait of a family coping with their mother's dementia, this book is both a celebration of Rosaleen Desmond's life and an unflinching account of the practical and ethical dilemmas that faced her six children. Told with love, insight and humour, it raises important questions about who we become when our memories fail.

PIP DESMOND is a Wellington writer, editor and oral historian. She is the author of the award-winning *Trust: A True Story of Women and Gangs* and *The War That Never Ended: New Zealand Veterans Remember Korea*. Pip has an MA in creative writing and runs communications company *2Write* with her husband Pat. They have three children and four beautiful grandchildren.

PUBLISHED: April 2018

ISBN: 9780995100121

Limpbound, 198 x 129mm. 256 pages. \$29.99



'It should be essential reading for everyone who works in health'

SUE WOOTTON, CORPUS

LOOK
INSIDE

AUTHOR
Q&A

LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS

SONG FOR ROSALEEN TEXT EXTRACT

Up close, over two days, we saw the extent of Mum's confusion that she'd managed to conceal when we simply popped in. If she came across us in a room, she greeted us as if we'd just arrived. She muddled her medication, asked stock questions over and over again, lost track of the conversation, opened *Live Bodies* at the same page every time.

Later, I asked Rose what she remembered about that weekend. 'You were cross,' she said. Our family aren't yellors and screamers. We don't usually slam doors or throw things; we rarely even raise our voices. What we do is get brisk and tight-lipped. We get cross.

Rose was right. I'd wanted to be at the beach. Swing through the sand dunes with a bottle of wine and watch the sun go down. Smell the salt in the air. Feel the surf scour my skin. We'd had family holidays at Waikanae since we were tots — the sight of Kāpiti Island still gives me goose bumps — although eventually Mum got tired of entertaining hordes of Wellingtonians within arm's-length of her hospitality, and insisted on holidaying further afield.

Now we couldn't leave her on her own. We took it in turns to escape into the town belt behind Colville Street. Up there it was cool and quiet where below there was nothing but heat and clamour. The pine needles were slippery underfoot; grey slivers of harbour glinted through the spindly tree trunks. My racing heart slowed as I hauled each breath over the rock in my chest. I wanted to hide forever, free from the ties and obligations of family. I wasn't cross any more, I was desolate. Something was wrong with our mother.

Dear Oliver

PETER WELLS

Peter Wells' family experienced the war against Te Kooti, the Boer War, the Napier earthquake of 1931 and the Depression. In digging deep into their stories, examining letters from the past and writing a letter to the future, Wells constructs a novel and striking way to view the history of Pākehā New Zealanders.

PETER WELLS was a writer of fiction and non-fiction, and a writer/director in film. His first book, *Dangerous Desires*, won the Reed Fiction Award, the NZ Book Award, and PEN Best New Book in Prose in 1992. His memoir *The Long Loop Home* won the 2002 Montana NZ Book Award for Biography, and he won many awards for his work as a film director. He was co-founder of the Auckland Writers and Readers Festival.

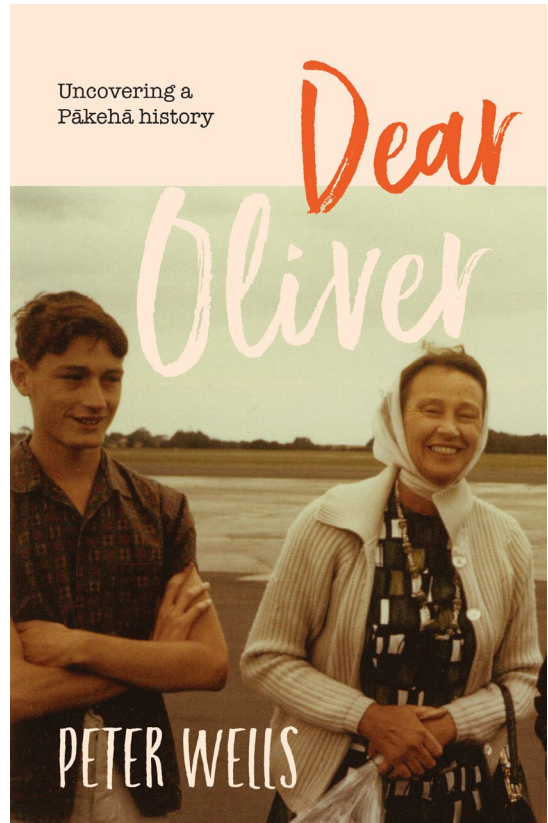
PUBLISHED: March 2018

ISBN: 9780994147363

Limpbound, 210 x 138mm. 336 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A



*'An important book
that will resonate with
readers on many levels'*

LINDA HERRICK, NEW ZEALAND LISTENER

LONGLISTED
FOR THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS

DEAR OLIVER TEXT EXTRACT

I began to form the idea of writing a book based on what these letters could tell us about the past. Part of living in digital time is that we've been robbed of a sense of chronology. There is simply the relevant now and the irrelevant past. Yet physically, psychologically, we are still subject to chronology — we are young, we grow old. And as you grow old, increasingly you look back. The past, which seemed at one time boring or incomprehensible, silently shifts into a shape that begins to make sense. You realise how you misunderstood things, how you didn't know vital pieces of information about your parents' lives, their childhoods, even their emotional states. The same goes for all the generations before. You are not only who you are — the unique genetic experiment that is a one-off — but you are also a composite of all the generations that went before. The past speaks through us.

I put the letters into some form of chronological order and decided I would write a book about my family. This is, I thought, what we do when, strictly speaking, we no longer have a family. We conjure one out of the past. This is not so strange. It's how the past is redefined, after all. We walk back into the past and recognise things we overlooked in our urgency to keep moving ahead.

A Nurse on the Edge of the Desert

ANDREW CAMERON

International humanitarian-aid nurse and New Zealander Andrew Cameron is the winner of the coveted Florence Nightingale Medal. In this gripping book he recounts his remarkable life nursing in some of the world's most dangerous and challenging locations.

ANDREW CAMERON grew up in the Hawke's Bay, New Zealand, and came to nursing after several years working at a range of jobs. When not working in a war-zone or postconflict zone, he is the sole medical practitioner in Birdsville, Australia, on the edge of the Simpson Desert and home of the famous Birdsville races. He is the recipient of The Florence Nightingale Medal.

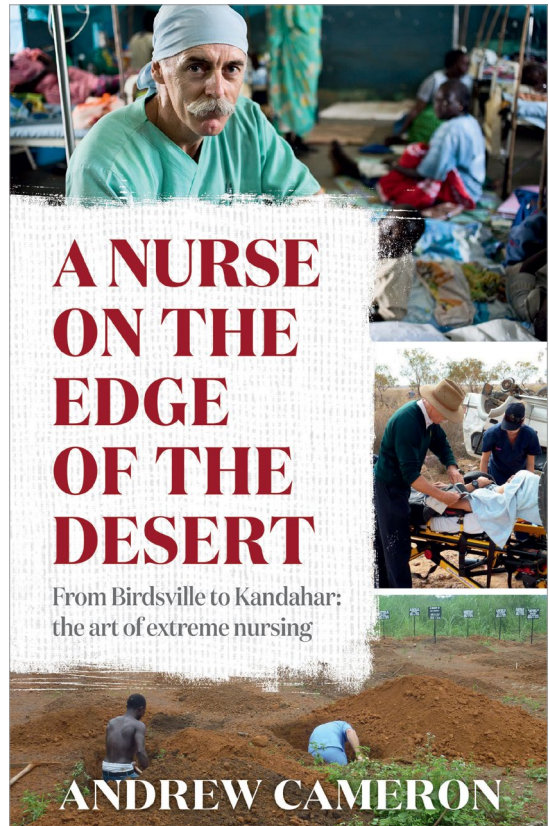
PUBLISHED: August 2017

ISBN: 9780994140791

Limpbound, 234 x 153mm. 304 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A



'Cameron's drive to nurse people in need in often the most extreme and challenging environments is an inspiration to all nurses and humanity alike'

LORRAINE RITCHIE, CORPUS

A NURSE ON THE EDGE OF THE DESERT TEXT EXTRACT

Then it all got far worse. In February, a convoy on its way to deliver aid to the north of the country, which had been blanketed by heavy snowfalls, was ambushed. Six ICRC workers were killed and another two went missing, presumed abducted. It was a bad sign, given that this was considered to be a relatively safe part of Afghanistan. All Red Cross activities were suspended, and many of us were withdrawn to Kabul and confined to barracks.

About mid-morning on 8 March, we heard a dull thump and then the unmistakable rattle of automatic gunfire close by our office complex, details of which I cannot give but the media covered.

Half a world away, in a high school in Germany, a teacher asked the social studies class: ‘Does anyone know what terrible tragedy happened yesterday in Afghanistan?’ After a few moments when no hands were raised, a teenager named Josi Cameron gingerly raised hers and gave a full account of the story, in quite some detail.

‘How do you know all this, Josi?’ the teacher asked.

‘Oh, my dad was only 200 metres away, safe behind steel doors, throughout the whole incident,’ she replied.

After a few days I had my marching orders. I was off to wait in the far safer Tajikistan.

And so here I am. It’s Monday, so it must be Dushanbe — which takes its name from the market that used to happen here every Monday. Who knows where I will be a week, a month, a year from now? In some ways, it hardly matters. As long as I can see a way of improving the lot of humanity — no matter how undeserving it seems, at times — even just a small amount, I’ll be happy there. It will seem like home.

To the Summit

Getting out of a wheelchair and to the Himalayas

NICK ALLEN

This inspirational story follows climber Nick Allen, who went from outdoorsman to wheelchair-bound with multiple sclerosis, back to the life in the mountains he loves through sheer determination and grit. It also details Nick's decision to set up a trust so other MS sufferers can have outdoor experiences.

NICK ALLEN is a passionate tramper and climber. Diagnosed with multiple sclerosis at the age of 25, Nick thought his climbing dreams were over. With the help of rehabilitation specialists, Nick has been able to get back outdoors, climbing and tramping.

PUBLISHED: September 2016

ISBN: 9780994130044

Limpbound, 234 x 178mm. 304 pages. \$39.99



'A frank, insightful and compelling account of climbing with multiple sclerosis'

LAURENCE FEARNLEY

LOOK
INSIDE

AUTHOR
Q&A

TO THE SUMMIT TEXT EXTRACT

As I stepped up on to the small ice platform on the summit I was enveloped in the most intense wave of excitement that I had ever experienced.

It felt as if the world had fallen away around me. Sheer faces and enormous peaks surrounded me. Never had I felt so alive, never had I been so astounded by a view. The sense of height and the scale of the mountains was absolutely exhilarating.

‘Woohoo!’ I screamed. There were no other words to describe the moment. ‘We made it, Pasang!’ I shouted, both my arms in the air. ‘Wow! Well done!’

I looked around, at the stunning tooth-like peak of Ama Dablam, to Baruntse, and then to distant Makalu. I turned, and there was the gentle pyramid of Lhotse Shar, and then the overwhelming mass of Lhotse and Nuptse, rising like a cresting wave above us.

‘Woohoo!’ I screamed again. ‘This is amazing!’

‘Five forty-five, which means it takes —’ Pasang started to count on his fingers — ‘two, three, four, five. Four hours and half. Quite fast, we are.’

‘Wow!’ Normally it takes climbers between seven and nine hours to summit.

‘This is amazing!’ I laughed, blown away by our speed, and the fact that I had made it. I had so enjoyed the morning that summiting seemed like an unexpected bonus, a surprise. I just could not get over it. Words failed me.

‘Unbelievable,’ I said under my breath, then I just stood in dumbfounded silence, admiring the view.

The sun began to light the edges of Lhotse, lacing it with gold. I turned round again and watched the light catch the top of Ama Dablam, warm rays working their way down the face.

**CHILDREN'S AND
YOUNG ADULT**

Aspiring

DAMIEN WILKINS

A wonderfully surprising YA novel from one of New Zealand's most significant writers. As 16-year-old Ricky bicycles through his South Island town, we bear witness to his friendships, the trial and hilarity of school, the mystery of Mr Le Clair and his Cadillac, and the truth of his small family's sadness.

DAMIEN WILKINS has published novels, collections of short stories and a book of poems. He has written for television and theatre. He also writes and records his own songs as The Close Readers. His work has won several awards, including, for *The Miserables* (1993), the New Zealand Book Award. He lives in Wellington, where he is the Director of the International Institute of Modern Letters at Victoria University.

PUBLISHED: March 2020

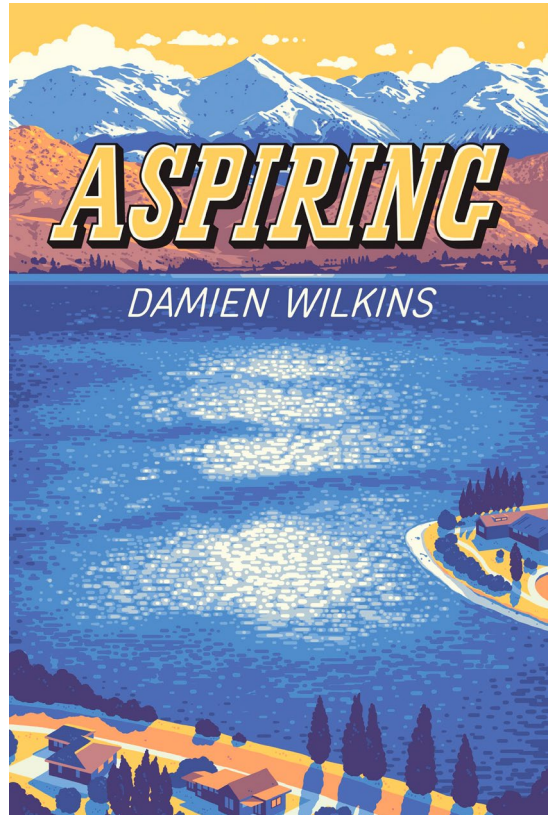
ISBN: 9780995122949

Limpbound, 210 x 138mm. 200 pages. \$22

LOOK
INSIDE

AUTHOR
Q&A

ANNUALink



'A must-read for any boy who is in need of such an anthem'

NEW ZEALAND HERALD

WINNER OF
THE YOUNG ADULT
FICTION AWARD AT THE
2020 NEW ZEALAND
BOOK AWARDS FOR
CHILDREN AND YOUNG
ADULTS

ASPIRING TEXT EXTRACT

I thought all my internal organs — heart, liver, lungs, all the curly piping and soft shapes and lumps — would become visible on my outside. And . . . weirdest feeling: you could fry me! Fry the vegetarian! Garth in the kitchen at Pete's could slice me with his precious knives and set me sizzling in a pan. All my bits tightening on the heat, browning and spitting. Why not? All of us were returning eventually to . . .

Keri's mouth was close to my ear. It was easier to hear now. Quiet almost. 'Isn't this, you know, beautiful? Isn't it?'

I'd had my eyes closed. They opened, as if by themselves. Finally, I looked around. I looked down.

'Yes,' I said. I nodded. 'Yes.'

We were circling above the lake, swinging gently in the air, now with a view back to our township.

We could see the marquee tents of the fair and the lakefront road with a long line of traffic. Farther back, the brown scars in the land where the big development was going in, shapes that must have been bulldozers, diggers. The shiny silver rectangles of the new supermarket and the recreation centre. The green of the golf course, the sandy eyes of the bunkers. Rows of roofs. Trees. The small people, getting smaller.

Keri said, 'Is this how we look to you?'

'Welcome to my world,' I said.

Three Kiwi Tales

JANET HUNT

Award-winning author Janet Hunt follows up her highly successful *How to Mend a Kea* with more fabulous fix-it stories from Massey University's Wildbase Hospital. Children, their whānau and teachers will love following three kiwi — Rarotoka, Piwi and Latitude, a Haast tokoeka chick — as the expert vets and nurses heal them and get them ready to go back out into the wild.

JANET HUNT is one of New Zealand's best known natural history writers, both for adults and children. Her books include: *How to Mend a Kea* (2017), *A Bird in the Hand: Keeping New Zealand Wildlife Safe* (2003), *From Weta to Kauri: A Guide to the New Zealand Forest* (2004) and *Wetlands of New Zealand: A Bitter-sweet Story* (2007).

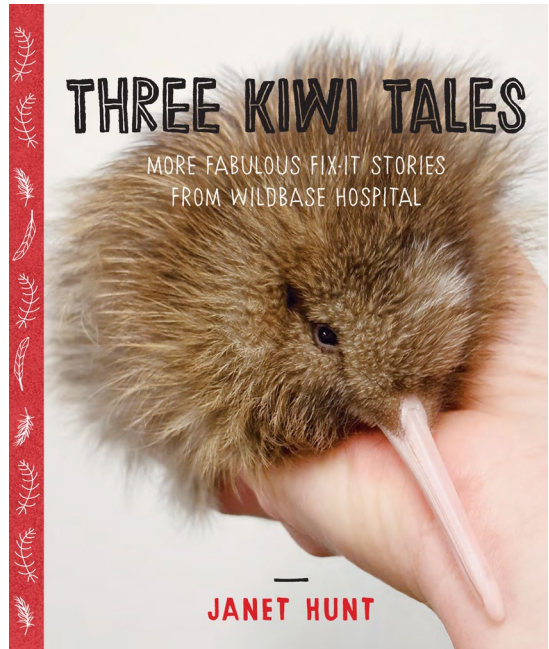
PUBLISHED: November 2019

ISBN: 9780995100145

Limpbound, 260 x 215mm. 48 pages. \$24.99

LOOK
INSIDE

AUTHOR
Q&A



'The strong combination of science, history and narrative makes this an emotionally compelling read'

NZCYA AWARDS JUDGES COMMENTS

**SHORTLISTED
FOR THE 2020
NEW ZEALAND
BOOK AWARDS
FOR CHILDREN AND
YOUNG ADULTS**

(6)
(7)

THE NOT-BIRD BIRD

WHY ARE SO VERY WEIRD? When a kiwi dies, its webbed toes are so long and so thick that it was thought it was a giant insect. It was only after a specimen had given a whole lot of genes together for a long time that it didn't have much in the way of wings. It didn't have call feathers, it had flat instead of rigid feathers, a ridiculously long bill, and legs like small tree trunks. How could it be a bird? Some thought it was a species of pangolin whose legs had to be a kind of foot. A large, flightless, crawling bird that once lived on the island of Mauritius but was last seen in 1844.

The bird is a bird, all right, but it is indeed the strangest in the world. It's not surprising that it seemed like a joke.

Labels: SOFT, THICK SKIN; STRAGGLY, HAIR-LIKE FEATHERS; OVAL, CAMOUFLAGED COLOUR; NO TAIL FEATHERS BUT TWO TAIL BONES; STRONG, HEAVY, NARROW-FEDED LEGS; TRY WINGS WITH A CLAW AT THE END TUCKED IN AMONG THEIR FEATHERS; LARGE, VISIBLE EARHOLE AND SHARP HEARING; WEAK EYESIGHT, SMALLER EYES; CAT-LIKE WHISKERS; FLAT BREASTBONE AND WEAK MUSCLES; THE ONLY BIRD IN THE WORLD WITH HOUSTONS AT THE TIP OF THE BILL; A TOP SENSE OF SMELL; AN ENORMOUSLY SENSITIVE TOUCH-FEELY BILL.

THE HILL, A TYPICAL BIRD

WHY ARE STRANGERS THEY LIVE IN THE DAY AND ARE CREATURES OF THE AIR AND SKY ALMOST EVERYTHING ABOUT THEM EXISTS BECAUSE THEY HAVE EVOLVED FOR THEM?

- THEY LAY MANY EGGS, HAVE HELPLESS CHICKS THAT MUST BE FED BY THEIR PARENTS, AND LIVE IN HIGH PLACES WHERE THEY NEST AND BUSTLE FREELY.
- KEEN EYESIGHT - A RUBBISH SENSE OF SMELL - POOR HEARING - NOSTRILS AT THE TOP OF THEIR BILLS - FLIGHT FEATHERS - WINGS AND A TAIL - A FEEL ON THE BREASTBONE, WHERE THEIR WINGS ARE ATTACHED - LIGHT, FLOWING BONES - THIN, DELICATE SKIN - A BODY TEMPERATURE OF 88-90°C - AND ONE Ovary

(8)
(9)

LET US IN ON SOMETHING still was not right. Lattin's yolk sac was bigger than it should be and it wasn't emptying like with most birds. He was given antibiotics in case it was infected, but they didn't help. After 10 days he was stilling himself. His breath was wheezy, his bill was a dull colour and he didn't want to eat. He was struggling and likely to die. It was time to call the help!

There was a consultation with the local vet and a phone call to Palmentieri North.

On 15 January Lattin was flown in a box to Wollstone Hospital. He weighed 275 grams.

ALISON CLARKE WAS THE VET in charge of Lattin's treatment. In his first few days his poo was examined. He was chirpy but subdued, and he ate a very amount of mixed-on-bean. He was still on antibiotics. He was taken for sitz-bath and K-eyes. Just as everyone suspected, there was a large egg about pressing on his lungs and heart.

On the evening of Wednesday, 20 January, a tiny snail was placed over Lattin's bill and face and the isoflurane anaesthetic gas was turned on. He quickly became unconscious.

The feathers on his tummy were plucked and his skin was sterilised.

He was carried into surgery.

Lattin just before his surgery.

1. The egg was removed from Lattin's tummy.

2. The egg was removed from Lattin's tummy.

3. The egg was removed from Lattin's tummy.

4. The egg was removed from Lattin's tummy.

5. The egg was removed from Lattin's tummy.

6. The egg was removed from Lattin's tummy.

Dr Surgery is about to begin in the Wollstone operating theatre. Alison Clarke is in charge of Lattin's treatment.

Dr In: The Wollstone vets and technicians are experts at treating kiwis. Alison Clarke is a specialist in kiwi medicine.

(10)
(11)

PIWI'S TALE

WHY IS A PUZZLE? Why is he so small? Why is he chirpy? Why isn't he growing? Why did he break his legs? One day, then the other? Is something seriously wrong with his bones? There is a doctor. Some stress he should be euthanased. Others think he should be given more. With no choice in the matter, Piwi's fate is full of problems and pitfalls, but along the way Piwi the puzzle becomes Piwi the pioneer.

WHEN COMES THE LONG, slow time when, day by day, step by step, Piwi gradually improves.

At first the team are happy that he can even stand without support.

But he has a setback, one morning, without warning, he seems uncoordinated. Something is hurting, but he can't tell whether what it is.

Perhaps he has knocked the fluor pin against the hood or wall? No one knows. He is given more pain relief, and it appears to help.

Then, just when things are looking up, Piwi develops osteomyelitis, an infection in the bone.

He is given different antibiotics plus sodium, and is treated under a UV lamp to increase his vitamin D levels and strengthen his bones.

On his first day under the lamp he lies back with his tummy exposed just like a porcupine on a meadow — Ouch! That's not amusing!

"Through it all, though, the operation site is healthy and Piwi's skin is well in a strong state of repair. The fluor comes loose and is removed on 4 May. He continues to have a healthy appetite.

However, Piwi has been so long lying still that his muscles and bones have become weak.

Back to the treadmill!

Piwi through his paces on the treadmill.

#Tumeke!

MICHAEL PETHERICK

There's going to be a Waitangi Day party in the local park of a busy inner-city neighbourhood and you wouldn't believe all the amazing goings-on. This multi-media narrative is a book for our times, told through texts, Instagram posts, emails, fliers, posters, diary entries, blog posts, chatrooms, school homework, raps and the reliably bonkers community noticeboard.

Debut novelist **MICHAEL PETHERICK** lives, writes, and plays music in Wellington, New Zealand. He wrote the popular 'Rhyme Ninja' poems in *Annual*, and first introduced readers to the seething world of Newtown in *Annual 2's* prequel, 'Community Noticeboard'.

PUBLISHED: October 2019

ISBN: 9780994141576

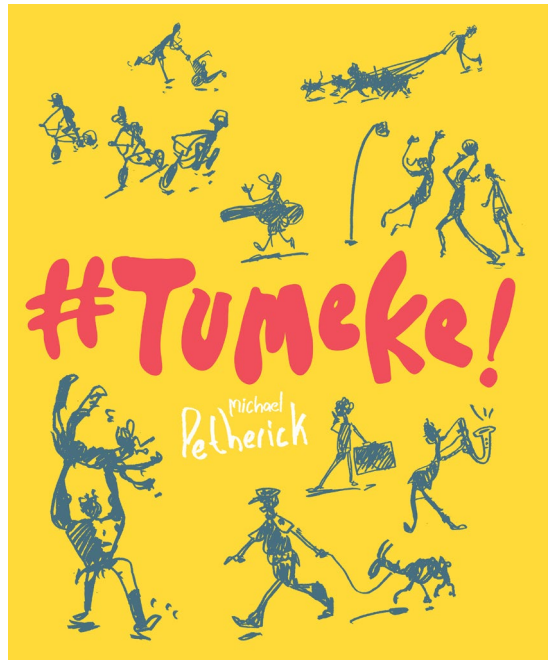
Limpbound, 248 x 200mm. 160 pages. \$30

LOOK
INSIDE

AUTHOR
Q&A

BOOK
TRAILER

ANNUALink



'#lol! I was laughing out loud reading #Tumeke! So many little details, funky illustrations and laughs!'

READ NZ TE POU MURAMURA

WINNER OF
BEST FIRST BOOK AT
THE 2020 NEW ZEALAND
BOOK AWARDS FOR
CHILDREN AND YOUNG
ADULTS

Hazel and the Snails

NAN BLANCHARD

Six-year-old Hazel tends her colony of shoebox snails while observing, with varying degrees of understanding, her father's illness and final decline. Impending loss forms the heart of this story, but it's charming and funny, too. Nan Blanchard's assured eye is a rare quality in a new writer; seldom has the world of a young child been so delicately or acutely observed. This is a debut novel destined to become a classic.

NAN BLANCHARD is a counsellor who also teaches in the Counselling and Guidance Programmes at the Institute of Education, Massey University. She lives in Wellington. *Hazel and the Snails* is her first novel for young readers.

PUBLISHED: March 2019

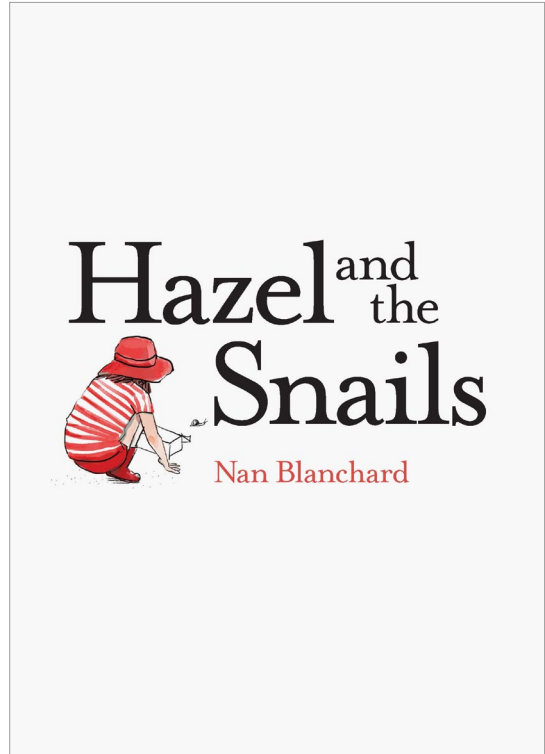
ISBN: 9780995113589

Limpbound, 198 x 140mm. 108 pages. \$22

LOOK
INSIDE

AUTHOR
Q&A

ANNUALink



'A gentle story from a first-time author, told with heart and presented with quirky visual treats'

THE SAPLING

HAZEL AND THE SNAILS TEXT EXTRACT

After school, Hazel and Gran waited at the bus stop. They were off to the library. Gran held the bag of library books, and Hazel held the snail box.

It was windy. Hazel rested her chin on the lid of the box so the wind wouldn't snatch it. Gran held on to her glasses. Once, when it had been really windy, Gran's glasses had blown off her face and scuttled along the footpath like a crab. Gran had chased the crab glasses. One of the arms fell off, and the tiny screw that fastened it rolled into the gutter and disappeared forever. Gran wore her glasses home with only one arm. They kept slipping sideways.

'One-armed glasses give one a drunken view of the world,' said Gran. 'Most disconcerting. Unless, of course,' she added, 'a drunken view of the world is what one is aiming for.'

Since then, Hazel had often aimed for a drunken view of the world. She aimed for it right now, turning her head so her cheek rested on the snail box. The world tilted, and the glittering orange squares on Gran's skirt turned into diamonds, wiggling in the wind. Hazel blinked and licked the snail lid.

'Now you've got felt pen on your tongue,' said Gran.

The bus swooped towards them like a giant metal bird, yellow and black and shining. It braked with a long, loud screech. Hazel jumped back.

The doors opened with a hot hiss, and a man leapt out. There was a mini Lego figure on his t-shirt.

'Thanks, driver,' he called. He raised his eyebrows at Gran and Hazel as he walked past. That was his hello, Hazel thought.

Gran let Hazel go first. The driver grinned at her. He was made of hair. Hair on his face, hair in his ears, hair up his nose, and a whole ruff of hair poking up from under his shirt collar. Even his hand was hairy. It looked like a paw.

The world is full of gorillas, thought Hazel.

How to Mend a Kea

JANET HUNT

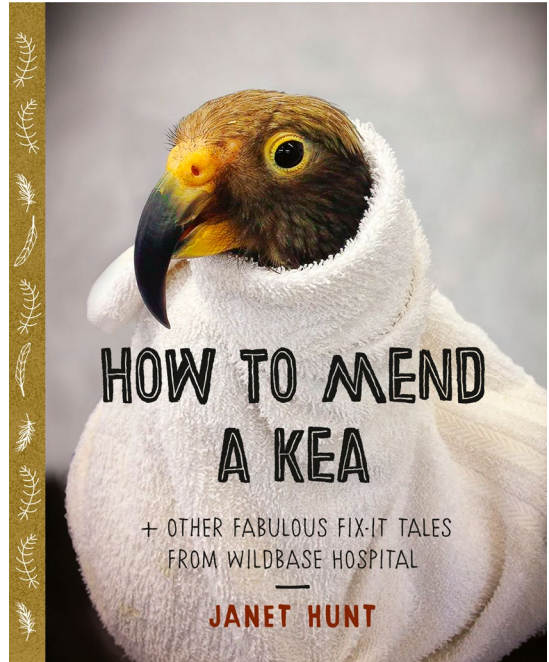
Wildbase is a very special hospital for very special animals. Many of New Zealand's most rare animals come here when they are sick and injured. In this high-quality non-fiction book for young readers, renowned author Janet Hunt gets up close to these birds and mammals and the dedicated vets and veterinary staff who look after them so they can return to the wild.

JANET HUNT is one of New Zealand's best known natural history writers, both for adults and children. Her books include: *Three Kiwi Tales* (2019), *A Bird in the Hand: Keeping New Zealand Wildlife Safe* (2003), *From Weta to Kauri: A Guide to the New Zealand Forest* (2004) and *Wetlands of New Zealand: A Bitter-sweet Story* (2007).

PUBLISHED: October 2017

ISBN: 9780994140715

Limpbound, 260 x 215mm. 64 pages. \$27.99



'Near flawless'

THE SAPLING, BEST BOOKS OF 2017

LOOK
INSIDE

AUTHOR
Q&A

STORYLINES
NOTABLE BOOK

HOW TO READ THIS BOOK

This book is in three sections. Part 1, "Hello there, Wildbase," is a small introduction to the wildlife hospital and the people who work in it, as well as to the wider conservation community.

Part 2. There is much to see. Follow one animal's Wildbase story. Each animal is different, from the injured dog on the largest seabird, and even though there are so many things to go wrong — accidents, breakages, illness, starvation, infection — and so many body parts potentially be affected — hair, blood, bones, organs, bills, flippers, feathers, feet — similar processes are followed. Every day at the hospital there is a busy pattern, and every case merits a similar respect for those in health. We glimpse a little of these through Kea's story.

Part 3. "Washing, cleaning, breaking, mending, stitching & fixing," adds a selection of 11 more case histories, beginning with the injury, the acute emergency response to the grounding of the MV *Arca*, and ending with suggestions to gain some idea of the great range of patients cared for at Wildbase.

Through them, in total, you will have some idea of the extent and variety of patients and cases that pass through Wildbase. Some don't have happy endings, but the majority do: the team here to say that there's nothing better than seeing the call end of their patients, as they go out the door back to their homes.



Many of the images in this book come from the Wildbase collection. Some have been taken by Dave, Massey University photographer, using the best of gear: others have been taken with cellphones — after all, medicine, not publishing, is his aim. Some of the photos go onto the Wildbase Facebook page. Long after you have finished reading this book, you can keep up with the happenings at the hospital by checking it out. Or, Wildbase!

HELLO THERE, WILDBASE



INTRODUCTIONS

MEET THE TEAM

- ▲ **BEET** **BEET** Four vets work on a team so there is always at least one at the clinic.
- ◆ **WILDLIFE TECHNICIANS** There are eleven, who also work on a roster.
- ◆ **THERAPIST** Most times there are student vets, technicians and nurses present at the hospital, getting useful experience, watching and learning, helping out, preparing food, feeding the animals, giving medication and cleaning up.

The Wildbase team in the operating theatre on the day of the surgery for the new head, 27 January 2017.



TALK TO ME

Just as in a sports team, everyone has a part to play and it's critical that they share information and help one another. There must be no mix-ups, especially when there are several of the same species in the hospital at the same time.

- ▲ **WHITEBOARDS** These are around almost the clinic. They tell the team:
 - which animal is in, what's wrong with it and where it is (which cage, in which ward);
 - what's happening each day;
 - what's on the menu for each animal (the sub-menu in the kitchen).
- ▲ **NOTE BOOKS** Handwritten records on a clipboard inform each patient. They record details such as why it's in hospital, what treatment it's receiving, and what it eats. Each animal has a unique number.
- ▲ **COMPUTER** Handwritten notes are transferred to the computer every day along with informative such as X-rays.
- ▲ **MEETINGS** There's a weekly team get-together to discuss what's happening with patients. There are also daily walks and conversations to share information and to continue to improve the skills of the team.

- 1 Keeping notes is a harder task with a fast-moving wing being unaccounted for.
- 2 Teams set, approve and fix work together to treat their animals. The table delivers food or liquid down the 1000-foot ductwork to the first part of an operation within the course.

PATIENT RECORD - NOTES



DIGITAL RECORD



| JANUARY | |
|-----------|---------------|
| Monday | 10:00 - 12:00 |
| Tuesday | 10:00 - 12:00 |
| Wednesday | 10:00 - 12:00 |
| Thursday | 10:00 - 12:00 |
| Friday | 10:00 - 12:00 |
| Saturday | 10:00 - 12:00 |
| Sunday | 10:00 - 12:00 |

| DAILY PLANNER | |
|---------------|-------|
| 10:00 | 12:00 |
| 13:00 | 15:00 |
| 16:00 | 18:00 |
| 19:00 | 21:00 |
| 22:00 | 24:00 |

DAY 3: A PLAN

Now the team knows enough to work out how to treat him. Kea has had this wrong leg for a long time and probably damaged it as a youngster in the nest. He will need surgery to break and set it in the correct place, and his other leg must also be treated. Once his leg had, he has to learn to walk properly and get fit and able to look after himself for the wild.

Kea is admitted during the Christmas holiday and is not operated on for a week. In the meantime, he is treated and kept in his cage. On 1 January he starts his food and daily bedding. On 1 January he works out how to make the cage hatch. He expects but doesn't get fit. He's put into a bigger cage with heavy branches to climb. His food is hidden in boxes so he has practice to work.

- On Tuesday an injury. Kea goes under the sheet.
- ▲ **S.A.** First he is knocked out. He is lying on a blue flinger, a soft fluffy blanket that keeps him warm.
- ▲ **CAPITEX** There is a catheter inserted into a vein in his right leg. A catheter is a thin tube that allows the team to get him drugs or fluids as quickly and as easily as possible.
- ▲ **FLUORINE** All the structures on Kea's left leg are packed. It is wiped with antiseptic solution. He's ready.
- ▲ **BOOM** What an intricate operation. Brent is the surgeon. He saws, cuts, pins and stitches. At the end, Kea's leg is straightened and laid into an external framework while it heals, everything supported by a soft bandage.

There are no photographs of Kea's surgery but it would have looked very much like this 2016 operation on a different leg.



- 1 Kea's X-ray before he is on 10 January 2017. He has the aneurysm with his left tibia. It's the organ mass but probably just at the angle of left leg.
- 2 After surgery. The bone was cut and the leg was realigned and stabilised using pins and plates. Kea had to be kept in a cast for a week. It is kept in a cast for a week. It is bandaged from the foot back to the point above the wing (2 weeks).
- 3 Another view of the operation. Here it is going and recovering from anaesthesia.
- 4 Kea's X-ray 2017. Wildbase October 2016, on 27 January 2017. This was the new surgical approach.

Annual 2

EDITED BY KATE DE GOLDI
AND SUSAN PARIS

Annual 2 contains all-new material for 9- to- 13-year-olds. The result is a highly original, contemporary take on the much-loved annuals of the past — all in one beautiful package. Alongside familiar names publishing for children you'll find the unexpected, including a new song by Bic Runga, a small-town mystery by Paul Thomas and a classic New Zealand comic illustrated by new talent Henry Christian Slane.

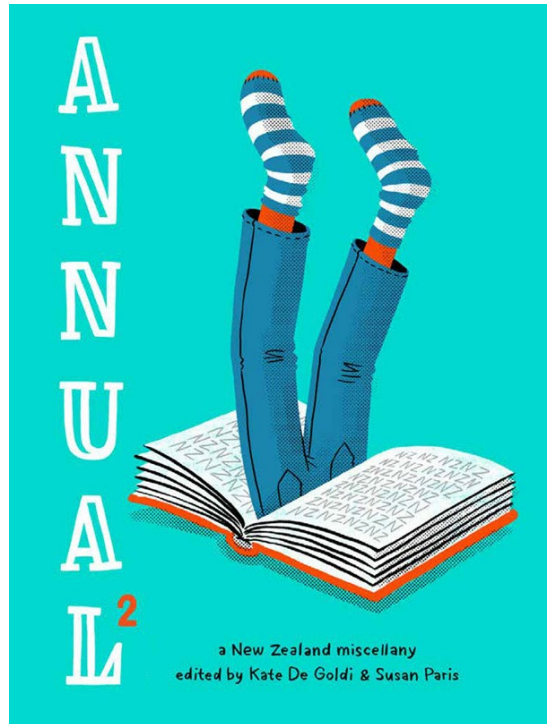
KATE DE GOLDI works with children in schools throughout New Zealand, promoting reading and teaching creative writing. She writes fiction for all ages.

SUSAN PARIS has 18 years' experience in publishing. She has edited the *School Journal* for 12 years, producing more than 50 journals.

PUBLISHED: September 2017

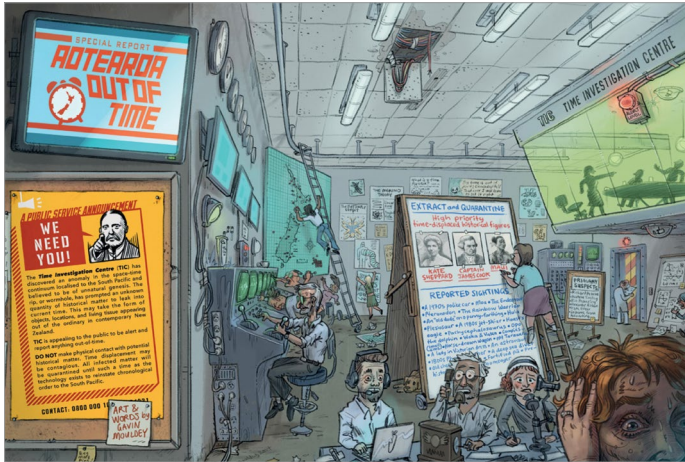
ISBN: 9780473395230

Hardback, 260 x 193mm. 152 pages. \$39.99



'What a feast! The great-grandchildren loved it!'

JOY COWLEY



BLENDED FAMILIES

21 PLATES, WITH COINTEGRAL AND DICE. YOUR LAST THROW MUST BE THE EXACT NUMBER REQUIRED TO FINISH.

START HERE

Mum's new BF sells his motorcycle. Mia's turn.

Dad and his BF announce their engagement. Roll again... tapec!

Kate takes group who want to see Advance 3 squares.

| | | | | | | | | |
|---|--|---|---|--|--|---|---|--|
| Who's out of control? Roll again. | SETB's dad takes his car. Mia's turn. | Dad's fiancée makes such a mess. Advance 4 squares. | Mum's BF makes mental Mia's turn. | Lisa second greatest thing to do in WHAKAMA. | Mum's BF spends \$200 on fireworks. Roll again. | Leave asthma attack at home. Mum's, Mia's turn. | Mum and Dad don't fight at parent-teacher conference. Roll again. | Mum's BF buys Crop Control. Whaka-Ma. Advance 5 squares. |
| Mum and Dad don't fight at Nona's 50th. Advance 5 squares. | Buffy sends letters as a gift to her boyfriend. WHAKAMA. | Mum's BF takes you to the grocery. Roll again. | Family eating in the movie theatre. Super secret. Mia's turn. | Chocolate brownie takes off with SETB. You save lives. Roll again. | Find jacket in lost property. Roll again. | Leave shopping with Dad's brother. Mia's turn. | Dad's BF takes him to Gold Coast. Advance 5 squares. | Mum's BF buys Crop Control. Whaka-Ma. Advance 5 squares. |
| Fake bottom. Dad's turn. Roll again. | <p style="text-align: center; font-weight: bold; color: purple;">THE END</p> | | | | | | New books at Dad's. Roll again. | Dad's BF buys Crop Control. Whaka-Ma. Advance 5 squares. |
| Dad's fiancée's brother makes such a mess. GAME OVER | SETB's dad buys him a car. Mia's turn. | Mum's BF buys new car. Mia's turn. | Forget kids take practice. Go to WHAKAMA. | Dad's fiancée pregnant!!!!!! | Beat SETB at crop control. Advance 5 squares. | Dad's wedding postponed. Mia's turn. | Mum's BF buys Crop Control. Whaka-Ma. Advance 5 squares. | |
| Mum's BF upgrades to Mercedes. Advance 5 squares. | Dad's BF goes to parent. Without car. Advance 5 squares. | Leave asthma attack at home. Mia's turn. | Mum's BF makes mental Mia's turn. | SETB's dad takes his car. Mia's turn. | Mum's BF buys Crop Control. Whaka-Ma. Advance 5 squares. | Beat SETB at crop control. Advance 5 squares. | Dad's BF takes him to Gold Coast. Advance 5 squares. | Mum's BF buys Crop Control. Whaka-Ma. Advance 5 squares. |

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EDUCATION

Creating New Synergies

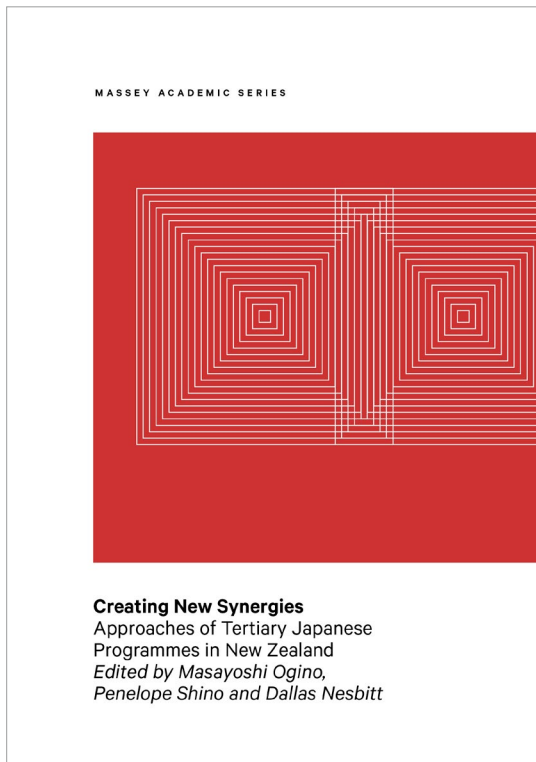
EDITED BY MASAYOSHI OGINO,
PENELOPE SHINO AND DALLAS
NESBITT

Compiled under the aegis of Japanese Studies Aotearoa New Zealand, this collection invites us into the reality of Japanese language teaching in New Zealand's universities and tertiary institutions today. The volume also aims to motivate stakeholders with a vested interest in New Zealand's relationship with Japan to consider how they, too, might play a role in promoting Japanese studies.

DR MASAYOSHI OGINO has extensive experience in language teaching in both New Zealand and overseas at secondary and tertiary levels. He has an MPhil in Japanese Language Education and a PhD in Applied Linguistics.

DR PENNY SHINO is the coordinator of the Japanese Programme at Massey University's School of Humanities.

DALLAS NESBITT is a senior lecturer in Japanese at AUT University. Her research focuses on Kanji teaching and learning Japanese katakana script.



PUBLISHED: July 2016

ISBN: 9780994130075

Limpbound, 210 x 148mm. 304 pages. \$40

LOOK
INSIDE

AUTHOR
Q&A

CREATING NEW SYNERGIES TEXT EXTRACT

No book has ever been published on tertiary Japanese language education in New Zealand, so this is the very first and a pioneering book in that regard. The individual chapters by educators at the forefront of Japanese language teaching in New Zealand present innovative research, teaching strategies and practices, and explore practical ways of securing a healthy future for Japanese language education under the theme 'creating new synergies'. The dialogue and collaboration that took place in the completion of this project have also created new synergies.

There are countries and regions which share similar issues and concerns to those we are dealing with in New Zealand, not least the decreasing number of learners of Japanese. Our approaches could be useful to them, and to other countries and regions that may face similar issues in the near future.

Our vision and hope is that this project will not finish with the publication of this book, but that it will inspire renewed interest in and new conversations about Japan and Japanese among educators and policymakers in New Zealand and beyond.

FINANCE

Fundamentals of Finance

Fourth Edition

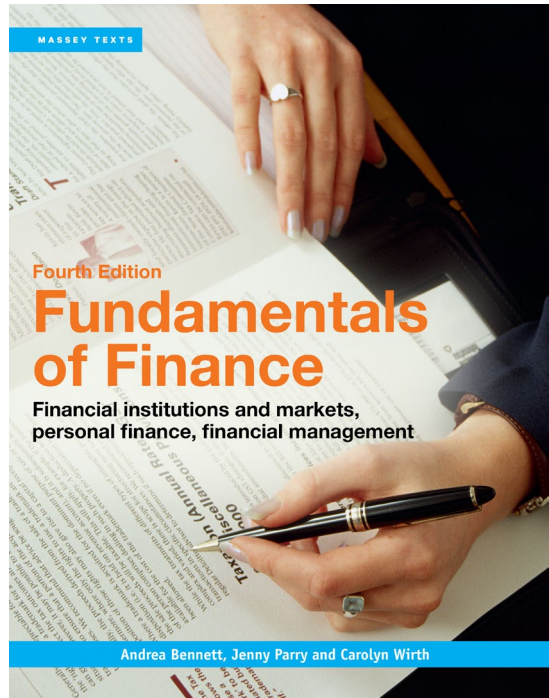
**ANDREA BENNETT, JENNY PARRY
AND CAROLYN WIRTH**

This fourth revised and updated edition gives a practical overview of contemporary finance from a New Zealand perspective. Broad in scope, *Fundamentals of Finance* explains the important financial decisions made by businesses and individuals, and how these decisions are influenced by the financial environment in which we live and work.

CAROLYN WIRTH holds a PhD in Finance from Massey University for empirical research on the capital market implications of resource consent information contained in New Zealand listed company announcements.

ANDREA BENNETT is a senior tutor in Massey's School of Business. Her research focuses on financial systems, investments and financial planning, and financial literacy.

JENNY PARRY is a former senior lecturer in the Department of Finance, Banking and Property at Massey University, and is now a self-employed consultant in investments and personal financial planning.



PUBLISHED: December 2016

ISBN: 9780994132529

Limpbound, 250 x 195mm. 320 pages. \$75

LOOK
INSIDE

AUTHOR
Q&A

FUNDAMENTALS OF FINANCE TEXT EXTRACT

Fundamentals of Finance provides a unique overview of contemporary finance from an Australasian perspective. We introduce the fundamental tools, techniques and concepts used in finance, then apply them to three major sectors of finance:

- financial institutions and markets
- personal finance
- business finance.

The broad coverage reflects the impact which finance has upon the economy, businesses and individuals, and allows for a more complete perspective of finance than traditional introductory finance textbooks have offered.

Fundamentals of Finance has a strong practical orientation and provides both a suitable foundation for further finance study and an overview for those students who simply want an introduction to finance.

The book is divided into four parts.

- Part 1 assists the reader to understand financial markets and the institutions that operate within them. This provides readers with a foundation upon which to build a more complete understanding of how financial markets assist the flow of funds between individuals and business organisations.

- Part 2 covers the tools, techniques and concepts used in finance. These chapters provide the methodology for applications introduced throughout the book.

- Part 3 explains the concepts of risk and return, and introduces personal financial management techniques that can assist readers to achieve their own financial goals.

- Part 4 describes a business organisation, how it is managed and financed, and its short-term and long-term operating strategies. Upon reaching the final chapter, the reader will realise that many of the techniques used to achieve personal financial goals are also used by business organisations.

**HISTORY AND
MILITARY HISTORY**

Endless Sea

Stories told through the taonga of the New Zealand Maritime Museum Hui te Ananui a Tangaroa

FRANCES WALSH

This beautiful book, photographed by Jane Ussher, surveys the National Maritime Museum's collection and explores New Zealand maritime history through 100 fascinating and wide-ranging objects. From ship-building tools and Peter Blake's first trophy to exquisite model ships, it's the perfect book for all who love the sea, boats and ships.

FRANCES WALSH is an Auckland writer and researcher. She has been on the staff of *Metro* magazine and in 2011 published her first book, *Inside Story: A History of the New Zealand Housewife* (Random House).

PUBLISHED: November 2020

ISBN: 9780995131873

Hardback, 270 x 218mm. 264 pages. \$70

ENDLESS SEA

Text
Frances Walsh
Photography
Jane Ussher

Stories told through the taonga of
the New Zealand Maritime Museum
Hui te Ananui a Tangaroa



LOOK
INSIDE

City at the Centre

A history of Palmerston North

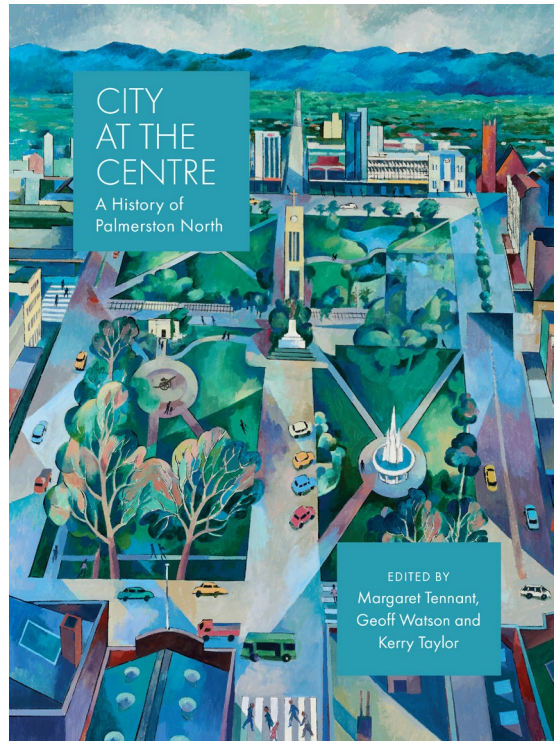
EDITED BY MARGARET TENNANT,
GEOFF WATSON AND
KERRY TAYLOR

Published to mark Palmerston North's 150th year, this richly illustrated and lively history tells the story of a small town carved out of the bush that once cloaked the Manawatū Plains, whose growth has been driven by the railway that runs through it, farming, defence and Massey University.

MARGARET TENNANT was formerly Professor of History at Massey University, and is now an Honorary Research Professor within the School of Humanities.

GEOFF WATSON is an Associate Professor of History at Massey University. His research focuses on sports history and he was one of the editors of, and a contributor to, *Legends in Black: New Zealand Rugby Greats on Why We Win* (2014).

KERRY TAYLOR is Head of the School of Humanities at Massey University, and a historian of labour, dissent and political surveillance. On the local history front, he was a contributor to, and co-editor of, *Te Hao Nui: The Great Catch* (2011).



PUBLISHED: October 2020

ISBN: 9780995113527

Hardback, 250 x 190mm. 384 pages. \$60

LOOK
INSIDE

AUTHOR
Q&A

Agency of Hope

The story of the Auckland City Mission 1920–2020

PETER LINEHAM

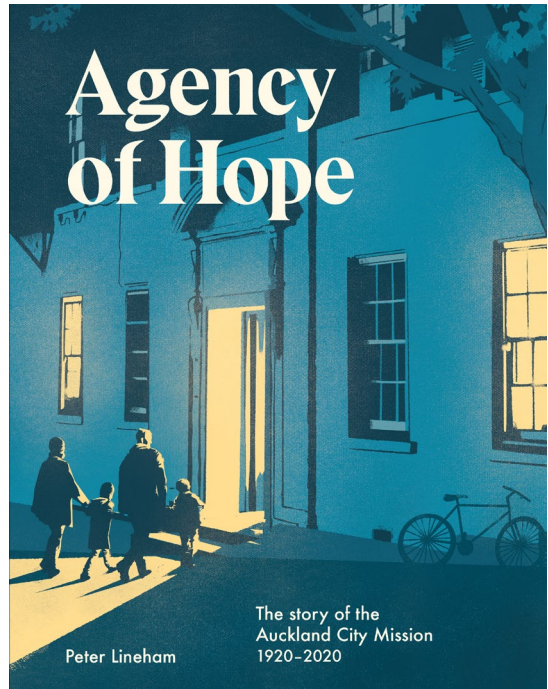
This fascinating history by well-known historian Peter Lineham takes readers inside a remarkable organisation working at the front lines of a society in which poverty has become entrenched. Marked at times by struggle, the story is colourful and peopled by memorable characters.

PETER LINEHAM has for many years written and lectured extensively on the religious history of New Zealand. His most recent book is *Sunday Best: How the church shaped New Zealand and New Zealand shaped the church* (2017). He is currently engaged in various projects on new religious movements in New Zealand, and on Brethren, Protestant, Evangelical and Anglican history.

PUBLISHED: October 2020

ISBN: 9780995131880

Limpbound, 250 x 190mm. 304 pages. \$49.99



LOOK
INSIDE

AUTHOR
Q&A

The First City Missions in New Zealand



The early settler towns in Australia and New Zealand were by no means solidly prosperous. Visitors were often surprised at the extent of poverty — poor immigrants were needed to provide labour for the commerce of the city, to work on its docks and for cartage. Large numbers of people eked out an existence living in rough, unlined rented cottages.¹

Colonial poverty reflected the lack of a strong industrial base to these settler towns, and the seasonal or intermittent nature of work. Labourers were relatively poorly paid, and their jobs were insecure. Going to the wage in search of transient labour was a distinctive colonial experience, made worse by illness and age. The social problems of the colonial towns bore heavily on women and children, especially when husbands left their families to seek work elsewhere. Prostitution and children running errands were often indications of such family dysfunction.

The effects of poverty were exacerbated by the lack of a functioning social welfare system. The colonial state was consequently obliged to assume larger responsibilities, but the needs of the poor were not a high priority.

In New Zealand, the first legislation was the Destitute Persons Ordinance of 1846, but its inadequate provisions forced people to look to families and charities for support. Greater but still very limited assistance came from the charitable aid boards established under the Hospitals and Charitable Aid Act of 1885. For the next fifty years these boards, which included representatives of churches, were the principal source of support for the poor. Aid was restricted to those thought deserving of assistance. Consequently, many people did not receive assistance from the boards, and sought help from other organisations.²

Settlers were nervous about the poor in their communities. Churches felt an obligation to put them on the right track, but this was not a major priority. The problems of the urban poor concerned churches far less than the challenge of the backblocks. In nineteenth-century New Zealand, home missions³ focused on attempts to reach the people in one-of-the-way rural places. In Australia, the towns were larger and had more agencies, including the Melbourne City Mission, founded in 1854, the Anglican Home Mission Society in Sydney (1856) and the large Central Methodist Mission (1884), also in Sydney.

They need to learn socialism and economic, mental science, moral philosophy, comparative religions. We would demand that they had some good experience in various forms of life — husband, waterman, minor mechanic, sailor or journalist and horseman.⁴

His sermons were entertaining but never particularly religious, and his language was rough, crude and direct. His vision of Christianity was a benign one. At the fourteenth anniversary of the Auckland City Mission he commented that religion was a joyous thing and service was the natural expression of this belief.⁵ He admitted on one occasion that he did not prepare sermons in detail, often thinking them out while driving, and speaking off the cuff or with half an hour's preparation, and this doubtless explains both their colour and their brevity.⁶ He was quite conservative on private morals, firmly opposing divorce on any other grounds than adultery.⁷ But he loved dancing and included it in many Mission events, deriding the idea that it led to bad behaviour.⁸

Caldor aligned himself with the religious moderates, drawing on the Modern Churchmen and Christian Century, publications that advocated theological liberalism. He urged openness to higher criticism and was insistent on the 39 Articles of Anglican faith.⁹ He defended the New Zealand moderate who had taken refuge in England. H. D. A. Noyes, with the comment: 'Will anybody who remembers that our dogmas have already been reconstructed many times insist that they should not be revised still more again as we get a new vision of old truths?'¹⁰ He was reading the great classic of entrepreneurship, Stanley Jevons's *The Christ of the Indian Road*.¹¹ He was sympathetic to the colourful healing ministry of the Anglican layman J. M. Hickson, whose final meeting in New Zealand was the Mission service in February 1870.¹²

Caldor believed very strongly in peace, reflecting the mood after he was compelling that the last thing anyone wanted was another ghastly conflict.¹³ But he seems not to have been a pacifist and reserved some many words for conscientious objectors.

From the beginning Calder was a provocative figure. His tongue often got the better of him . . .



ABOVE LEFT: Archbishop A. W. Hare, Bishop of Auckland, had little time for Jasper Calder and it is possible that he was involved in the drive the City Mission was commenced.



LEFT: Cecil Stanger, Calder's rival for the affections of the Auckland public, was the Methodist minister in Auckland from 1927 to 1952.



ABOVE AND RIGHT: The collection and distribution of clothing and other goods has always been an important function of the Mission.

RIGHT: Money was raised by the Lane Clark & Renwick for the new pavilion commissioned in 2002.



Leno and Takapona lape. The Orakau shop was handed over to the Salvation Army. By 2010 there were just two shops left, and the Mission refrained on making a commercial return from the shops, providing a social service. The result was a modest increase in profits.¹⁴ The shop returns over a long period show that the secret lay in keeping the costs of staff and rentals down, mainly through the use of volunteers.

In the early 2000s, one issue came to dominate all others: homelessness. Scores of people were sleeping rough in Auckland. Homelessness was more and more forced on people, especially those with addictions such as drugs, alcohol or gambling. In 2004 the housing supplement was just \$30 per week, bringing the total benefit to \$80 per week, yet such accommodation as was available cost around \$100 per week, leaving very little for food.¹⁵ Some of the homeless volunteered at the Mission, and sometimes they made small steps to socialisation, but often homelessness was the product of isolation.

Mayor John Banks proposed to clear up the city streets and police off the municipal car and giving it to the Mission, clearly showing little understanding of the scale of the issue, which by 2010 was attracting large public attention. The Mission knew how intractable the issue often was, but the writers of letters to the newspapers only saw unkindness and bad behaviour — even though in the winter of 2002 only a core group of fifteen people resided the police and public.

The death of a homeless person in late 2002 exploded into a public debate, and Aucklanders increasingly looked to the Mission for solutions. Diane Robertson visited Melbourne and history to look at Australian answers. Could a building be erected? Unfortunately, Auckland's tradition of housing boxes did not inspire confidence and were increasingly unable to meet the standards for residential accommodation. There needed to be some notion of a sustainable tenancy that would suit those who were currently homeless.

Numbers of primary homeless in Auckland, 2004-14

| Year | 2004 | 2005 | 2007 | 2008 | 2009 | 2010 | 2011 | 2013 | 2014 |
|------------------|------|------|------|------|------|------|------|------|------|
| Primary homeless | 64 | 81 | 65 | 91 | 76 | 53 | 70 | 68 | 147 |

Note: The numbers often are higher in peak periods.

SOURCE: COUNCIL OF HOMELESS IN CENTRAL AUCKLAND

Amid growing media interest, the idea of a census of the homeless was proposed in 2004 by Will Holt, who later became the leader of the Mission's Homeless Services team. The results in the table above indicate those who were primary homeless, sleeping rough on

Rock College

MARK DERBY

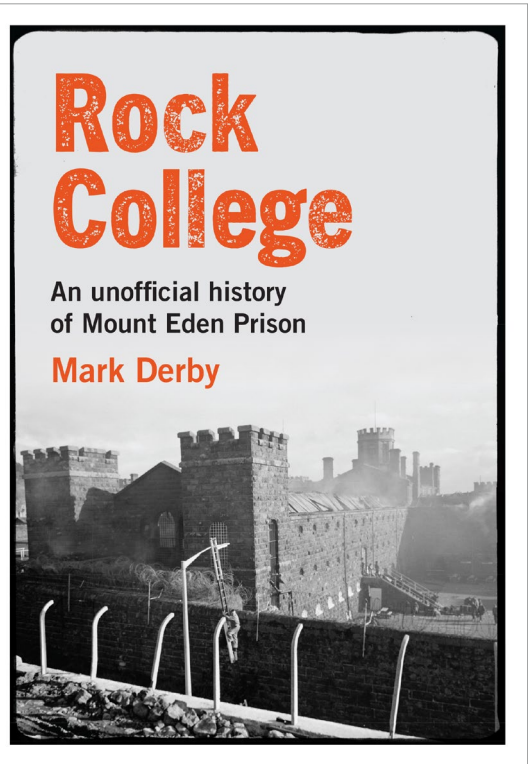
Mount Eden is possibly this country's most famous gaol. The forbidding Victorian structure has housed some of the country's most notorious criminals, and is where many hangings took place, right up until modern times. It has been both the site of tension and conflict and a driver of prison reform. In *Rock College*, highly regarded historian Mark Derby tells the story of the prison and some of its inmates with verve and compassion.

MARK DERBY is a well-known historian. He wrote for the New Zealand online encyclopaedia Te Ara for six years and is the author of several books, including on New Zealanders who fought in the Spanish Civil War, the Waihi miners' strike and, recently, a graphic history of the Treaty of Waitangi.

PUBLISHED: August 2020

ISBN: 9780995131859

Limpbound, 230 x 163mm. 368 pages. \$45



'If you want to know what it's like inside that place, this book is the next best thing to a ten-year stretch'

**JAMES 'DIAMOND JIM' SHEPHERD,
FORMER INMATE OF MOUNT EDEN PRISON**

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

ROCK COLLEGE TEXT EXTRACT

The sombre exhumation in Mount Eden's main exercise yard was the first of its kind, but it may not be the last. According to former prison officer Phil Lister, the bodies of other inmates, including those who died there by suicide, illness or violence as well as by execution, may lie in the same northeast corner of the prison grounds, a spot chosen because under ancient Christian tradition it was the least sanctified and therefore the most suitable resting place for evildoers.

There can be little doubt that a penal institution that has occupied the same site for over 150 years, for much of that time with limited official oversight or regard for the rights of its inmates, must hold many strange secrets. The tight-lipped old establishment itself, at the foot of Mount Eden's volcanic cone, is not altogether to blame for the atmosphere of mystery that cloaks it. Thousands of Aucklanders drive past its walled-in buildings every day, yet few seem to know that the prison has lain empty and unused since 2011, and almost none are aware of the influential role it has played in forming, and perhaps deforming, New Zealand's colonial history.

Tooth and Veil

The life and times of the New Zealand dental nurse

NOEL O'HARE

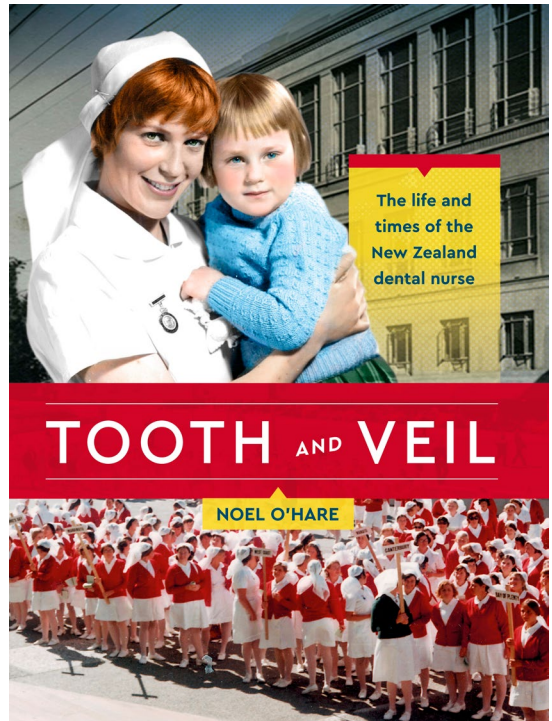
Established in 1921, the School Dental Service was charged with waging war on our nation's poor teeth. Through interviews with dental nurses from across the decades, this lively social history tells the story of the young women on the front line of this unique social experiment. Accompanied by over 150 illustrations.

NOEL O'HARE is a freelance journalist, columnist, blogger and author. He was a staff writer for the *New Zealand Listener* magazine, where he wrote many award-winning features. He is the author of *Think Before You Swallow: The art of staying healthy in a health-obsessed world* (2007) and *How to Save the World by Recycling Your Sex Toys* (2009).

PUBLISHED: May 2020

ISBN: 9780995122963

Limpbound, 250 x 190mm. 256 pages. \$49.99



'One of the delights of Tooth and Veil . . . is that those much-maligned heroines of dental health have at last had a chance to tell their side of the story'

JIM SULLIVAN, OTAGO DAILY TIMES

LOOK
INSIDE

AUTHOR
Q&A

BOOK
TRAILER

The Home Front

STEVEN LOVERIDGE AND
JAMES WATSON

While New Zealand soldiers dug into their trenches, back home major issues divided the nation, including conscription; the treatment of conscientious objectors, Germans and other 'enemy aliens'; and censorship. Then, in the Great War's last months, the influenza pandemic struck. This fresh history examines a new and uncertain Dominion at war.

STEVEN LOVERIDGE holds a PhD from Victoria University of Wellington and works from the Stout Research Centre for New Zealand Studies.

JAMES WATSON is a former Associate Professor in History at Massey University. His research interests are largely focused on the relationship between New Zealand and the United Kingdom.

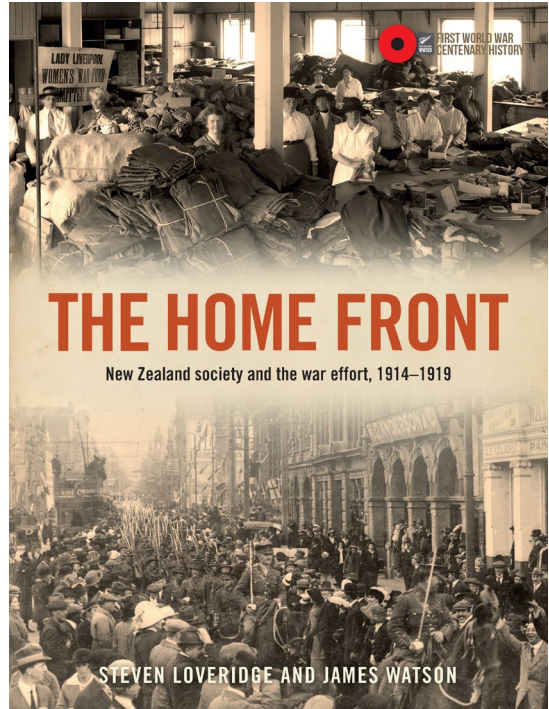
PUBLISHED: November 2019

ISBN: 9780995100183

Hardback, 250 x 190mm. 520 pages. \$59.99

LOOK
INSIDE

AUTHOR
Q&A



'Our first experience of total war was a mixed one and The Home Front depiction of it all is a fine addition to the WW1 library'

JIM SULLIVAN, OTAGO DAILY TIMES



CHAPTER SIX
**COMMITMENTS
 ESCALATE**

camp was opened at Pooleton in January 1916, with beds for 200 men and tents for 3000. The expanding commitment to the war had similar effects on social organisation, and by late 1915 public financial support for the war became better organised and more institutionalised.¹⁰ A War Funds Act, passed in October, aimed to better coordinate and oversee charity efforts by establishing a National War Funds Council that would administer the money raised by registered patriotic societies. This was a landmark move because it would allow charities to receive money from Churchwardens, citizens by representing a sergeant-major and claiming to be collecting for patriotic causes.¹¹

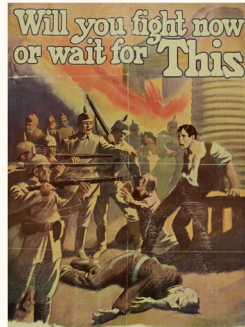
Although such formal channels, there was a craze for Queen Caravels, which combined fundraising with elaborate patriotic pageantry as women competed to raise funds and be crowned Queens. The carnival reached a peak in 1915: "So much money was funnelled into wartime charities that retailers noticed their takings were down. In Liverpool, for example, shopkeepers remarked that the September 1915 Queen Carnival 'has been and is still absorbing a lot of trade with it'."¹²

Mary found working for charitable causes a way to turn emotion into action, the gratification and anxious bound release of distraction in pouring someone energy into such initiatives. Writing to her daughter Frances in England, Annie Hamerton, from New Plymouth, described her meeting with a recently returned soldier: "I saw Mr. H. Lopez that some women. She is beating up wonderfully, feels much to do. Patriotic: Soapy I hope, but!" One Ashburnham mother was so angry that she took after them (the Germans) in the only way she knew how: she cut about for a weapon, she couldn't find anything deadly that she would wield, but she could and did find something that demanded all her soul. She flung herself into Red Cross work.¹³

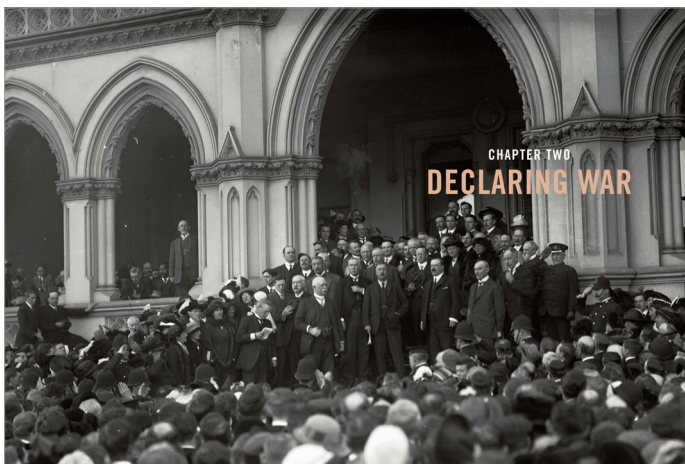
Local recruiting committees also became more extensive and better coordinated with official efforts. From October, plans were made to work more efficiently with the Defence Department and a recruiting board was established in February 1916.¹⁴ Although the number and organisation of voluntary recruitment committees varied across regions, many were operating by the end of 1915. In London that year, for example, socially active citizens founded the Wellington War League, voluntarily staffing a recruiting office at the town hall, holding public meetings, making their presence felt in the suburbs and losing recruitment lists to be placed in public houses.¹⁵

The North Canterbury Recruiting Board stressed the importance of feminine influence in recruiting volunteers: "young men won't come to be enlisted at home, can do much, speculate perhaps none, but girls can do more." A Defence Department survey of training camp officers reported that commitment of recruits "motivated concerned on this point. It became men to be understood also, is the stance taken by the women of the Dominion. This is a tremendous force, and they used their influence conspicuously in 1916 cause of their Country."¹⁶

Recruits continued to be the most means of widening this influence, and over May and June 1915 going white feathers is symbol of cowardice because much more widespread than in the



This Australian poster, drawn by Norman Lindsay, played on the fact that a hero to say the common Army ad slogan would mean an opportunity to the South. In New Zealand, soldiers were recruited through the



CHAPTER TWO
DECLARING WAR

Soldiers, Scouts & Spies

CLIFF SIMONS

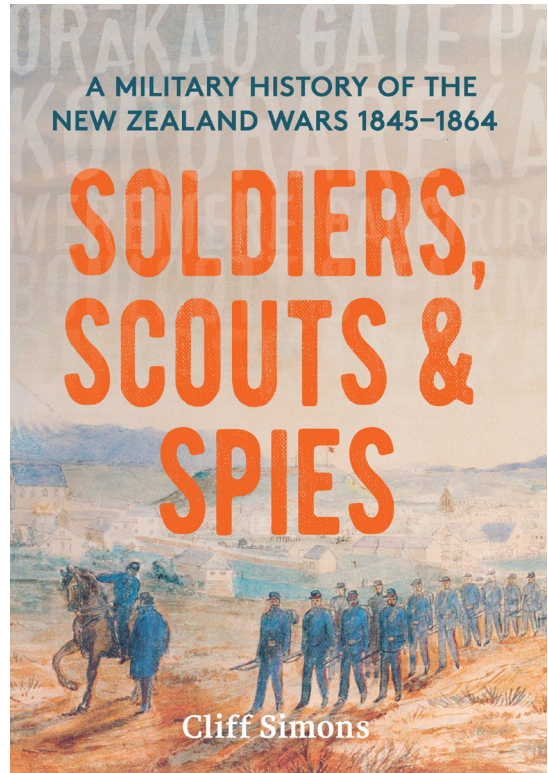
A pivotal period in our history, the New Zealand Wars changed the country forever, yet there is often little understanding of how they were fought. This book explains the battles in detail, with a focus on the role of intelligence in decisions about tactics, weapons, logistics and fortifications, highlighting themes that tie the campaigns together.

LIEUTENANT-COLONEL CLIFF SIMONS holds a PhD in Defence and Strategic Studies from Massey University and is Director of the New Zealand Wars Study Centre at Trentham Military Camp. This book is based on his PhD on military intelligence during the New Zealand wars and his deep knowledge in this field is reflected in the engaging narrative.

PUBLISHED: October 2019

ISBN: 9780995109575

Limpbound, 230 x 163mm. 432 pages. \$55



'A lucid, elegant and absorbing book featuring a memorable cast of heroes and villains'

NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

SOLDIERS, SCOUTS & SPIES TEXT EXTRACT

The next morning Heke and Kawiti attacked the town. The flagstaff was immediately lost and the various parties of soldiers and sailors fell back on the defences at the northern end of the town under the weight of the number of Māori attackers.

Heke and Kawiti's attack was as well planned as the defence of the town was inept. The defenders appeared to have no real plan, and once the battle began, 'there was no proper coordination of operations in the defence: the naval authority, the military and the Police Magistrate each gave orders and acted as they saw fit, independently of the others'. The town's defences were not well sited and they certainly did not comprise the 'integrated main position of the northern end of the town' claimed by Belich. Although Heke and Kawiti did not follow up their initial successes at the flagstaff and 'Matavia' (Matauwahi) Pass by taking the town immediately, the chaos and panic among the defenders was such that by early afternoon the decision was made to abandon the town. How could such an event have happened?

For King and Other Countries

GLYN HARPER

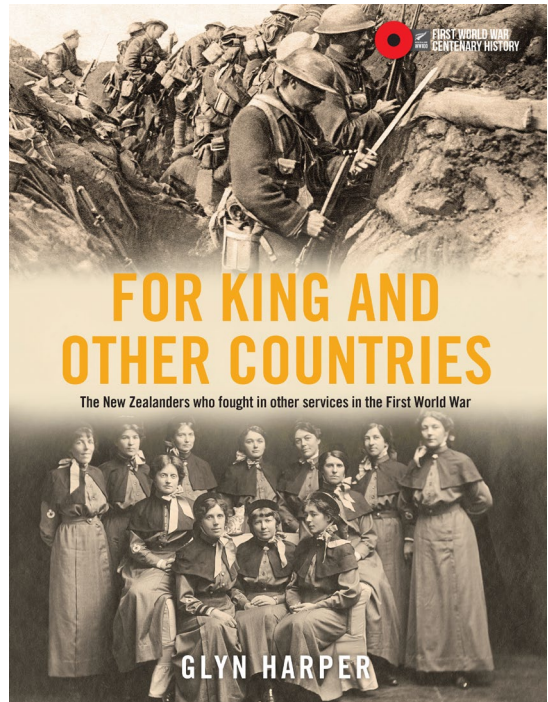
Over 10,000 New Zealanders fought in the First World War in the Australian Imperial Force, with British army units, the Indian army, the Canadian Expeditionary Force, the French Foreign Legion, and other nations' medical organisations. In this volume in the official Centenary History Programme series, Glyn Harper tells their remarkable stories for the first time.

GLYN HARPER is Professor of War Studies at Massey University. He is Massey University's project manager for the Centenary History of New Zealand and the First World War. He is the author of more than 30 books on military history, including several bestsellers, and books for children.

PUBLISHED: April 2019

ISBN: 9780995102996

Hardback, 250 x 190mm. 376 pages. \$59.99



'For King and Other Countries has reclaimed thousands of forgotten New Zealanders who have been, in many cases, absent from this country's record of service'

TIM COOK, NZ BOOKS

PUKAPUKA AOTEAROA

LOOK
INSIDE

AUTHOR
Q&A



He arrived at Ellis Island, New York on board the Aquatica, a sister ship to the ill-fated Lusitania. When the United States declared war on Germany in April 1917, Jarvis was living in Bridgeport, Connecticut. Drafted under the Selective Service Act, he enlisted at Connecticut on 27 July 1917 and was assigned to the 26th Division, known as the Yankee Division as it consisted of units from the New England area. After training, he embarked from Montreal for Liverpool, landing in France on 24 October as a private with the 2nd Field Ambulance Company. The 26th Division was the second division of the AEF to arrive at the Western Front, but it was not until April 1918, during the German Spring Offensive, that it first came under fire from the German army. In one of the first attacks on the Americans during the war, Jarvis was soon promoted to corporal, and in July 1918 to sergeant. He also spent three periods in hospital — one in England, two in France — for reasons not noted on his records.¹⁰

The 26th Division experienced severe fighting in 1918 and US casualties during this period were unacceptably high. British historian David Stevenson described this as extraordinary — up to 30 percent in the units involved¹¹ and noted that by October 1918 US casualties were so high that they could no longer replace their losses.¹² This was for two reasons. Not enough trained replacements were available to replace the huge casualty list, and, at 28,000 men apiece, US divisions were significantly larger than others on the Western Front. Initially involved in the defence of the Chemin des Dames in April through to July 1918, the 26th Division was later involved in the costly offensives of the Aisne-Marne, the reduction of the Saint-Mihiel salient and the battle of the Meuse-Argonne actions that cost it nearly 22,000 casualties in just over seven months. With some 12,000 wounded soldiers in need of evacuation from the battlefields and follow-up intensive care, the 2nd Field Ambulance Company must have had an exceptionally strenuous war.¹³

David Jarvis survived the war and was discharged on 23 July 1919 at Bridgeport, Connecticut. He died in March 1984 in California.

¹⁰ In 1914, the Union of South Africa was a British dominion of some 475,000 square miles and with a population of 3.3 million people.¹¹ It was also a comparatively recent nation: only its main white settler population of the Cape Colony, the Transvaal, Natal and the Orange Free State existed. In military, the Union Defence Force (UDF), was established two years later. The First World War

¹² Stevenson, *Armies in the Field*, p. 100. ¹³ Stevenson, *Armies in the Field*, p. 100.

100 THE END AND OTHER COURTESY

With Them Through Hell

ANNA ROGERS

The thousands of New Zealand men who fought in the First World War went through hell; beside them was another fighting force, armed with scalpels and bandages. This beautifully illustrated book tells the remarkable story of the hundreds of medical personnel who cared for the sick and wounded, often at great personal risk.

ANNA ROGERS has spent most of her working life as a book editor. Anna has also adapted books for radio and is a book reviewer and is the author of eight non-fiction books, including *While You're Away: New Zealand Nurses at War 1899–1948*, *A Lucky Landing: The Story of the Irish in New Zealand* and illustrated histories of Canterbury and the West Coast.

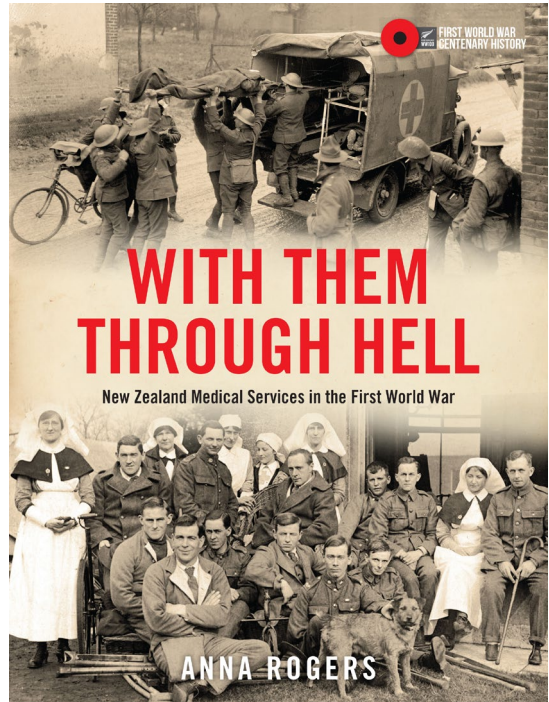
PUBLISHED: October 2018

ISBN: 9780995100190

Hardback, 250 x 190mm. 496 pages. \$65

LOOK
INSIDE

AUTHOR
Q&A



*'This book draws you
in and doesn't let you
leave unchanged'*

SUE WOOTTON, CORPUS

FINALIST
AT THE
2019 OCKHAM
NEW ZEALAND
BOOK AWARDS



In the August tent, Gray shows the corner of the poppin. Below her is a row of poppins. The tent was made of canvas and was divided into a series of wards. The poppins were made of wood and were used to hold up the canvas. The poppins were made of wood and were used to hold up the canvas. The poppins were made of wood and were used to hold up the canvas.

the troops and civilians, the NZBH was shelled. The first enormous explosion was followed by smaller bursts every few minutes for almost an hour and a half. As terrified locals grabbed their valuables and fled, the order came through that, although no cases were awaiting operations, surgery was to stop. By midnight between 400 and two patients had been discharged, sent away in special buses. Gray through the night across all deserv[er] the Military Cross for the way they were sent with the truck continued. The nurses departed at first carrying, carrying only light luggage, and a p.m. arrived at the 10th British Stationary Hospital at St Omer. They were then distributed across three British hospitals in which they worked for six weeks — some with a look for home in England — until the NZBH was re-established at Wipers, near St Omer on 16 September. 'It was a sad staff of sisters that left Hautbois, we felt almost as though we were running away.' Apart from a few who remained to care for the beds, the MCA and selectee arrived singly at St Omer in mid-September.

Woke on the very top of a hill, "some Donald Wilson on 1 September 1918, and had a glorious view over a wide and fertile valley. It will be an exceedingly healthy place. I noticed, in that same Wilson was a temporary camp of transport and tents on vacant land across the road from the hospital site, which will require a great deal of clearing before it is cleared sufficiently. ... There are 600-700 men here now, and we are all busy putting up tents, unloading the boxes as they come up and clearing the ground. I can see weeks of work ahead. When Wilson returned from leave on 3 November he found big improvements and enlargements. ... There are now about 100 beds, electric lighting has begun. We first in our home are with an L.P.F. (European Private Indian Patient) manager — but to hold — as are being received for us — I think I prefer the manager. There is a great crowd of R.F.C. which has now — the Division is out of the line and near on, as present. The long casualty line for October made me smiling, for many I have met are gone."

The nurses too were impressed, when they saw that new hospital. Initially, they had to be under canvas — fortunately it was summer — as their patients, who were accommodated in three long lines of tents, each holding 20 beds. The Nurses have that replaced these were imported from Canada in sections and took only

big isolation hospital in Auckland during that year's influenza epidemic.¹⁰ When she reached Serbia at the beginning of September 1918 she went to a unit at Lazarevac, where they dealt with many medical cases, mainly typhoid and malaria. The doctors (three), the administrator and two others of the staff, an sleeping in tents. It is getting very cold now. The worsening weather soon made the tents impossible for most vehicles and only bullock wagons were useful. 'One must wear top-boots and a skirt which is very short, or not at all if it is dark. At night in the winter we sleep above from one place to the other with lanterns.'¹¹
 By 14 October, Scott and her colleagues were being 'a fairly hot time' at Rankovic following the invasion of Serbia. When the Austrians were just hours from Lazarevac, the local hospitals had been evacuated. Scott and the other doctors and nurses left on foot for the Serbian, crammed into cattle trucks for a miserable three-day journey. Most of them ended up sleeping and cooking in a single room of a hospital where they treated over 200 surgical cases in three weeks. The wounded Serbians are pouring into the place in hundreds daily. With food short, the women were assigned to head for Monastir. Most of the nurses did so, but several doctors, including Scott and Miss Inglis, who had lived there with her unit, decided to stay.¹² 'The Germans, who arrived very quietly on 6 November, "were quite nice and polite" and the 2nd SWH women and other doctors were allowed to carry on with their work. Influenza became "a big prison centre" and as the Germans rounded up Serbians from the surrounding villages, "many of our old patients were brought back again". Then the Austrians took over for six weeks, and, with most of the hospital patients recovered, evacuation was ordered.¹³
 After a long, comfortable train journey, which began on 13 February, the now 12 women — another SWH unit had arrived — reached Wipers, where they were cared for by the American colonel. They were sent on to Zurich some 10 days later and finally made it to London on 15 February. 'We had an exceedingly interesting experience', Scott decided, 'not accompanied by great hardship. They had been short of food and subjected to shellfire, and faced labor conditions', but had not experienced 'the actual discomfort' of the nurses who had walked across Albania. The unit, though, had lost everything: 'This was not the end of Scott's war service. She continued her SWH contribution with the British Army until 1920 on 12 February 1918 she was in London after six and a half months of mainly arduous work at the 2nd SWH hospital in Otranto, within the space of the 1000 miles of the sea. Like Blaik, she was decorated by the British.'¹⁴
 When Scott was working in Otranto, the doctor heading her unit, No. 7 of the SWH, was Sydney Scott Agnes Bennett. After graduating MB, ChB in 1909 from the Edinburgh Medical College for Women, founded by Inglis and two others,¹⁵ she worked at a Scottish hospital. She returned to Sydney to start to establish a medical practice, but was freed by the pandemic against female doctors to return to a normal health work. When she was 28, the chance to purchase a Wellington practice was presented. Bennett became medical officer at a hospital in 1910 and honorary physician to the children's ward at Wellington Hospital two years later.¹⁶
 Early in March 1918, newspapers reported that Bennett would soon leave New Zealand to join the French Red Cross, a decision she made after the government turned down her offer to serve overseas. She left on the Ulmarva on 1 April, but when she reached Cairo, the



There were reported to have been 1000 cases of influenza in the 2nd SWH hospital in Otranto. The hospital was established in 1918 and was the first of its kind in the world. The hospital was established in 1918 and was the first of its kind in the world. The hospital was established in 1918 and was the first of its kind in the world.

The Battle for North Africa

GLYN HARPER

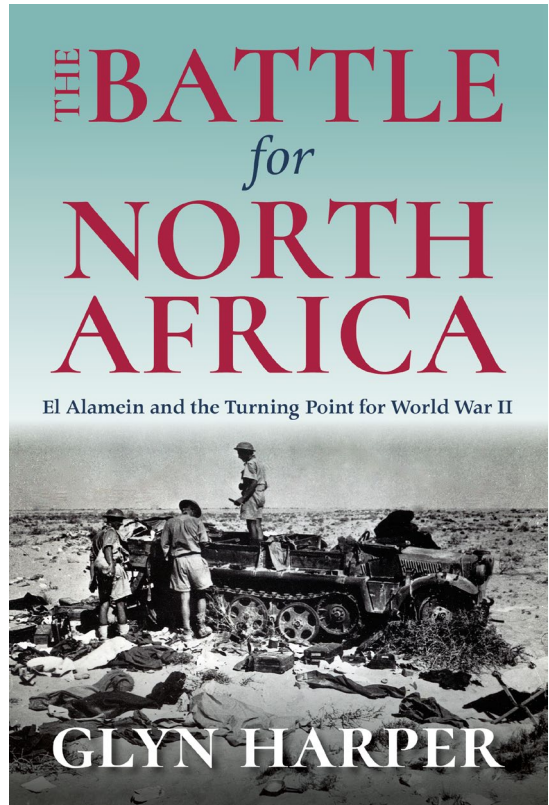
In the early years of the Second World War, Germany shocked the world with a devastating blitzkrieg. Leading war historian Glyn Harper dives into the story, vividly narrating the events, strategies, and personalities surrounding the battles and paying particular attention to the Second Battle of El Alamein.

GLYN HARPER is Professor of War Studies at Massey University. He is Massey University's project manager for the Centenary History of New Zealand and the First World War. He is the author of more than 30 books on military history, including several bestsellers, and books for children.

PUBLISHED: November 2017

ISBN: 9780994147301

Hardback, 229 x 152mm. 264 pages. \$45



*'Harper is excellent at
destroying long-held myths'*

NICHOLAS REID, NEW ZEALAND LISTENER

LOOK
INSIDE

AUTHOR
Q&A

THE BATTLE FOR NORTH AFRICA TEXT EXTRACT

There is no doubt that the October Alamein battle was an important turning point in the war. It marked, albeit on a smaller scale than other turning-point battles of the war, the first decisive defeat on land of an army commanded by a German general and containing panzer and infantry formations of the Wehrmacht. While Rommel's defeated Panzerarmee contained many Italian formations, it is a myth that these units did not fight well in North Africa in the Alamein battles.

Such an important event in the history of the Second World War is always worthy of further study. It is hoped that this book will provide a fresh and unbiased perspective of a critical battle of the Second World War. The battles of Alamein, even after so many years, remain contested ground. Part of this was fueled after the war in a 'third battle of El Alamein', when so many of the participants published their accounts of what happened. The state of Eighth Army in early August 1942, who was responsible for success at Alam Halfa and the October battle, and how important all three battles were all still remain controversial and debated topics. As Jonathan Fennell wrote in 2011, 'After close to seventy years of scholarship, the causes of Eighth Army's success at El Alamein are still contested.' It is not expected that this book will resolve these debates, although it is hoped that it adds substantially to them.

New Zealand Between the Wars

EDITED BY RACHAEL BELL

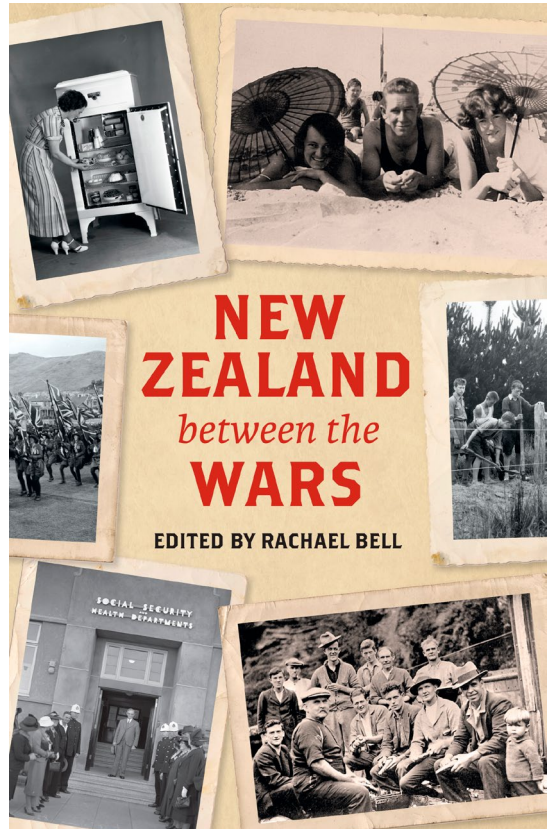
From the depths of the Great Depression to the bright promise of the Welfare State, in a series of expert chapters this book shows how the interwar decades transformed New Zealand society, setting New Zealand firmly on its modern course.

DR RACHAEL BELL is a historian teaching New Zealand social history at Massey University. Her papers include 'New Zealand Between the Wars 1919–1939' and 'Radical Nation', a survey of protest in New Zealand since the Second World War. Rachael's research focuses on the transmission of history within the national narrative, particularly as it has occurred through government-sponsored initiatives.

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LOOK
INSIDE

AUTHOR
Q&A

NEW ZEALAND BETWEEN THE WARS TEXT EXTRACT

The recurring patterns of change and adjustment and the themes of modernity, state intervention, citizenship and gender are woven throughout this book in ways that enhance a feeling for and an understanding of New Zealand national life. The interwar years are significant also for laying the foundations for many scientific, social and academic disciplines and for bringing about profound changes among existing ones. Within this volume may be found the genesis of professions as diverse as social work, veterinary science and sports management, along with developments in those already established professions such as education and engineering. As such, it is hoped that it will be of use to students of many fields, not just of history, and of interest to educators and the general public alike.

The chapters do not presume an extensive historical knowledge of the period, but rather provide a broad introduction to the topics, followed in many instances by case studies that illuminate trends and provide examples. Throughout we have tried to capture the excitement and sense of growth and progress characteristic of these decades, while being attuned to the costs, both environmental and social, that such changes exacted. In doing so we present a fresh look at many aspects of New Zealand life and of a nation on the cusp.

Fearless

ADAM CLAASEN

During the Great War, New Zealanders were keen participants in the new field of military aviation. Close to 850 men, and a small number of women, from the Empire's southernmost dominion sought positions in the British and Australian air services. This book tells their unique and extraordinary untold story.

ADAM CLAASEN is a senior lecturer in history at Massey University, Auckland. His teaching and research is focused on the New Zealand military experience, German history, the Second World War in Europe and the relationship between film and history. He has received a Smithsonian Institution Fellowship, was the Fulbright Visiting Lecturer in New Zealand Studies at Georgetown University, and has been presented with a Vice-Chancellor's Award for Sustained Excellence in Teaching.

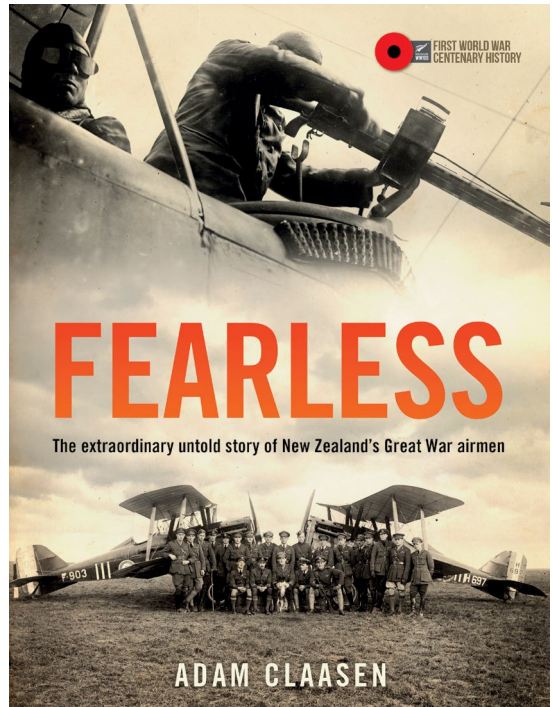
PUBLISHED: October 2017

ISBN: 9780994140784

Hardback, 250 x 190mm. 496 pages. \$59.99

LOOK
INSIDE

AUTHOR
Q&A



*'An extraordinary work
of scholarship'*

JOAN MACKENZIE, WHITCOULLS

LONGLISTED
FOR THE
2018 OCKHAM
NEW ZEALAND
BOOK AWARDS



A Zepplin of the Royal Naval Air Station, HMS Zeppelin, is being moved by the crew to the beach at the end of the day.



CHAPTER SIX
AIRMEN FOR THE EMPIRE

Smart's pilot suffered engine trouble and was forced to ditch, reducing his flight to three. The carrier waved off the Canals and returned west to the rendezvous point.

Fifteen minutes into the flight, Johnson spotted the Danish coast and headed south, following a coastline through broken windows in the clouds below. When he saw the northern end of the island of Sjaelland, he turned east, following a coast line all the way to Bornholm and the sleeping planes.¹⁴ At 4:25 a.m. the first wave was over Bornholm, circling to locate the targets. Waken by alarms, those von Butler-Brandenburg, commander of U-14, could only watch horrified. "Down they came, circling, seemed to be going to ram the ships, then one after another, they flared out, and passed lengthwise over their targets at a height of about 50 metres, kicking loose bombs as they went."¹⁵ The three airmen swooped on the large Zeppelin boat. The bombing was pinpoint: the 50-50 ordinance breached the roof and ignited the gas cells of the airships. The result was awful. Zeppelin U-14 and U-67 burst into flames and an enormous configuration took place.¹⁶ The airmen bailed momentarily in the orange glow. Flames and smoke loop and billowed to 1,000 ft. The defensive batteries opened up, searching for the Canals, which were already scrambling west for the coast and the recovery vessels to safety.

Ten minutes later Dawson's formation arrived from the east, guided by an aircraft fire. Smart saw Zeppels with roof ripped open and trailing long columns of dense black smoke.¹⁷ They entered the storm at 4:00 a.m. and dropped low, scattering their eggs on the objective.¹⁸ The Zeppelin base was now fully awake and mechanics and soldiers armed with rifles and machine guns were expediting the hatches in a most disconcerting manner. Smart skinned over the sea. Zeppelins held at a height 30 ft, sagging his machine in order to avoid their fire.

In an attack on the sleeping gas giant Dawson good Zeppels met in the middle of my line. . . . Few over it, releasing my bombs from a height of about 500 feet.¹⁹ The anti aircraft fire was intense, accurate bursts kept up his Canals and caused it around the sky. My machine seemed to be out of control, he wrote in his report of the attack. Dawson's aircraft was peppered with shrapnel, a wheel was punctured, but none of the Canals's vital organs was struck. Smart's second wave hit the Zeppelin boat with two bombs and the balloon inside was set alight. Another bomb hit a gas wagon with no result, and the three remaining bombs failed to detonate.²⁰ They got over on the beach of Japlowers flight Dawson skinned above the ground and helped, avoiding the anti-aircraft fire.

In their wake they left a trail of destruction. The Zeppelins were the morning's biggest scalp. The sea-giant airship had made five raids on England, and, in addition to civilian losses, had played a part in the death of one New Zealander and the wounding of another in the home defence equivalent. Robert Salmons had died in operations against a 2 x 22 March raid that included U-54 and Cecil Noble-Campbell was wounded on a 12 x 13 April raid that included Leo among its participants.²¹ When the attack cleared, all that remained of the Zeppelins was mistle-keg. By some estimates the damage reached £2 million.²² The great Zeppelin raid was only a yard from complete destruction because the doors were open and because Zeppelins have slowly rather than exploding, fuel, as von Butler-Brandenburg noted. "Indeed, in an air station, had practically ceased to exist from that moment."²³

A pilot from each flight managed to locate the Royal Navy retrieval vessels, ditched their



Smart's aircraft factory was destroyed by the Zeppelins. The factory was destroyed by the Zeppelins. The factory was destroyed by the Zeppelins. The factory was destroyed by the Zeppelins.

Sunday Best

PETER LINEHAM

Historian Peter Lineham examines Christianity in New Zealand through the lens of cultural development and asks: If the various denominations and faiths set out to shape New Zealand, how did the very fluid fact of New Zealand change those faiths? Generously illustrated with over 90 evocative and little-known images from church archives and personal collections.

PETER LINEHAM has for many years written and lectured extensively on the religious history of New Zealand. His recent work has focused on broader trends in contemporary religion. His most recent book is *Sunday Best: How the church shaped New Zealand and New Zealand shaped the church* (2017). He is currently engaged in various projects on new religious movements in New Zealand, and on Brethren, Protestant, Evangelical and Anglican history.

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Limpbound, 230 x 170mm. 464 pages. \$55

LOOK
INSIDE

AUTHOR
Q&A

PETER LINEHAM

Sunday Best

How the Church Shaped New Zealand
and New Zealand Shaped the Church



*'A magisterial piece
of social history'*

TIM MEADOWCROFT, THE ANGLICAN

SUNDAY BEST TEXT EXTRACT

Sunday Best seeks to provide a narrative of overall trends, but the shrewd reader will soon identify 'patches' in the book where unusual detail is offered on particular themes, be they coffee bars, curtseying to the bishop, soirées, Christmas, Scripture in Song or the furnishing of the parsonage. These topics could be subjects on their own, and some of them I have described in detail in other places, but the aim of the book is to set them in a cultural tradition, in a stream of development. I hope, further, that some of the other stories which I touch on will be picked up by others, who can test my arguments, and hopefully give them additional value.

The argument of this book is that understanding religious culture is highly desirable for our understanding of New Zealand society and culture as a whole. A history of the culture of New Zealand Christianity is not a history of its political significance, organisational developments, or social impact. Each of these is important, and superb recent writing has highlighted all these themes, but the lack of an understanding of the culture of New Zealand church life is evident in a number of contexts. For example, religion is regularly dismissed as of no significance because its impact was largely in the private sphere. Yet historians have repeatedly identified the importance of the private sphere. Religion sat partly in the private sphere — and indeed is a critical part of it for some people — and gaining an understanding of this ought to unlock explanations for many aspects of society and culture, including music, literacy, cultural memory, class consciousness, family formation and gender identity.

From Empire's Servant to Global Citizen

MICHAEL BELGRAVE

The vision of two young scientists, Massey University was established in 1928 to bring science to New Zealand's role as Britain's farm. Massey has since become New Zealand's national and a global university, with almost 140,000 alumni spread across 140 different nations. This candid history looks at the university as it weathered war, funding crises, risk-taking expansion and conflict with the government's plans for New Zealand's tertiary sector.

PROFESSOR MICHAEL BELGRAVE is a foundation member of Massey University's Albany campus, and a highly regarded historian.

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From Empire's
Servant to
Global Citizen —

— A History of
Massey University



LOOK
INSIDE

AUTHOR
Q&A

FROM EMPIRE'S SERVANT TO GLOBAL CITIZEN TEXT EXTRACT

In writing a history of Massey University, I hoped to test deeply held personal assumptions about the nature of the university itself. I wanted to consider whether the university that my generation encountered in the early 1970s was but a transitory and probably imagined community built by and for the baby-boom generation. Or was my idea of a university not too distant from that of Cardinal John Henry Newman's own ideal university, one open to pluralist and tolerant enquiry among colleagues, and one still relevant today? If we do share common values with those academics and other staff who have taught and written at Massey since the 1920s, then is longevity resilience or simply habit?

Beyond these personal aspirations lies a strong belief that the university of today and the challenges it faces can only be understood in the university of the past. The values we have cherished need to be tested before they are defended in the future. A tradition of open and independent (of government, special interests or business) enquiry and debate, applied research and problem-solving supported by a strong foundation of pure, theoretical and serendipitous research has been crucial to our past and should continue to be valued in the future. The same is true of the principles of open and equal access, even if these aspirations have never been fully realised. Ironically, only through these values can Massey be fully responsive to the needs of its students and to local, national and global communities. In the disruptive challenges that face tomorrow's university, we disregard these liberal values at our peril.

Experience of a Lifetime

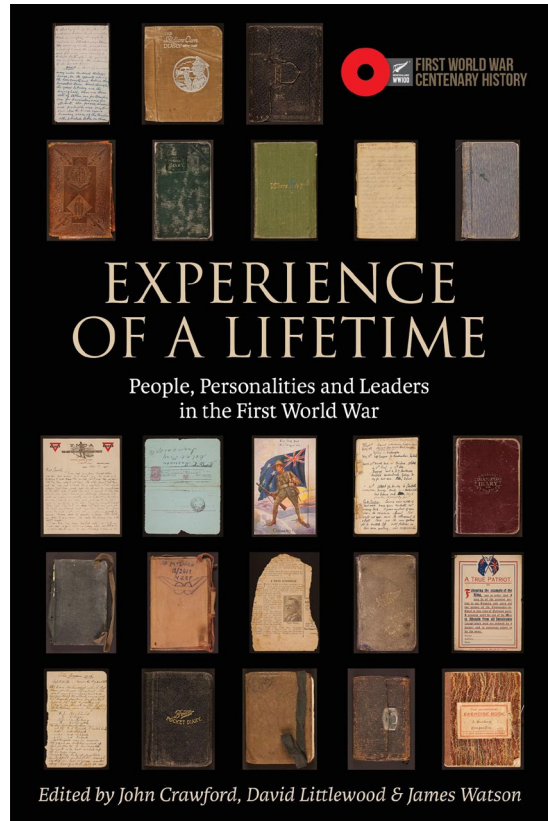
EDITED BY JOHN CRAWFORD,
DAVID LITTLEWOOD AND
JAMES WATSON

The First World War is widely conceived as a pointless conflict that destroyed a generation. Petty squabbles between emperors pushed naïve young men into a nightmare of mud and blood that killed millions and left scarred and embittered survivors. However, the ongoing reinterpretation of the First World War reveals that matters were rather more nuanced and complex.

JOHN CRAWFORD is the New Zealand Defence Force Historian and a member of the Governance Group of the First World War Centennial History Programme.

DAVID LITTLEWOOD is a lecturer in history at Massey University's Palmerston North campus, and his research focuses on the impacts of the First World War on New Zealand and British society.

JAMES WATSON is Associate Professor in History at Massey University. His research focuses largely on the relationship between New Zealand and the UK in the twentieth century.



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LOOK
INSIDE

AUTHOR
Q&A

EXPERIENCE OF A LIFETIME TEXT EXTRACT

The First World War is often depicted as a fundamentally negative historical event. [. . .] Yet this popular understanding of the First World War suffers from four major problems. First, it discusses the conflict by reference to subsequent events and present-day concerns, particularly the Second World War and the geopolitical situation in the Middle East, rather than from the perspective of those who were alive at the time. Secondly, it centres on the development of ‘over-arching theories’ — ‘the lost generation’, ‘the birth of the modern’ and the ‘end of innocence’ — while omitting contradictory occurrences and neglecting specific details. Thirdly, it focuses on a narrow group of sources and the subjects they cover, meaning that trench warfare on parts of the western front often comes to represent the war as a whole. Finally, the dominant narrative implies a form of mass paralysis, where participants were powerless to avoid being caught up in a general decline from optimism to disillusionment.

Analysing the First World War via the medium of experiences allows these difficulties to be overcome. A focus on specific episodes militates against present-centredness by requiring an extensive use of primary sources. If letters, diaries, memoirs, official documents and interviews cannot entirely bridge the gap between the historian and the past, they do offer the best way to narrow it. Accessing and reproducing the words of contemporaries facilitates a much deeper understanding of how they perceived events and why they reacted to them in a particular fashion.

LITERATURE AND POETRY

Shining Land

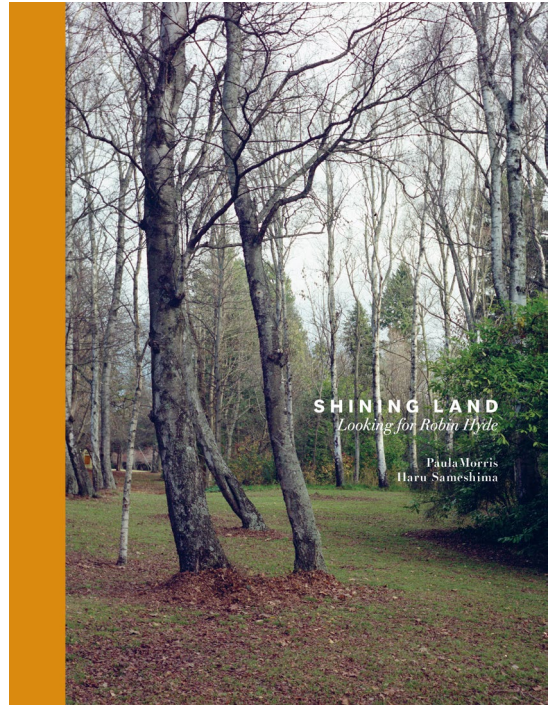
Looking for Robin Hyde

**PAULA MORRIS AND
HARU SAMESHIMA**

This is the second in the kōrero series edited by Lloyd Jones. Writer Paula Morris and photographer Haru Sameshima focus on the New Zealand journalist, poet, fiction writer and war correspondent Robin Hyde, exploring three locations important to her difficult life and ground-breaking work.

PAULA MORRIS, Ngāti Wai, Ngāti Manuhiri, Ngāti Whātua, is an award-winning novelist, short-story writer and essayist. A frequent book reviewer, interviewer and festival chair, she is also convenor of the Master in Creative Writing programme at the University of Auckland.

HARU SAMESHIMA completed an MFA (1995) at Elam School of Fine Arts, University of Auckland. He has exhibited and published widely in New Zealand and his images illustrate some of New Zealand's most significant art and craft publications. He has his own publishing imprint, Rim Books, and runs his Auckland studio, Studio La Gonda, in partnership with Mark Adams.



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LOOK
INSIDE

AUTHOR
Q&A



II

Mr Forman at the centre of Hyde's life, shaping her relationships and experiences, her birth, death. Without her parents would never have met. Her father, George Wilkinson, was born in India to a British army captain. He fought in the Boer War and was wounded at the Battle of Elandslaagte in 1901. In the military hospital George was nursed by Hyde's mother Nelly, an Australian nurse on her way to England.

Nelly never sailed on to England. Instead it became a mythical 'home' for which she longed all her life. George and Nelly married in haste and repented at leisure, their first daughter born four months after the wedding. When Iris, their second daughter, was still a baby they moved to New Zealand and a stable, wood-bank life in Wellington, where another two sisters were born and George worked for the Post Office.

In 1906 he enlisted with the 1st New Zealand Expeditionary Force, and disappeared overseas for more than two years, though the old knee wound saved him from combat. George was the man who got to live in England working in the Postal Service of the New Zealand Engineers.

After the war the family could buy a home for the first time – in the Wellington suburb of Northland, two print a neighbourhood for socialist George. He and Nelly argued about money, politics, religion, imperialism, Lord Kitchener. 'I couldn't stand the man in the night,' wrote Hyde. Declared over-sensitive by her family, she took to running an op. George moved into his own bedroom where he smoked his pipe, read Marx and unsmoked.

'I have known, since, so many returned soldiers whose self-centred avowed to have been smashed to pieces,' Hyde wrote in 1971. 'Pity the dead, because they are very grateful and so have written letters about them! But these doggedly, what about these?' She was talking about her father.

19

After starting at her hotel, one Frederick de Malford Hyde. He was seven-seven tall and dark, slim. In 1917, at the age of eighteen, he'd learned to operate a Curtiss flying boat and received his Royal Aero Club Aviator's Certificate. Two months later he sailed for England to serve with the Royal Flying Corps. In a photograph taken during the war Frederick looks old-fashioned handsome. 'Picturesque,' Hyde declared. He had square, custom buttons, crumpled mouth, level nose. He had money and friends and a car.

In the summer of 1928 Frederick was elected by a 'flattering crowd of able women'. He met Iris over afternoon tea. One night, flustered by a bad dream, she investigated a mystery noise outside – a house mouse in the garden, squirrel and rook. She returned to the hotel, and Frederick opened his door looking 'a bit oriental in his dressing gown'; he invited her in for a drink. There was a scarlet silk kerchief over the light. But this was not, she insisted, the 'selection of a diamond-studded girl'. She already thought of herself as a 'diamond ring' after an encounter with – really a mobster but – an older man when she worked at the *Zionian*.

Frederick moved into one of the 'old dark, whispering houses' that Hyde longed for all her life. She filled vases with sweet peas from the garden, tidied up, listened to Frederick sing. Rosaura was a place of water, birds, the flaming sky, Frederick's pocket dressing gown. Yes, she discovered, could be an 'exquisite and mysterious physical thing'.

Iris didn't know that one of the flattering crowd was already Frederick's mistress. Alice Maje was about forty, a war widow. Her late husband – deputy principal of Rosaura Bay High School, son of a Boer War veteran – fought in Egypt and Gallipoli, and was killed in 1916 at the Somme. Her father was architect Benjamin Gordon, who helped design the iconic Bath House where Iris was taking her romantic baths. There is a Gordon Street in Rosaura, New Zealand in a small place. Alice owned the house where Frederick was staying. Alice was the reason he had plenty of money.

28



High Wire

LLOYD JONES AND
EUAN MACLEOD

This collaboration between Booker finalist writer Lloyd Jones and artist Euan Macleod is the first of a series of 'picture books' for grown-ups that showcase leading New Zealand writers and artists working together. This beautifully considered small book richly rewards the reader and stretches the notion of what a book can do.

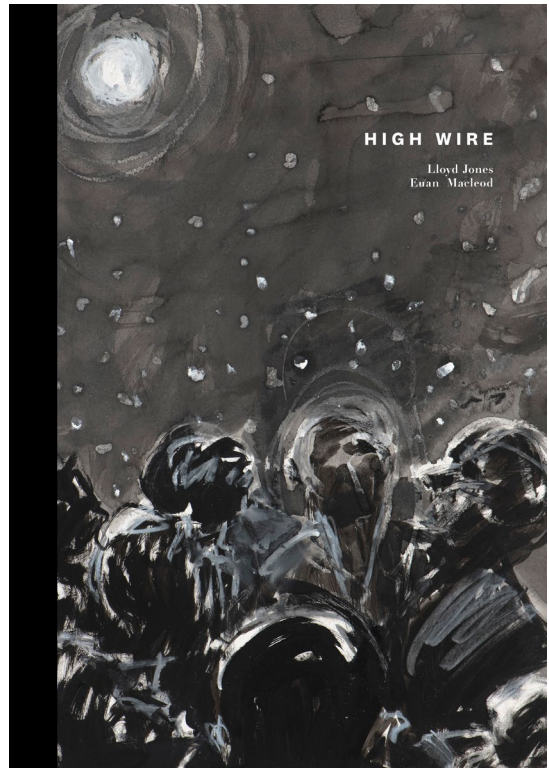
LLOYD JONES is one of New Zealand's most eminent writers. His bestselling novel *Mister Pip* won several illustrious prizes and awards including the 2007 Commonwealth Writers' Prize Best Book Award and the 2007 Montana Medal for fiction. It was also shortlisted for the 2007 Man Booker Prize.

EUAN MACLEOD's work is represented in many private and public collections, including Te Papa, the National Gallery of Australia and the Metropolitan Museum, New York. He has won a number of major prizes including the Archibald Prize.

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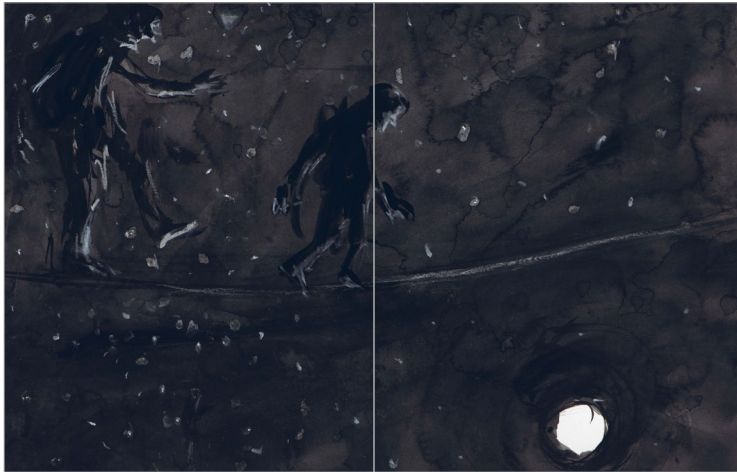
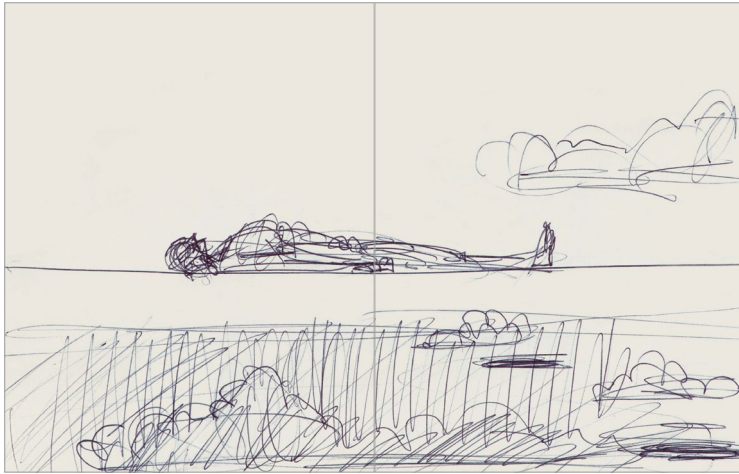
*'A finely crafted mystery
of art, friendship and
human aspiration'*

SALLY BLUNDELL, LANDFALL

LOOK
INSIDE

AUTHOR
Q&A

BOOK
TRAILER



Two years after Petit's daring feat, I visited one of the towers. I'm not great with heights — and I was reminded of this as I nervously approached a window on the top floor, or perhaps I should say the summit, and looked down on a small plane that promptly disappeared into low cloud.

Suddenly I knew to a spine-chilling degree how high up he'd been. What courage. To trust himself, to trust the wire. To take that first step. To see a bridge where no one else had.



Poetry New Zealand Yearbook 2020

EDITED BY JOHANNA EMENEY

Issue #54 of *Poetry New Zealand Yearbook* features 130 new poems, including by this year's featured poet, rising star essa may ranapiri, and C. K. Stead, Elizabeth Smither, Kevin Ireland, Chris Tse, Gregory Kan, Fardowsa Mohammed and Tracey Slaughter; essays, including a graphic essay by Sarah Laing; and reviews of new poetry collections.

JOHANNA EMENEY is a Cambridge graduate with a postgraduate diploma in education and is currently a tutor of creative writing at Massey University, Auckland, where she gained her PhD. She has published two books of poetry, *Apple and tree* (Cape Catley, 2011) and *Family History* (Mākarō Press, 2017).

PUBLISHED: March 2020

ISBN: 9780995122932

Limpbound, 200 x 148mm. 360 pages. \$34.99



'Poetry New Zealand Yearbook 2020 is something epic, no standing still here'

HAMESH WYATT, OTAGO DAILY TIMES

LOOK
INSIDE

AUTHOR
Q&A

POETRY
READING

POETRY NEW ZEALAND YEARBOOK 2020
TEXT EXTRACT

It is wonderful to be chosen by poems, and the very opposite of trying to choose poems. Choosing poems is hard work — it feels like rifling through perfectly serviceable clothes from a stockier, taller cousin. Being chosen by poems, however, is like winning a voucher from your favourite shop and being dressed by one of its very genial and talented personal assistants. The poems that choose you are must-have items.

Poems choose you when they howl without any sort of dissembling — and yet a howl is not necessary. Pain is not even a prerequisite. However, sincerity is integral to a poem's ability to single you out as its guardian. Any sign of fraudulence, and it's all off. When a poem says 'but motherfucker' to you in entreaty or complaint, it better not be playing around — see *essa may ranapiri's* 'my dream of a nonbinary prison' for an example.

A poem chooses you the moment it takes you by surprise. To be clear, this cannot be any old surprise. It must have the qualities of what President Oprah Winfrey calls the 'A-ha moment' — a sudden insight which causes the pulse to quicken and galvanic skin temperature to rise. A poem like this is no riddle; it is a messenger imparting a truth about what it is to be human in the world. In fact, it probably touches on something you have already felt or secretly known, but never quite been able to admit.

Wild Honey

PAULA GREEN

Highly regarded poet and anthologist Paula Green's comprehensive survey of New Zealand's women poets, from Jessie Mackay, the first published, through to newcomers Hera Lindsay Bird and Tayi Tibble. Charminglly, Green uses the structure of a house, with different poets discussed and assessed in each of the rooms. A work of creative scholarship, it is enormously generous and makes an important contribution to New Zealand literature.

PAULA GREEN MNZM is a poet, reviewer, anthologist and children's author. She has published eight poetry collections, including several for children. In 2017, Paula was admitted to the New Zealand Order of Merit for Services to Poetry and Literature and received a Prime Minister's Award for Literary Achievement.

PUBLISHED: August 2019

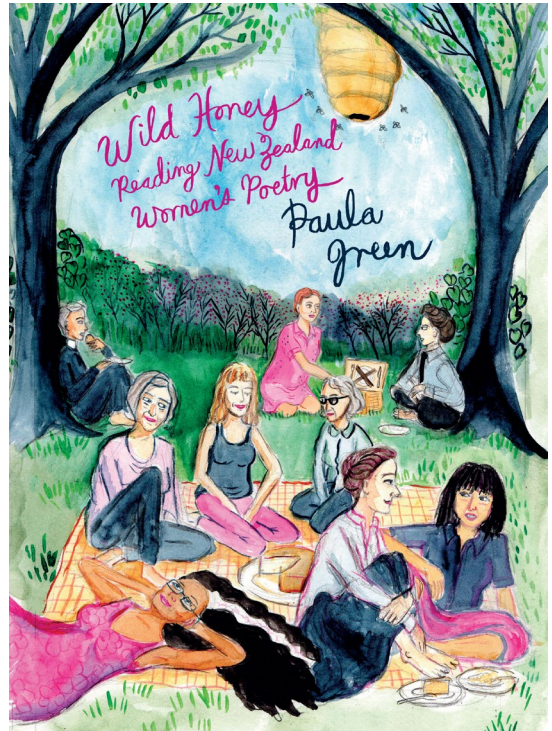
ISBN: 9780995113596

Limpbound, 230 x 163mm. 572 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO



*'It's a book that beckons
the reader to return to
it, with pencil markings
and post-it notes'*

EMER LYONS, LANDFALL

SHORTLISTED
FOR THE
2020 OCKHAM
NEW ZEALAND
BOOK AWARDS

WILD HONEY TEXT EXTRACT

For the cover of *Wild Honey*, Sarah Laing painted a group of women poets sharing picnic. On the front, Selina Tusitala Marsh lies daydreaming on the grass while Alison Wong talks with Ursula Bethell; Elizabeth Smither and Fleur Adcock are in conversation with Airini Beautrais; Jessie Mackay observes Blanche Baughan in company with Robin Hyde. On the back cover Tusiata Avia and Hinemoana Baker are conversing, Michele Leggott is with her guide dog. Anna Jackson is reading in a tree and Jenny Bornholdt is lost in thought. Above them a wild beehive hangs, the home of the bees that make the wild honey of the book's title.

The notion of the hive in relation to women writing poetry resonates on many levels. The hive is a container of dark and light, and of activities that are both in view and hidden from view. The transformation of nectar to honey is akin to the transformation of words into poetry; not necessarily sweet, not at all, but fluid and fluent, and highly textured.

The hive is also a house of endeavour: bees collect, build and transform. This book is about the endeavour of New Zealand women poets over one hundred and fifty years of published poetry. Some of these women have slipped from public view, and many were not paid the honour they were due in their lifetimes. The book is neither a formal history nor a theoretical overview of New Zealand women's poetry, but is instead a celebration and engagement with poems through my readings. In writing this book, I built a house. I moved through the rooms — collecting, building, recouping, revaluing — in order to travel through a broad range of published poetry.

Poetry New Zealand Yearbook 2019

EDITED BY JACK ROSS

Issue #53 of *Poetry New Zealand Yearbook* features works by Stephanie Christie, 130 new poems, and reviews of 30 new poetry collections. Continually in print since 1951, this highly regarded annual collection of new poetry and reviews and poetics discussion is the ideal way to catch up with the latest poetry from established and emerging New Zealand poets.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella, and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) *Poetry New Zealand*.

PUBLISHED: March 2019

ISBN: 9780995102965

Limpbound, 200 x 148mm. 344 pages. \$34.99



'It was just what I needed'

PAULA GREEN, POETRY SHELF

LOOK
INSIDE

AUTHOR
Q&A

POETRY NEW ZEALAND YEARBOOK 2019
TEXT EXTRACT

Among the poets I've included are such well-known names as Sue Fitchett, Michele Leggott, Stephen Oliver, Bob Orr, Vaughan Rapatahana, Elizabeth Smither and Emma Neale. In her reply to my acceptance letter for the poems she'd submitted, Emma, now firmly established as the new managing editor of *Landfall*, explains the process of selection better than I could ever imagine doing:

. . . it's finally made me realise that rejections aren't always a comment on literary merit! And it doesn't even mean an editor dislikes someone's work, it just means there is chronically limited space.

Quite so. What she said. My long list for this issue was full of beautiful poems which have, one after the other, had to bite the dust for one reason or another. Never assume that your poem didn't make it into that giant file! And don't think that I didn't sweat blood over those rejections, either.

Of course my subjective reactions have a great deal to do with the poems you see before you. As long as I've been reading her, which is almost 20 years now, I've been impressed and (at times) flabbergasted by the sheer virtuosic brinksmanship of Stephanie Christie's poetry. It's great to be able to introduce her poems to — I hope — a wider audience than they've so far reached in this country. Her fractured word-play — reminiscent at times of late Celan but with a pop culture edge he never achieved — can be daunting at first, but I think you'll see after a while how relentlessly quotable she is:

I hold onto hope because I want something
to do with my hands

The Writing Life

DEBORAH SHEPARD

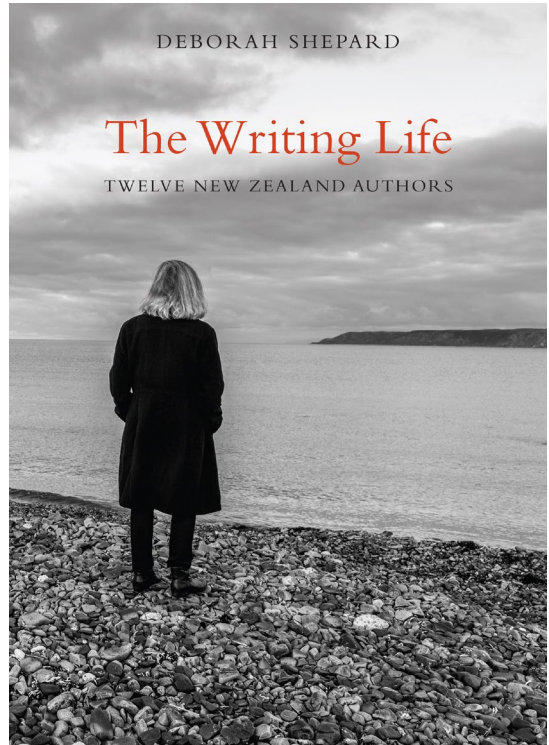
A unique, candid and intimate survey of the life and work of 12 of our most acclaimed writers: Patricia Grace, Tessa Duder, Owen Marshall, Philip Temple, David Hill, Joy Cowley, Vincent O'Sullivan, Albert Wendt, Marilyn Duckworth, Chris Else, Fiona Kidman and Witi Ihimaera. Constructed as Q&As with experienced oral historian Deborah Shepard, they offer a marvellous insight into the careers of the 'elders' of New Zealand literature.

DEBORAH SHEPARD is an author, teacher of memoir, oral historian and film and art historian. She has also been a Film, TV and Media Studies lecturer at the University of Auckland. Her major publications include *Her Life's Work: Conversations with Five New Zealand Women* (2009), *Between the Lives: Partners in Art* (2005), *Reframing Women: History of New Zealand Film* (2000), and *Giving Yourself to Life: A Journal of Pain, Hope and Renewal* (2015). Deborah lives in Westmere, Auckland.

PUBLISHED: November 2018

ISBN: 9780995109537

Flexibind, 230 x 163mm. 464 pages. \$49.99



'If I was a young writer starting out now, I'd be eagerly devouring this book'

TESSA DUDER

LOOK
INSIDE

AUTHOR
Q&A

THE WRITING LIFE TEXT EXTRACT

‘... there is an aching need for art in our country. We need an art to expose ourselves to ourselves, explain ourselves to ourselves, see ourselves in a perspective of place and time,’ wrote Bill Pearson in the landmark essay ‘Fretful Sleepers’, which was published in the literary journal *Landfall* in 1952. Pearson was studying at Oxford University at that time, and from that distant vantage point he reflected on the characteristics of New Zealand culture that he found stifling: the lack of intellectual discussion, the dearth of writing located centrally in New Zealand and of work conveying a rich interior life. He described the unthinking, ‘threadbare life’ of New Zealand’s citizens as ‘dumb and numb, null and dull’ and longed for talent to be realised, for emotions to be examined so there could be ‘greater depth, more joy, heavier sorrow’. New Zealand writers, Pearson argued, needed to reject the colonial influence that had smothered artistic endeavour for more than a century and find their subject matter in the people who inhabited this place. ‘It is our job to take a lead in awakening New Zealanders from their fretful sleep,’ he wrote.

In 1952 the generation of authors who are the focus of this study — Joy Cowley, Marilyn Duckworth, Tessa Duder, Chris Else, Patricia Grace, David Hill, Witi Ihimaera, Fiona Kidman, Owen Marshall, Vincent O’Sullivan, Philip Temple and Albert Wendt — were all completing their secondary educations, based on a British curriculum that advanced a Eurocentric version of history. This book follows their emergence from the cultural vacuum Pearson described through six decades of brilliant hard work to the place they enjoy now, with extensive publication histories that represent the diverse cultural richness of this place and global recognition for their contributions to literature.

Poetry New Zealand Yearbook 2018

EDITED BY JACK ROSS

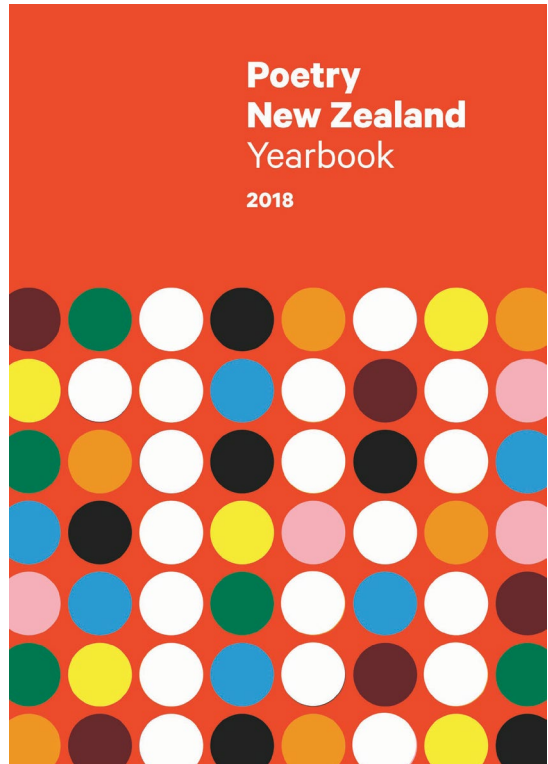
Issue #52 of *Poetry New Zealand Yearbook* features work by Alistair Paterson, the winning entries of the Poetry New Zealand competition, essays, reviews of 30 new poetry collections, and over 100 new poems by writers including Albert Wendt, David Eggleton, Johanna Emeney and Bob Orr.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella, and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) *Poetry New Zealand*.

PUBLISHED: March 2018

ISBN: 9780994147332

Limpbound, 200 x 148mm. 360 pages. \$34.99



LOOK
INSIDE

AUTHOR
Q&A

POETRY NEW ZEALAND YEARBOOK 2018
TEXT EXTRACT

Alistair Paterson has been a central figure in New Zealand poetry for many decades, as poet, editor and mentor. In late 2014, as part of a research project which involved conversations with senior poets about how creativity emerges, how it circulates, and what people do with this capacity, Professor of Creative Writing at the University of Canberra Jen Webb and Alistair met in Alistair's Auckland home to talk about poetry and his own practice. He began by saying: 'I don't think of myself so much as a poet. I think of myself as still trying to become a poet — or not so much become a poet, but to write poetry. If you want to become a poet, give it up; you'll never be any good.'

Why is it that you don't identify yourself as a poet?

Because then you're identifying yourself, instead of what you do or what you're trying to do.

So the idea is, if I say 'I'm a poet', that freezes it?

It freezes the whole thing, because it says you've got somewhere, you've achieved something. In fact poetry is a lifelong learning process; and if you say I'm a poet, or if you say I've found my voice . . .

Then you're actually dead in the water.

You're dead in the water. You're finished. That's why I don't like to see, in some creative writing courses, the teachers talking about finding your voice. My personal view is: don't try to find your voice, you're wasting your time, because then it's about you and it's not about the verse, it's not about the work. If you're trying to write poetry, to create poetry, that's an entirely different thing from finding out something about yourself. And anyway, if you're trying to write poetry, you will discover yourself anyway. You don't have to make an effort to do that.

Poetry New Zealand Yearbook 2017

EDITED BY JACK ROSS

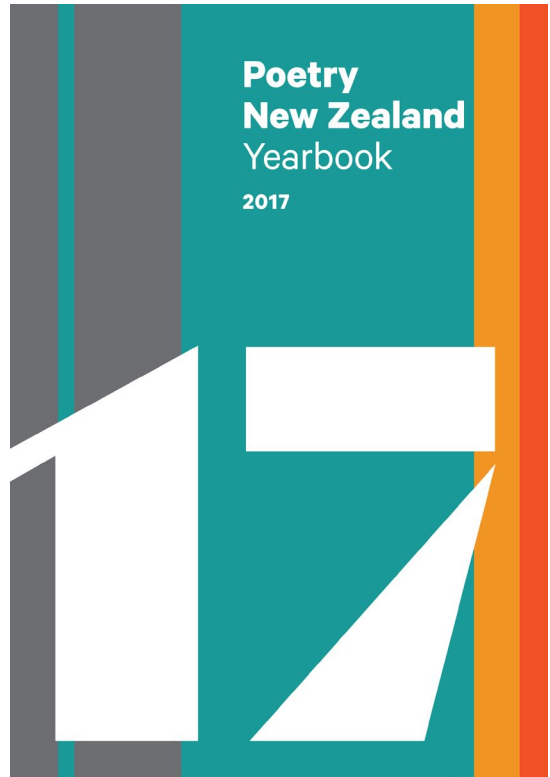
Issue #51 features 128 new poems, including work by featured poet Elizabeth Morton, Riemke Ensing, Mohamed Hassan, Anna Jackson, Michele Leggott, Kiri Piahana-Wong and Elizabeth Smither, as well as essays by Janet Charman, Lisa Samuels and Bryan Walpert, and reviews of 33 new poetry collections.

DR JACK ROSS is a senior lecturer in creative writing at Massey University's Albany campus. He is the author of five books of poems, three novels, a novella, and two collections of short fiction. He has edited a number of books and literary magazines, including (from 2014) Poetry New Zealand.

PUBLISHED: March 2017

ISBN: 9780994136350

Limpbound, 200 x 148mm. 352 pages. \$34.99



*'One of the best New Zealand
literary journals around'*

SIOBHAN HARVEY,

NEW ZEALAND HERALD

LOOK
INSIDE

AUTHOR
Q&A

POETRY NEW ZEALAND YEARBOOK 2017
TEXT EXTRACT

I first encountered Liz Morton when she sent me some poems out of the blue. This was before I'd started to edit *Poetry New Zealand*, but I think she'd been advised to do so by one of my creative writing students here at Massey.

There's always a certain trepidation in looking at other people's poetry for the first time. What if you don't like it? What if you can't think of anything to say? But I did like it. Somewhat to my surprise,

I found that it really spoke to me.

That must have been some time in 2013, because shortly after that, and after meeting her in person, I asked her to read at our Open Day here at the Auckland campus. She read almost as beautifully as she wrote, and it came as little surprise when she won the New Voices Emerging Poet Competition later that year.

There's an important balance we try to uphold in *Poetry New Zealand* between (as we say in our blurb) 'the work of talented newcomers and developing writers as well as that of established leaders in the field'. This has been the case since the magazine's inception, and it's a principle which was observed faithfully by Alistair Paterson, my predecessor as editor.

The poet I encountered in 2013 could certainly have been called a 'talented newcomer': her work was powerful and raw and close to the bone, but not (perhaps) as nuanced as it has now become. While I suppose one should still refer to her as a 'developing writer', I see the poems she's writing now as a solid contribution to the New Zealand poetic archipelago.

Home

New writing

EDITED BY THOM CONROY

A compendium of non-fiction pieces held together by the theme of 'home' and commissioned from twenty-two of New Zealand's best writers. Strong, relevant, topical and pertinent, these essays are also compelling, provocative and affecting.

What is home when it's a doorway on a city street because you are homeless? What is home for urban Māori returning to their tribal lands? How do refugees make new homes while coping with the fact that their old homes are in ruins?

DR THOM CONROY teaches creative writing in the School of English and Media Studies at Massey University.

PUBLISHED: July 2017

ISBN: 9780994140753

Limpbound, 200 x 148mm. 304 pages. \$39.99



*'Fun to read, relevant,
compassionate and
frequently sharp'*

**ANNALEESE JOCHEMS,
BOOKSELLERS NEW ZEALAND**

LOOK
INSIDE

AUTHOR
Q&A

HOME TEXT EXTRACT

I was five when the circus came to town. Right near the end of my first year of primary school. There are fragments in memory — smell of canvas and wild animals and dung, grass growing lank and pale around the metal supports of the tiered plank seating, the surrounding bush darker than ever before after we left the blare of lights behind — but the dominant image is something different, something completely unexpected. I see a mound of yellow-brown earth, heaped up by a bulldozer, upon which a clown in greasepaint and slapstick shoes climbs, there to push into the dirt the long end of a white wooden cross, and then to place before it a small bunch of garden flowers. It was the grave of Mollie the elephant and this the ceremony of her burial.

Captain Gendas delivers / the eulogy. Six o'clock on the evening of Tuesday, 17 December 1957. We were grouped outside the showground at Ohakune Junction, where the Mountain Road begins. All of the many performers and workers — about a hundred — travelling with Bullen's Circus and, according to the Auckland Star, three times as many locals. This may be an exaggeration. Among us, I found out later, was eight-year-old Philip Clairmont, staying with his mother at Dr Shanks' house just up the road. Merrilyn George, the local historian, still a schoolgirl, was there; and Vera Brailey, now Celeste Ventura, whose house was the last on Railway Row and whose family had given their name — Brailey's Bush — to the beech and rimu forest growing around the nearby Mangawhero River, which can still be heard chuckling away over its stones.

— **Martin Edmond, "The Red in My Mind"**

MEDIA AND JOURNALISM

Promises Promises

80 years of wooing
New Zealand voters

CLAIRE ROBINSON

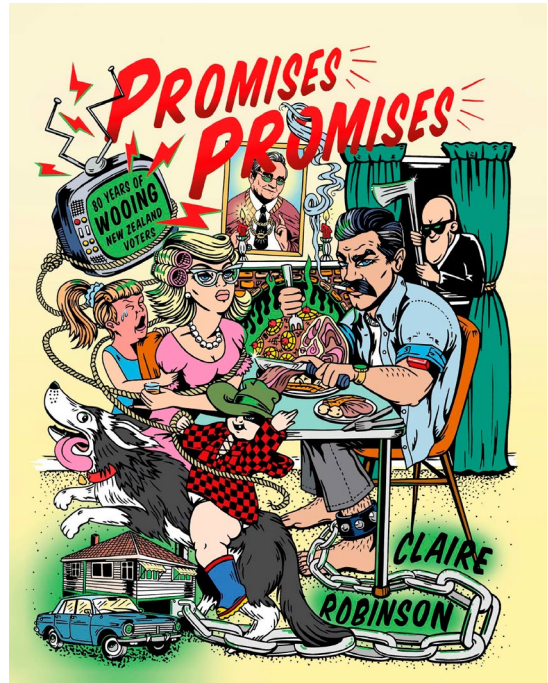
Brimming with political-party campaign advertisements from the 1938 election to the present day, this colourful, engaging book brings together 80 years of political ads that can truly be said to have made history. Perfect for history, politics, design and nostalgia buffs.

CLAIRE ROBINSON is Professor of Communication Design and Pro Vice-Chancellor, Toi Rauwharangi College of Creative Arts at Massey University. Her research interest is the visual communication of political messages in the context of election campaigning and political leadership. Her research has been disseminated through international peer reviewed journal articles, book chapters, international conferences and designs.

PUBLISHED: September 2019

ISBN: 9780995109544

Limpbound, 255 x 200mm. 368 pages. \$59.99



'Dr Claire Robinson has expertly documented an era of mass political communication . . . Robinson will have an interesting sequel to write in 10 years' time'

BEN THOMAS, METRO

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

A Moral Truth

EDITED BY JAMES HOLLINGS

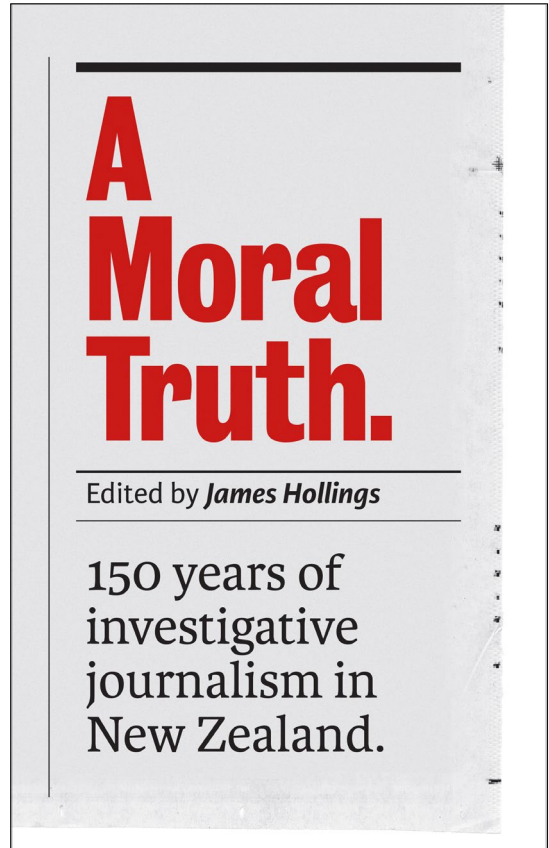
New Zealand has a long and rich tradition of journalism that holds power to account. Some of the stories in this book will be well known to New Zealanders. Many will not. All show the craft, compassion, toil and sheer persistence of the journalists and editors who unveiled them and the courage of those whose stories they told.

DR JAMES HOLLINGS is Head of Journalism at Massey University, Wellington, the home of New Zealand's oldest continuously operating journalist training school. He was a journalist for 18 years, and worked in senior roles in newspapers and radio. He is co-founder of the New Zealand Centre for Investigative Journalism. He lives in Wellington with his partner and three children.

PUBLISHED: August 2017

ISBN: 9780994141583

Limpbound, 215 x 134mm. 448 pages. \$45



'An outstanding collection: moving, enraging, illuminating, dispiriting, provocative'

JOHN CAMPBELL

LOOK
INSIDE

AUTHOR
Q&A

A MORAL TRUTH TEXT EXTRACT

Some of the stories in this book will be well known to New Zealanders; many will not. Some, I hope, will still shock and disturb you. All, I hope, will make you proud of the craft, cunning, persistence, compassion and sometimes brilliance of those journalists who unveiled them. And, of course, of the courage of those men, women and children whose stories are told here.

What exactly is investigative journalism? And how does it differ, if at all, from other types of journalism? It is sometimes argued that all journalism is investigative, in that it seeks to tell a truth. Many journalists, including some whom you will meet in these pages, believe that all journalists should investigate, in some way or another. Nevertheless, most books on investigative journalism agree that there are some things that set it apart from the journalism we see in our daily newspapers or on our favourite news sites, and watch and hear on television and radio. The great Australian journalist John Pilger, whose anthology of world investigative journalism was the inspiration for this book, suggests that good investigative journalism holds power to account, and acts as a check on power. For him, it is not just about 'detective work', but must also be journalism that 'bears witness and investigates ideas'.

Journalism has also been called the 'first draft of legislation', because it often exposes problems so compelling that governments need to pass laws to fix them. Many of the stories in this collection did just that.

PHILOSOPHY

How Should We Live?

EDITED BY STEPHEN CHADWICK

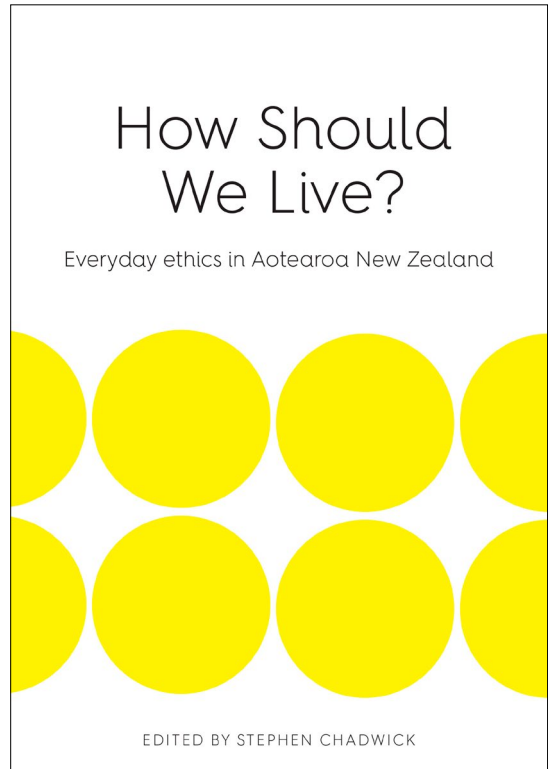
Life in Aotearoa New Zealand in the early twenty-first century presents us with many controversial ethical issues: abortion, poverty, pornography, recreational drug use, social inequality. This book examines practical issues that affect people in their everyday lives and considers the ethical framework behind how we should live.

STEPHEN CHADWICK teaches philosophy in Massey University's School of Humanities. He went on to complete an MA in social work at the University of Hull, and subsequently worked for many years with drug users, professional sex workers and people with physical disabilities. Stephen has been teaching applied ethics at Massey University since 2006. In addition, he has taught the ethics of war to officers of the New Zealand Defence Force and facilitated sessions for nurses on bereavement support.

PUBLISHED: December 2017

ISBN: 9780994147325

Limpbound, 215 x 148mm. 304 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

HOW SHOULD WE LIVE? TEXT EXTRACT

All individuals face everyday ethical dilemmas, wherever they happen to live in the world, but given the particular circumstances that they find themselves in, some may seem more relevant than others. For example, the ethics of over-population might seem of little relevance to someone living in New Zealand, with a population of only 4.5 million, but of great relevance to someone living in the Philippines, a country of comparable size but with a population of over 108 million. However, in a highly interconnected world, with a global economy and with instant access to world news and social media, it is less easy to simply dismiss such issues as being irrelevant. Like never before in human history, all ethical issues are relevant to everyone.

That being said, some ethical issues are more pressing to some people than to others, and this book concentrates on dilemmas that seem particularly immediate to the lives of New Zealanders. Some of the questions raised may be relevant to individuals on a day-to-day basis, including: should I eat meat, download copyrighted music, hire a prostitute, use pornography or have an abortion?

Tū Arohae

**WILLIAM FISH AND
STEPHEN DUFFIN**

From which detergent to buy to who we should vote for, we are constantly bombarded by reasons to believe or do something. Being able to describe, evaluate and generate reasoning and arguments effectively, appropriately and sympathetically is a key skill. This eloquent and profound book offers a handy critical-thinking toolbox for all areas of academic study, the workplace and daily life.

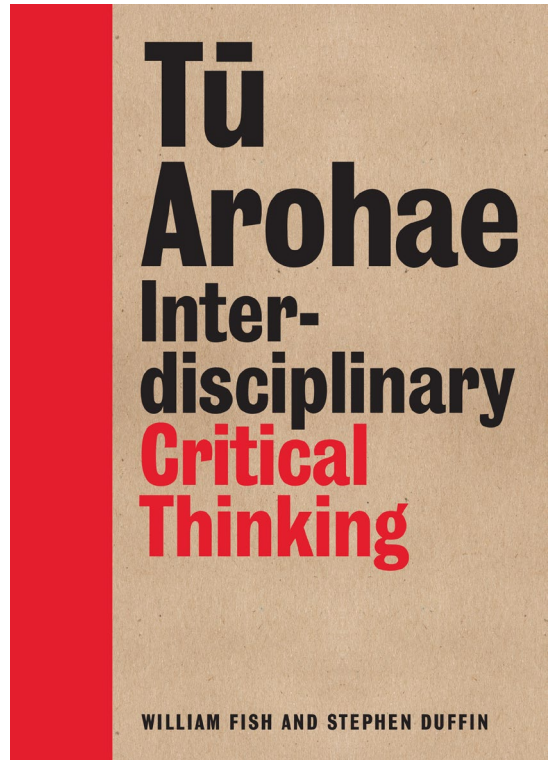
WILLIAM FISH is a professor in the School of Humanities at Massey. His research interests are Philosophy of Mind (Philosophy of Perception and Philosophy of Consciousness), Epistemology and Philosophy of Psychology.

STEPHEN DUFFIN is a lecturer at Massey University, where he has taught critical thinking for the past 20 years.

PUBLISHED: November 2017

ISBN: 9780994136336

Limpbound, 210 x 148mm. 224 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

TŪ AROHAE TEXT EXTRACT

Throughout your life, people will try to convince you of a mindboggling array of things, from the mundane — which brand of fabric softener to buy, what movies to see, where to go on holiday — to the critical — which school to send your kids to, which governments should be overthrown, what kinds of people should be allowed into your country.

In many of these cases, people will try to persuade you to do something or believe something by providing you with reasons to do/believe it. So should you be persuaded? Should you find the reasons they give compelling?

These are important questions, and questions that we ask ourselves — whether we realise it or not — every day of our lives. Given this, everyone can benefit from equipping themselves with a set of precision tools that can be used when called upon to evaluate reasoning. That is why we wrote this book: to give you a critical-thinking tool box that will be useful in day-to-day life, in academic study (no matter what the discipline), and in the workplace (no matter what the job).

**SECURITY AND
DEFENCE STUDIES**

A Seat at the Table

EDITED BY GRAHAM HASSALL
AND NEGAR PARTOW

Featuring chapters by key players, from the Minister for Foreign Affairs at the time, Murray McCully, to NZ President of the Security Council in July 2015 and September 2016, Gerard van Bohemen, this book tracks New Zealand's fourth term on the UN Security Council and offers real insight into its day-to-day workings.

GRAHAM HASSALL is Associate Professor, Public Policy and Administration, at the School of Government at Victoria University. He has participated in a range of academic, professional and policy networks and currently serves on the advisory board of the Commonwealth Journal of Local Governance, and the New Zealand Centre for Global Studies. He was President of the United Nations Association of New Zealand 2012–16.

NEGAR PARTOW is a senior lecturer in security studies at the Centre for Defence and Security Studies at Massey University, Wellington. Her areas of expertise include international security, Middle East and Southeast Asia, gender studies and body politics, human security and human rights. She is a regular media commentator and an enthusiastic human rights activist.



A Seat at the Table

New Zealand and the United Nations
Security Council 2015–2016

Edited by Graham Hassall and Negar Partow

PUBLISHED: August 2020

ISBN: 9780995137806

Limpbound, 210 x 148mm. 394 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A

A SEAT AT THE TABLE TEXT EXTRACT

The alternative to multilateralism is a world in which the big guys always win and the small guys always lose. And that would be very bad news for a small country like ours. It is in New Zealand's interest to support good bodies of international rules and good institutions to promote them. Nowhere is this more true than in relation to the UN Security Council — the most important UN body, charged with maintaining international peace and security. And if that body was not performing to an acceptable standard, surely our goal should be to bring about some necessary improvements? We should seek to use a short two-year term on the Council to improve the manner in which it discharged its responsibilities, and to highlight the structural and cultural changes that might improve its operations for the future.

It was on this basis that I recommended to the prime minister that the government should endorse the campaign for UNSC membership and make it a foreign policy priority. It was on this basis that we campaigned to become one of two Western Europe and Others Group members of the Council for the 2015–16 term.

We sought no additional funding for our Security Council campaign — it was funded entirely from within a Ministry of Foreign Affairs and Trade (MFAT) baseline, which had already been reduced by 4 per cent in response to the global financial crisis. But we mounted an energetic campaign built around ministerial and special-envoy visits, vigorous use of our diplomatic footprint and consistent messaging. There is no substitute to calling directly on counterparts and asking for their vote.

Our messages were simple. If elected we would be good listeners and fair-minded decision-makers. We would try to do what was right rather than what was popular. We would work to provide a voice at the Council for the smaller states that are so often ignored, and would take a particular interest, given our role in the Pacific, in issues affecting small island developing states (SIDS). And we would work to reform the Council and improve its culture.

— Murray McCully, former Minister of Foreign Affairs

Army Fundamentals

EDITED BY BETHAN GREENER

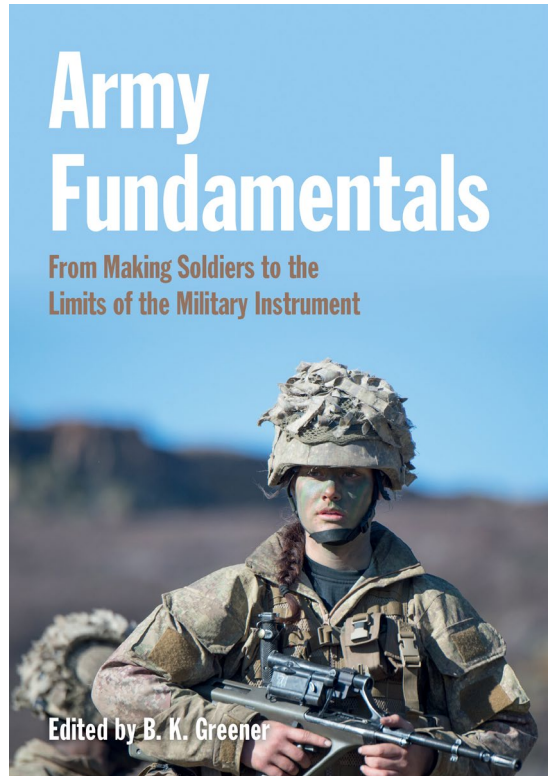
This edited collection brings together work by exciting new scholars as well as established academics, and examines the identity and functions of the New Zealand Army from a range of perspectives. Drawing on anthropology, political studies, international relations, development studies, law, and defence and security studies, it provides a multi-faceted view of one military organisation, and helps further our understanding of the character and the challenges of military personnel and institutions in the twenty-first century.

DR BETHAN GREENER is an associate professor in the politics programme at Massey University. Her research has focused on international security issues and security in the Asia-Pacific region.

PUBLISHED: May 2017

ISBN: 9780994140739

Limpbound, 210 x 148mm. 394 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

ARMY FUNDAMENTALS TEXT EXTRACT

In his discussion of the military, the famous Prussian strategist Carl von Clausewitz argued that government must know ‘the instrument it means to use’. He expected that political leaders would either have direct relevant military experience themselves, or that they would have access to military advice in deciding how this military instrument could potentially be put to use in furthering the political interests of the state. This assumption that policy-makers have access to sound military advice and that, through this advice, they know something about what militaries are and what they can do may hold true. However, outside of such privileged positions, most civilians don’t necessarily have a clear idea about exactly what contemporary militaries are and what they do. Nor do military personnel necessarily comprehend how they are perceived by those outside of the disciplined forces.

How, then, might those interested in national and international politics, military forces, or the use of military force more generally, better come to know this ‘military instrument’, especially given the purposeful separation of professional all-volunteer military forces from society in modern liberal democracies?

This book examines one such military instrument: the New Zealand Army. It aims to disseminate knowledge and ideas about military identity and military functions to help encourage informed debate about defence and security matters. It aims to help bridge the theory–practice divide in attempting to better understand, explain and critique the nature and work of militaries. This book also seeks to hold up a mirror to military personnel to help increase understanding about how the nature and work of this institution might be understood from a variety of insider and outsider perspectives.

Cyber Security and Policy

A substantive dialogue

EDITED BY ANDREW COLARIK,
JULIAN JANG-JACCORD AND
ANURADHA MATHRANI

This book discusses cyber security and cyber policy in an effort to improve the use and acceptance of security services. It argues that a substantive dialogue around cyberspace, cyber security and cyber policy is critical to a better understanding of the serious security issues we face.

DR ANDREW COLARIK is a senior lecturer at Massey University's Centre for Defence and Security Studies. He has published multiple security books and publications in the areas of cyber terrorism, cyber warfare and cyber security.

DR JULIAN JANG-JACCORD is an associate professor in the College of Science at Massey University. She is an experienced IT professional whose career has spanned over 20 years across industries, universities and a top government research agency.

PUBLISHED: April 2017

ISBN: 9780994140739

Limpbound, 210 x 148mm. 248 pages. \$45



DR ANURADHA MATHRANI is a senior lecturer in Information Technology at the Institute of Natural and Mathematical Sciences at Massey University. Her research interests include software assessment and governance methods, quality and reliability measurements, distributed software architectures, application lifecycle management, and technology enhanced teaching/learning practices.

LOOK
INSIDE

AUTHOR
Q&A

CYBER SECURITY AND POLICY TEXT EXTRACT

In late May 2013 Edward J. Snowden, a citizen of the United States and, at that time, a contractor for Booz Allen Hamilton, met with three journalists at a Hong Kong hotel, where he disclosed classified material copied without authorisation from the US National Security Agency (NSA). Over the ensuing months those three journalists — Glenn Greenwald, Laura Poitras and Ewen MacAskill — researched, fact-checked and released this classified material to the readerships of the *Washington Post*, the *Guardian*, *Der Spiegel* and the *New York Times* as well as to other publications, including the *New Zealand Herald*. The disclosures, which reveal the invasive nature and global scope of NSA's surveillance operations, sent a series of shockwaves that continue to reverberate throughout the world. [. .]

Official US reaction was swift and unequivocal. Charges of theft of government property, unauthorised communication of national defence information and wilful communication of classified communications intelligence information to an unauthorised person were brought against Snowden by the Federal Bureau of Investigation on 14 June 2013. On 23 June 2013 the director of NSA, General Keith Alexander, expressed his view that Snowden's actions had 'caused irreversible and significant damage to our country and to our allies'. Donald Trump went even further; he described Snowden as a traitor who deserved the most severe of punishments. Neither President Obama nor NSA Director Alexander suggested Snowden's revelations were false, though New Zealand Prime Minister John Key proclaimed: 'Some of the information was incorrect, some of the information was out of date, some of the assumptions made were just plain wrong'.

SOCIAL WORK

Social Work in Aotearoa New Zealand

KATHRYN HAY, MICHAEL DALE
AND LAREEN COOPER

All social work students must decide where to undertake their required field placement during their study, as well as which field of practice to work in upon graduation. This helpful book introduces students to five fields of practice in Aotearoa New Zealand.

DR KATHRYN HAY is a senior lecturer and Director of Field Education in the School of Social Work at Massey University. She is a registered social worker and a member of the Aotearoa New Zealand Association of Social Workers.

DR MICHAEL DALE has been a senior lecturer in the Social Work and Social Policy Programme at Massey's University's School of Social Work since 2001 and has 33 years' work experience within the social services sector.

LAREEN COOPER is a senior lecturer and Associate Head of School in the Social Work and Social Policy programme at Massey University's School of Social Work. She has worked at Massey for nine years, and has an extensive background in health services management.



PUBLISHED: November 2016

ISBN: 9780994130082

Limpbound, 210 x 145mm. 240 pages. \$45

LOOK
INSIDE

AUTHOR
Q&A

SOCIAL WORK IN AOTEAROA NEW ZEALAND TEXT EXTRACT

Social work in Aotearoa New Zealand has a dual focus:

1. To enable and empower individuals, families, groups and communities to find their own solutions to the issues and problems that beset them, and;
2. To learn from specific instances of need, to inform society at large about the injustices in its midst, and to engage in action to change the structures of society that create and perpetuate injustice.

In this text, five fields of practice in Aotearoa New Zealand have been highlighted, through the voices of the social workers as well as the authors. Drawing on the frameworks of Kamerman (2002), Nash, Munford, and Hay (2001) and Alston and McKinnon (2005), each chapter explores six aspects of the work of the social workers, including:

- their organisation
- their field of practice
- the theories and models utilised
- key issues and challenges
- bicultural considerations
- reasons for working in their organisation.

Defining Social Work in Aotearoa

MICHAEL DALE, HANNAH MOONEY
AND KIERAN O'DONOGHUE

Massey University was the first New Zealand university to offer a social work degree, 40 years ago. This book is published to mark that milestone. Relevant to all social workers today, its chapters highlight the political and social backdrop against which the profession has developed over the past four decades.

DR MICHAEL DALE has been a senior lecturer in the Social Work and Social Policy Programme at Massey's University's School of Social Work since 2001 and has 33 years' work experience within the social services sector.

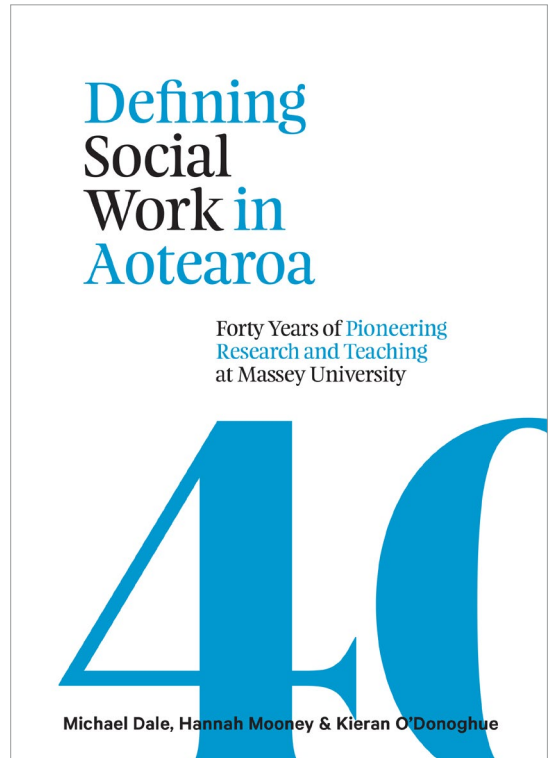
ASSOCIATE PROFESSOR KIERAN O'DONOGHUE is Head of the School of Social Work at Massey University. He is a registered social worker, and a member of ANZASW.

HANNAH MOONEY is a lecturer at Massey University's School of Social Work.

PUBLISHED: September 2017

ISBN: 9780994140739

Limpbound, 210 x 147mm. 320 pages. \$45



'I thoroughly recommend this well researched, critical text'

SONYA HUNT, AOTEAROA NEW ZEALAND

SOCIAL WORK

LOOK
INSIDE

AUTHOR
Q&A

DEFINING SOCIAL WORK IN AOTEAROA TEXT EXTRACT

The social work profession is a bridge extended to those who are excluded, marginalised, lost and unloved within society. On a daily basis, social workers work on behalf of the public to assist individuals, groups, families, whānau and communities to change the stories and circumstances of their lives, as well as the way in which society positions them in the stories that are told about them.

Social work practice involves intervening in the social problems that impact on people's private lives. Through the decades, social workers have undertaken this work diligently, while pressed for time and having to navigate the competing demands of clients, their agencies, resources, the law and social policy. Social workers as a group are generally unassuming, service-orientated and focused on the needs of their clients, while working for change within bureaucratic, dehumanising and rationed systems. They are engaged in social change through mediating the aspirations of human rights and social justice within civil society. Nonetheless, the realities of their work loom large, and as professionals some are often marginalised, in a similar fashion to the clients they serve.

In Aotearoa New Zealand, the social work profession has been constructed from a range of attitudes to welfare, including indigenous and Western approaches (rising from settler notions of charity delivered primarily by religious organisations). The establishment of the welfare state saw the government become the main provider of social and welfare services, through the departments of Education (Child Welfare Division), Māori Affairs (Māori Welfare Office), Health, Social Security and Justice. Up until the Department of Social Welfare Act in 1971, social workers practised under a range of titles including Child Welfare Officer, Māori Welfare Officer and Field Officer.

SOCIETY

The New New Zealand

Facing demographic disruption

PAUL SPOONLEY

This major new book by Distinguished Professor Paul Spoonley looks at our rapidly growing population and the dramatically changing demographics within it. To his mind, we are not taking enough notice, and we urgently need a population policy. With chapters including 'Why would anyone want to live in Auckland?', this book will fuel many a dinner party and policy-making conversation.

DISTINGUISHED PROFESSOR PAUL SPOONLEY is one of New Zealand's leading academics and a Fellow of the Royal Society Te Apārangi. He has led numerous externally funded research programmes, has written or edited 25 books and is a regular commentator in the news media.

PUBLISHED: August 2020

ISBN: 9780995122987

Limpbound, 234 x 153mm. 288 pages. \$39.99

In 2030 there may be six million of us. One and a half million of us will live overseas. We will be clustered in Auckland, dependent on migration, and worried about a shortage of workers. **We haven't planned for this. We need to.**

**The New New Zealand.
Facing demographic
disruption.
Paul Spoonley.**

LOOK
INSIDE

AUTHOR
Q&A

THE NEW NEW ZEALAND TEXT EXTRACT

A very different Aotearoa New Zealand is emerging. Much of the demographic change is unprecedented in this young country, and in human history in general. On the one hand is the very large size of the cohort of those reaching age 65 and living longer. On the other is a fertility implosion, as family formation changes and births decline. The demographic structure is changing to such a degree that much of what we have put in place by way of policy or the provision of amenities and services is simply no longer appropriate or adequate.

If we do not engage with the implications of our current and future demography, using new (and often radically different) thinking, we gift future generations of New Zealanders a number of problems. We do them a major disservice.

After all, we have got to five million people far more quickly than anyone had predicted, at a rate the public was probably largely oblivious to. If those growth trends continue, how long until we are at six million? Is there a willingness to understand the evidence and to be open to what demographers are pointing out? And how proactive and forward-looking are our leaders likely to be? The new New Zealand is here, and we need to talk about it.

Sleeping Better in Pregnancy

CLARE LADYMAN WITH
LEIGH SIGNAL

Featuring the latest research from New Zealand's internationally renowned Sleep/Wake Research Centre, this beautiful book has trusted and authoritative information for New Zealand mothers-to-be. It helps pregnant women make the most of sleep opportunities during a time when a good night's sleep is crucial for their health and the health of their babies.

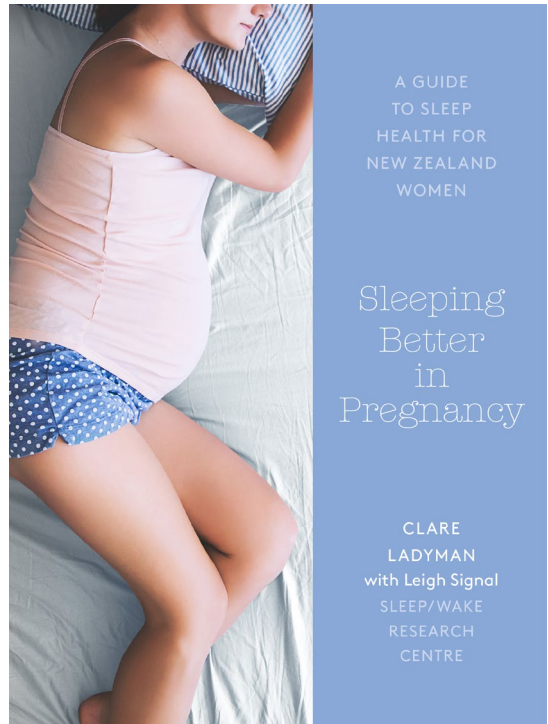
CLARE LADYMAN's PhD looked at how sleep and mental health are related throughout pregnancy and postnatal periods, and how providing information on sleep can help reduce the likelihood of mothers experiencing depression. She completed her research studies at the Sleep/Wake Research Centre and Massey University.

LEIGH SIGNAL is associate professor and portfolio director, Fatigue Management and Sleep Health, at the Sleep/Wake Research Centre, Massey University, Wellington.

PUBLISHED: July 2020

ISBN: 9780995131897

Limpbound, 198 x 148mm. 128 pages. \$24.99



LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO



A toolkit for sleep in pregnancy

LIGHT SLEEP AND DEEP SLEEP

NREM sleep is further categorized into three types: NREM 1 (light sleep), NREM 2 (stable light sleep) and NREM 3 (deep sleep).

From light sleep through to deep sleep, brain activity becomes progressively slower.

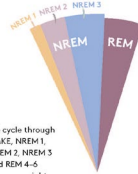
If we look at just one cycle of NREM and REM from the last diagram, we can see how NREM is broken down into its different parts.

NREM 1, NREM 2, NREM 3 and REM are the four sleep stages we cycle through while sleeping. From being awake, almost everyone enters sleep through NREM 1, the transitional phase between wake and sleep. We spend only a short time in NREM 1, but it's long enough for our body to slow down and relax before moving into NREM 2. This is a more stable type of light sleep. It's here that the body temperature decreases and heart rate and breathing slow down. We then progress to NREM 3, the deep sleep stage. In this stage there are hardly any muscle movements and it's more difficult to wake someone.

REM sleep is a very active time for the brain and is the time when we have the majority of our dreams. This type of sleep is accompanied by periods of increased heart rate, increased blood pressure and, as the name suggests, rapid eye movements. However, while our eyes are moving, our bodies are almost completely paralysed — possibly a built-in protection mechanism so we don't act out our dreams! Body temperature is not well regulated during REM, which could explain why we can sometimes wake feeling hot and sweaty.

Sleep stages have different names: NREM 1 (N1 or Stage 1), NREM 2 (N2 or Stage 2) and NREM 3 (N3 or Stage 3).

Categories of NREM sleep



We cycle through WAKE, NREM 1, NREM 2, NREM 3 and REM 4-5 times per night

| NREM 1 | NREM 2 | NREM 3 |
|---------------|--------------------|---------------|
| light sleep | stable light sleep | deep sleep |
| N1 or Stage 1 | N2 or Stage 2 | N3 or Stage 3 |



THREE STEPS TO GETTING HEALTHY SLEEP

There are three aspects of sleep that are really important for overall sleep health:

| | |
|----------------|---|
| Sleep quantity | Is how much sleep you have in 24 hours. Healthy sleep quantity typically means getting 7-9 hours of sleep a night. Daytime naps can be included in the total amount. |
| Sleep quality | Relates to how refreshing your sleep is. It includes many different aspects of sleep such as quantity and timing, but also the time we spend in each sleep stage, how many awakenings we have and how long it takes to get to sleep. Your thoughts on how well you sleep are important when looking at sleep quality. |
| Sleep timing | Is when sleep is scheduled. It is influenced by whether you're an 'owl' or a 'lark'. Healthy sleep timing means keeping bedtimes and wake times as consistent as possible across the whole week — including weekends. |

Will to Win

LANA MCCARTHY, ANDY MARTIN
AND GEOFF WATSON

Insights and revelations about team culture and leadership through interviews with 12 legends of New Zealand netball. This is a fascinating deep-dive into the development of the Silver Ferns' traditions, the evolution of team culture and the nuts-and-bolts of leadership at an elite sporting level.

DR LANA MCCARTHY is a lecturer in teacher education at Charles Sturt University, Australia. She was formerly an assistant lecturer in the School of Sport, Exercise and Nutrition at Massey University, Palmerston North.

DR ANDY MARTIN is a professor in the School of Sport, Exercise and Nutrition at Massey University, Palmerston North. He is the lead author of *Outdoor & Experiential Learning* (2004). He is also co-author of *Legends in Black* with Geoff Watson and Tom Johnson (2014).

DR GEOFF WATSON is a senior lecturer in the School of Humanities at Massey University, Palmerston North, where he teaches history. He co-authored *Sport and the New Zealanders: A history* (2018).



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Limpbound, 234 x 153mm. 256 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

VIRTUAL
LAUNCH

WILL TO WIN TEXT EXTRACT

One of the biggest challenges for me as a coach was after the World Championships win in 1987. I had a great team that was really united. They were amazing because they knew what they wanted, and several of them had been at the 1983 World Championships when we didn't handle the final very well. When I sat on the sideline of that tournament in 1987, I'd been coaching the New Zealand team since 1974, and for the first time I almost saw the work ahead to develop a new team, as three or four of them were going to retire. So when I came back to New Zealand there was a new group of players going to come into the national team.

It was going to be very difficult for the next coach because Trinidad and Tobago, who came second [at the World Championships], were the team that was going to tour New Zealand the next year. I thought if the new coach got out there and Trinidad beat New Zealand — which they'd never done — the public would never forgive her. She'd have the critics on her shoelaces. So I thought I would stay on for that year, as I could afford to lose.

However, I had to grow some players quickly and I was mean to those players; I really gave them a hard time, there's no doubt about it. I nearly killed them. We won the first game, but lost the second, in Palmerston North; and then in Christchurch Sandy Edge ruptured her Achilles, although we went on to win that game, and the series. After we lost in Palmerston North reporters approached with a mic and mentioned it being 'the first time you've ever lost to Trinidad and Tobago'. I replied, 'Well, that's one record we don't have to worry about any more, isn't it?'

— Dame Lois Muir

Free to Be Children

ROBYN SALISBURY

Registered clinical psychologist Robyn Salisbury seeks the wisdom of those who have devoted their lives to working with child sexual abuse. Driven by Salisbury's wish to challenge abused children's invisibility and abusive adolescent's and adult's power, this book makes a major and unique contribution to understanding how we can best tackle the tragedy of child sexual abuse as a nation, and how urgent it is that we do.

ROBYN SALISBURY is a registered clinical psychologist and sex therapist with many years' experience in private practice. Her particular interests are in-depth individual psychotherapy and dealing with issues of sexuality and intimacy with individuals and couples. For many years, as 'Mrs Salisbury', she has written a weekly magazine column, focusing on relationship and sexuality. Her practice is based in Palmerston North.

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Limpbound, 234 x 153mm. 312 pages. \$39.99



LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

FREE TO BE CHILDREN TEXT EXTRACT

We New Zealanders are a compassionate and generous people. We want nothing but the best for our young people. Our vision for childhood is one where its taonga — our children — are nourished and nurtured, and where they thrive. But child abuse, and in particular child sexual abuse, casts a sharp shadow across this vision. Increasingly we are aware of the power of this shadow and the price it demands from too many of our children. That cost is physical, emotional, psychological, indeed spiritual. It can leave children diminished and broken. The tragic fact is that New Zealand has had, and continues to have, a major problem with child sexual abuse. It is a crisis. No instance of abuse of a child is acceptable, but the rate of child sexual abuse in this country is profoundly concerning. [. . .]

Free to Be Children makes an excellent and contemporary contribution to the discussion of child sexual abuse. It will provoke thought on this crisis. It will broaden readers' understanding of the key issues at play. It will contribute to a better response and encourage a more professional and effective practice across all disciplines. It should be required reading for anyone working in the field, and it will richly repay careful reading.

— Judge Andrew Becroft, Children's Commissioner

We Are Here

**CHRIS MCDOWALL
AND TIM DENEÉ**

A unique and different atlas of New Zealand, this mix of graphs, maps and illustrations is both beautiful and enlightening. It tells us where we are, here, in Aotearoa. Each stunning graphic answers a question: Who visits us? How many fish are in the sea? Where do our cats go to at night? Essays by some of New Zealand's best thinkers complete the package.

DR CHRIS MCDOWALL is a data scientist and visualisation designer. He has worked as a cartographer at the University of Auckland, at Landcare Research, and at the National Library of New Zealand as manager of DigitalNZ Systems.

TIM DENEÉ is a graphic designer and illustrator. He has designed book covers, learning resources, editorial illustrations, websites, apps, brands, and interactive experiences.

PUBLISHED: October 2019

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Hardback, 290 x 253mm. 240 pages. \$70

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO



'Data as poetry, as art, as cartography. A revelation. Buy it for everyone ...'

THE SPINOFF

WINNER OF THE
MITOQ BEST FIRST BOOK,
ILLUSTRATED NON-FICTION
AT THE 2020 OCKHAM
NEW ZEALAND
BOOK AWARDS

Heartland Strong

EDITED BY MARGARET BROWN,
BILL KAYE-BLAKE AND
PENNY PAYNE

The decline of our small towns and loss of population is a long-running concern in provincial New Zealand. In this breakthrough book, a range of experts looks at how rural communities can build resilience and maintain and strengthen their economic and social fabric. With useful case studies and proven policy suggestions.

DR MARGARET BROWN is a senior social scientist in the People and Agriculture team at AgResearch.

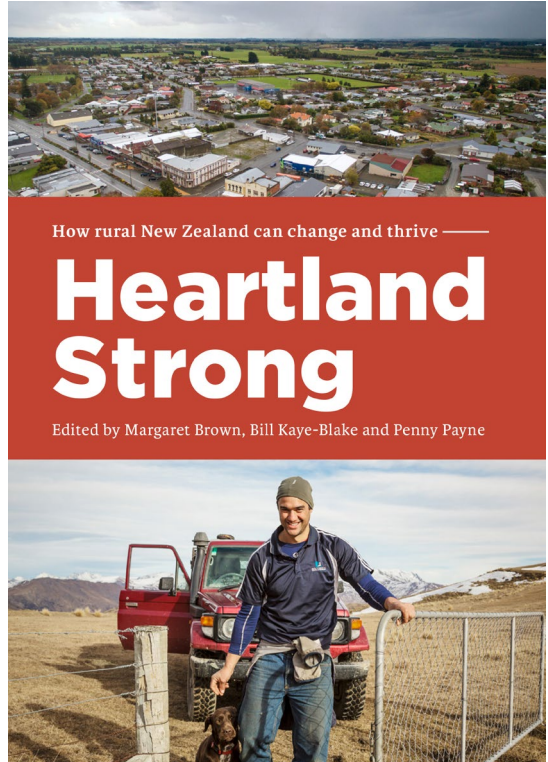
DR BILL KAYE-BLAKE is a director at PricewaterhouseCoopers (PwC).

PENNY PAYNE is a social scientist in the People and Agriculture team at AgResearch.

PUBLISHED: April 2019

ISBN: 9780995109599

Limpbound, 200 x 148mm. 240 pages. \$37



LOOK
INSIDE

AUTHOR
Q&A

HEARTLAND STRONG TEXT EXTRACT

The future of New Zealand's rural communities is unclear. Empty shops, depopulation and lack of jobs are all offered as signs that many towns are dying. However, the strength of social ties and development of digital technologies, the innovations in rural entrepreneurship and the functioning informal economy suggest that some rural communities are in good health.

As researchers, we wanted to know what people in these towns thought about their own resilience, so we went and asked them. In 2016 we held a series of workshops in several small North Island towns and asked residents how their communities were doing. To some extent, what they said wasn't surprising. They pointed to businesses and government offices that had closed, to environmental issues that needed addressing, to schools and clubs that didn't have enough members, and to difficulties accessing services such as healthcare, post offices and banks.

At the same time, they talked about what they did have. They had good schools with excellent staff. They had natural resources such as rivers, lakes and bush for locals and tourists to use. They spoke of strong Māori culture with proud whakapapa and diverse iwi. Most of all, they talked about living in places where they knew people on the street and could stop for a natter and a cuppa. They identified strong rural communities and a sense of belonging.

Conversations About Indigenous Rights

EDITED BY SELWYN KATENE
AND RAWIRI TAONU I

Marking the 10th anniversary of the UN Declaration on the Rights of Indigenous Peoples, this collection of essays advances a framework for future action. Featuring Selwyn Katene, Pita Sharples, Naida Glavish, Moana Jackson and Rawiri Taonui.

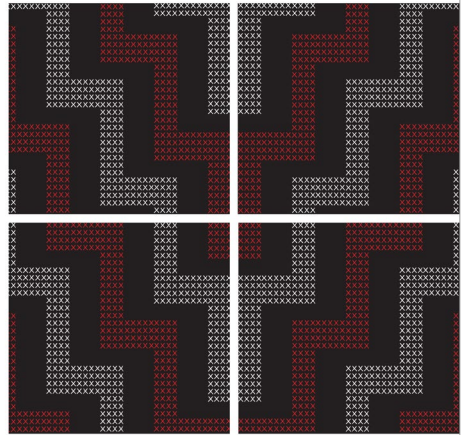
SELWYN KATENE, Ngāti Toa, Ngā Ruahine, Ngāti Tama and Ngāti Tuwharetoa, was Professor of Māori and Indigenous Leadership and Director of the Global Centre of Indigenous Leadership at Massey University. He has been a senior manager at the Mental Health Commission, Ministry of Health, Public Health Commission and in the pharmaceutical industry.

RAWIRI TAONU I, Te Hikutū and Ngāti Korokoro, Te Kapotai and Ngāti Paeahi, Ngāti Rora, Ngāti Whēru, Ngāti Te Taonui, is an independent writer, researcher and advisor. He was New Zealand's first Professor of Indigenous Studies. He is a well-known political writer who has written over 400 newspaper and magazine articles and book chapters.

PUBLISHED: June 2018

ISBN: 9780995102910

Limpbound, 210 x 148mm. 232 pages. \$45



Conversations About Indigenous Rights

The UN Declaration on the Rights of Indigenous Peoples in Aotearoa New Zealand

Edited by Selwyn Katene and Rawiri Taonui

'This collection provides hope in the form of a new generation seeking to unlock the potential of the Declaration'

LINDA TE AHO, JOURNAL OF

NEW ZEALAND STUDIES

LOOK
INSIDE

AUTHOR
Q&A

CONVERSATIONS ABOUT INDIGENOUS RIGHTS TEXT EXTRACT

This book presents perspectives by writers from Aotearoa New Zealand and the international community reflecting on the tenth anniversary of the United Nations General Assembly's adoption of the United Nations Declaration on the Rights of Indigenous Peoples. [. .]

Starting a decade ago, the focus of the Declaration is now on strengthening Indigenous community participation and advocacy. People are becoming more aware, motivated, passionate and committed to fully implement the Declaration. Indigenous peoples are change agents. The Declaration has now passed to a new generation of well-qualified, high-calibre and visionary younger leaders to make the Declaration more relevant and impactful. It is the authors' hope that the ideas and experiences they share in *Conversations About Indigenous Rights* will contribute to that voyage.

SOCIETY

The Journal of Urgent Writing 2017

EDITED BY SIMON WILSON

An annual journal containing essays that are provocative, passionate and argumentative and cover a range of current topics. The 2017 edition is edited by Simon Wilson and features essays by Morgan Godfery, Jess Berentson-Shaw, David Cohen, Emma Espiner, Jo Randerson, Victor Rodger and Max Harris.

SIMON WILSON was the Auckland affairs editor at *The Spinoff* and now writes for the *New Zealand Herald*. He is a regular observer of and commentator on Auckland urban issues. He is the former editor of *Metro* and *Cuisine* magazines.

PUBLISHED: November 2017

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Limpbound, 234 x 153mm. 312 pages. \$39.99



LOOK
INSIDE

AUTHOR
Q&A

THE JOURNAL OF URGENT WRITING 2017
TEXT EXTRACT

Imagine if our cultural and institutional rituals and behaviours were Māori. Think, for example, about all those election debates. Instead of partisan and predictable performances, naff attempts by politicians to personalise themselves with references to ‘hard-working Kiwis’ or that summer they spent mucking in with the common folk at the meat works, imagine if we’d had a Māori framework. What if Bill English and Andrew Little had been required to recite their pepeha (ancestry) and then have a significant waiata they’d selected to perform. What if they’d had to bring a rōpu (group) willing to tautoko (support) them and sing it with them. In te ao Māori the art of formal speech-making, whaikōrero, is elevated. A great speaker has an appreciation of history, wit and metaphor. Māori oratory is closer to poetry in some settings and our speakers are performers. They can use the stage — whether it is the paepae, the community hall or parliament — to great effect, with dramatic pauses, jokes and impassioned exhortations littered throughout.

Wouldn’t you rather have watched that?

Why stop there? Think about the economy, immigration, housing, the environment and aged care through the lens of a Māori New Zealand — these are all issues that could benefit if the paradigm were tikanga Māori.

— Emma Espiner, ‘We’re All Māori Now’

Precurity

**EDITED BY SHILOH GROOT,
CLIFFORD VAN OMMEN,
BRIDGETTE MASTERS-AWATERE
AND NATASHA TASSELL-
MATAMUA**

Leading UK economist Guy Standing has referred to the precariat as a class-in-the-making. This important book moves beyond the world of labour to identify and illustrate other forms of precarity in New Zealand, including the lack of opportunities for cultural expression and the struggle to be safe.

SHILOH GROOT, Ngati Pikiao, Ngati Uenukukopako, is a lecturer in Social Psychology at the University of Auckland. She is the co-chair of the tangata whenua caucus for the New Zealand Coalition to End Homelessness.

CLIFFORD VAN OMMEN is a senior lecturer at the Centre for Psychology at Massey University. He has published in the area of critical neuroscience, body studies and the history of psychology.

BRIDGETTE MASTERS-AWATERE, Te Rarawa, Tūwharetoa ki Kawerau, Ngai te Rangi, is a lecturer at the University of Waikato, where she is also a principal investigator for the Māori and Psychology Research Unit (MPRU).

PRECURITY

**UNCERTAIN,
INSECURE AND
UNEQUAL LIVES
IN AOTEAROA
NEW ZEALAND**

**EDITED BY SHILOH GROOT, CLIFFORD VAN OMMEN,
BRIDGETTE MASTERS-AWATERE AND NATASHA TASSELL-MATAMUA**

NATASHA TASSELL-MATAMUA is a senior lecturer in the School of Psychology at Massey University, where she teaches in the area of cultural psychology.

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ISBN: 9780994141514

Limpbound, 234 x 153mm. 272 pages. \$39.99

LOOK
INSIDE

AUTHOR
Q&A

PRECARITY TEXT EXTRACT

This collection of essays represents a unique dialogue between and among academics, emerging researchers and advocates. It is an attempt to distil into an approachable narrative the accumulated decades of expertise represented by the authors, typically disseminated through empirical and conceptual research that can yield technical books, reports and numerous peer-reviewed journal articles (some of which have been cited here). Drawing on their different vantage points to inform their analyses, the authors share their respective experiences of researching, teaching, advocating and/or working with precariat individuals and groups. Each of the contributors does this with the aim of developing a more nuanced understanding of the precariat in Aotearoa New Zealand and providing pathways forward.

In this book, we turn our attention to this emerging class, the precariat, not to further vilify them, but rather to place their lived experience in plain sight. It is time all New Zealanders understood the reality of what many of our own citizens endure in the struggle to make ends meet and live dignified lives.

Tūrangawaewae

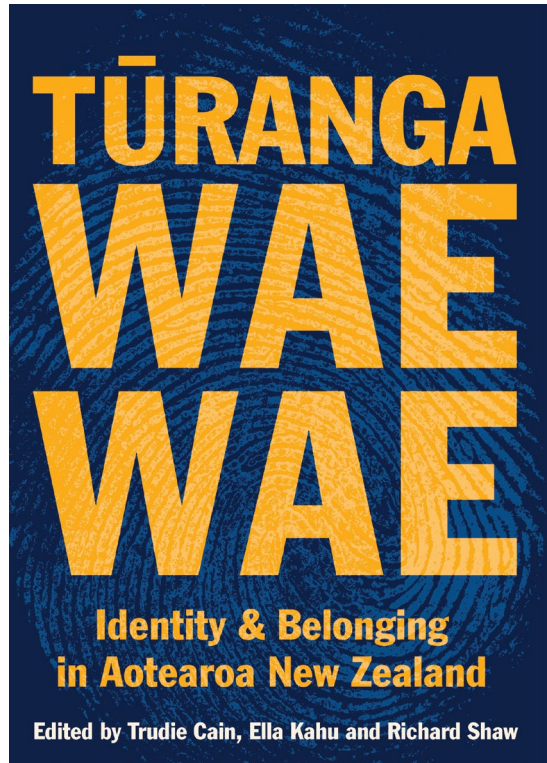
Identity and belonging in Aotearoa New Zealand

EDITED BY TRUDIE CAIN,
ELLA KAHU AND RICHARD SHAW

What is a New Zealander? How do we understand what makes New Zealand complex and unique? And what creates a sense of belonging and identity? This book underpins and illuminates Massey University's innovative BA paper, but is much more than a companion to the lectures.

TRUDIE CAIN is a senior lecturer in sociology at Massey University's School of People, Environment and Planning. Her research interests include: gendered, sized and migrant identities; qualitative research methodologies and ethics; and the materiality of everyday lives. She is currently involved in a number of collaborative research projects.

ELLA KAHU is a lecturer in Massey University's School of Psychology. She is currently leading a project at the University of the Sunshine Coast researching the student experience. Her wider research interests are in social psychology and education.



RICHARD SHAW is the Director BA (External Connections) at Massey University. He is a Professor of Politics and convenes and teaches Tūrangawaewae: Identity and Belonging in Aotearoa New Zealand.

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LOOK
INSIDE

AUTHOR
Q&A

CHAPTER ONE:

Demographic diversities

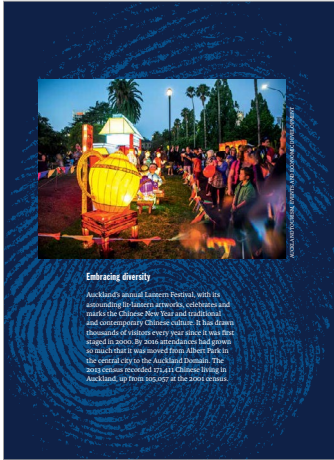
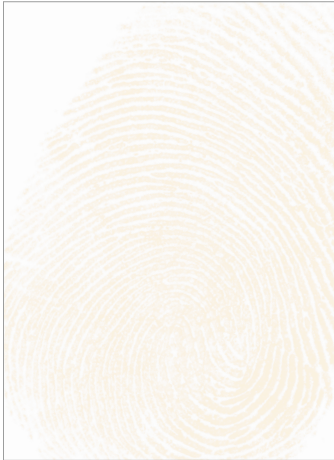
The changing face of Aotearoa New Zealand

Trudie Cain

Introduction

The main title of this chapter is 'Demographic diversities'. The word 'demography' is derived from Ancient Greece: the prefix *demo* refers to the people, while *graphy* suggests describing, measuring or writing about. Hence, 'demography' can be defined as 'the statistical study of human populations'. Does this mean you are about to read a chapter full of statistics? Well, yes and no. There are certainly some statistics included, but they are just introduced to paint a picture of how this country's population has changed (and continues to change) over time. This is an important point that requires understanding. Population change has social, cultural, economic and political implications, each of which impacts on the lives of those who live here in New Zealand.

In the book's introduction, Ellis discussed the multiple threads of self that weave together to create an individual and collective sense of identity. This chapter extends this work by considering how two very specific and significant identity threads—ethnicity and age— influence our individual and collective sense of self, including how these aspects of identity shape the encounters we have with others.



Embracing diversity
Auckland's annual Lantern Festival, with its astounding 15,000 lanterns, artworks, celebrations and marks the Chinese New Year and traditional and contemporary Chinese values. It has drawn thousands of visitors every year since it was first staged in 2002. By 2010, attendance had grown so much that it was moved from Albert Park in the central city to the Auckland Domain. The 2010 census recorded 17,411 Chinese living in Auckland, up from 955,007 at the 2001 census.

characteristic, especially when compared with the ubiquitous food halls that can be found in most shopping malls. Overall, shoppers were eager to embrace Auckland's new ethnic diversity and many felt it provided opportunities for better understanding others' ethnicity and culture, as the following quote from a male Pacifica shopper attests:

I don't think it facilitates a real sort of intense mixing. It does [however] provide a place where people from other ethnicities [can] be together in the same space... which is kind of cool. I don't think you could minimise the sort of value that so yeah I think it is quite good actually when I think about it. (Meares et al., 2015, p. 40)

Ethnobarbs are also a feature of new ethnic diversities. 'Ethnobarbs' are defined as suburban residential areas with notable clusters of particular ethnic minority populations (Pitsores, 2005, Li, 2009), and there are a number of developments of this kind across Auckland in particular. In the West Auckland Census Area Unit of Karamakill, for example, Chinese Aucklanders represent 31 per cent of the total population (Meares, Ho, Peace, & Spoonley, 2010a, p. 18). There are also significant concentrations of Roma Aucklanders in a number of middle-class areas of Auckland's North Shore, including Pinehill and Northcross (comprising 77 per cent and 13 per cent of the total populations of these Census Area Units, respectively) (Meares, Ho, Peace & Spoonley, 2010a, p. 22).

While some might argue that ethnobarbs are divisive, research suggests that these co-ethnic residential concentrations have social, cultural and economic benefits for the people who live there (Simp & Li, 2010), creating a sense of connectedness, belonging and a shared social context in which migrants can feel at home (Cain, Meares, & Read, 2010). Where we live is important for fostering a sense of identity, community and belonging. We create a sense of place through the physical environment we inhabit, but also through the relationships we have there—the relationships that are socially and culturally specific and reflect one's place in the world (McCrea et al., 2006, p. 190). Do it! I had more about the relationship between place and identity in Part 3.

A sense of identity and belonging is also mediated by the extent to which a person feels 'included and accepted within the institutional fabric of neighbourhood and community' (ibid.). There is a large body of literature that speaks to the difficulty of 'making home' in a strange land (Phillips & Ho, 2005, Li, Hodgetts, & Ho, 2010), and for those who are newly arrived in a country it can be difficult to attain this sense of belonging. This goes some way to explaining the

Conclusion

The arts provide a powerful voice for the nation, for communities and for individuals. Art serves as a nation-building project, telling a unique story of this land and the people who live here. Art serves as a community-building project, with artists using creative expression and action to generate communities and neighbourhoods that are designed for the people who want to live, work and play there. And art serves as a self-building project, offering possibilities for the expression, representation and construction of individual identity.

The arts are used in countless ways to tell the many diverse stories of this country. In doing so, creative practice provides a voice for those who are silenced, whether they are socially silenced through discriminatory practices, or politically silenced through inadequate representation in the political sphere; an art can tell their stories in powerful and authoritative ways. The arts are perfectly positioned to contest and challenge dominant ideas about this land, or revisit limited and reductionist histories that offer only a partial historical truth. Although the arts cannot stand in for political representation and participation, activism speaks an alternative truth from beyond the edges of mainstream society that can reach people in ways that support, challenge and complicate identity, culture and belonging in Aotearoa New Zealand.



Chapter 1 — Express yourself: Voice through the arts. <http://www.nzca.govt.nz/whats-new>

Recommended reading

- Hall, T., & Robertson, L. (2001). Public art and urban regeneration: Advocacy, claims and critical debates. *Landscape Research*, 26(1), 5–20. doi: 10.1080/01490180110056447
- Johnson, H. (2007). Dancing with lines: Performing Chinese cultural identity at a New Zealand secondary school. *New Zealand Journal of Asian Studies*, 7(2), 171–96.
- Mackay-Cooms, J. (2014). *The Pacific Festivals of Aotearoa New Zealand: Negotiating place and identity in a new homeland* (Book). Honolulu, HI: University of Hawaii Press.
- Pound, F. (2000). *The invention of New Zealand: Art and national identity, 1930–1970*. Auckland, New Zealand: Auckland University Press.



Filling the gap

Gap Filler was initially formed in response to the September 2001 earthquake in Christchurch, then expanded after the February 2011 quake. It is supported by the Gap Filler Trust and is a registered charity. Its first project was from late November until early December 2011, when it organised the first Gap Filler Street to a temporary market, with painting, live music, poetry readings, outdoor cinema and more. The project was funded by local business and led to further projects, including art installations, concerts, workshop (both day and evening) and performance (theatre and in the Park Theatre). Gap Filler and the Trust's 15 Mile (shown below). Gap Filler continues to operate, despite the fact it is a creative urban regeneration initiative that facilitates a wide range of temporary projects, events, installations and activities in the city. These events, temporary and comparatively small-scale projects are far less risky than new permanent developments — and are consequently open to opportunities for experimentation, trying new ideas, pushing social boundaries, adopting participatory processes to get community people involved, creating their own, working with local community groups, artists, teachers, landowners, theorists, designers, and down-to-earth dancers — anyone with an idea and initiative — they activate city spaces for temporary, creative and social purposes.

By recycling materials, teaming up with suppliers, harnessing volunteer power and being creative, Gap Filler proves that the regeneration of Christchurch does not have to be a large-scale development by the private or public sector. Great things can be achieved with community power and resourcefulness: we can be flexible and work in situations that are changing, often, meaning our projects will always provide contemporary reflection on the state of society. *Manly's new capabilities.*

The Treaty on the Ground

EDITED BY RACHAEL BELL,
MARGARET KAWHARU, MICHAEL
BELGRAVE, KERRY TAYLOR AND
PETER MEIHANA

It's over 175 years since the signing of the Treaty of Waitangi. At times they've been years of conflict and bitterness, but there have also been remarkable gains and positive changes that have made New Zealand a distinct nation. This timely book brings together key thinkers on Treaty issues, who take a well-informed look back and also give a considered view of the road that lies ahead.

RACHAEL BELL is a lecturer in history in the School of Humanities at Massey University.

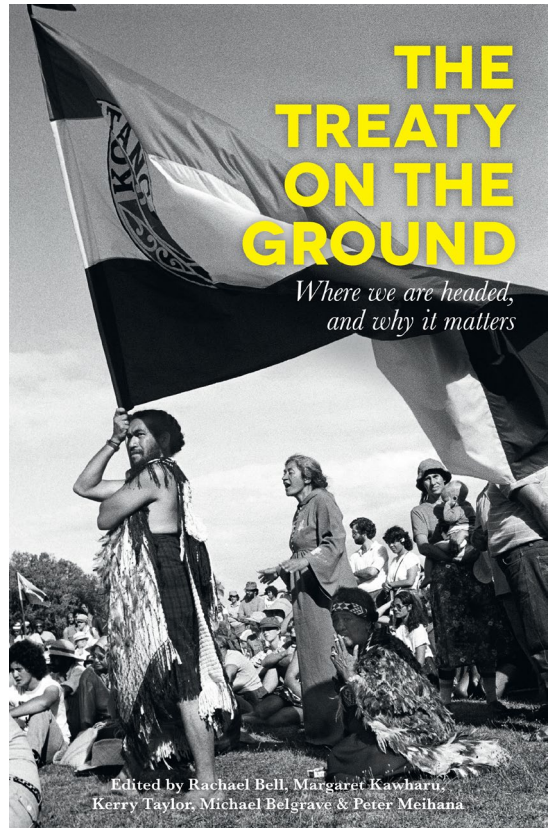
MARGARET KAWHARU, Ngāti Whātua o Kaipara/Mahurehure, is the Senior Advisor Māori at Massey University's Albany campus.

KERRY TAYLOR is Head of the School of Humanities at Massey University.

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Limpbound, 234 x 153mm. 328 pages. \$39.99



‘The more we talk about, think about and learn about the treaty the better, even when — or especially when — we disagree about what it is or should be’

PAUL LITTLE, NORTH & SOUTH

AUTHOR
Q&A

LOOK
INSIDE

THE TREATY ON THE GROUND TEXT EXTRACT

To really see the Treaty on the ground is going to require Pākehā to step up and shrug off the invisibility cloak of white privilege. April Bennett, one of the speakers in the Treaty on the Ground conference held at Auckland Museum in July 2015, was asked a question about the role of Pākehā in all this. Her answer? ‘Kia kaha, e hoa mā. Go forth and gather together the resources that already exist, the people who are already committed, and start having a Pākehā conversation.’ As I was told once, around the dinner table, the biggest problem facing Māori is Pākehā. So what are you going to do about that? Learning more about Pākehā responses to te Tiriti, and understanding that not only is there already Pākehā Treaty practice but there needs to be more of it, seem like good places to start.

— **Damian Skinner, ‘Kia Kaha E Hoa Mā: The Treaty in the Pākehā Everyday’**

The Citizen

EDITED BY ANDREW BROWN
AND JOHN GRIFFITHS

Across the globe citizens are flexing their muscles, but they are also battling oppression and discrimination. What can history tell us about the state's duty to its citizens? As always, a good deal. This bold and timely new book brings political theorists and historians together to examine the role of, and need for, a critical, global and active civil society.

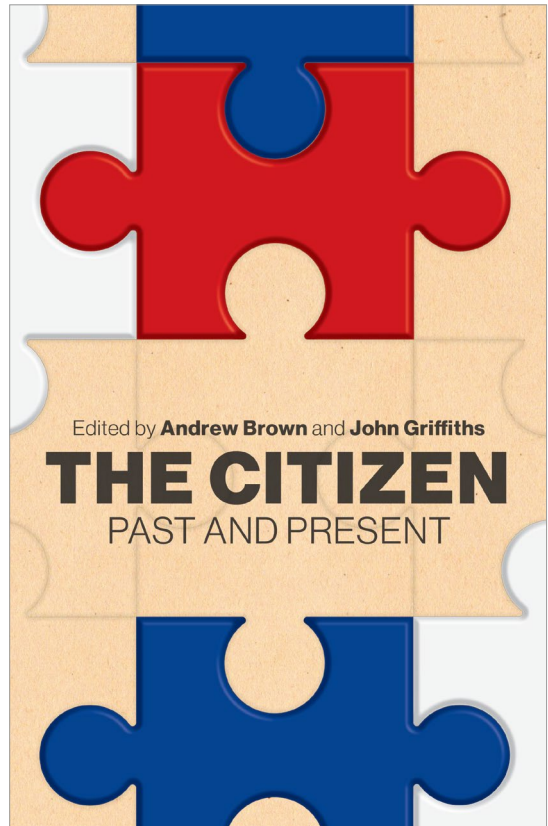
ANDREW BROWN is a senior lecturer in history at Massey. His main areas of research are religion, ceremony and urban society in late medieval Europe.

JOHN GRIFFITHS is a senior lecturer in history at Massey University. He is the author of *Imperial Culture in Antipodean Cities* and several articles in internationally recognised journals.

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Limpbound, 234 x 153mm. 304 pages. \$45



LOOK
INSIDE

AUTHOR
Q&A

THE CITIZEN TEXT EXTRACT

Modern debates on citizenship — the roles, values and identities that citizens are to play, hold or perform — are often old debates recast. Taking a historical and comparative approach to the subject illuminates issues that have commonly been key to defining the citizen's relationship with the state. This book places these issues within their historical contexts to highlight the need to see them as part of broader social processes and problems. For instance, 'citizenship' has never quite been the all-inclusive category that the name seems to imply; defining the values and identities of citizens in the present, as it has in the past, may well be implicated in processes of power that include some and exclude others.

This book also shows, however, that the differences between past and present are just as significant as the similarities, and that these too are informative: sensitivity to the past's otherness, to citizenship in other societies, develops awareness of the contingency of modern debates on present and changing contexts. 'Critical' citizens, who engage actively with contemporary issues, will also need to engage with the past: understanding their sense of place in society, being able to question present norms, values and identities, demands a critical perspective on the histories of their own political communities and those of others.

The Journal of Urgent Writing 2016

EDITED BY NICOLA LEGAT

From the state of our rivers and our justice system to a new way to fight obesity and how a farmer discovered our unknown warrior in a field in France, this collection of provocative, impassioned essays by smart thinkers will tune up your intellectual engine. This is an annual journal of passionate and argumentative essays is made for anyone who thinks there's little to stimulate intelligent, well-informed debate in the media anymore, and for those who hunger for some brain food.

NICOLA LEGAT is the publisher at Massey University Press. She has had a distinguished career in journalism and was a senior writer at *North & South* and then the editor of *Metro* magazine for five years. She is the former publishing director of Random House New Zealand and the deputy chair of the Auckland Writers Festival.

PUBLISHED: November 2016

ISBN: 9780994130068

Limpbound, 234 x 156mm. 330 pages. \$39.99



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BOOK
EXTRACT

THE JOURNAL OF URGENT WRITING 2016
TEXT EXTRACT

What am I looking for, here on the far side of 50? What is it that gnaws at me? Regret? The emptying hourglass? The lost chances? The squandered possibilities?

I host talk radio sometimes, and I share my melancholy about this. Melancholy? Or self-pity? The callers are very kind. Mostly their advice is to relish the time remaining, forget what's gone. They say 'every day above ground is a good one' and 'seize the day' and other clichés but they also talk about the reward of doing things for others, for the sports group, for the school, for refugees new to the country — taking yourself out of the frame, replacing it with something more important.

There is plenty to be doing. We have contaminated rivers, we have children living in poverty, we have families who are victims of economic 'rationalism'. This is a time of abundance, and yet we could scarcely be worse at sharing it about. We have people living in damp, mouldy flats. Their pay is too little, their rent is far too much. Fear, greed, and blind disregard for the consequences of borrowing billions, and pretending our houses were worth two and three times as much as they really are, have landed us in a hopeless mess.

Regrets? We should have a few. We would have a superannuation fund as mighty as Singapore's if Prime Minister Muldoon hadn't killed it dead. Billions of investment dollars that never were. We're hardly smarter today. We have a super fund, 10 years old this year, grown to 29 billion from a standing start, but not enough to impress the Minister of Finance. But for the 12 billion in contributions he has withheld, it could have been worth 48 billion today. Lucky, farsighted, capable Singapore. Housing costs there are within everyone's reach. There, the state owns land. There, the state builds accommodation on a grand scale. Staggering to think we once did the same then lost the plot.

— David Slack, 'Look Through Any Window'

Rebooting the Regions

EDITED BY PAUL SPOONLEY

Loss of jobs, loss of young people, the ageing demographic, the apparently irresistible magnet of Auckland . . .

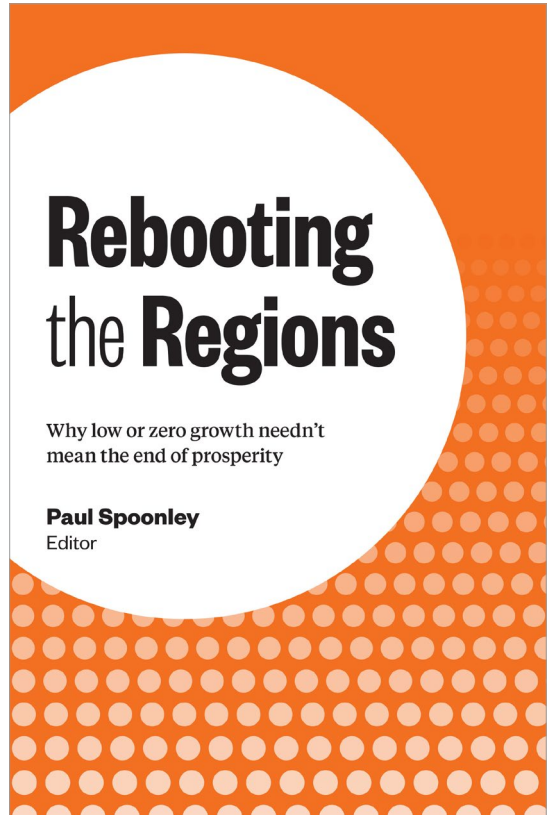
The economic fortunes of New Zealand's regions are of great concern to politicians, the business community, schools, employers — and indeed most citizens. What is the dynamic at work here? Is there a remedy? Is there a silver lining?

DISTINGUISHED PROFESSOR PAUL SPOONLEY is one of New Zealand's leading academics and a Fellow of the Royal Society Te Apārangi. He has led numerous externally funded research programmes, has written or edited 25 books and is a regular commentator in the news media.

PUBLISHED: September 2016

ISBN: 9780994130037

Limpbound, 234 x 153mm. 256 pages. \$39.99



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Q&A

REBOOTING THE REGIONS TEXT EXTRACT

New Zealand, like nations throughout the world, faces a period of significant change and uncertainty. These changes pose challenges for communities across the country. How we manage these challenges and the decisions we make today will have a direct bearing on our quality of life in years to come.

Changes to our climate, environment, demography and the nature of work will alter the ways we live considerably. Whether it's coping with increased urbanisation and what that means for both cities and regions, responding to climate change, or caring for our environment, big challenges lie ahead.

How these changes affect regional New Zealand will have a huge impact on the whole country. The theme of this book strikes a chord with the local government sector in New Zealand, where considerable work is under way to identify the major shifts and begin conversations with communities about how to build resilience and ensure everyone has the opportunity to prosper.

**VETERINARY SCIENCE AND
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Diseases of Cattle in Australasia

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JOS VERMUT, JAKOB MALMO
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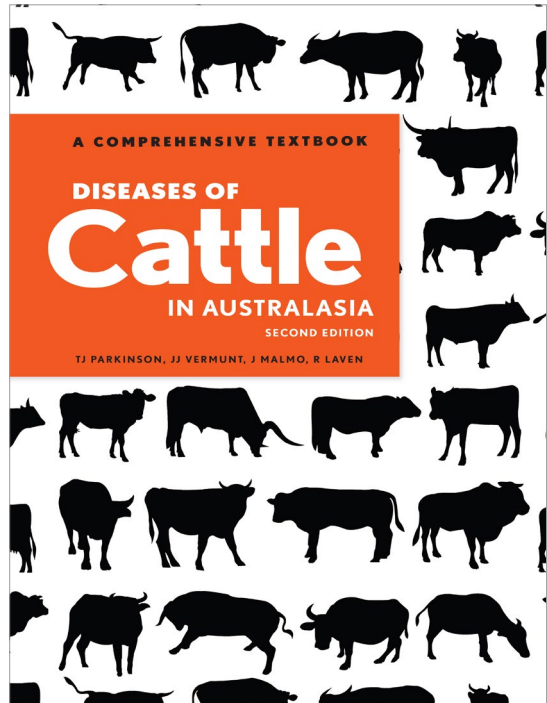
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JOS VERMUNT DVM BAgrSc, MSc, FACVSc is a Registered Veterinary Specialist in cattle medicine and Adjunct Professor in Dairy Cattle Health & Production Veterinary Sciences, James Cook University.

JAKOB MALMO AO, BVSc, FACVSc, DVSc is a Registered Veterinary Specialist in Cattle Medicine and Honorary Senior Fellow, Faculty of Veterinary Science at the University of Melbourne's Maffra Veterinary Centre.



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on diseases of cattle
in Australasia'*

**PROFESSOR EMERITUS IVAN CAPLE,
UNIVERSITY OF MELBOURNE**

PUBLISHED: May 2019

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Q&A

50 Years Young

KATE TAYLOR

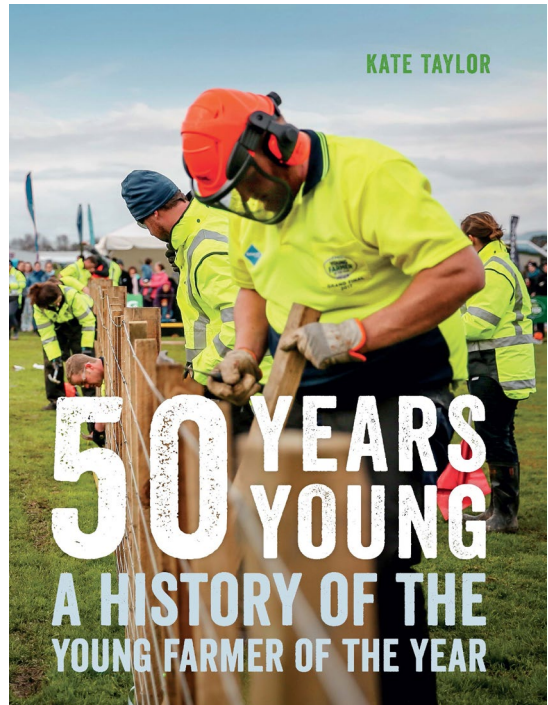
The colourful history of New Zealand's best-loved farming contest. The Young Farmer of the Year has tested the knowledge and skills of rural men and women for 50 years. Join our winners, finalists and organisers as they share the history of rural New Zealand's most prestigious competition, dubbed 'the challenge second only to the land'.

KATE TAYLOR grew up on a farm in west Otago and has been a journalist since she left school, starting with radio and moving into print when she returned from her OE in 1996 to work for the then Hawke's Bay Herald Tribune. She left what became Hawke's Bay Today in 2000 when her daughter was born and she has been a freelance journalist, administrator and event manager ever since.

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AUTHOR
Q&A

01 THE BIRTH OF THE CONTEST



PHOTO: © SHUTTERSTOCK/ANDREW HEDGECOCK. STIHL: © SHUTTERSTOCK/PERGANDI/STIHL. THE HONEYEATERS

After its first year, the fledgling Young Farmer of the Year continued to grow in both size and stature. A practical element was added in 1972, and a year later, because of changes in the Young Farmers organisation, the number of grand finalists was increased from four to seven to reflect the seven regions.

The first fledgling Young Farmer of the Year, Allan Anderson, always wanted to be a farmer. "I left school the day I got University Entrance completed. The next day I got in a crop of chives for my father. The day after that I started shearing the ewes. My father Tim was small and he was a bit handy so he never gave me any help for the pocket money entry was shearing the 200 sheep and making 200 lambs. We were well-equipped young men and that was thanks to Young Farmers. It was a tremendous organisation for a young country boy — a guy you fellowship, friendship and training."

Alan, who was 20 and a member of the Western Young Farmers Club, went the second contest ahead of Mid Canterbury's Ian Terry, Manurewa's Andrew Wright, and Timaru's Dan Baker at the Hagley Market Theatre in Christchurch. He had previously missed out on the final of the Radio Leadership quiz he had lost his voice and he was determined not to let a second chance at a title pass him by.

At the time, Alan was farming grapes of steep hill country in partnership with his friend Bob Marshall in the Waitakere Valley, west of Whangarei — their business later became Marshall Brothers, selling motor cars a year at a time. Alan had previously volunteered a sponsorship to the judges on "How the New Zealand Government could best restore confidence in the farming industry". His wife, Rosemary, was in the audience when they had to read out those notes. "I was an experienced public speaker with a debating background... One of the Canterbury guys was sitting next to her and she handed him my 'Oh, hi, hi, hi, hi, hi' when I finished. The three judges got me out of it. The final part of the contest was recorded for broadcasting and included a short question and then a 30-second comment. With six points, Alan was a points clear of Ian Terry from Blenheim in Mid Canterbury, who came second.

He is grateful to all those who helped him with the title. "They all played a part. I have never thought 'I was that' because I didn't do it on my own. I had the privilege of representing all those people who had nurtured me. They received as much pleasure out of it as I did. I also had a really strong and supportive club." Alan recalls receiving a telegram to his mother, who



SHINEY PROFILES The seven fledgling Young Farmers of the Year, Allan Anderson, was a member of the Western Young Farmers Club, Allan Anderson with the contest results in the newspaper of the day, Craig & Bruce Ltd from Craig Group News manager Chris Hill in Timaru (left), Allan Anderson congratulated by Dan Baker, Ian Terry and Andrew Wright. On the right, Young Farmer of the Year, Allan Anderson, with his title and the Hagley Market Theatre, Christchurch, the programme for the very first final.



GERARD LYNCH

Gerard Lynch won the competition in 1982 as a relatively new Young Farmer member from Upper the next decade going back. He joined Pukekohe Young Farmers — the club his father and most of his brothers belonged to — when he returned from overseas and went about everything in Linton, in the Manawatu, in 1981.

He went to a Young Farmers meeting and suddenly found himself in a region that he disliked. "I don't recall how it went, although I probably didn't remember much too much because I went back for another go the following year. I was blown away with what was going on. I didn't know anything about Young Farmers or the contest history. There were 44 regional finalists that year — Wellington was big region with four of the clubs in each of the seven districts." Gerard was later involved with setting up names to the region as the number of contestants competing in the regional that was the same as other regions. In 1983, though, he had caught the contest bug and wanted to enter again.

He won his second regional final in Linton, then it was off to grand final. He had only been in Young Farmers for six months. "I turned up in Hamilton and there were all these people who seemed a generation older than me. Most were in their last year in Young Farmers and had a lot more contest experience. It was this intense environment and everyone was wanting to do their best."

The Sheep

Fourth Edition

**ANNE RIDLER, NEIL BRUÈRE
AND DAVE WEST**

The go-to guide on sheep health, disease and production for veterinarians, farmers, farm advisors, and veterinary, agricultural and applied science students since it was first published in 1993. This fourth edition is extensively revised and fully redesigned.

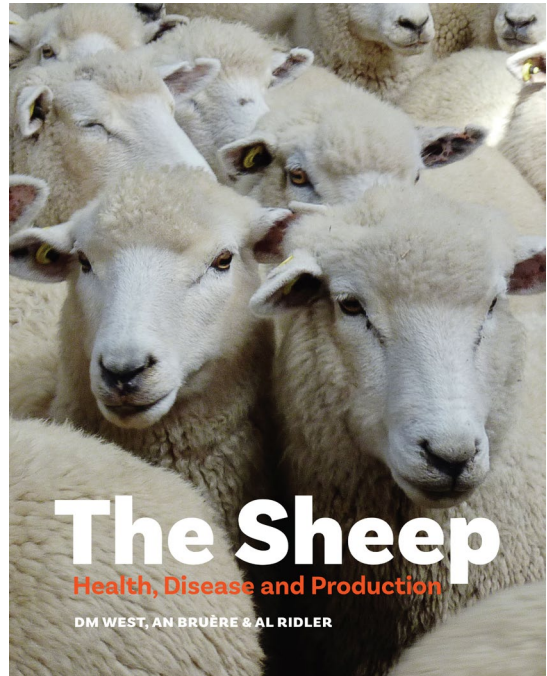
ANNE RIDLER is Associate Professor Sheep & Beef Cattle Health & Production at Massey University's School of Veterinary Science. She has worked in farm animal veterinary practice in New Zealand, and at the Royal Veterinary College in London.

NEIL BRUÈRE (ONZM, BVSc, PhD, DVSc, FACVSc) and **DAVE WEST** (BVSc, PhD, FACVSc), both formerly of the Institute of Veterinary, Animal and Biomedical Sciences at Massey University.

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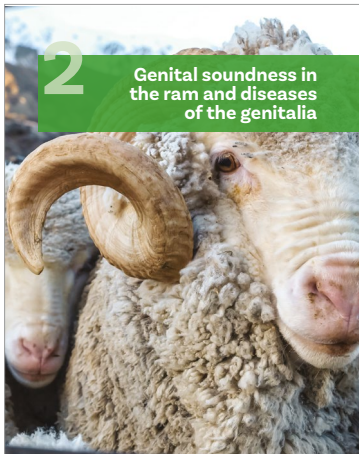
ISBN: 9780995100114

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LOOK
INSIDE

AUTHOR
Q&A



2 Genital soundness in the ram and diseases of the genitalia

The veterinary inspection of rams for breeding soundness prior to export or mating is now practised in many sheep-producing countries. In New Zealand it has been a routine procedure on many sheep farms since the 1970s and has only grown to be a requirement for certain breed improvers, but has also become a traditional annual custom for sheep farmers and contractors.

Prior to the introduction of ram soundness examinations, flocks have known of disease such as other brucellosis and epididymitis usually either upon importation to Australia and New Zealand, effective control programmes for these infections are operating and the disease has now been eliminated in many forms. In addition, examination of rams prior to mating leads to some confidence in using healthy ram semen (1:4 or 1:200), reducing the cost of purchasing and handling rams.

The use of any ram breeder or commercial sheep farmer should be to use rams which are free from known disease and detect any that are likely to impact successful mating. Such rams should be able to produce good quality semen continuously over the mating period. It should be emphasised that ram soundness examinations are not a form guarantee of fertility. A small number of rams may pass a soundness examination and still have poor fertility. Fortunately these ram sires are rare.

The examination

Reasons for undertaking breeding soundness examinations

Some of the more common reasons for undertaking genital or breeding soundness examinations of rams include:

- Pre-mating – generally 2 months prior to the start of mating.

- Pre-sale or pre-purchase
- In response to a reproductive problem.

The specific method of ram examination will vary depending on the individual circumstances, but the following description are provided as a more concise examination.

History
In instances where an individual ram has not performed well, a detailed history of the ram and flock is essential. This will allow help in the interpretation of the findings of the clinical examination. An sperm production taken approximately 60 days, determining whether any rams have above-normal sperm counts is necessary.

General clinical examination
Rams should be examined from a distance for signs of disease or trauma. Both testes and the penile sheath should be examined for abnormalities, especially when individual testis size are involved. In particular, any signs of trauma, ill health or abnormality should be noted along with the body condition score (BCS) of the ram. During pre-mating breeding soundness examinations, the recommended BCS is 4 to 4.5.

There is a large group of rams is examined, for example young ram bachelors, but only those rams showing ill health are subjected to close examination. In commercial flocks, culling of rams is usually based on a condition.

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| | ALC | ALF | AF |
|----------------|-----|-----|-----|
| Longest day | 160 | 158 | 162 |
| Day of equinox | 100 | 108 | 104 |
| Shortest day | 100 | 102 | 106 |
| Day of equinox | 100 | 92 | 98 |

ALC = Control can feed at will
ALF = Control can feed at will
AF = Control can feed at will

Table 6.4 The effect of seasonal photoperiod on the ability of 100 sheep with 1000g liveweight to gain weight. Values are expressed as a percentage of those obtained in control can feed at will (100%)

| | ALC | ALF | AF |
|----------------|-----|-----|-----|
| Longest day | 160 | 158 | 162 |
| Day of equinox | 100 | 108 | 104 |
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ALC = Control can feed at will
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Table 6.5 The effect of seasonal photoperiod on the ability of 100 sheep with 1000g liveweight to gain weight. Values are expressed as a percentage of those obtained in control can feed at will (100%)

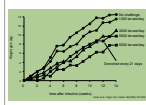


Figure 6.6 Effect of photoperiod on the liveweight gain of young lambs (modified from Jones, 1962)

resistance to the larval challenge. Once pasture becomes contaminated with infective larvae it is difficult to prevent production losses occurring in sheep, especially those sheep that gain time. Although pasture treatments, including insecticides, are used to reduce the level of pasture contamination, they are not 100% effective. In some areas, the use of insecticides, including sheep dip, with 5000 Fendona (cyfluthrin) larvae and this reduced growth was to half that of control sheep (see Figure 6.7). However, if the sheep are kept on pasture that only received 20% of the larvae in control can feed at will.

Diagnosis
The diagnosis of clinical parasitosis is relatively straightforward and usually follows a history of inadequate worm control and the appearance of clinical signs of parasitosis. In some cases, if the parasite is identified in the pasture, the diagnosis is straightforward. However, in some cases, the diagnosis of parasitosis by field inspection is a valuable, retrospective clinical exercise and will often help to distinguish low resistance pasture from high resistance pasture.

Faecal counts (FCs) provide a very useful means of assessing the level of the worm burden, and worm counts on individual sheep provide valuable information on the number and composition of the faecal parasite. The demonstration of parasite burden by field inspection is a valuable, retrospective clinical exercise and will often help to distinguish low resistance pasture from high resistance pasture.

McKenzie (1982) demonstrated that apart from some factors there was a good association between faecal egg counts and the level of energy intake in young sheep of different liveweight classes. In addition, high worm burden and faecal egg counts were not used (Table 6.6). The worm burden and faecal egg counts were not used (Table 6.6). The worm burden and faecal egg counts were not used (Table 6.6). The worm burden and faecal egg counts were not used (Table 6.6).

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epithelioid dermatitis lesions can be recognised as a form of allergic reaction to the larvae and by the gross extent of the reaction. A secondary complication of epithelioid dermatitis is the possibility of spread to the udder. In the United Kingdom, the disease was in some cases confined to rough bedding.

Treatment of the diseased lambs was in some cases by the use of antibiotics, but this was not successful in that

Dermatitis caused by *Psuedomonas aeruginosa*

In 1975 the Israeli animal health laboratory reported an outbreak of severe purpura dermatitis in a flock of sheep in Israel. The disease began as skin rashes on the sheep's back which increased in size and in some cases spread to the udder. Affected lambs became very ill and died in some instances. In that



Figure 10.13 Sheep with purpura dermatitis.

Treatment and control
There is little information about treatment. One of the disease is associated, treatment with systemic antibiotics is highly successful, but this is not always the case. In some cases, the disease has been reported to respond to antibiotics in Australia but only occasionally in New Zealand.

Scarcities of cutaneous

Specific to skin conditions of various types are common to animals. One of the more common skin conditions of sheep is scabies, which is caused by the mite *Sarcoptes scabiei*. In Australia, scabies is reported frequently in Australia but only occasionally in New Zealand.

Figure 10.14 Sheep with scabies.

Internal parasites 165

| Age group | Test counts | | |
|---------------------|-----------------------|-----------------------|--------------------|
| | Yearlings (400-600 g) | Yearlings (600-800 g) | High (1000-1500 g) |
| Yearlings 500-600 g | 1/4 | 4 | 1/0 |
| Yearlings 600-800 g | 1/1 | 1/4 | 1/0 |
| High 1000-1500 g | 1/4 | 1/4 | 1/0 |

Table 6.8 Factors of worm burden in sheep during three seasons of age and worm counts (n = 195) from Thomas (1982). Note: There are probably other factors.

| | Worm burden | Parasite burden |
|----------------|-------------|-----------------|
| Longest day | 160 | 162 |
| Day of equinox | 100 | 104 |
| Shortest day | 100 | 106 |
| Day of equinox | 100 | 98 |

Table 6.9 Worm burden in sheep reported to be sufficient to cause clinical disease when presented as a percentage (modified from Thomas, 1982)

inferred to a large extent by the numbers of worms and the pathogenicity of the species present. Australian researchers have suggested that a 'pathogenic' index be used to take account of the variety of species present in the pasture. The worm count or the pathogenicity index is significant in causing clinical disease as a sole pathogen in some areas (Table 6.8). When a mixed pasture is present, an appropriate assessment of its significance can be obtained by adding the appropriate fractions of the pathogenic index.

Because of individual variation in susceptibility it is preferable to perform worm counts in at least three or four sheep if a representative assessment of the infective level is to be made. In addition, along with faecal counts from at least 10 sheep, larval culture can be used to identify the genus of worms present. Other diagnostic procedures such as measure glucose populations have been proved to be less reliable and less useful.

In contrast to the clinical conditions, low live-weight gains can be more difficult to assess. Production losses can be significant even when faecal egg counts are below 400 or 500 eggs per gram. In addition, lambs are often being drenched regularly, close to the time of the pre-pregnancy period, and these circumstances may also cause and extend worm burden and give little indication of the larval challenge experienced by the lambs. Immunological tests of maternal sources of the gut, looking for worm and faecal egg counts, can give useful results.

It is believed that the conditions in which the sheep are exposed to disease might be short and drenching and extensive mangling are contributing factors.

Treatment and prevention

Severely affected sheep must be drenched. In Australia worm and drench resistance is not uncommon, so that the lambs left at drenching, sufficient to cover the udder, and a suitable worm drench is preferred. This operation removes worm from the side of the lambs but a strip of wool along the top will remain. Regularly, other worms are to be added inside the provision of sheep and ensuring mangling are contributing factors.

Epidemiology of *Haemonchus contortus*

An interest in the disease of sheep called epizootic haemoglobinuria has been described in several flocks of sheep in New Zealand, Britain and Norway. The disease is characterised by the formation of faecal and moulting of the epidermis and exposed parts of the skin together with peripheral necrosis of the horns.

Clinical and pathological features

In New Zealand the disease has been reported to Suffolk, Romney and other breeds. In Norway, the disease has been reported in Romney sheep in Scotland, and Norwegian sheep in Norway. The disease is characterised by the formation of faecal and moulting of the epidermis and exposed parts of the skin together with peripheral necrosis of the horns.

Diagnosis of the skin and wool 233

It is believed that the conditions in which the sheep are exposed to disease might be short and drenching and extensive mangling are contributing factors.

Epidermolysis bullosa (red foot)

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Clinical and pathological features

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Figure 10.15 Epidermolysis bullosa on the ear of a lamb.

Veterinary Clinical Toxicology

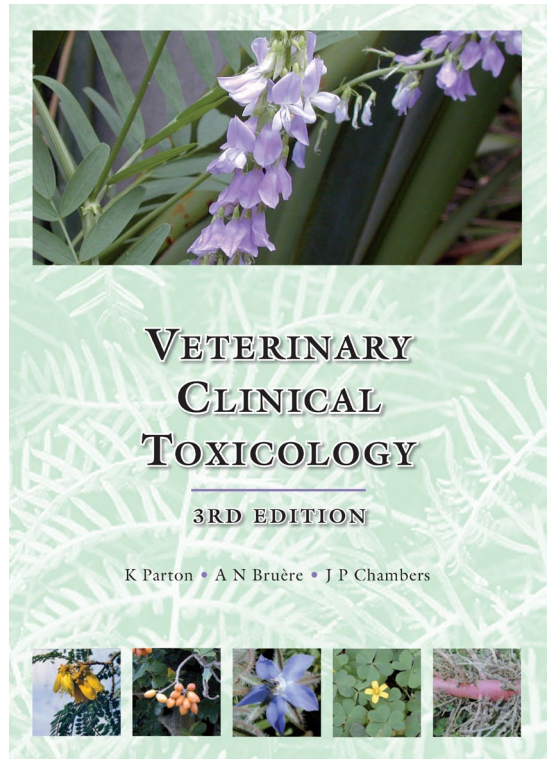
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KATHY PARTON (DVM Kansas, BS Kansas, MS Arizona) is a senior lecturer in pharmacology and toxicology in the School of Veterinary Science at Massey University, New Zealand.

NEIL BRUÈRE (BVSc Sydney, PhD Glasgow, DVSc Sydney, FACVS) is Emeritus Professor, previously Professor of Veterinary Medicine and Clinical Pharmacology and head of the Department of Veterinary Clinical Science, at Massey University.



ASSOCIATE PROFESSOR PAUL CHAMBERS (BVSc Bristol, MRCVS, DVA, PhD Bristol) lectures in pharmacology and toxicology at the School of Veterinary Science, Massey University.

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VETERINARY CLINICAL TOXICOLOGY TEXT EXTRACT

The early settlers of New Zealand had to learn the hard way and the livestock losses from the ingestion of poisonous plants and other materials reported in the colonial era are fascinating to read.

It is to the credit of subsequent generations of veterinarians and research workers that very significant contributions have been made to our knowledge of many of the sophisticated diseases of grazing animals, notably the mycotoxicoses.

In addition there are now many recorded case histories, particularly in the New Zealand Veterinary Journal, Vetscript New Zealand and the Surveillance reports of the Ministry of Agriculture and Forestry. These are rich in detailed information on the occurrence, diagnosis and treatment of animal poisoning.

This edition is a complete revision of the previous publication which is the basis of the course in Veterinary Clinical Toxicology, taught to New Zealand veterinary students. A number of new additions have been added and every attempt made to present both students and practicing veterinarians with a composite and ready reference on the subject.

The New Zealand Land & Food Annual 2017

EDITED BY CLAIRE MASSEY

The world needs nutrition-driven agriculture that operates within planetary boundaries. But a recent OECD report on New Zealand's environmental performance showed how our agricultural sector's continual push at those boundaries poses grave risks. Meantime, a range of health indices show that how and what we eat makes many of us ill. Plus, valuable revenue and jobs are lost because we don't champion the great food we do produce.

PROFESSOR CLAIRE MASSEY is Massey University's Director of Agrifood, and in this capacity leads the university's agrifood strategy and provides a focus for the activities that occur across the university's academic units and service lines. Professor Massey heads Te Puna Whakatipu, which leads and supports university-level projects in agriculture and food.

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THE NEW ZEALAND LAND & FOOD ANNUAL 2017 TEXT EXTRACT

There is no free lunch — no matter what food is grown and how it is processed and transported to the consumer, there is an impact on the planet. This impact creates consequences for individuals, societies and communities, and although this is not a difficult idea to grasp, it is harder to quantify the scale of the impact. It is harder still to decide what to do about it and how to make the best choices as individuals, within communities and for a country. But it is one which we all have a responsibility to grapple with to the best of our ability, for the sake of our grandchildren and those who follow them.

What can be done? In this volume you will find no shortage of ideas and no lack of intelligent commentary from passionate people who have given their energy to finding solutions to the problems that affect us all.

Livestock Production in New Zealand

EDITED BY KEVIN STAFFORD

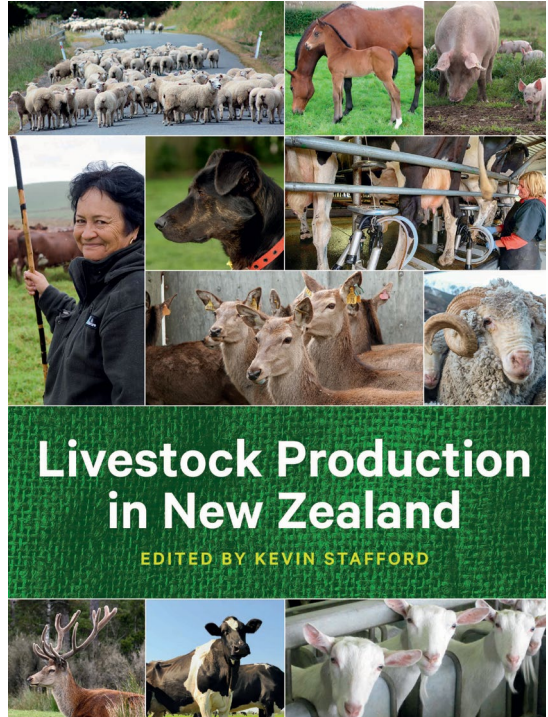
Whether you rather dairy cattle, beef cattle, sheep, deer, goats, pigs, horses, farm dogs or poultry, advice that reflects farming practice in New Zealand is indispensable. This book, written by experts from Massey University and Lincoln University, is of value and interest to everyone.

PROFESSOR KEVIN STAFFORD is a veterinarian with an interest in animal behaviour and welfare. He is author of several books, including *The Welfare of Dogs* and *The Sciences of Animal Welfare*, and over 200 refereed papers. He is interested in farm-animal behaviour and welfare, and has a special interest in dog and cat behaviour problems. He teaches animal behaviour and welfare to veterinary, agriculture, ecology and humanities undergraduates, and supervises a number of PhD and Master's students.

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Chapter 1 Dairy Production

Penny Back



Source: New Zealand Dairy Board

Dairy operating structures

Traditional operating structures on New Zealand farms are described as owner-operator, sharemilker or contract milker. Owner-operators are farmers who own and operate their own farms, receiving all of the farm income. They comprise the largest group (67 per cent of all herds) (LIC & DairyNZ, 2012).

Sharemilking is a system of share farming, and has traditionally been a step to farm ownership. It is a contractual agreement between farm owners and farm workers, whereby the farm is operated on behalf of the farm owner for an agreed share of the farm profits (as opposed to a set wage). Common agreements are 50/50 or variable order (less than 50 per cent).

- Under a 50/50 agreement, the sharemilker owns the cows and any equipment other than the milking plant required to operate

the farm. The sharemilker is responsible for milk and stock costs, general farm work and maintenance. The owner is responsible for maintaining the property. Fifty per cent of the milk income is received by the sharemilker and 50 per cent by the farm owner. The sharemilker receives most of the stock sales.

- Variable order is when the share farming agreement is for a smaller percentage of the milk income and costs. The farm owner may still own the cows, and has a much greater involvement in the day-to-day running of the farm and in decision-making.

Contract milkers are employed to run the farm for a set price per kg MS produced.

Feeding

The feed eaten by cows is measured in kilograms of dry matter (kg DM), regardless of whether they are grazing pasture, forage or crops or are eating concentrates. Dry matter is defined as the solids left after all the water is taken out of the feed. The dry matter contains energy in the form of sugars and carbohydrate, which is measured in megajoules of metabolizable energy (ME ME). The dry matter also contains protein and fibre, which are important components of feed. Together, these components define the nutrient content or quality of the feed.

As pasture ages, ME content decreases and fibre increases. This creates a low-energy high-fibre feed, which limits intake due to the physical constraints of the rumen (gut fill) and the increase in the time it takes to be digested. Therefore, consideration of both quantity and quality (figure 13) is important in maximising feed value and production.

When pasture is growing fast (as in spring), the rotation length (time it takes to move through and graze all paddocks on the farm) is short (e.g. less than 20 days), so as to utilize pasture as effectively as possible. Depending on the stocking rate, the diet at this time may be all pasture or may be supplemented by a small amount of other feed. Cows are often bred/fed (strip-grazed) behind an electric fence during this time to maximise grass utilization.

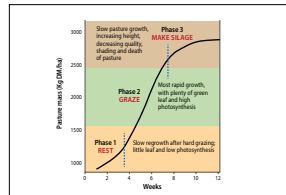


Figure 13 Pasture for grazing between 2000 and 3000 kg DM/ha pasture mass.

Jersey BCS 3.0



| | | |
|-----------|---|--|
| BACKBONE | Proportionately "floating over" conformation | |
| LONG RIB | 4 to 5 ribs easily seen | |
| SHORT RIB | Proportion with ribs sharp to the touch | |
| HIP | Angles sharp edges. Depression on sides appearing | |
| PINS | Top line appearance. Sharp edges | |
| TAILHEAD | Deep "U" shape depression. Tailhead prominent, bumpy granular | |
| RUMP | Dreadly shape | |
| THIGH | Indented, the visible fat. Muscle structure apparent | |

Figure 14 Body condition scores. Source: DairyNZ. Body Condition Scoring Made Easy booklet.

Jersey BCS 5.0



| | | |
|-----------|--|--|
| BACKBONE | Bony neck, visible but rounded and smooth | |
| LONG RIB | Not visible but rounded to the touch | |
| SHORT RIB | Protruded, individual ribs not visible but can be felt | |
| HIP | Roundish. Curved in profile | |
| PINS | Roundish | |
| TAILHEAD | Tail rounded. Depression under tail flat. Bony, no sharp edges | |
| RUMP | Flat even cover | |
| THIGH | Smooth and flat | |

The New Zealand Land & Food Annual 2016

EDITED BY CLAIRE MASSEY

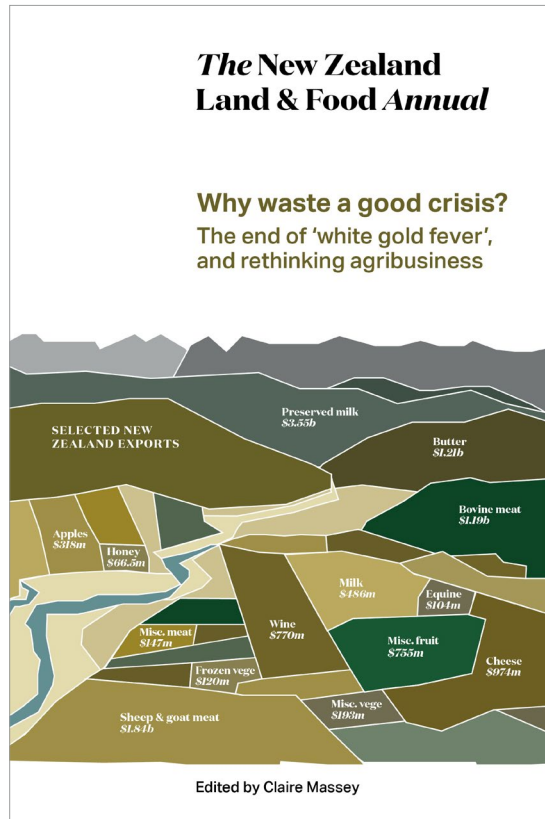
When agriculture catches a cold, the entire economy sneezes. That's where *The New Zealand Land & Food Annual* comes in. It features cutting-edge, provocative and expert views on the broad agrifood and agribusiness sector. It aims to serve the national interest, inform debate, and to be of value to experts, policy makers and the general public.

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THE NEW ZEALAND LAND & FOOD ANNUAL 2016 TEXT EXTRACT

In this volume, the first in an intended annual publication, you will find chapters that pose questions and encourage debate. Some have been written by researchers and relate closely to long-running research programmes; others are based on an industry perspective and a personal viewpoint of the way forward for New Zealand. Farmers, bankers, scientists, economists, manufacturers and exporters are all represented here. They address the subtitle *Why waste a good crisis?* in some way, asking: Can we use the current situation facing the dairy industry to stimulate action across New Zealand that will shift the nation's earnings while maintaining our standard of living? In some areas the way forward will appear clear, but in others there are debates about the best options. In some areas the question is one of timing. While there is an increasingly strong call to limit the way in which stock effluent flows into waterways, for example, the science is still developing. At present we can simply limit this impact, not remove it completely.

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