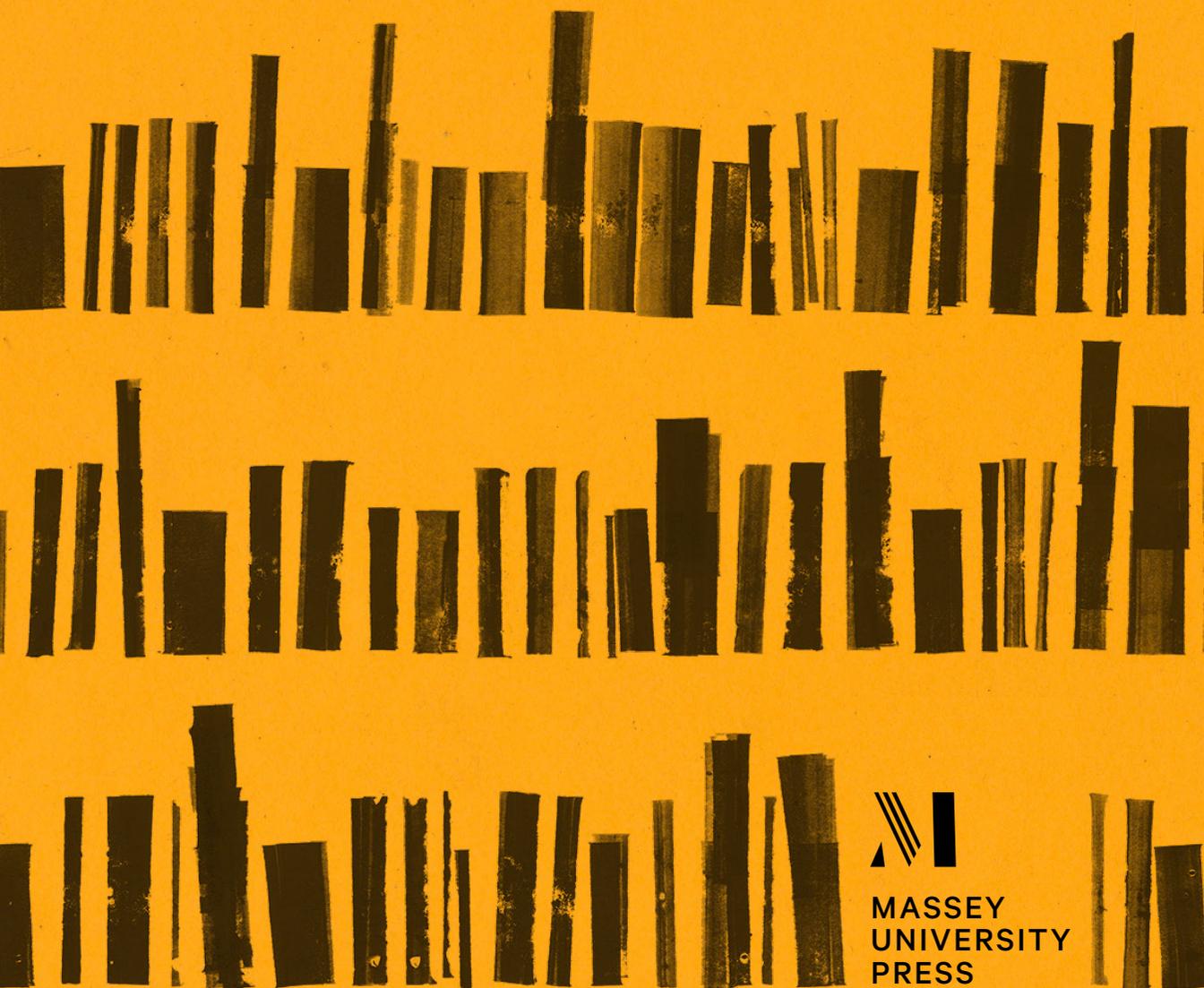


CATALOGUE
2020-2021



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**ARCHITECTURE, ARTS,
PHOTOGRAPHY AND DESIGN**

Auckland Architecture

Revised Edition

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.

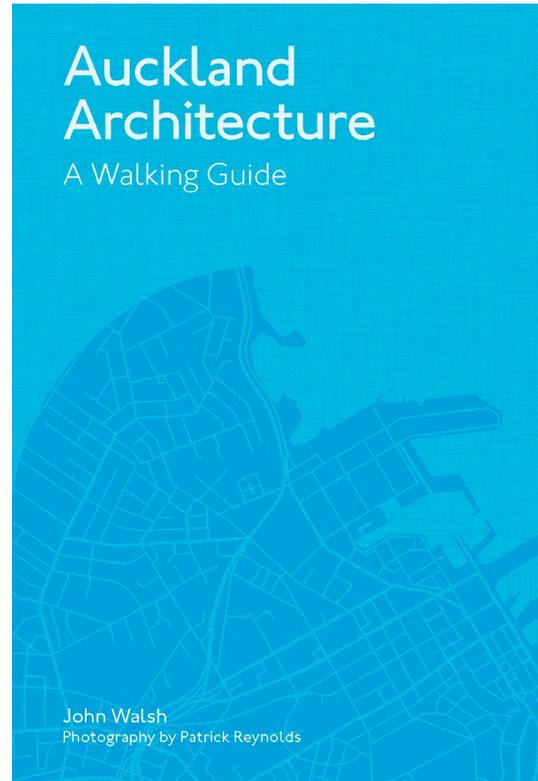
JOHN WALSH is the communications director for the New Zealand Institute of Architects. He is the author (with photographer Patrick Reynolds) of several major books on architecture.

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

PUBLISHED: April 2021

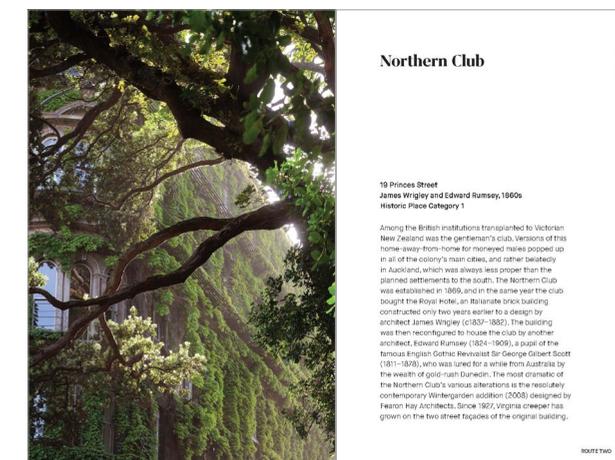
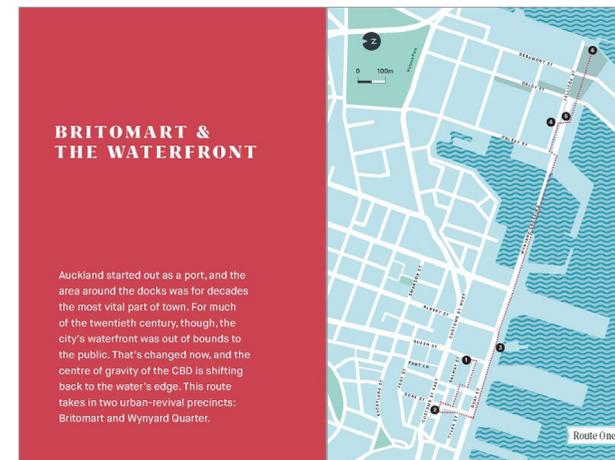
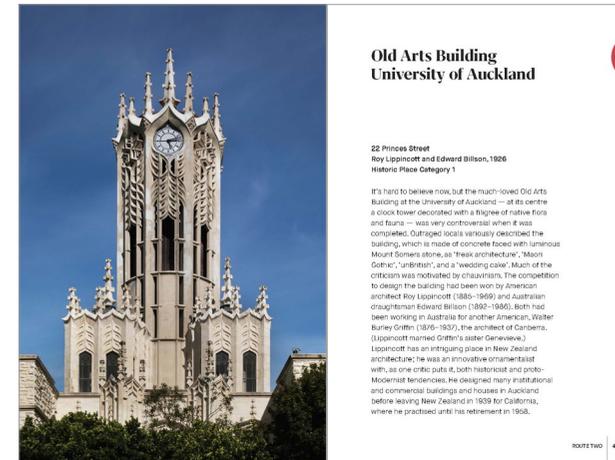
ISBN: 9780995113534

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



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.

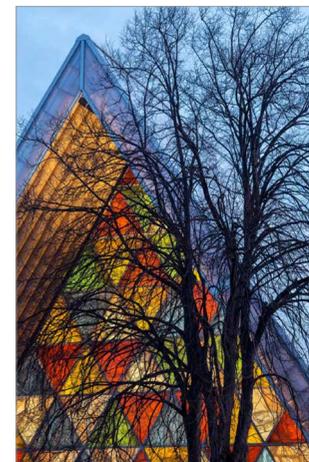
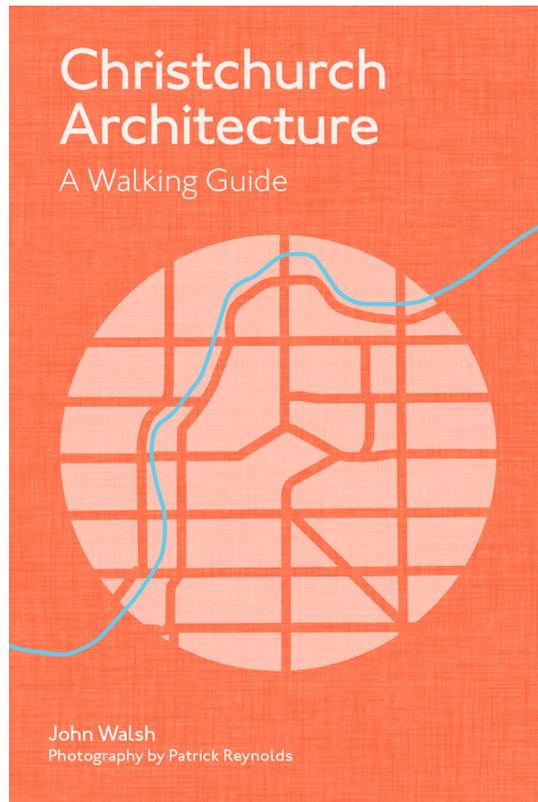
JOHN WALSH is the communications director for the New Zealand Institute of Architects. He is the author (with photographer Patrick Reynolds) of several major books on architecture.

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

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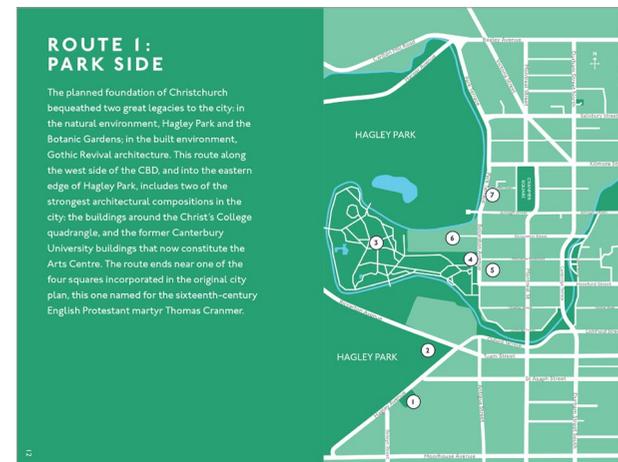
'Cardboard' Cathedral

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 'old' 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 parabolas; underneath, a 600 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

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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.



Bridge of Remembrance

Avon River at Cashel Street
Gummer and Prosser, 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 1873 by engineer Edward George Wright (1831–1902) and the memorial arch at the bridge's east end, designed by William Henry Gummer (1884–1964). 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 (1869–1944), 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).

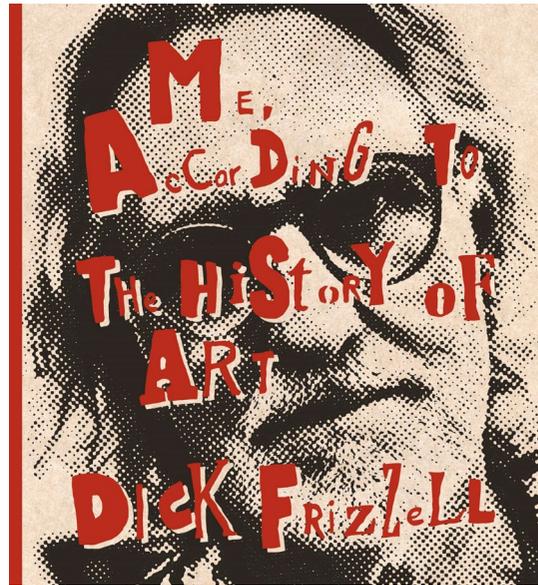
ROUTE 2-12

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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.

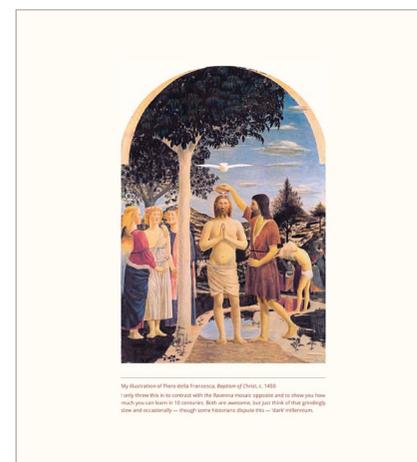
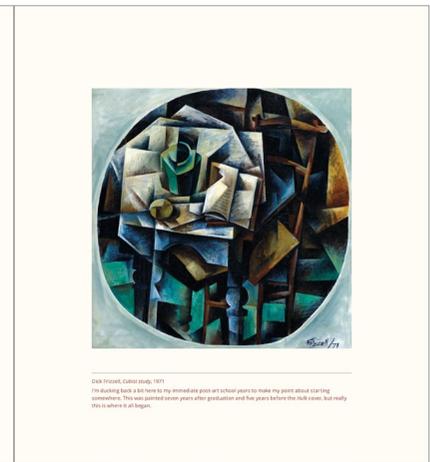
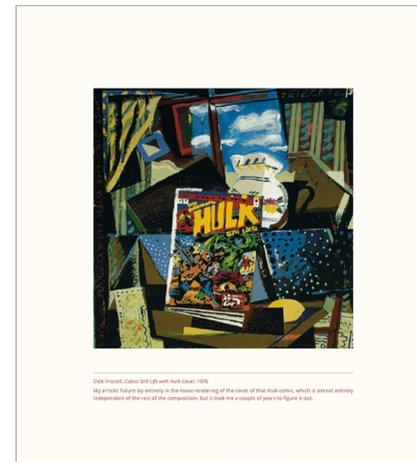
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LOOK INSIDE

AUTHOR Q&A



Agrippa and art forms. It's got to come from somewhere, right? The great art historian Ernst Gombrich says as much. That explains the apparently weird anomalies you see in frescoes, such as Christian saints dressed in Roman togas. Their reward wasn't in the forms themselves but rather in giving their new meanings, the biblical or mythic, the didactic, the political, the poetic, the what-ifs, the rest. Pictures, puzzles and secret symbols featured large because of the notorious Roman predilection for discovery.

Eight centuries of Greco-Roman humanism were bombed back to a language of emblem and formalist gesture, the latter and more linear the better. The Christian, it seemed, wanted the classic as frustrated control, not the classic themselves. They were getting a big lecture here, with their idea of God right at the centre of it. The first four or five centuries of Christian art were an extraordinary period. There was nothing 'middle' or 'late' about it. Take the fabulous mosaic at Ravenna, for example: full face projections, glorious colour and the Pantocrator — Christ — looming large, impressive and majestic.

What art may have lost by way of philosophical discussion (there's a very much room for free-form speculation in Christianity) was certainly compensated for by the development of a coded language to describe the world, the real use of those abstract conventions I was talking about earlier. But at this gorgeousness came with caveats: an Greek or Roman was no longer an object of worship in itself, no longer a sort of blank slate for superstitious. The worship of God was to be the sole legitimate purpose of all human endeavour, and art was in its service.

The church managed this with some new myths all of its own, the redeemer God, the afterlife. The Virgin Mary got her big in the seventh century, and, so far as this story new model did, have a bigger reach than the Greek! Fabulous but rather hermetic meanings — Plato's shadow in the cave, etc. This was a message for the masses, the susceptible and superstitious masses, not to do it more positively, a brilliant and beautiful message for the suffering masses. Not that the inclined to see it that way. The Christians also got the jump on the Muslims because Muhammad's birth didn't happen until about 570 CE. That's a long time to get your legs dived well and truly to the mat.

Christianity, as it evolved, seems to me to have come from a sort of dumber-than-Judaism. How deliberate this was or whether the writers just realised that if they were to make any serious inroads with those aforementioned superstitious masses they were going to have to ditch Jewish intellectualism and Greek rationality. I don't know. And when I say 'dumber' I mean just that: more a redemptive God and a promise of a new afterlife and you've got a pretty attractive package. St Augustine agonised over it, firing darts of sarcasm with Plato along the way, but he got on despite to this package.

There were lots of existing models to pick from a bit of folklore from here, a pagan legend from there. Plenty of prophets with their wacky prophecies had preceded them, so there was no need to build on. All that was needed was to bring those legends and prophecies into the original message. That was plenty of time to tawak, extrapolate and 'improve', to tone down Jesus' sappy love for his neighbour.

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.

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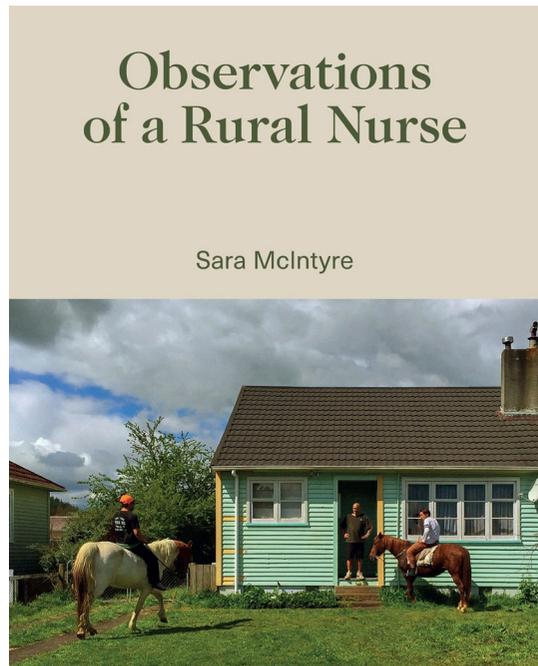
ISBN: 9780995122970

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

LOOK
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Q&A

AUTHOR
VIDEO



'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



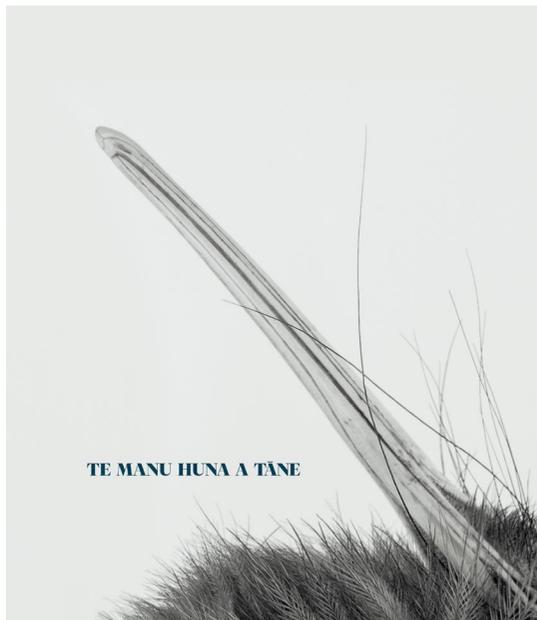
Te Manu Huna a Tāne

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.



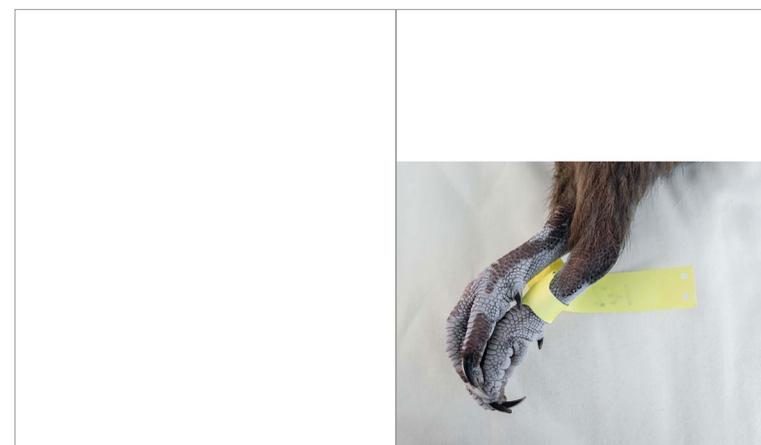
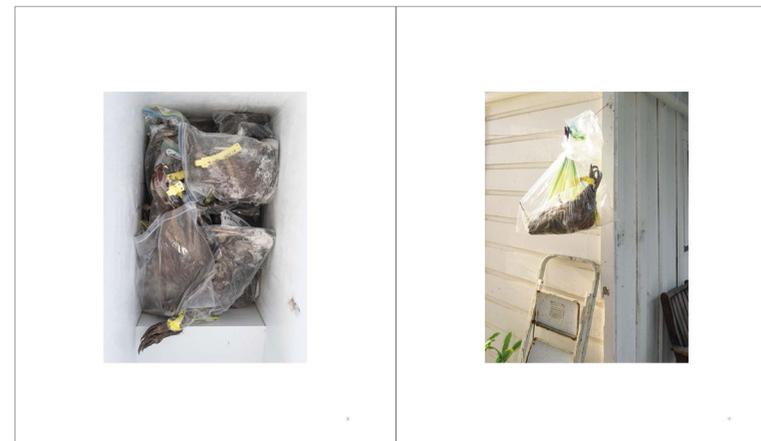
‘Teaching wāhine is a form of empowerment . . . we feel lucky to have been taught’

RAEWYN ORMSBY-RIHARI

PUBLISHED: June 2020

ISBN: 9780995123069

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



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.

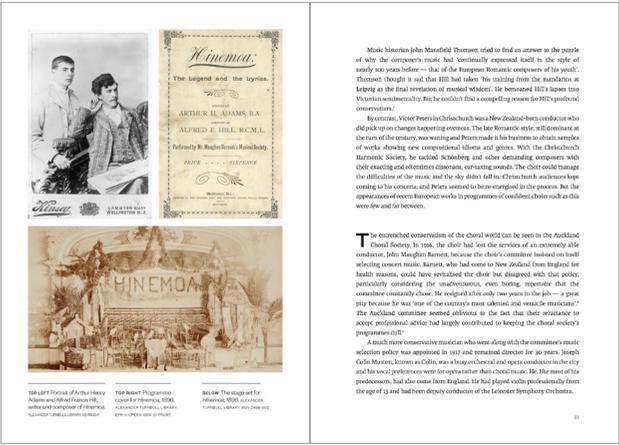
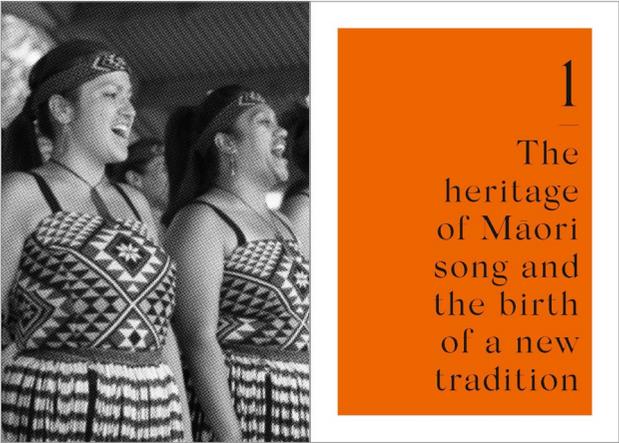
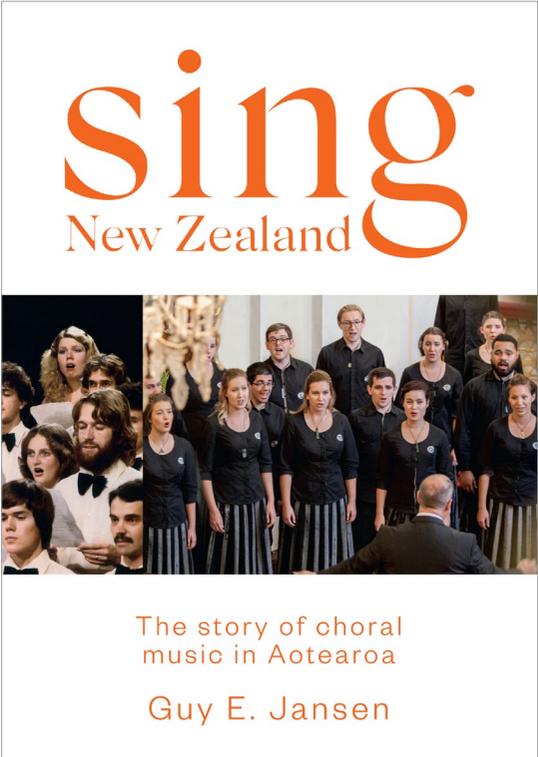
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LOOK
INSIDE

AUTHOR
Q&A



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.

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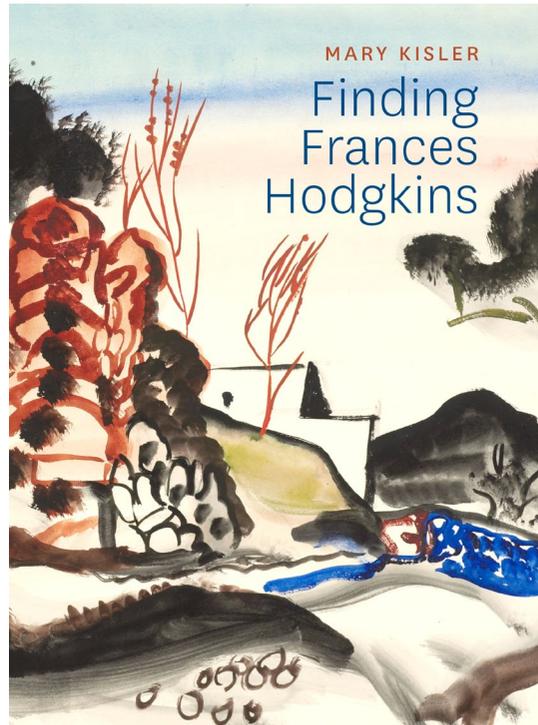
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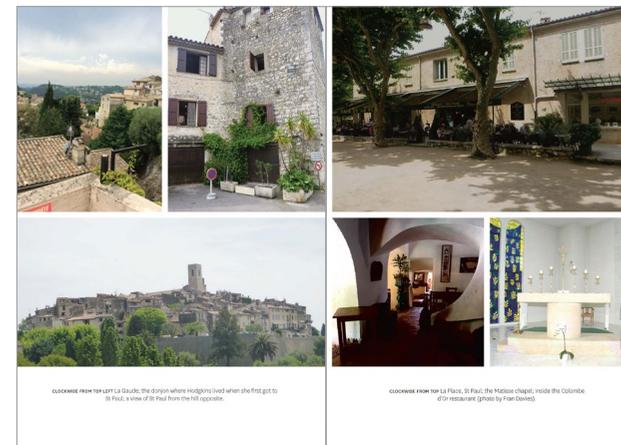
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'A charming, chatty and well-illustrated travelogue'

MARK STOCKER, THE BURLINGTON



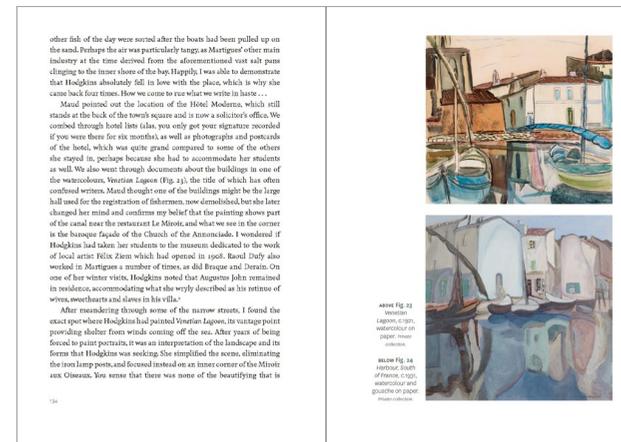
LOOKING FROM THE LEFT TO RIGHT: The chapel where Hodgkins lived when she first got to St. Paul, a view of St. Paul from the hill opposite.

LOOKING FROM THE LEFT TO RIGHT: The Maison Chapel, inside the Colombier. A view of St. Paul from the hill opposite.



Fig. 16 Still life with vase and eggs (Flowers and Spanish Pottery), c.1925, gouache on paper.

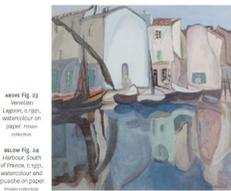
Fig. 17 Green Vase, c.1925, oil on canvas, Musée de la Ville de Paris.



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 dimensional 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 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 Lagoons (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 Antonieade. I wondered if Hodgkins had taken her students to the museum dedicated to the work of local artist Félix Jam which had opened in 1901. Borel Dufy also worked in Martignac a number of times, as did Braque and Derain. On one of her winter visits, Hodgkins noted that Auguste John remained in residence, accommodating that she wryly 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 Lagoons: its vantage point overlooking 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 stippled the scene, omitting the two large posts and focused instead on an inner corner of the Minoterie. You sense that there was some of the beautifying that is



APPEAL FIG. 11
Venetian Lagoons, c.1901, watercolour on paper, Musée de la Ville de Paris.

FIGURE FIG. 16
Still life with vase and eggs (Flowers and Spanish Pottery), c.1925, gouache on paper, Musée de la Ville de Paris.

Gretchen Albrecht

Between gesture and geometry

LUKE SMYTHE

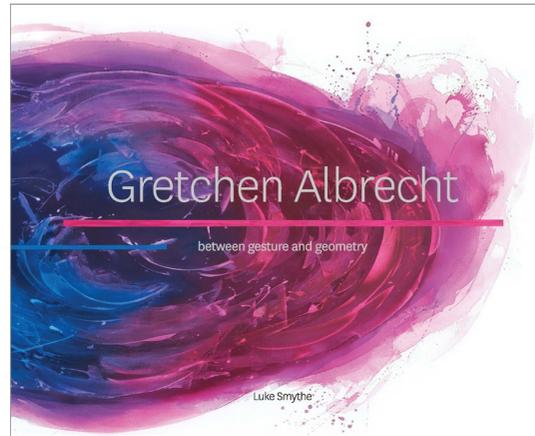
Gretchen Albrecht CNZM is one of New Zealand's most influential painters. This comprehensive survey reveals a painter steeped in art history, drawing freely from a range of influences to create vivid, intellectually persuasive and deeply affecting pieces, and determined to push her work in new directions.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

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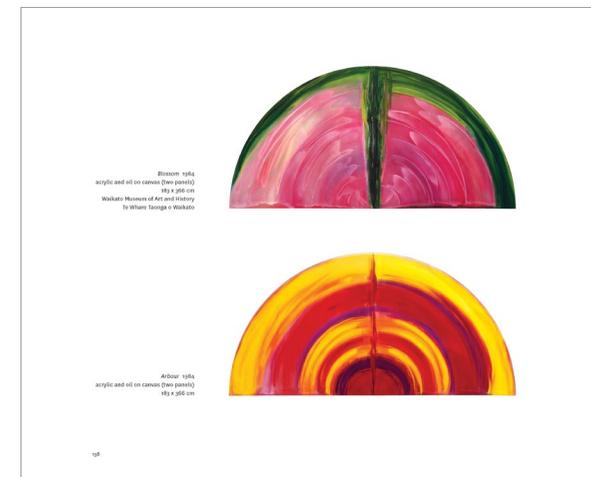
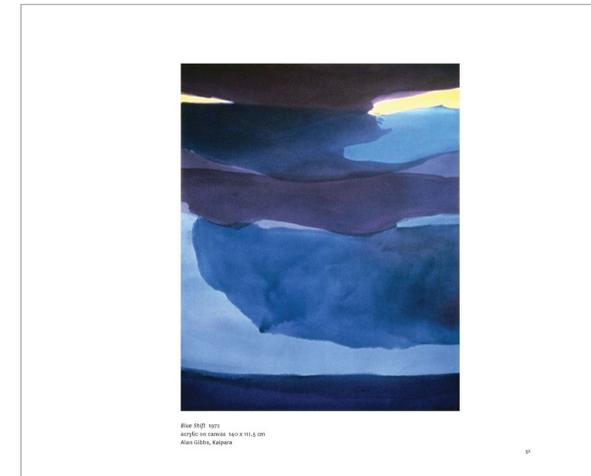


*Best Art Books of
the Year 2019*

NZ HERALD

100 Best Books of 2019

NEW ZEALAND LISTENER



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.

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

DENNIS RYAN, THE INFORMANT



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.

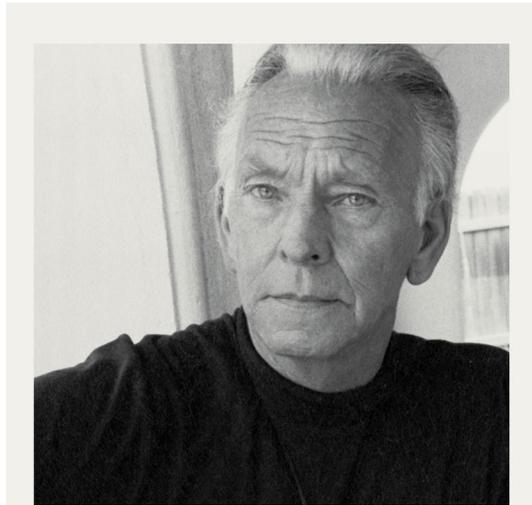
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LOOK
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AUTHOR
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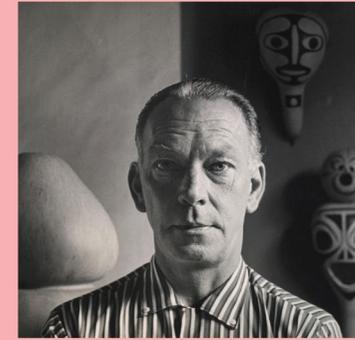
Theo Schoon

A Biography
Damian Skinner

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

ANTHONY BYRT, THE SPINOFF

Introduction



Culture is a boomy
bun, whose 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 later as he had supported Janet Frame. The Schoon had replied to a copy 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 Halse 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 seeds for the grounds that had become so important to him. He lived surrounded by an extraordinary creative crew, and entertained a steady stream of guests, typically those who could put up with his idiosyncratic housekeeping. (Always concerned with the conditions in which his precious gourd plants grew, Schoon would encourage visitors to wear a hat in the bathroom so their waste could be added to the soil, rather than flushed down the toilet and wasted.)

Elsewhere Halse Street filled up with artworks. Painted panels with designs based on kōwhiri (ruler patterns) and tā moko (tattoo) were stacked against the walls. Drying gourds in various stages, from newly harvested to fully curved, sat in rows on the floor. Tre chests were filled with photographic negatives featuring a dizzying variety of subjects: Māori rock drawings from the South Island, close-ups of Botswana mud pools, Maori art from museums and mazes, 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 correspondence that flowed out of Halse Street 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 work, images, artworks and conversations that filled this tiny and modest home related to many of the most important developments in New Zealand culture and art, matters that continue to reverberate today.

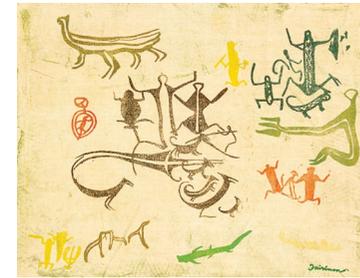
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with a bundle of photographs and tracings, but these quickly moved from centre stage in the article, which transformed into an advertisement for Fairburn's fine black fabric prints on canvas, and his musings about the potential for the rock drawings as pottery and fabric designs. Fairburn had begun printing fabric on the suggestion of his arch friend 'Veronica Brown, and the promise of an income from this source gave him the confidence to leave his job with the New Zealand Broadcasting Service, where he wrote scripts and sometimes appeared on air.¹⁰⁰ 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.¹⁰¹ Fairburn made about two dozen printing blocks, carved the designs into linoleum. They included individual figures and animals, and a couple of compositions, most notably the hating men and dogs from Ahauhi River, which could then be printed 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 composed 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 Dunedin. 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 Proby in the 1940s, and in the early 1950s to the gift shop of the United Nations in New York, where they sold for \$10 each.¹⁰²

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 June 1953 Schoon had made the decision to move north.¹⁰³ 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 they shared enthusiastic responses to the Maori rock drawings had brought them together in the late 1940s. By the time Schoon wrote to Fairburn and sent him the package of photographs and tracings, Fairburn's



A.B.J. Fairburn had printed
many of the rock drawings
based on Schoon's tracings of
Maori rock drawings from the
South Island.



Guido Rang, circa 1900.
Photograph by Theo Schoon.
Reproduced with permission from
Rebecca Munn in 1985 (22.30).

uncertain income, he also rejected her and her assistance whenever he could. Bob and Ellen first visited Barbara Schoon in the Netherlands, and gave her some of Schoon's photographs so she could see what her son had been working on. In return, she gave them two shirts, ties and a pair of pajamas for him. Disappointed and ungrateful when they were later handed his, Schoon threw them out, the 'white' was a different story with the money that he 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 that only ever took root in words rather than action. He seems to have returned to the strange men's camp at the Waipa State mental home there once during those years. A letter from early 1959 indicates that he had moved back into Papanui, and was living at 41 Victoria Street, not far from the main centre. It was, he wrote, only for three months, until he was on the move again.¹⁰⁴ During this time, too, he lived in a house owned by the weaver Emily Schuster on Frouse Street, right next to Whakarewareware.¹⁰⁵

It is not easy to live with Guido Rang, although it isn't clear exactly when this happened, or how long he stayed with her. Rangitara 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 Eleanor Roosevelt with a hug and bread and processed by offering her arm to Queen Elizabeth II on a tricky section of the track through the mud pools. She was smart, warm and funny, a great advocate for Maori, and she had a white car for her by Terie Walters, her grandfather. When Schoon met her in the late 1960s, she was writing her autobiography, which was published in 1970, the year she died.¹⁰⁶ 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.¹⁰⁷ Many of the photographs Schoon took during those years display his carved gourds in different settings. The geothermal 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 fissures of dried mud. It was a way of showing that this particular environment had, sometimes, affected the way Schoon carved a particular gourd; he would be inspired by the patterns of nature. And sometimes it was about putting his work on an artefact against the artistry of nature: the combination of gourd and setting would bring a stunning revelation that never came when the gourds were photographed inside. 'This interaction with nature is for me a healing ground, some sort of allying process for what is good, or bad,' he wrote. 'The gourds must have some sort of presence to hold their own in such a setting.'¹⁰⁸

Wanted

The modernist murals of E. Mervyn Taylor

EDITED BY BRONWYN HOLLOWAY-SMITH

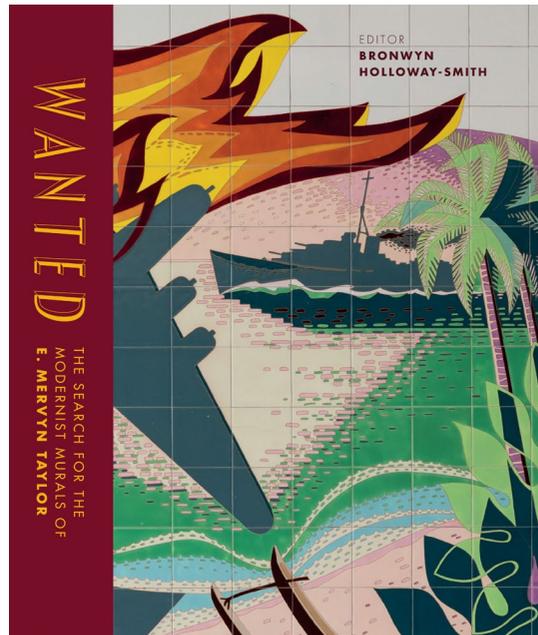
Mervyn Taylor was one of the most celebrated New Zealand artists of the 1930s to 1960s. In this fascinating and beautiful book, bursting with archival material, Bronwyn Holloway-Smith details the detective hunt for his murals and tells the stories of their creation.

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'

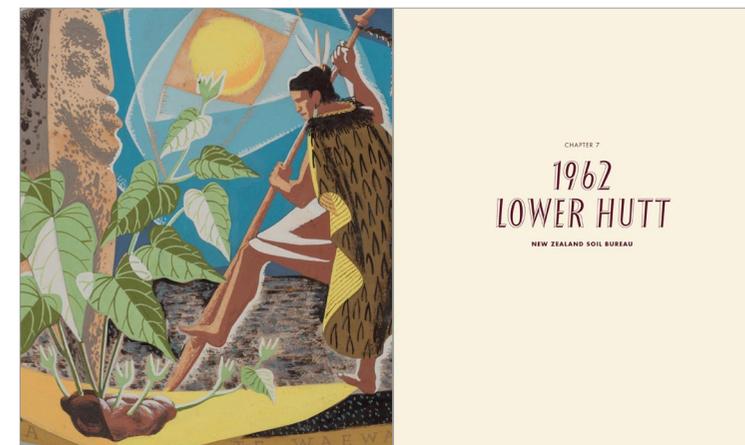
SUE ESTERMAN, THE READER

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



Vonney 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.

Vonney 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 paintings and functional objects – all of these appeared 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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Vonney: Charlotte was still as Duncan had left it. It was as though he had just popped out and might return at any moment. I reworked at the time – a Belgium middle class and around. 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 it was still very early. 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 as his father's, and there were pieces of painted furniture, as well as pottery and objects which I recognised from books. The place looked very 'level 6' and arty, but it was a cold day and it felt a bit foreboding and forgotten compared to the life that had been lived there.

The notion of producing domestic functional art objects fitted with Vonney'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 Foster, 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



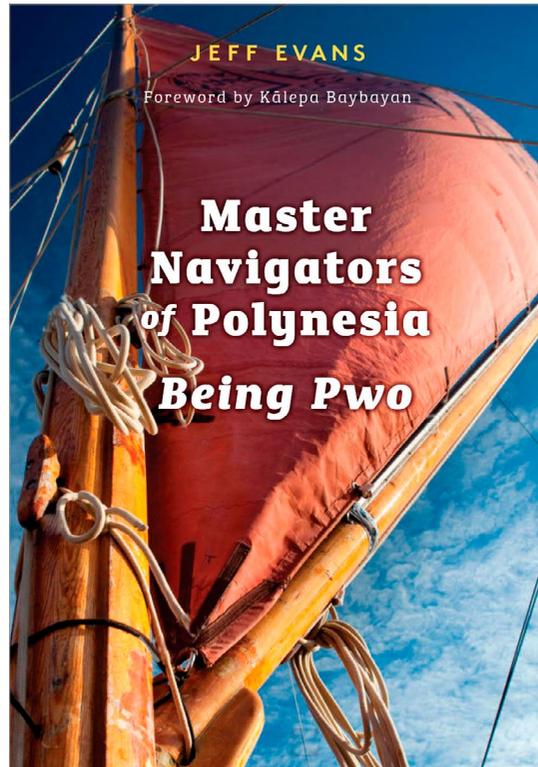
BIOGRAPHY AND MEMOIR

Master Navigators of Polynesia Being Pwo

JEFF EVANS

This book features interviews with 10 master navigators who trained under Mau Piailug (1932–2010), the legendary teacher of traditional, non-instrument wayfinding methods for open-ocean voyaging across the Pacific. They were given the status of master navigator by Mau through the Pwo ceremony, and went on to become an integral part of the renaissance of knowledge and traditions around voyaging. Their stories are intertwined with the movement that proved that the exploration and settlement of the eastern Pacific was deliberate, and one of the greatest feats of navigation in human history.

JEFF EVANS is a writer and photographer based in Auckland. He has written several books relating to waka, including *Ngā Waka o Neherā, Polynesian Navigation and the Discovery of New Zealand* and *Waka Taua: The Maori War Canoe*. His most recent book was *Heke-nukumai-nga-iwi Busby: Not Here by Chance* (Huia, 2015).

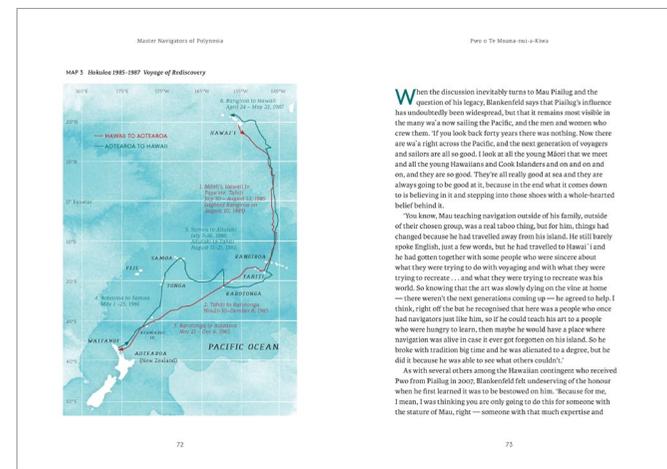


PUBLISHED: May 2021
ISBN: 9780995131804
Limpbound, 230 x 163mm. 256 pages. \$49.99



well liked and respected, and that a large part of that is because of his relaxed manner on the ocean and his ability to stay calm in the face of adversity. When I ask him about it, he says that it is his responsibility as the captain to remain calm when everybody's looking to him for leadership. It is, he added, a 'kind of progress' from growing up on the water. I mean, I have been lucky over the years to have had some really good mentors and teachers. When we were growing up we would paddle in rough water, fish in rough water and surf some pretty big waves, and no matter how crazy it might have gotten those guys remained calm and would just see it through. It also helps that Blankensfield has a deep respect for the ocean, which, he says, you need to have because you can't fight nature. That's a losing battle. It is kind of like the Aikido you never fight against the guy; you use their power and their energy — you harness it — to achieve your goal. It is the same thing when you are at sea. You can't fight it. You just get to think it through and force yourself to be calm so you can see the bigger picture. You need to be able to see ten things happening at once, and the only way you can do that is to stay calm and keep assessing the situation.

When I went looking for someone to interview who had seen Blankensfield in action, I was introduced to Poma'i Beremmann. The wife of Pwo navigator 'Oshibi Pūhōhon and a seasoned voyager in her own right, she had sailed on several voyages with Blankensfield and watched him from close quarters as he navigated others. One of his strengths, she tells me when I visit with her, is that he has a confidence about him on the ocean that is magical to watch. It comes in part, she suggests, because he has remained true to who he is. 'When I watch Bruce I see there is no separation between how he acts on land and what happens on the ocean. What he does at home with his grandchildren, he does on the canoe when he teaches new crew, and to me that is powerful — and that is what commands respect on the ocean.'



When the discussion inevitably turns to Mau Piailug and the question of his legacy, Blankensfield says that Piailug's influence has undoubtedly been widespread, but that it remains most visible in the many who are now sailing the Pacific, and the men and women who crew them. 'If you look back forty years there was nothing. Now there are a lot of guys across the Pacific, and the next generation of voyagers and sailors are all so good. I look at all the young Māori that we meet and all the young Hawaiians and Cook Islanders and on and on and on, and they are so good. They're really good at sea and they are always going to be good at it, because in the end what it comes down to is believing in it and stepping into those shoes with a whole-hearted belief behind it.

'You know, Mau teaching navigation outside of his family, outside of their chosen group, was a real taboo thing, but for him, things had changed because he had travelled away from his island. He still barely spoke English, just a few words, but he had travelled to Hawaii and he had gotten together with some people who were sincere about what they were trying to do with voyaging and with what they were trying to recreate... and what they were trying to recreate was his world. So knowing that the art was slowly dying on the site at home — there weren't the next generations coming up — he agreed to help. I think, right off the bat he recognised that there was a people who once had navigators just like him, so if he could teach his art to a people who were hungry to learn, then maybe he would have a place where navigation was alive in case it ever got forgotten on his island. So he broke with tradition big time and he was allowed a degree, but he did it because he was able to see what others couldn't.'

As with several others among the Hawaiian contingent who received Pwo from Piailug in 2009, Blankensfield felt undeserving of the honor when he first learned it was to be bestowed on him. 'Because for me, I mean, I was thinking you are only going to do this for someone with the status of Maui, right — someone with that much expertise and



A mid-2000s I met with 'Oshibi Pūhōhon, the youngest of the 10 Pwo navigators, at the home of Stanley Conrad, captain of Te Anere. Pūhōhon was on a stopover while returning home to Hawaii, having just helped sail the Cook Islands canoe Marama-Ara from Auckland New Zealand to Rarotonga. Then in his mid-fifties, he was an engaging conversationalist with a relaxed demeanour and a ready smile, and he appeared more comfortable wearing loose fitting 'kūmā and knee-length board shorts to anything more formal. His imposing frame was topped with tinted prescription glasses and, at least on this trip, his greying hair styled in a short mohawk that, when viewed from behind, gave the impression that he is wearing an un-feathered version of the mahūke, the helmet worn by Hawaiian warriors in days gone by. This is perhaps a fitting illusion, given Pūhōhon's long-term commitment to fighting for the future of his people's culture by reaching back into their past.

Born on O'ahu and raised on the west side of the island at Māhāhā, Pūhōhon grew up during a period when Hawaiian culture was in critical decline. The only regular public sighting of it during his youth, he told me, was at the Ikaika Hula Show in Waikiki. Fortunately for him and his four older siblings, they had another, more authentic link to their past to rely on during their formative years — a link that many Hawaiians either didn't have or didn't fully appreciate: grandmothers who were supremely proud of their heritage and who were determined to ensure it survived. 'One of my grandmothers worked at the Polynesian Cultural Center,' he tells me, 'and our culture was always important to her, whether it be arts, music, food, stories or language... Both of my grandmothers made sure that we understood who we were. It was something they always took pride in, that we celebrated who we were as a people.'

In true Hawaiian style, Pūhōhon's extended family spent as much time

Caption here: xxxxxxx

Fifty Years a Feminist

SUE KEDGLEY

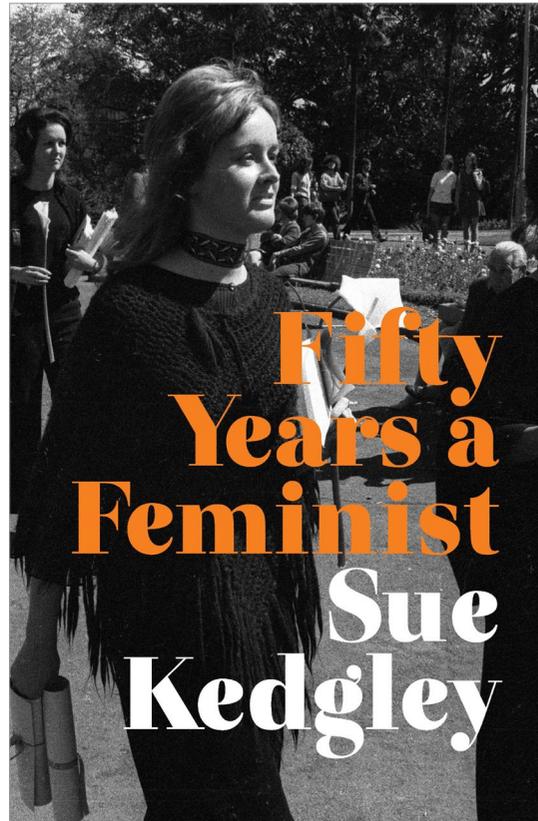
In 1971 Sue Kedgely and group of other young feminists carried a coffin into Auckland's Albert Park to protest against decades of stagnant advancement for New Zealand women since they won the right to vote in 1893. From that day, she became synonymous with Second Wave feminism in this country, most notably organising a tour by Germaine Greer that ended in an arrest and court appearance. In this direct, energetic and focused autobiography, Kedgley tracks the development of feminism over the last five decades and its intersection with her life, describing how she went from debutante to stroppy activist, journalist, safe-food activist and Green politician.

SUE KEDGLEY is a former broadcaster who later was elected to Parliament as a Green Party MP. She has served as a local body politician and is a member of the Wellington District Health Board.

PUBLISHED: May 2021

ISBN: 9780995135444

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



FIFTY YEARS A FEMINIST TEXT EXTRACT

This book is born of several realisations. First, the shock that it is fifty years, or half a century, since I first became involved in women's liberation, in 1971. It makes me feel like an ancient, historic figure.

And, second, the realisation that most people know very little about the women's liberation movement of the 1970s or indeed the history of feminism in New Zealand, other than the fact that we were the first nation on earth to give women the right to vote in 1893 — an achievement that has given us a somewhat undeserved reputation of always being a leader in gender equality.

To my surprise, I have found that even some of the impressive young women who are spearheading the present wave of feminist activism have barely heard of the 1970s women's liberation movement. They assume that women have progressed steadily towards equality ever since we won the right to vote, and do not realise how stunted women's lives were for much of the twentieth century.

Every now and then, I am met with a blank stare when I mention my involvement in women's liberation, a sort of 'What on earth is that?' reaction. Some ask me, politely, whether women's liberation has something to do with equal pay. It's as if women's liberation is already a bit of ancient history; something that happened way back then, and which society has since moved on from.

This is what motivated me to write a personal account of my involvement in the women's liberation movement — or the Second Wave of feminism, as it is often called — and the subsequent waves of feminist activism. All women have benefited from the past fifty years of feminist activism in New Zealand, whether they identify as a feminist or not. And so all women, I believe, should be aware of the rich and vibrant history of feminism, and the far-reaching changes and positive improvements it has brought to our lives.

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.

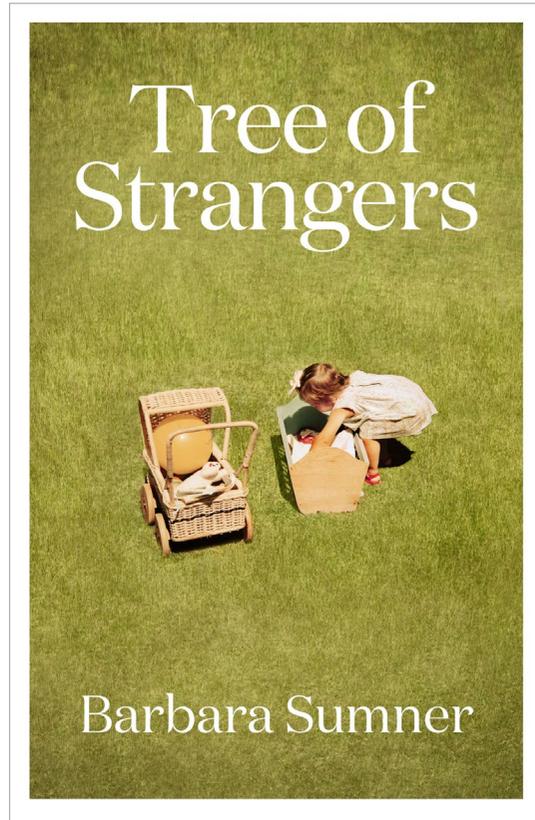
PUBLISHED: September 2020

ISBN: 9780995135406

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

LOOK
INSIDE

AUTHOR
Q&A



'Perhaps initially conceived out of closed-adoption activism, Barbara Sumner's Tree of Strangers is, through her sharp intellect and exquisitely cinematic writing, a book of far greater social and literary importance'

CAROLINE BARRON, KETE

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

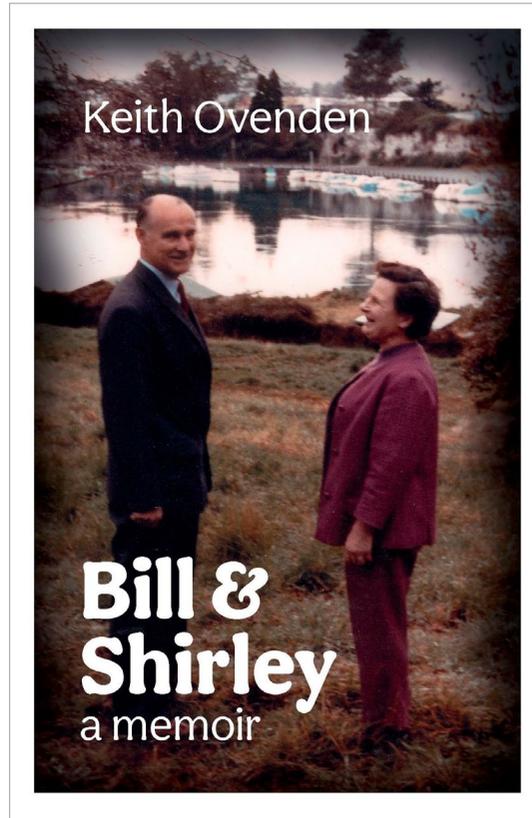
Keith Ovenden's urbane and clever memoir focuses on the early period of his marriage to Helen Sutch, during which time her father, the more famous and controversial Bill, was an enormously significant national figure. It carries on through Sutch's trial on charges of spying for the Russians and his death.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



'Ovenden's memoir contributes a significant and intimate thread to the tapestry that will, I suspect, continue to be woven from their lives for years to come'

HOLLY WALKER, KETE

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*.

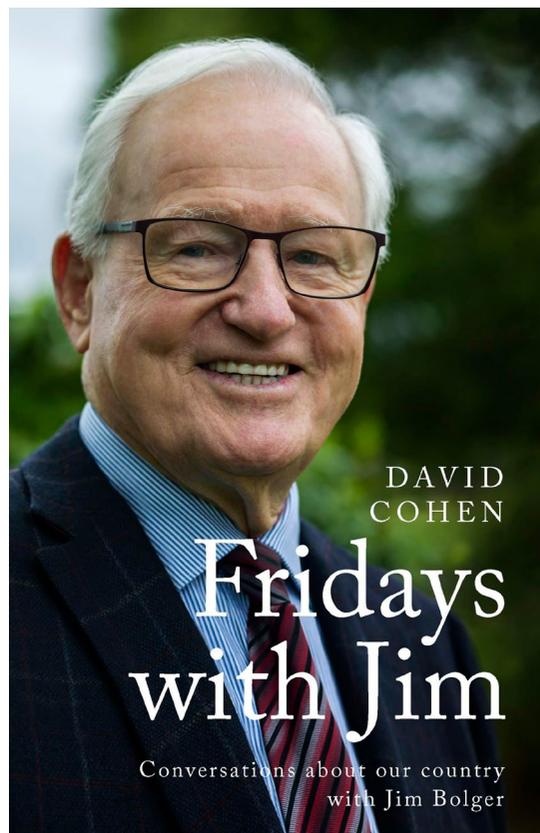
PUBLISHED: August 2020

ISBN: 9780995123021

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

LOOK
INSIDE

AUTHOR
Q&A



'[Cohen's] fine book journeys into Bolger's past ... This, together with the extended speeches he delivered in places as far apart as Mumbai and Georgetown University in Washington, gives the book real depth'

IAN TEMPLETON, NEWSROOM

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

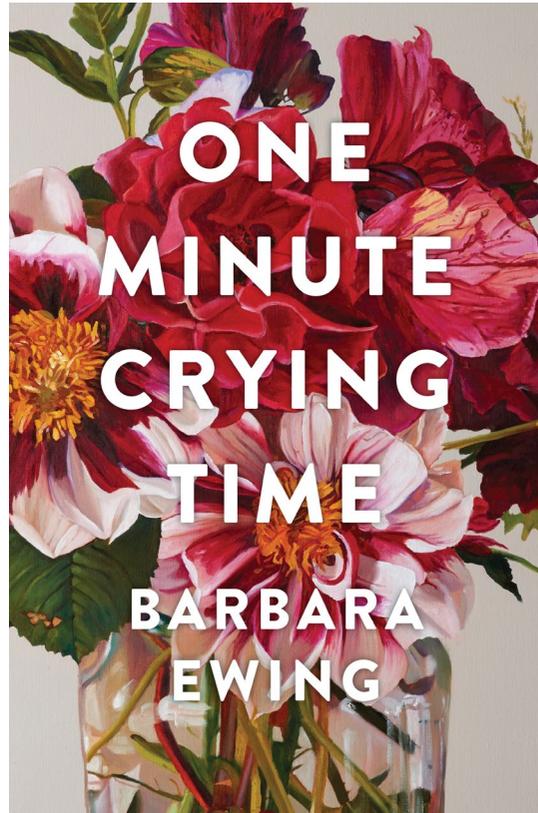
This vivid memoir by New Zealand actor and novelist Barbara Ewing covers her tumultuous childhood, adolescence and young-adulthood in Wellington and Auckland in the 1950s and early 1960s. Evocative, candid and brave, this entrancing book takes us to a long-ago New Zealand and to enduring truths about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

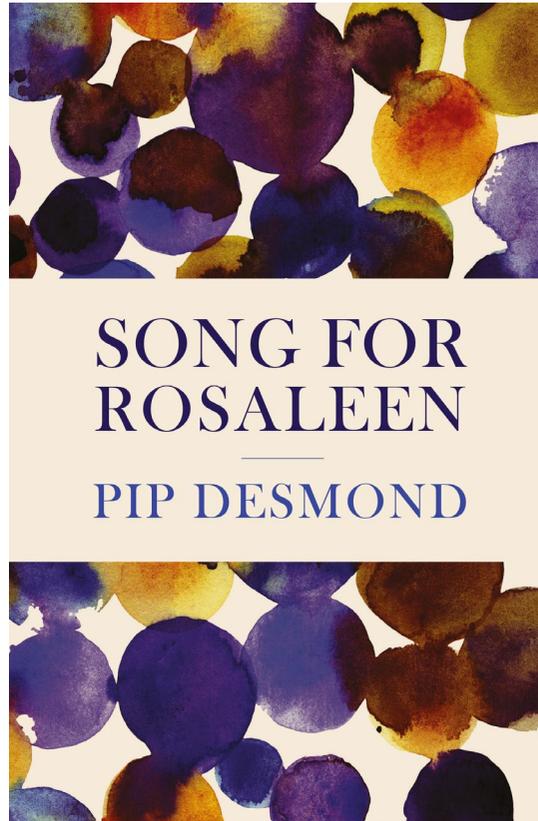
PUBLISHED: April 2018

ISBN: 9780995100121

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

LOOK
INSIDE

AUTHOR
Q&A



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

SUE WOOTTON, CORPUS

ONGLISTED
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.

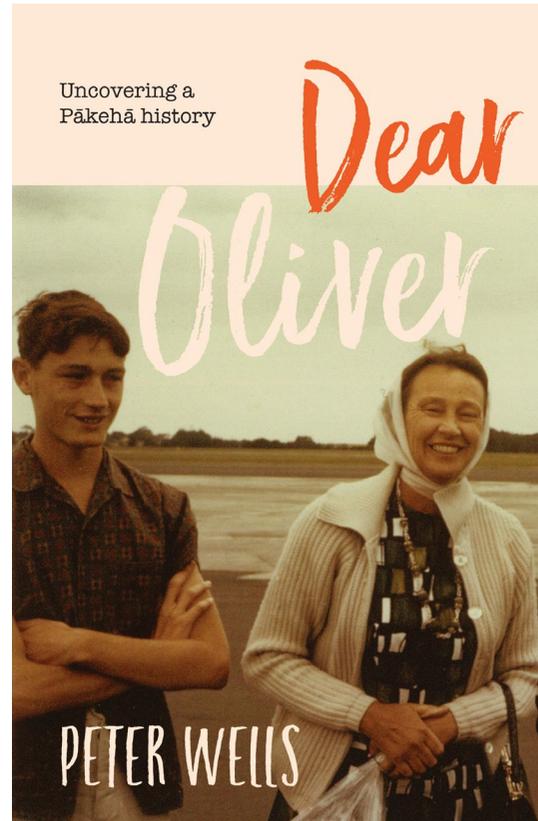
PUBLISHED: March 2018

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

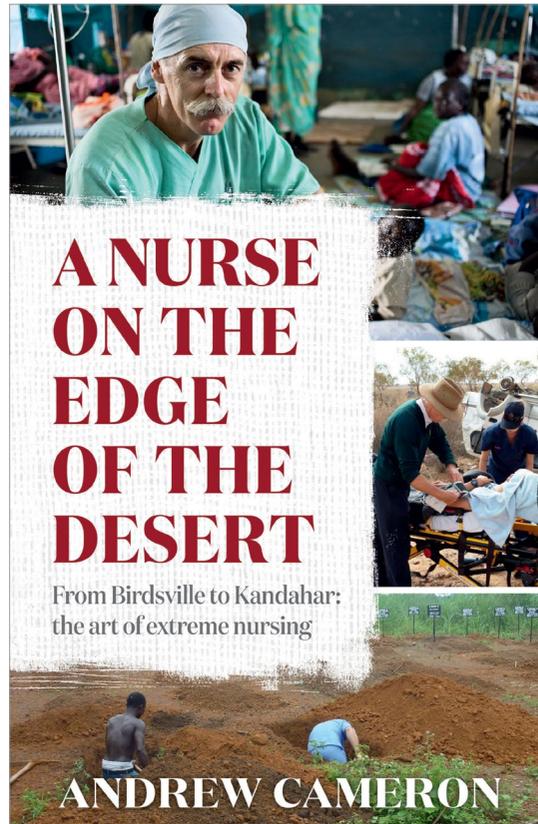
International humanitarian-aid nurse and New Zealander Andrew Cameron is the winner of the coveted Florence Nightingale Medal. In this gripping book he recounts his remarkable life nursing in some of the world's most dangerous and challenging locations.

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



'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

LOOK
INSIDE

AUTHOR
Q&A

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

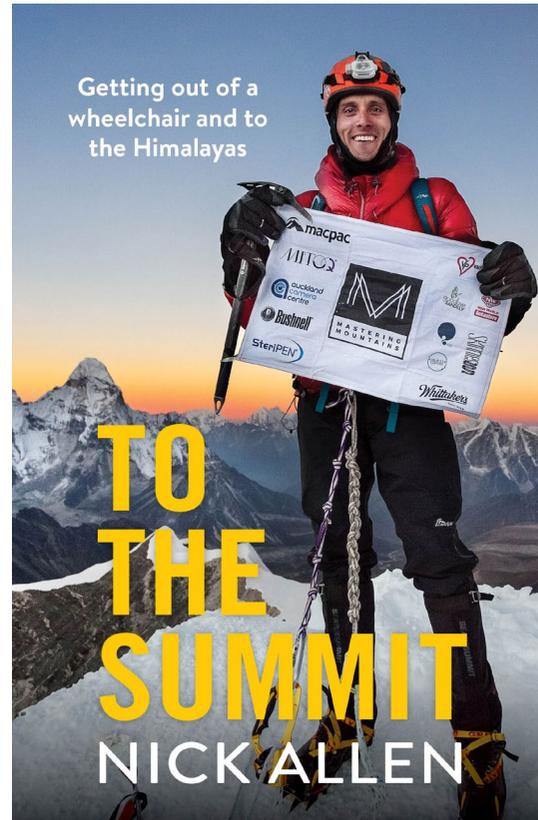
This inspirational story follows climber Nick Allen, who went from outdoorsman to wheelchair-bound with multiple sclerosis, back to the life in the mountains he loves through sheer determination and grit. It also details Nick's decision to set up a trust so other MS sufferers can have outdoor experiences.

NICK ALLEN is a passionate trapper 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

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.

LOOK
INSIDE

AUTHOR
Q&A

**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

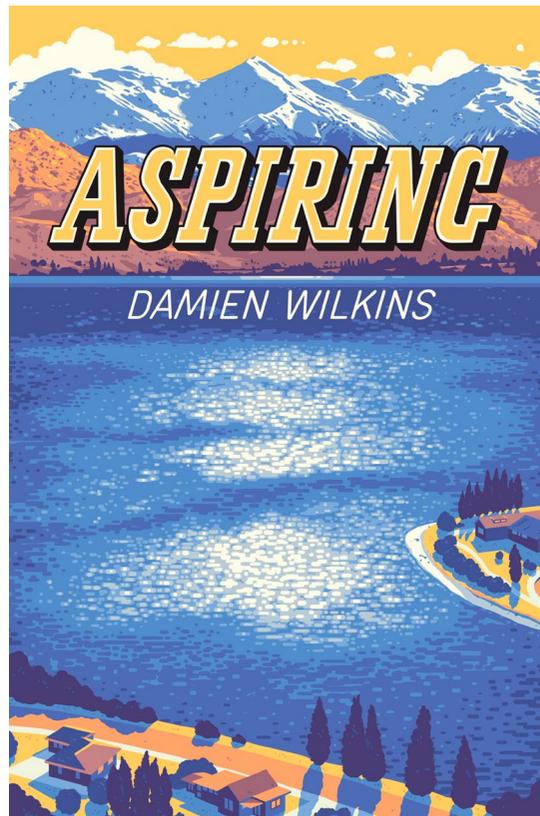
ISBN: 9780995122949

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.

#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'.

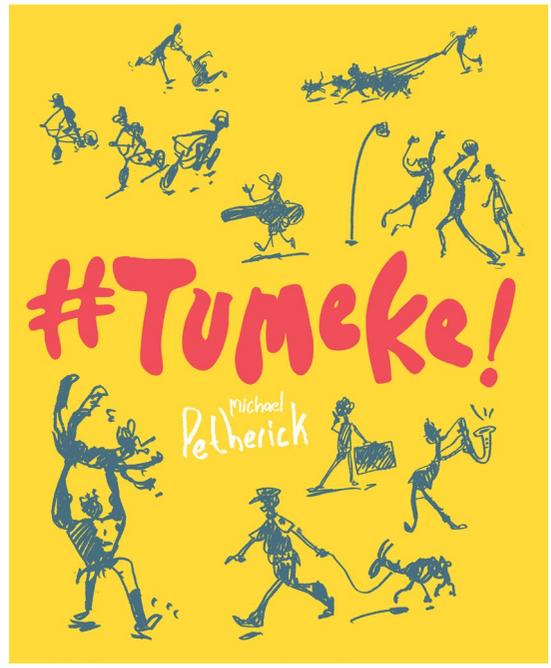
PUBLISHED: October 2019
ISBN: 9780994141576
 Limpbound, 248 x 200mm. 160 pages. \$30

LOOK
INSIDE

AUTHOR
Q&A

BOOK
TRAILER

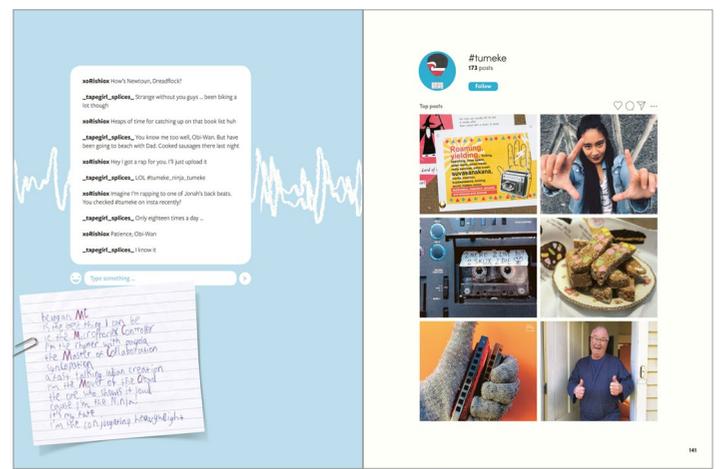
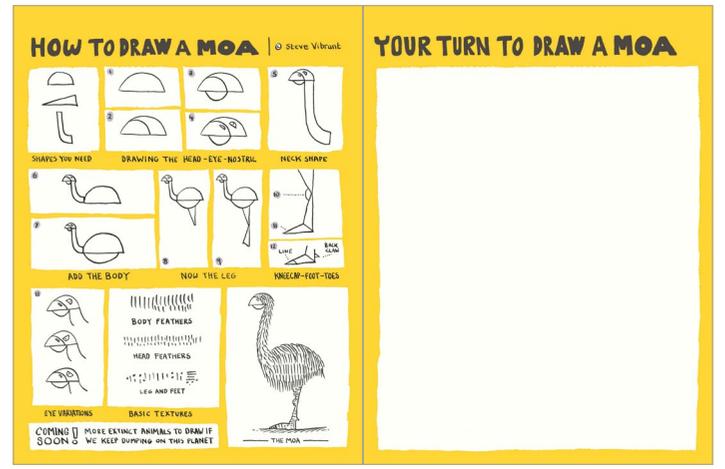
ANNUALink



'#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

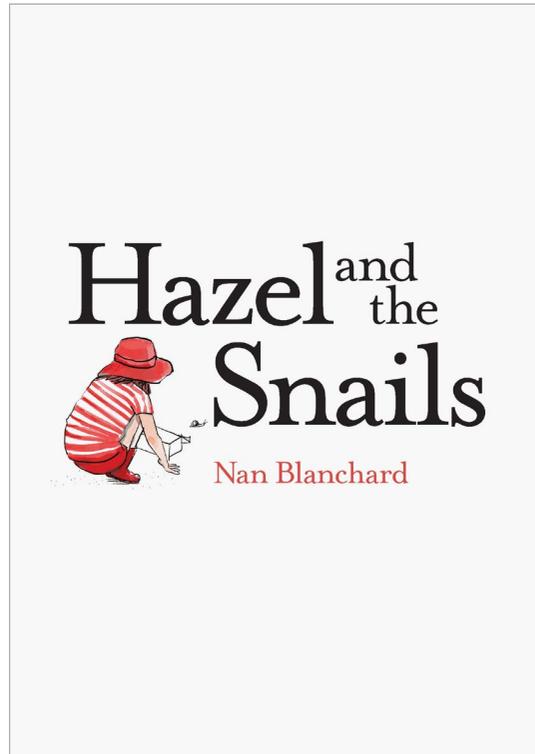
ISBN: 9780995113589

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

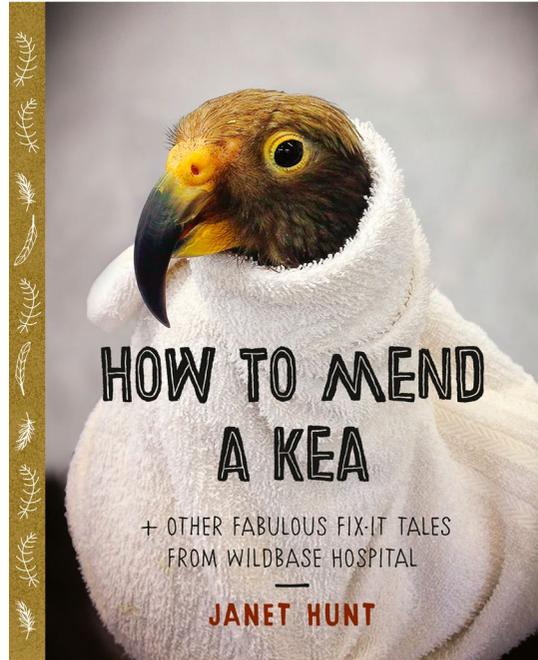
Wildbase is a very special hospital for very special animals. Many of New Zealand's most rare animals come here when they are sick and injured. In this high-quality non-fiction book for young readers, renowned author Janet Hunt gets up close to these birds and mammals and the dedicated vets and veterinary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



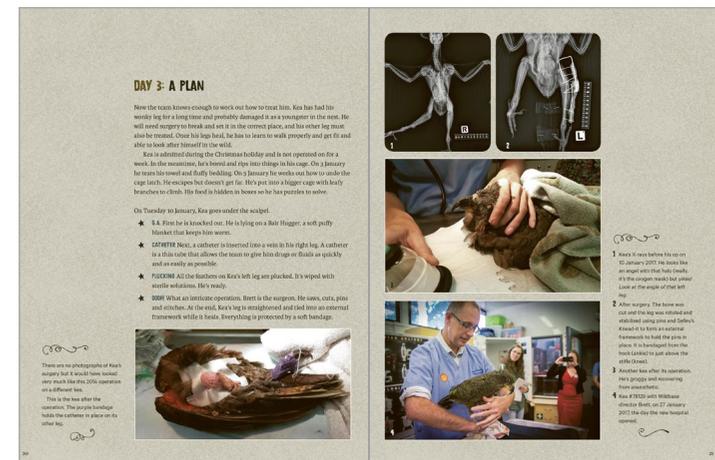
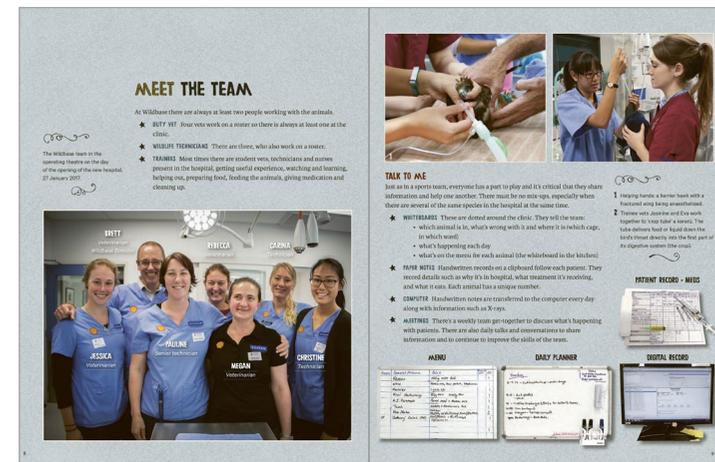
'Near flawless'

THE SAPLING, BEST BOOKS OF 2017

STORYLINES
NOTABLE BOOK

LOOK
INSIDE

AUTHOR
Q&A



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

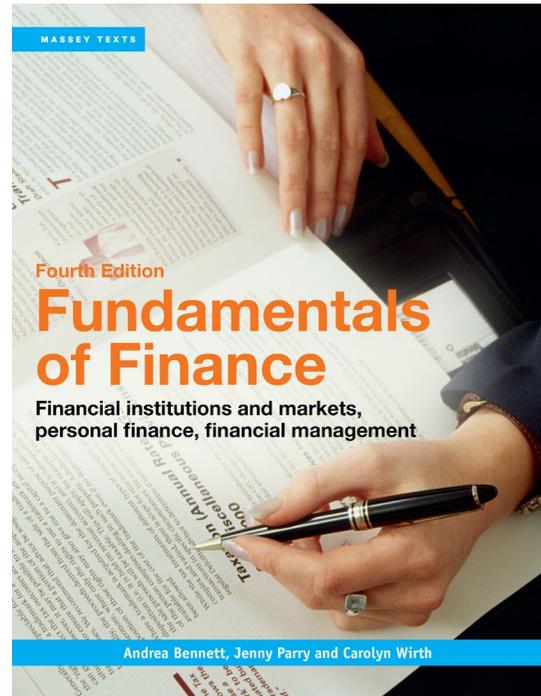
ANDREA BENNETT, JENNY PARRY
AND CAROLYN WIRTH

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**

Our First Foreign War

The impact of the South African War 1899–1902 on New Zealand

NIGEL ROBSON

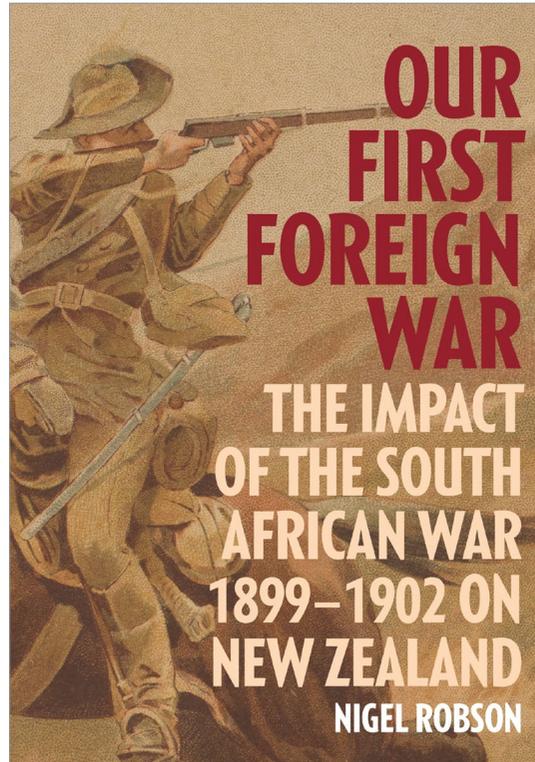
Responding to the Empire's call, New Zealanders enthusiastically threw themselves into the country's first war on foreign soil. While our contribution was small, the population's response to the conflict was on a grand scale: thousands followed the stories of the Relief of Mafeking, helped with fundraising, or joined cadet corps. Little has been written of this important period in New Zealand's history, of the nation's perceptions and expectations, and its impacts on society and the economy.

NIGEL ROBSON is a senior historian at the Office of Māori Crown Relations Te Arawhiti. This, his first book, comes out of his Master's thesis (2013) supervised by Associate Professor James Watson, Massey University.

PUBLISHED: April 2020

ISBN: 9780995140707

Limpbound, 230 x 163mm. 392 pages. \$55



LOOK
INSIDE

OUR FIRST FOREIGN WAR TEXT EXTRACT

Perhaps inevitably, New Zealand's role in the South African War and the impact of the conflict on New Zealand society were eclipsed by the much larger global conflicts that followed. For years, the sheer enormity of the two world wars has relegated the South African War to little more than a prelude to the main events.

Our First Foreign War seeks to address this imbalance by providing new insights into a number of areas, which include: the economic impact of the war; its influence on education in New Zealand schools; the behaviour of New Zealand troops (both within New Zealand and in South Africa); the role of those who opposed New Zealand involvement; and the role of the church. The war occurred at a time when New Zealanders were continuing to develop a sense of national identity while at the same time maintaining strong imperial links. In September 1899, Seddon informed Parliament that an 'emergency' had arisen in South Africa, adding that 'the occasion now exists for us to prove our devotion to the Empire'. Two weeks later, Dunedin citizens perusing their *Otago Daily Times* learned that hostilities had commenced in an article titled 'War at Last'.

City at the Centre

A history of Palmerston North

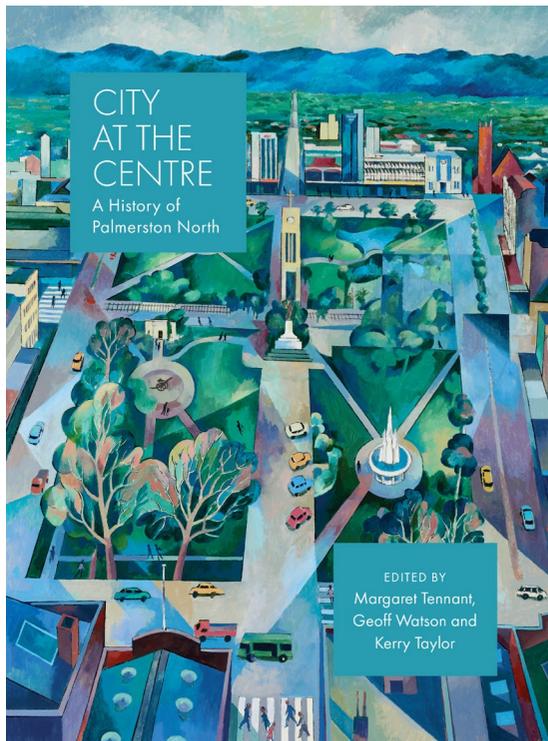
EDITED BY MARGARET TENNANT,
GEOFF WATSON AND
KERRY TAYLOR

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).

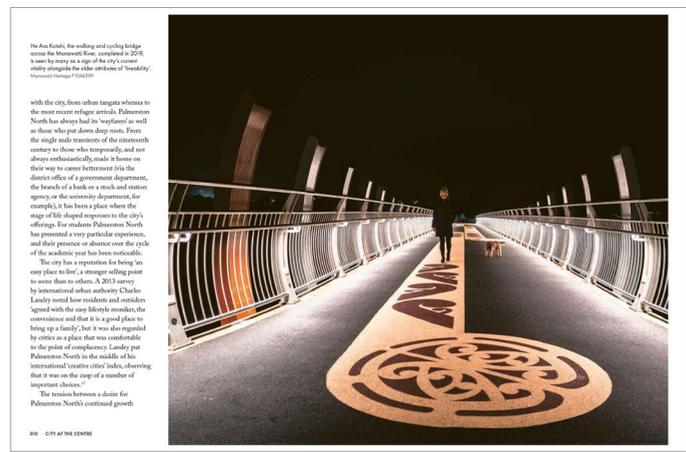
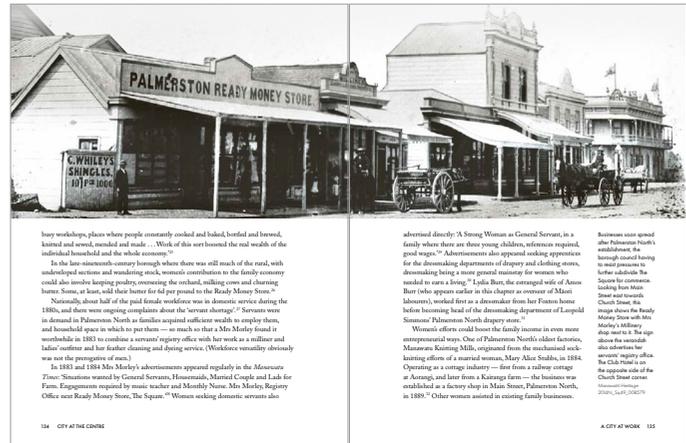
KERRY TAYLOR is Head of the School of Humanities at Massey University, and a historian of labour, dissent and political surveillance. On the local history front, he was a contributor to, and co-editor of, *Te Hao Nui: The Great Catch* (2011).



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.

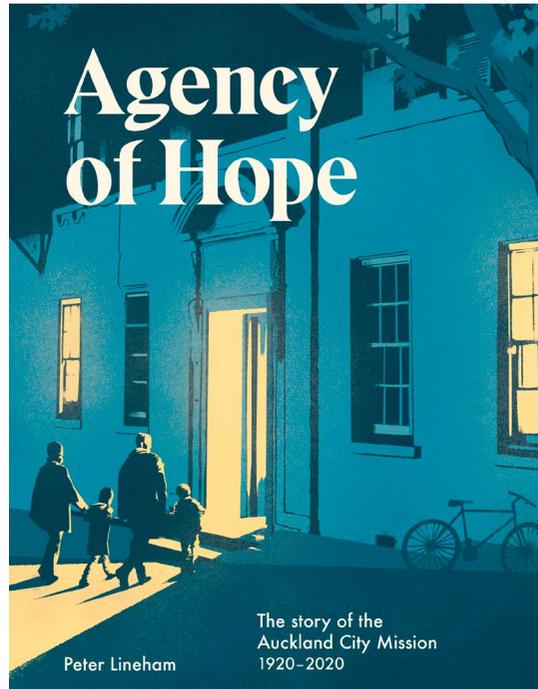
PUBLISHED: October 2020

ISBN: 9780995131880

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

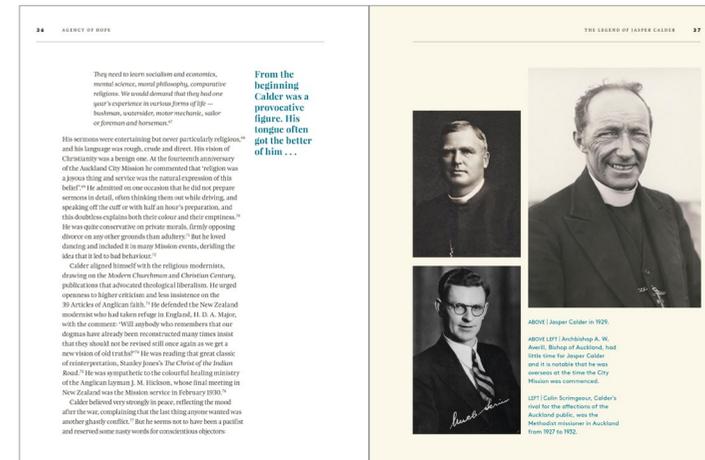
LOOK INSIDE

AUTHOR Q&A



‘Noted historian Peter Lineham has done a meticulous job chronicling the complex history of the Auckland City Mission’

JUDITH NATHAN, SCOOP



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	142

Rock College

MARK DERBY

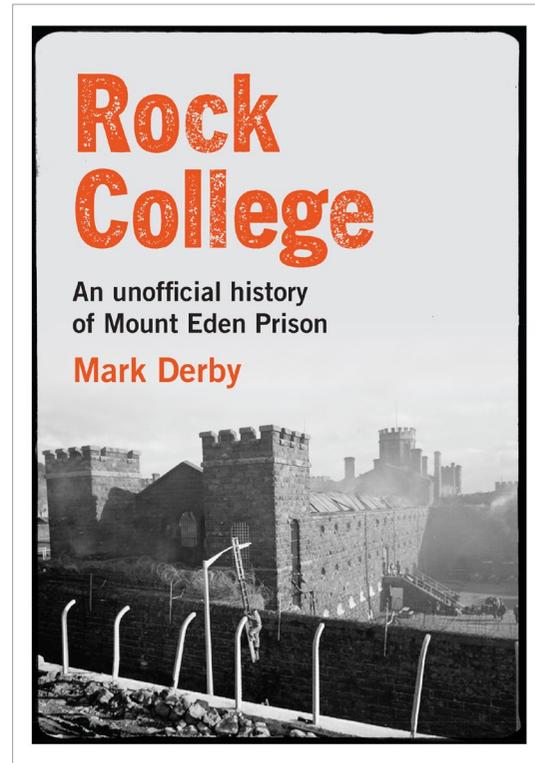
Mount Eden is possibly this country's most famous gaol. The forbidding Victorian structure has housed some of the country's most notorious criminals, and is where many hangings took place, right up until modern times. It has been both the site of tension and conflict and a driver of prison reform. In *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**

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.

LOOK
INSIDE

AUTHOR
Q&A

AUTHOR
VIDEO

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.

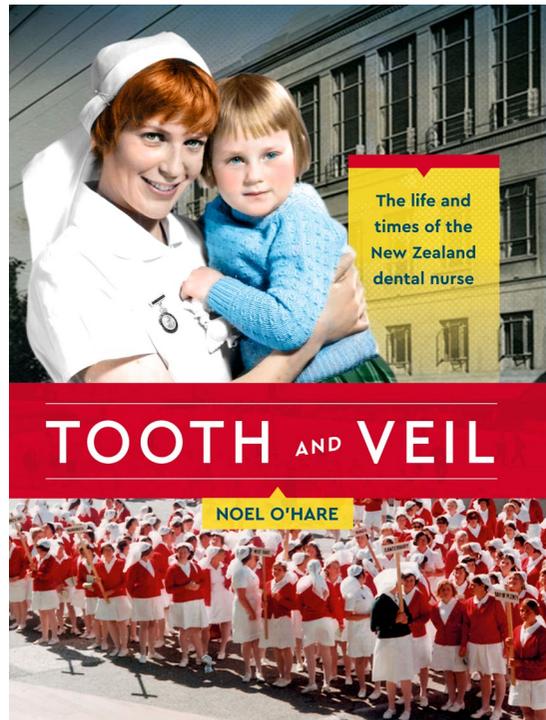
NOEL O'HARE is a freelance journalist, columnist, blogger and author. He was a staff writer for the *New Zealand Listener* magazine, where he wrote many award-winning features. He is the author of *Think Before You Swallow: The art of staying healthy in a health-obsessed world* (2007) and *How to Save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

PUBLISHED: May 2020
ISBN: 9780995122963
Limpbound, 250 x 190mm. 256 pages. \$49.99

LOOK INSIDE

AUTHOR Q&A

BOOK TRAILER



'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'

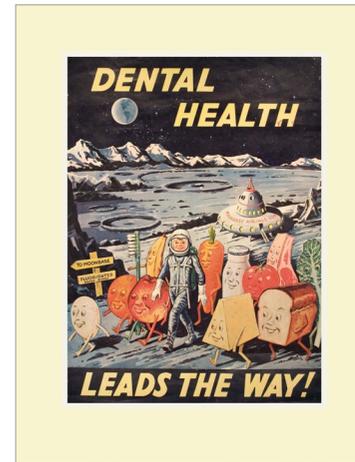
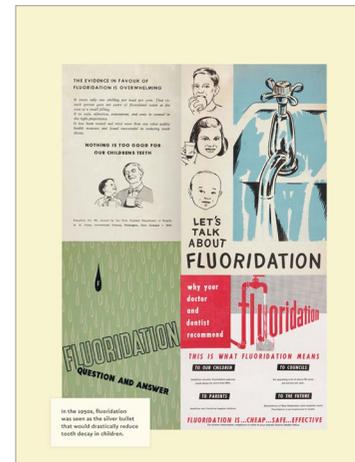
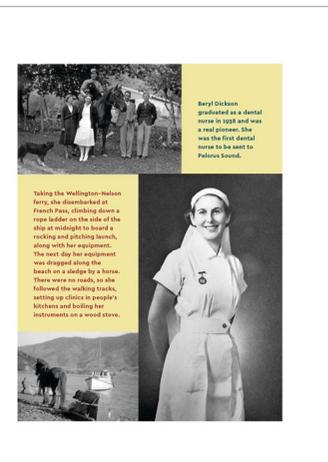
JIM SULLIVAN, OTAGO DAILY TIMES

When she asked him for a reference for her dental nurse training application, he refused. Just tell them you don't drink or smoke and they'll have to take you, he said. Nonetheless, she was confident her dental experience would get her in. At the interview it was no such thing but they said, "You're only five feet two". I asked her very straight and said I was a good athlete, a muscular little girl and very fit. While she did her training, Ruth lived in an ancient teacher's house (Wellington Teachers' College closed for several years during the depression). At the hostel we had huge breakfasts and dinners which some of the girls sneaked at and moved around their plates because they're very quiet. But to me it was great to have two solid meals. It was hard to survive, though, for those like her who did not receive cheques from home. The princess of those years stayed with her. Drunkenly lighting, dirty little drunkenness with people on a wet day crowded round a small table with wet coats, trying to eat. Wee-blet and jam which was all we could afford. We used to steal sugar from the basket and make our own jam.

There was no money or time for drinking or other social activities. If we could have a nine penny double header ice cream on pay day we looked at each other with mingled satisfaction. Many girls had rheumatic legs and were dangerously naive about sex. "There was one girl who got very ratty with me and swore that babies came out of the belly button. She was a. Ruth had been told by her brothers that if a boy tried anything, she was to slap his face. We didn't know anything about birth control so if the temptation was there just kept my legs crossed. I thought about my job, my career and my position and I wasn't going to jeopardize that.

Like many trainees, Ruth took up smoking. It was the thing to do, you were disappointed if you smoked cigarettes. She was coming to shilling a week — "we had to buy lunch, clothes and face out of that but it was security". And more security was on the way. Previous drafts of nurses had feared for their jobs because of the constant criticism, opposition from dentists and government cutbacks, but the election of the Labour government in 1935 would put an end to that worry.

The new government promised social security from cradle to grave, and within two weeks of being elected it was making plans to expand the School Dental Service. It wanted dental services available to all primary school children within five years. In a 1934 Labour Party film explains with old-fashioned bonhomie, the narrator enthused: "Care of the teeth is the first thing in health! The Labour government has extended



THE MARCH THAT CHANGED EVERYTHING

The fifteenth of March 1935 was not a good day for Herman Kirk. The assembly pay increases quietly awarded to MPs were coming under fire from all directions, including the Employees' Federation, the unions and the media. Had it the prime minister said, just five months before, that Parliament could not ask other sections of the population to accept wage restraints and allow MPs an increase? In a statement that demolished the defence of false news, minister of Labour Hugh Watt said a charge of the prime minister's press conference contained no such statement. Why then was the so-called inaccurate report not challenged at the time and steps not taken to correct the impression given? Watt said that was a fair question and he did not have an answer.

There was domestic conflict as well. Kirk's wife, Ruth, was making one of her rare visits to the office. Over the years the marriage had soured and she had a habit of berating and putting him down in front of others. Today was no exception, referring to him as "The Highness" to office staff and ignoring his requests to come into his private office. "The man who was more than a match for parliamentary public! Bob Muldoon was at a loss in such situations. Further, at the time of the dental nurses' campaign Kirk was a sick, unhappy man, often in pain. He would die six months later, and his health may well have been a factor in the outcome of this campaign.

Meanwhile in the cramped PSA offices on the third floor of PMS House, a short distance from Parliament, Dan Longmans having a good day after the Wellington office was in turmoil as the result of a long-running conflict that had begun when PSA staff had decided they wanted to be represented by the Central Workers Union (CWU) instead of the previous staff association. "The morning session staff were holding a hastily arranged meeting to discuss the president and the general secretary's attempt the previous day to persuade some individuals to break the ban that had been placed on certain work duties. They voted to stop work for the day and had advised the

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.

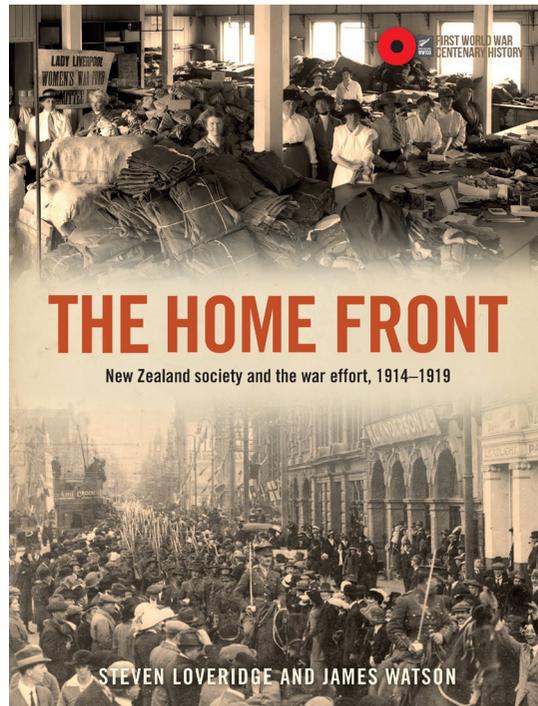
STEVEN LOVERIDGE holds a PhD from Victoria University of Wellington and works from the Stout Research Centre for New Zealand Studies.

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

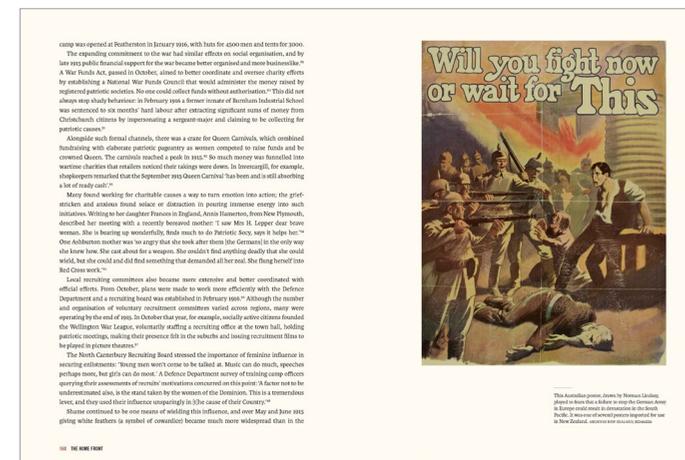
ISBN: 9780995100183

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



'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



Soldiers, Scouts & Spies

CLIFF SIMONS

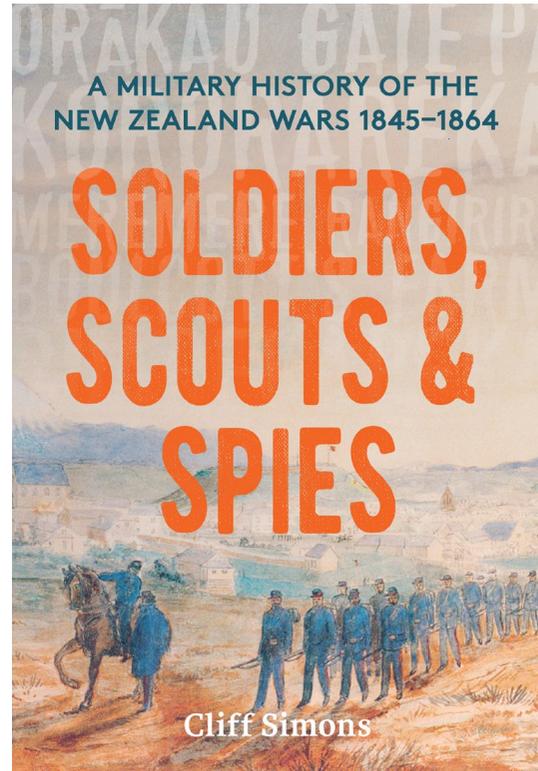
A pivotal period in our history, the New Zealand Wars changed the country forever, yet there is often little understanding of how they were fought. This book explains the battles in detail, with a focus on the role of intelligence in decisions about tactics, weapons, logistics and fortifications, highlighting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

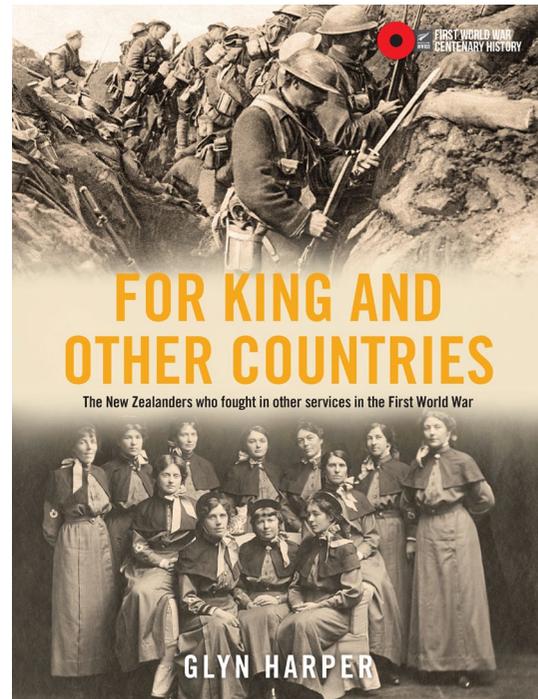
Over 10,000 New Zealanders fought in the First World War in the Australian Imperial Force, with British army units, the Indian army, the Canadian Expeditionary Force, the French Foreign Legion, and other nations' medical organisations. In this volume in the official Centenary History Programme series,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

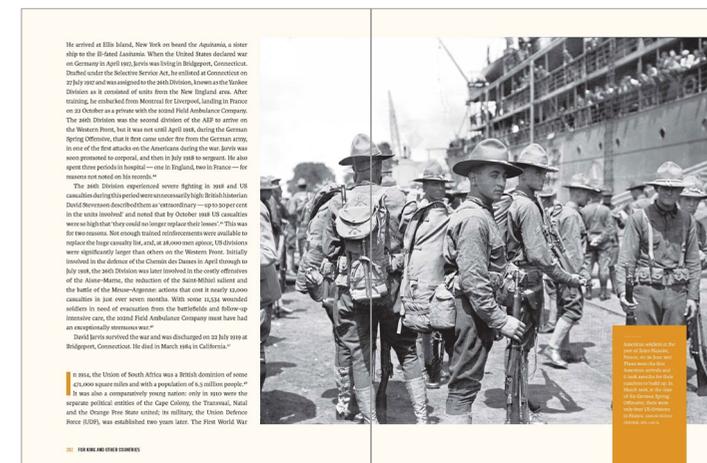
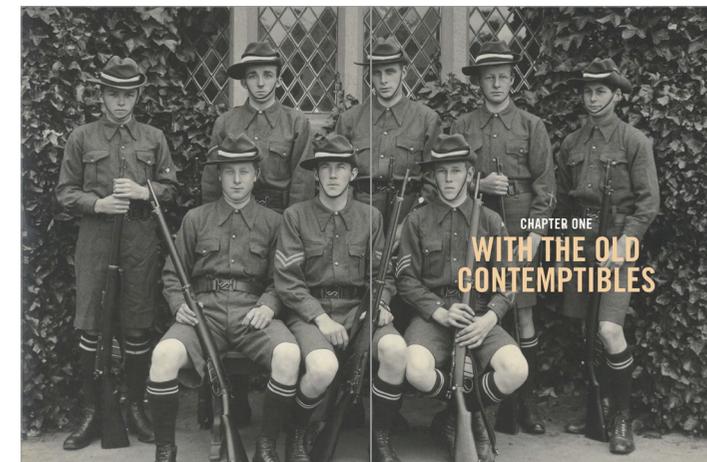
Hardback, 250 x 190mm. 376 pages. \$59.99



'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



The Battle for North Africa

GLYN HARPER

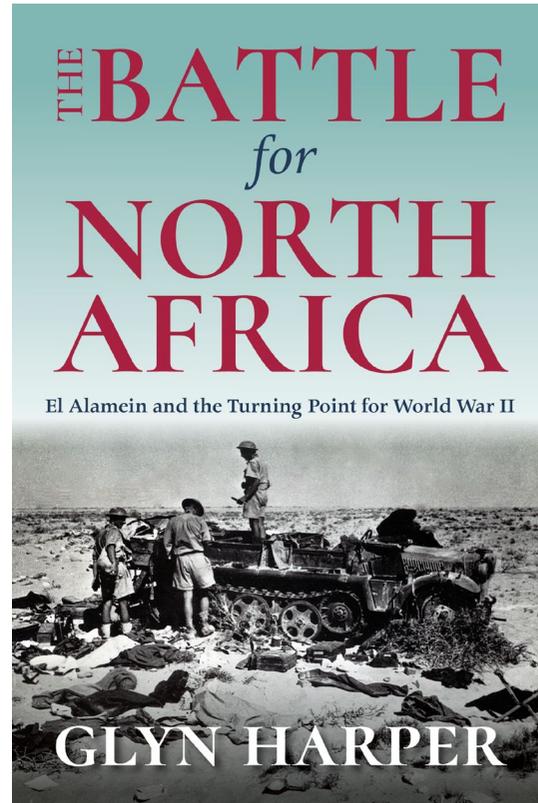
In the early years of the Second World War, Germany shocked the world with a devastating blitzkrieg. Leading war historian Glyn Harper dives into the story, vividly narrating the events, strategies, and personalities surrounding the battles and paying particular attention to the Second Battle of El Alamein.

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

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.

LOOK
INSIDE

AUTHOR
Q&A

New Zealand Between the Wars

EDITED BY RACHAEL BELL

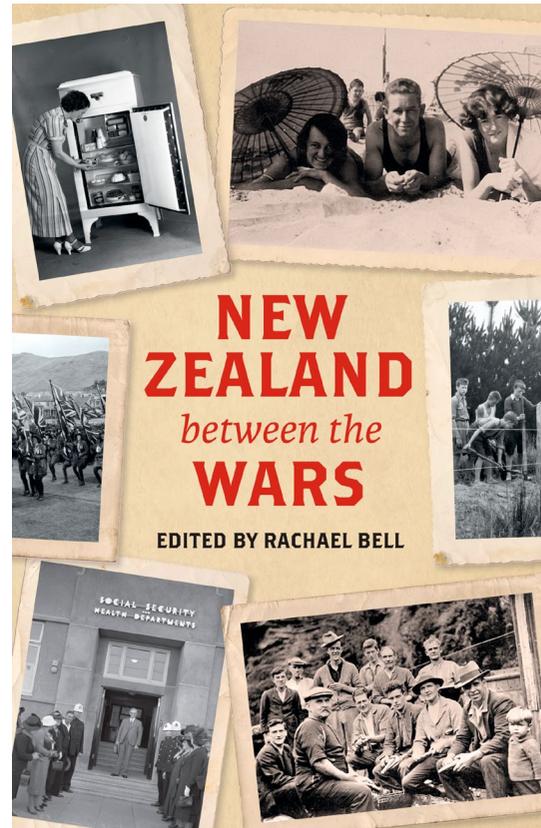
From the depths of the Great Depression to the bright promise of the Welfare State, in a series of expert chapters this book shows how the interwar decades transformed New Zealand society, setting New Zealand firmly on its modern course.

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.

PUBLISHED: October 2017

ISBN: 9780994136367

Hardback, 234 x 153mm. 336 pages. \$45



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.

LOOK
INSIDE

AUTHOR
Q&A

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

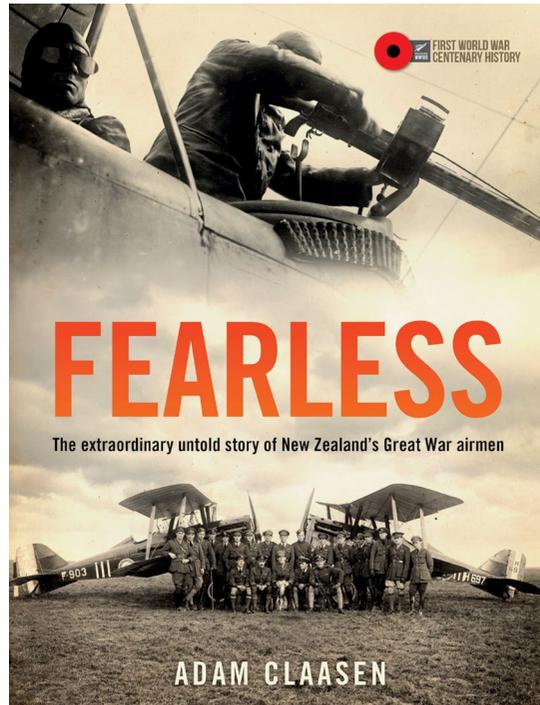
ISBN: 9780994140784

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

LOOK
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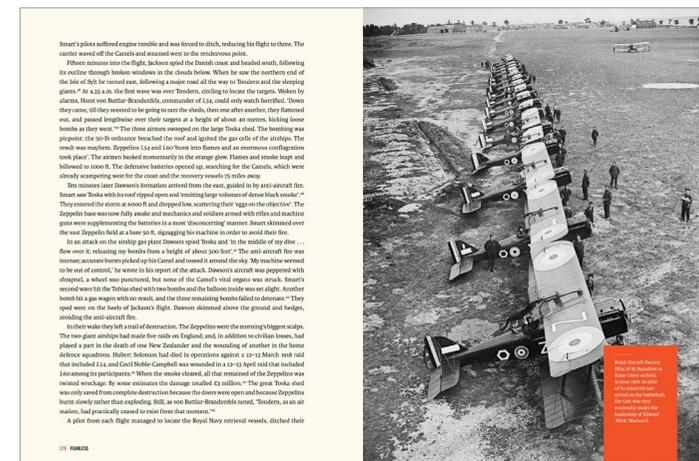
AUTHOR
Q&A

LONGLISTED
FOR THE
2018 OCKHAM
NEW ZEALAND
BOOK AWARDS



*'An extraordinary work
of scholarship'*

JOAN MACKENZIE, WHITCOULLS



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.

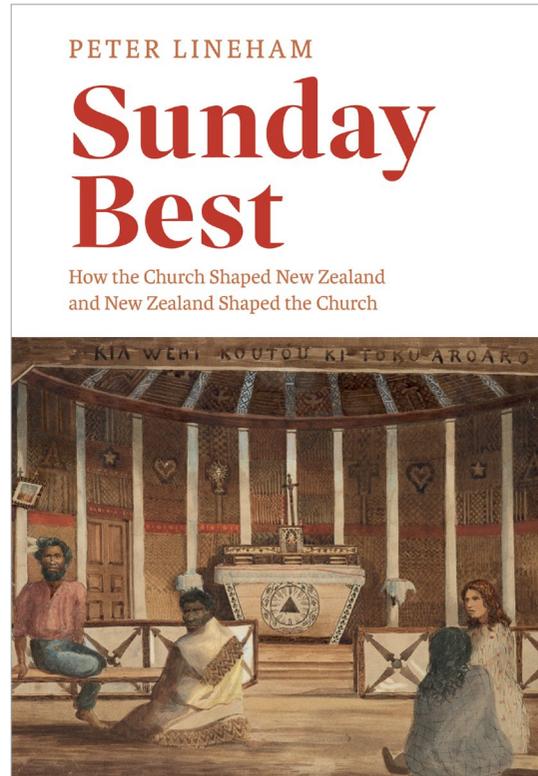
PUBLISHED: October 2017

ISBN: 9780994140777

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

LOOK
INSIDE

AUTHOR
Q&A



*'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.

PUBLISHED: December 2016

ISBN: 9780994132505

Flexibound, 230 x 163mm. 528 pages. \$49.99

From Empire's
Servant to
Global Citizen —

— A History of
Massey University



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.

LOOK
INSIDE

AUTHOR
Q&A

Experience of a Lifetime

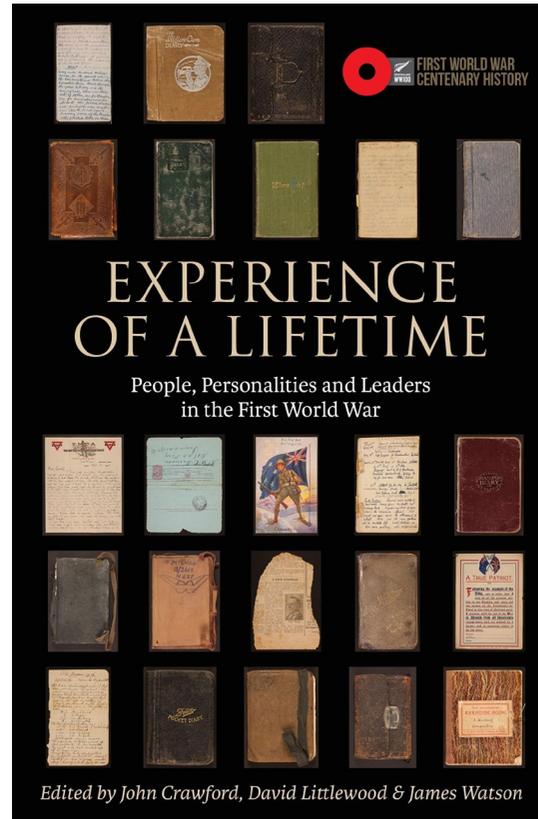
EDITED BY JOHN CRAWFORD,
DAVID LITTLEWOOD AND
JAMES WATSON

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.



PUBLISHED: April 2016

ISBN: 9780994130013

Limpbound, 234 x 153mm. 352 pages. \$39.99

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

Felt

JOHANNA EMENEY

Couples in last-chance therapy, friends unfriending, racist trolls trawling the comments section for game — this collection of poems is concerned with the things that make us feel. The felt realm is very much in nature, too. From the calm of a sleeping doe to the slow unwinding of the last bee on earth, Johanna Emeney seems to say that there is a message in the air — for those who listen with all of the senses.

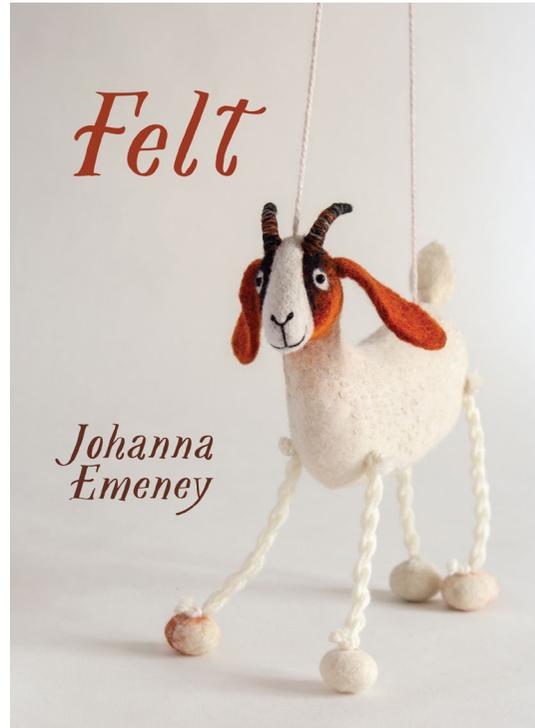
JOHANNA EMENEY lives with her husband, goats, ponies and cats on four acres just north of Auckland. She is a senior tutor at Massey University and has also worked as an English literature teacher, and as a facilitator of creative writing workshops for adults and young people. Her previous collections of poetry are *Apple & Tree* (Cape Catley, 2011) and *Family History* (Mākarō Press, 2017)

PUBLISHED: April 2021

ISBN: 9780995140714

Limpbound, 200 x 148mm. 80 pages. \$24.99

LOOK
INSIDE



FELT TEXT EXTRACT

The Physics of Grief

The rain has stopped
and I'm still beneath
our largest London plane.

On this windless afternoon
its leaves drum brush shuffle
in private readying.

The tree has decided
that it has had enough of water
and, in one body, downpours.

To step out from under it
is to feel the temporary ease
of being someone else.

On We Go

CATHERINE BAGNALL AND
L. JANE SAYLE

A remarkable collaboration between an artist and a poet, *On We Go* belongs to the emerging forms of ecological thinking that cross genres and scientific disciplines, speaking directly about global warming and the perils facing the natural world.

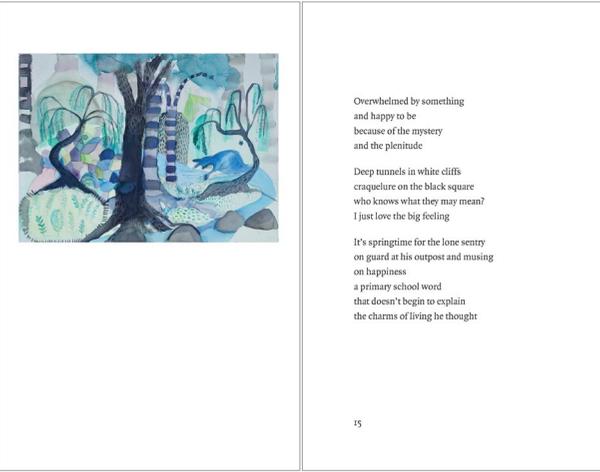
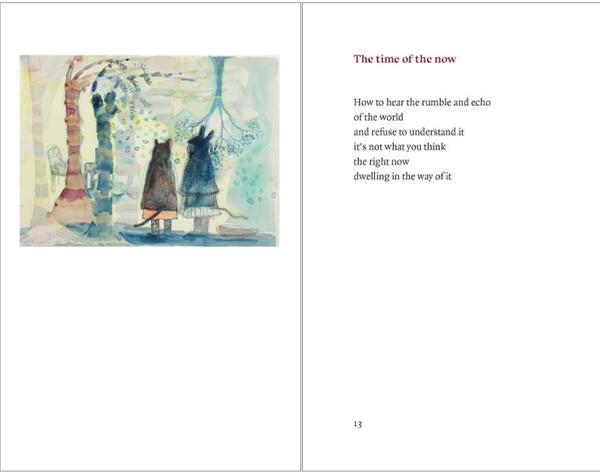
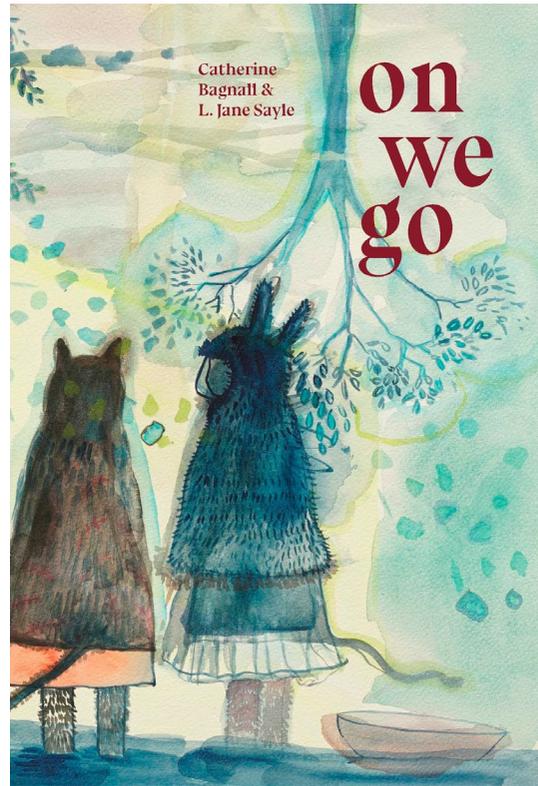
CATHERINE BAGNALL is a senior lecturer in the School of Design at Massey University. Her work focuses on performance practices and its intersection with dress.

JANE SAYLE has been a dealer in curios and ephemera, an art writer and reviewer, and a lecturer in art and design history. This is her first book of poems.

PUBLISHED: March 2021

ISBN: 9780995137820

Hardback, 179 x 115mm. 80 pages. \$29.99



Poetry New Zealand Yearbook 2021

EDITED BY TRACEY SLAUGHTER

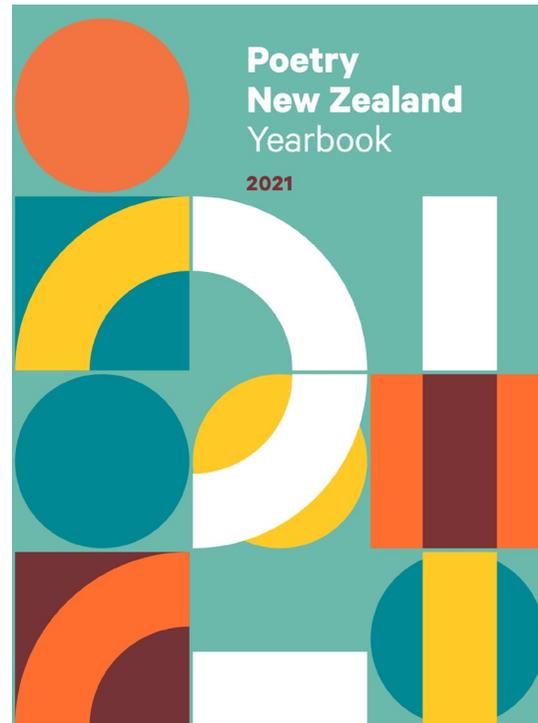
The packed issue #55 features 180 new poems — including by this year's featured poet, Aimee-Jane Anderson-O'Connor and by John Allison, Stephanie Christie, Michele Leggott, Wes Lee, Elizabeth Morton, David Eggleton, Bob Orr and Kiri Piahana-Wong — and essays and extensive reviews of new poetry collections.

TRACEY SLAUGHTER'S latest works are the poetry collection *Conventional Weapons* (Victoria University Press, 2019) and the novella *if there is no shelter* (Ad Hoc Fiction, 2020). She lives in Kirikiriroa Hamilton and teaches creative writing at the University of Waikato, where she edits the journals *Mayhem* and *Poetry New Zealand Yearbook*.

PUBLISHED: March 2021

ISBN: 9780995135420

Limpbound, 200 x 148mm. 400 pages. \$40



POETRY NEW ZEALAND YEARBOOK 2021 TEXT EXTRACT

It has been a locked and frozen year. Through our windows, over our screens, ran scenes of desertion and silence that were hard to recognise. Deprivation entered our homes. Doors closed on us (if we were blessed enough to have them). Some were not safe behind them (so many never were). A kind of sensory famine struck. The absence of touch cut us off from all happening. Streets emptied. Days atrophied. Certainties vanished. Loss dug trenches. We had to sit vigil in the cell of ourselves, at that still point Auden directed every poet to: some of us felt that we did touch 'the bottom of the night'. The only line to follow was deeper in, darker down, to poetry. The page was the only safe place our breath could go.

'Something is always born' of visits to this place, Anais Nin has told us. 'Great art was born of great terrors, great loneliness, great inhibitions, instabilities.' Likewise, Rilke wrote that 'all art is the result of one's having been in danger'. A lockdown-search for lines brought me back, too, to Adam Zagajewski's luminous mandate to 'Try to Praise the Mutilated World,' and Brecht's simple four-line brutalised mantra 'Motto': 'In the dark times / Will there also be singing? / Yes, there will be singing / About the dark times.' When the doors closed on us, we knew we had to keep singing — even though some days all our songs could do was send vowel sounds into the dark.

Shining Land

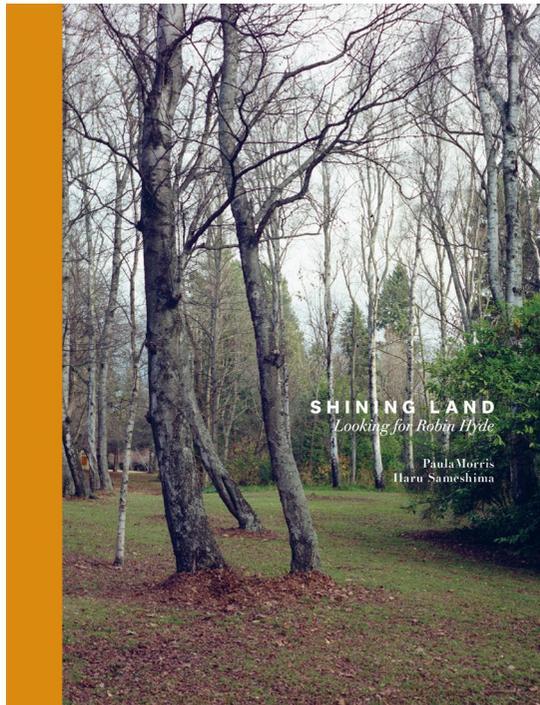
Looking for Robin Hyde

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.

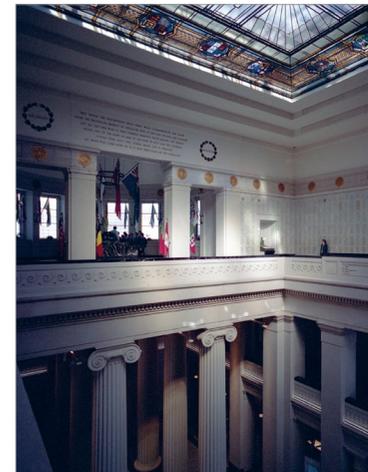
HARU SAMESHIMA completed an MFA (1995) at Elam School of Fine Arts, University of Auckland. He has exhibited and published widely in New Zealand and his images illustrate some of New Zealand's most significant art and craft publications. He has his own publishing imprint, Rim Books, and runs his Auckland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



PUBLISHED: November 2020
ISBN: 9780995131828
Hardback, 250 x 190mm. 96 pages. \$45

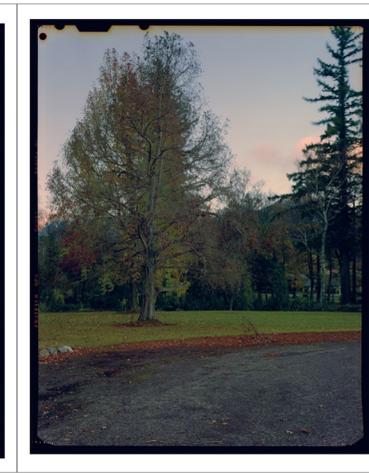
LOOK INSIDE

AUTHOR Q&A



II
War formations at the centre of Hyde's life, shaping her relationships and experiences, war, death. Without war 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 Blomfontein 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 reprinted at Bristol, 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, unadorned life in Wellington, where another two sisters were born and George worked for the Post Office.
In 1901 he enlisted with the 1st New Zealand Expeditionary Force, and disappeared overseas for more than two years, though the old Kate would save 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, capitalism, imperialism, Lord Kitchener. 'I couldn't stand the noise in the night,' wrote Hyde. Declared more sensitive by her family, she took, to running away, George moved into his own bedroom where he smoked his pipe, read Marx and unadorned.
'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 how dreadful, what about those?' She was talking about her father.

Alice staying at her hotel, one Frederick & de Mallard Hyde. He was seven-seven tall and dark skin. 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. 'Pistonswaps,' Hyde declared. 'He had square custom hands, crinkled mouth, level nose.' He had money and friends and a car.
In the summer of 1928 Frederick was struck by a 'fluttering crowd of alien women'. He met Iris over afternoon tea. One night, flustered by a bad dream, she investigated a mystery noise outside a house house in the garden, surreal and remote. 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 ring'. 'She already thought of herself as a "diamond ring" after an encounter with really a modestly by an older man when she worked at the Dominion.
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 quietude, the fittings shy, Frederick's practical dressing gown. She, she discovered, could be an 'eccentric and mysterious physical thing'.
Iris didn't know that one of the fluttering crowd was already Frederick's mistress, Alice. Alice 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 Goddard, who helped design the iconic Bath House where Iris was taking her romantic baths. There was a Goddard 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.



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.

PUBLISHED: May 2020

ISBN: 9780995123083

Hardback, 250 x 190mm. 96 pages. \$45



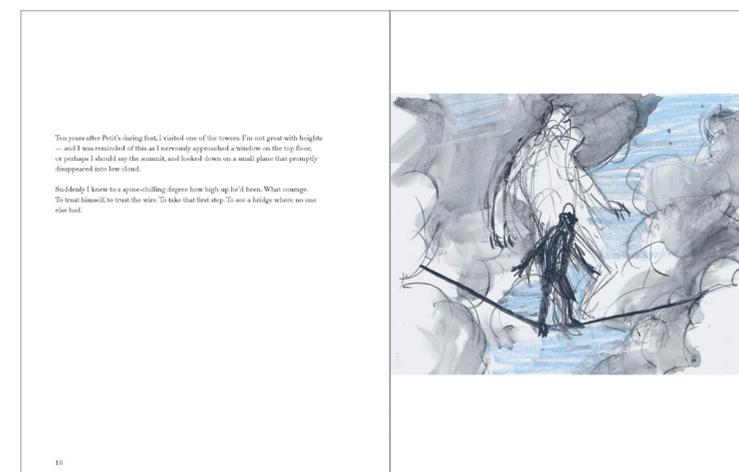
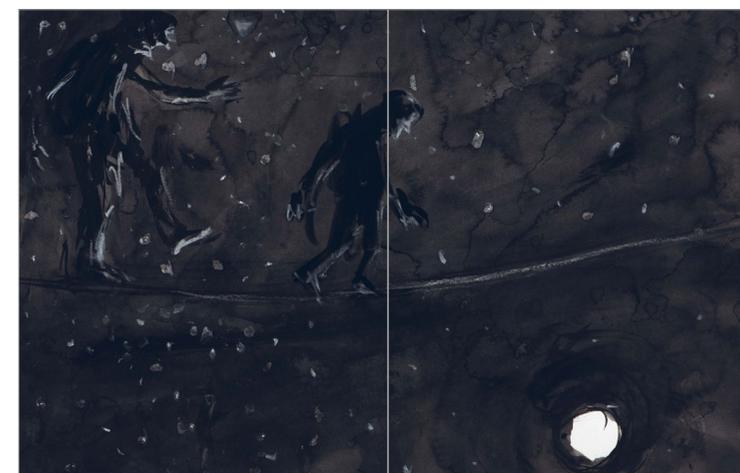
*'A finely crafted mystery
of art, friendship and
human aspiration'*

SALLY BLUNDELL, LANDFALL

LOOK
INSIDE

AUTHOR
Q&A

BOOK
TRAILER



Poetry New Zealand Yearbook 2020

EDITED BY JOHANNA EMENEY

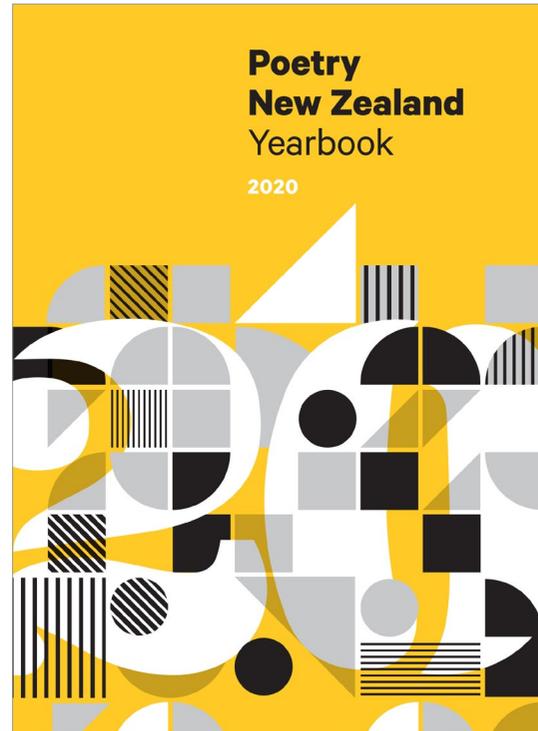
Issue #54 of *Poetry New Zealand Yearbook* features 130 new poems, including by this year's featured poet, rising star essa may ranapiri, and C. K. Stead, Elizabeth Smither, Kevin Ireland, Chris Tse, Gregory Kan, Fardowsa Mohammed and Tracey Slaughter; essays, including a graphic essay by Sarah Laing;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

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.

LOOK
INSIDE

AUTHOR
Q&A

POETRY
READING

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. Charmingly, 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

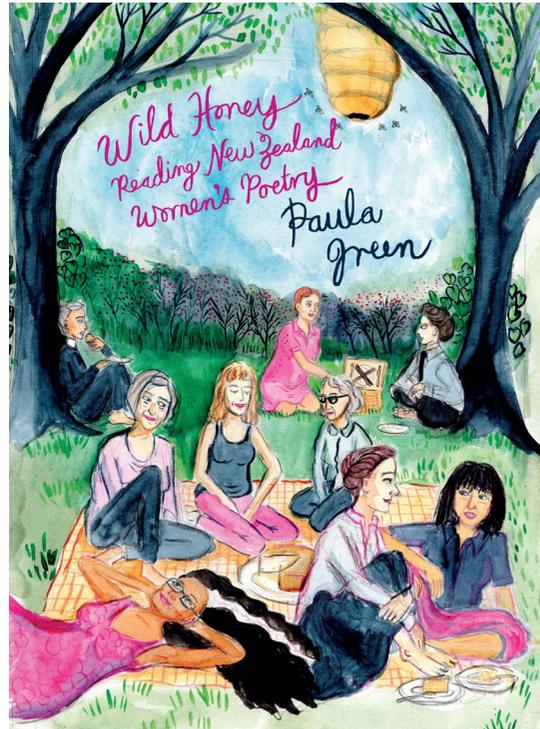
ISBN: 9780995113596

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

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

LOOK
INSIDE

AUTHOR
Q&A

The Writing Life

DEBORAH SHEPARD

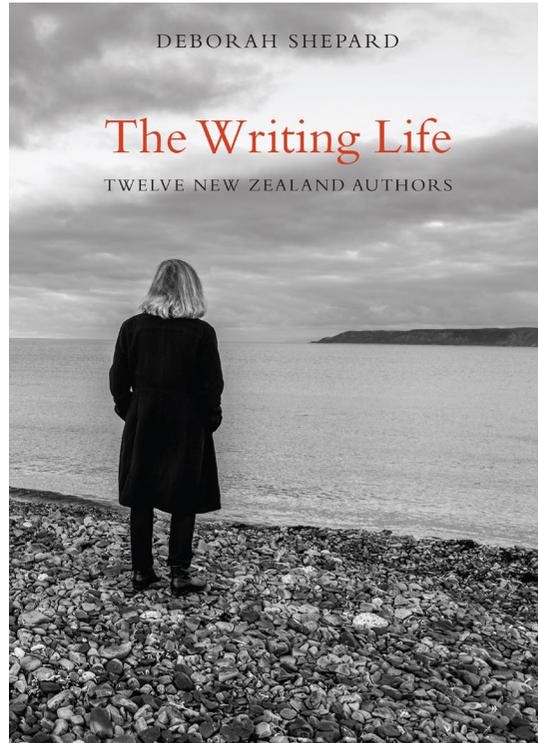
A unique, candid and intimate survey of the life and work of 12 of our most acclaimed writers: Patricia Grace, Tessa Duder, Owen Marshall, Philip Temple, David Hill, Joy Cowley, Vincent O'Sullivan, Albert Wendt, Marilyn Duckworth, Chris Else, Fiona Kidman and Witi Ihimaera. Constructed as Q&As with experienced 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

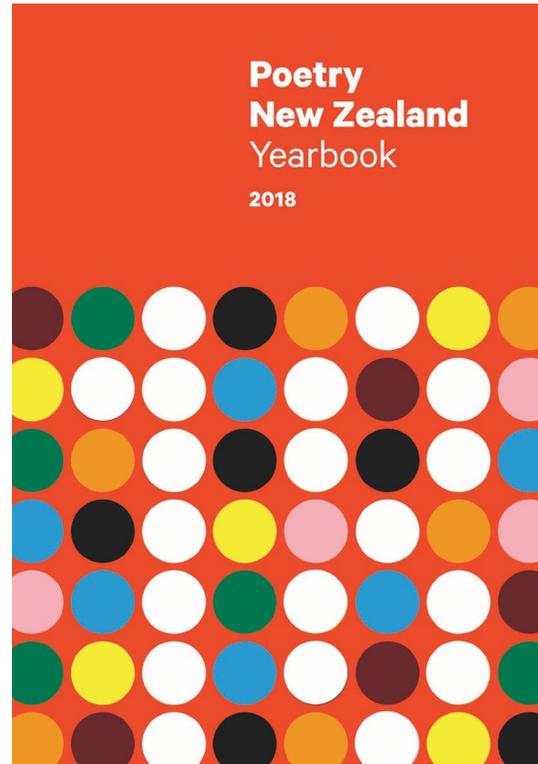
Issue #52 of *Poetry New Zealand Yearbook* features work by Alistair Paterson, the winning entries of the Poetry New Zealand competition, essays, reviews of 30 new poetry collections, and over 100 new poems by writers including Albert Wendt, David Eggleton, Johanna Emeney and Bob Orr.

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



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.

LOOK
INSIDE

AUTHOR
Q&A

Poetry New Zealand Yearbook 2017

EDITED BY JACK ROSS

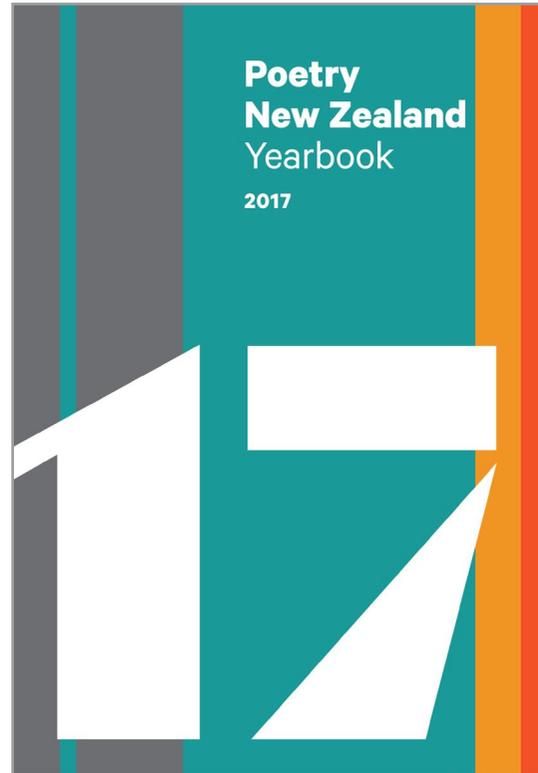
Issue #51 features 128 new poems, including work by featured poet Elizabeth Morton, Riemke Ensing, Mohamed Hassan, Anna Jackson, Michele Leggott, Kiri Piahana-Wong and Elizabeth Smither, as well as essays by Janet Charman, Lisa Samuels and Bryan Walpert, and reviews of 33 new poetry collections.

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

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.

LOOK
INSIDE

AUTHOR
Q&A

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

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"**

LOOK
INSIDE

AUTHOR
Q&A

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

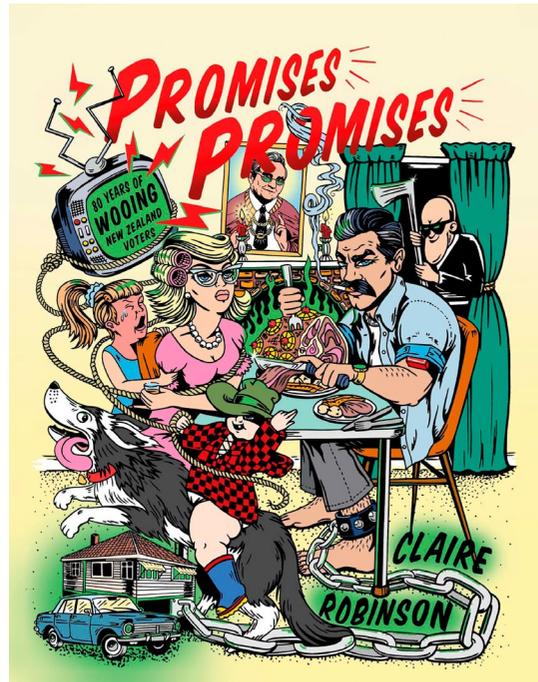
ISBN: 9780995109544

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

LOOK INSIDE

AUTHOR Q&A

AUTHOR VIDEO



'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



A Moral Truth

EDITED BY JAMES HOLLINGS

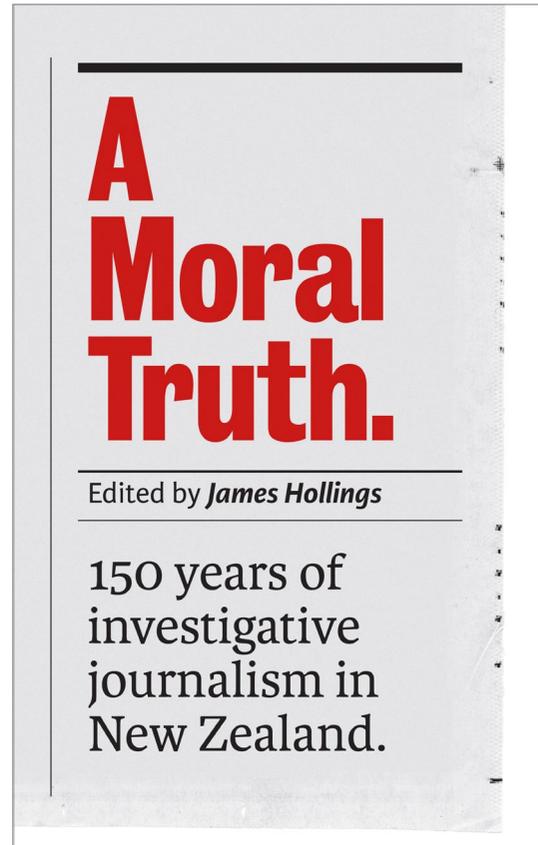
New Zealand has a long and rich tradition of journalism that holds power to account. Some of the stories in this book will be well known to New Zealanders. Many will not. All show the craft, compassion, toil and sheer persistence of the journalists and editors who unveiled them and the courage of those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

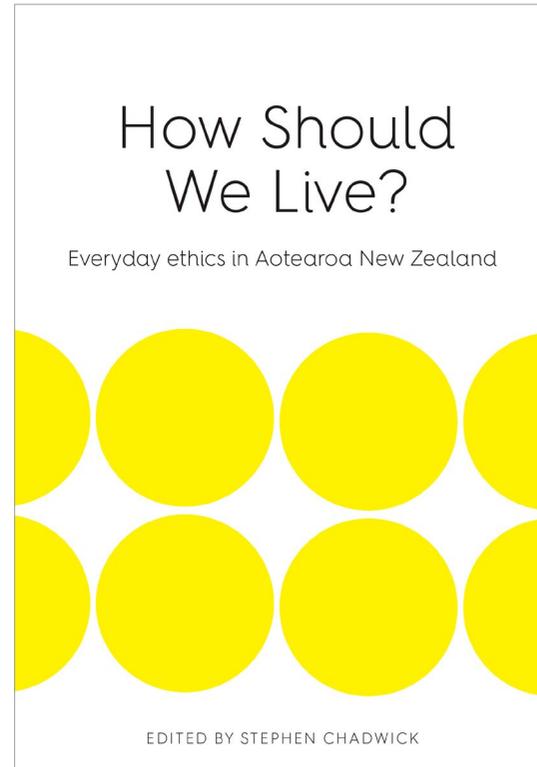
Life in Aotearoa New Zealand in the early twenty-first century presents us with many controversial ethical issues: abortion, poverty, pornography, recreational drug use, social inequality. This book examines practical issues that affect people in their everyday lives and considers the ethical framework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

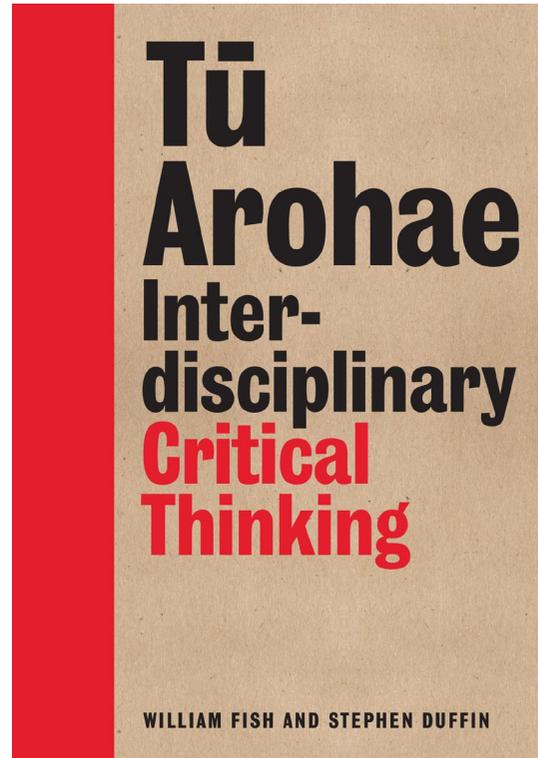
PUBLISHED: November 2017

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

This fascinating look at global politics follows New Zealand's fourth term as a non-permanent member of the United Nations Security Council, from 2015 to 2016. Its engrossing chapters by key players, including one from the two-term New Zealand President of the Security Council Gerard van Bohemen, offer real insights into the Council's 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.



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

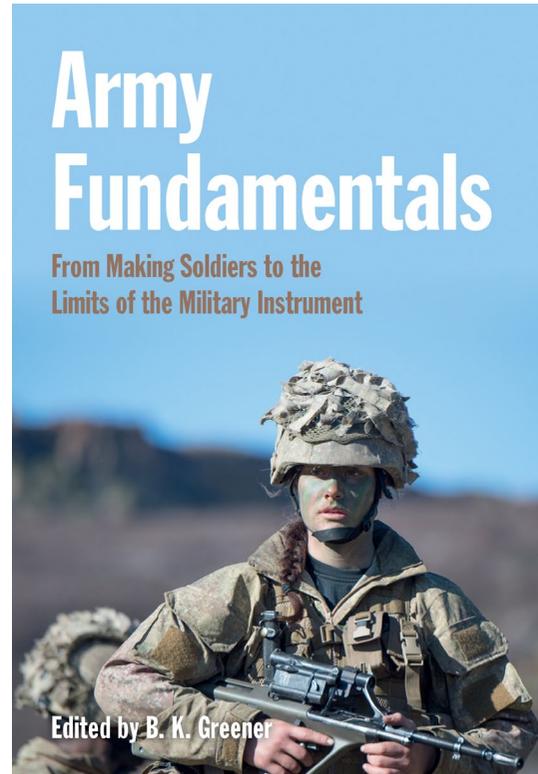
This edited collection brings together work by exciting new scholars as well as established academics, and examines the identity and functions of the New Zealand Army from a range of perspectives. Drawing on anthropology, political studies, international relations, development studies, law, and defence 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



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.

LOOK
INSIDE

AUTHOR
Q&A

Cyber Security and Policy

A substantive dialogue

EDITED BY ANDREW COLARIK,
JULIAN JANG-JACCARD 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-JACCARD 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.

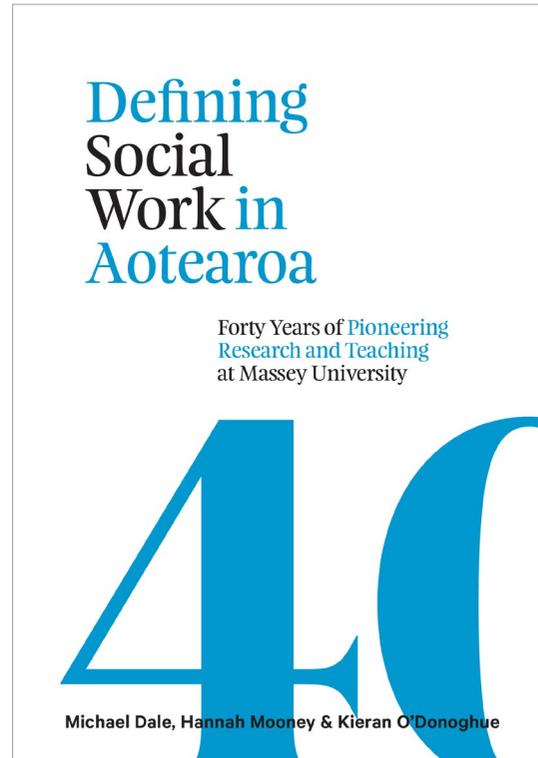
ASSOCIATE PROFESSOR KIERAN O'DONOGHUE is Head of the School of Social Work at Massey University. He is a registered social worker, and a member of ANZASW.

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.

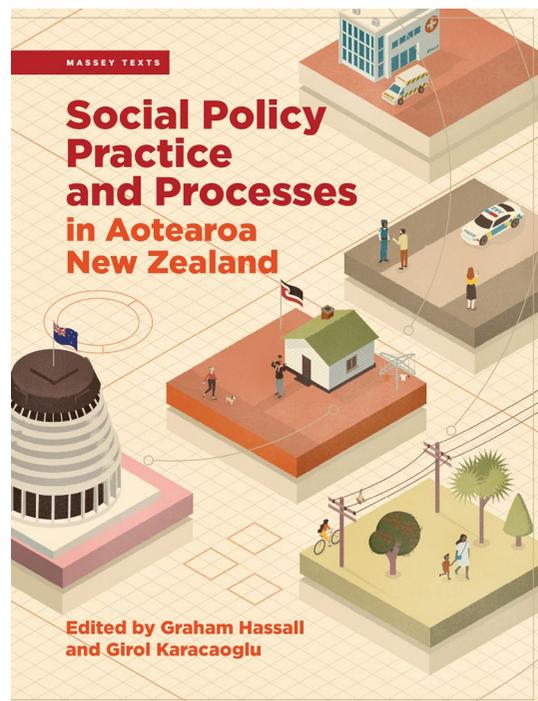
In Aotearoa New Zealand, the social work profession has been constructed from a range of attitudes to welfare, including indigenous and Western approaches (rising from settler notions of charity delivered primarily by religious organisations). The establishment of the welfare state saw the government 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

Social Policy Practice and Processes in Aotearoa New Zealand

EDITED BY GRAHAM HASSALL AND GIROL KARACA OGLU

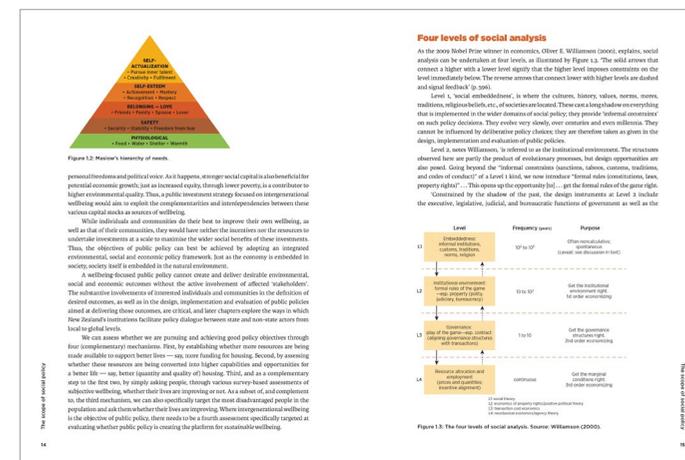
A new wide-ranging, multi-author work covering all aspects of social policy in New Zealand, complementing and updating the fourth and final edition of Cheyne et al.'s *Social Policy in New Zealand* (2008), which pre-dated the three-term tenure of the conservative Key/English governments and their concomitant approaches to social policy. Appraisals of the policy impacts achieved by alternating approaches to government are offered through each of the chapters on specific policy areas.



PUBLISHED: February 2021
ISBN: 9780995137837
Limpbound, 250 x 190mm. 456 pages. \$75

GRAHAM HASSALL is a research associate in the School of Government at Victoria University of Wellington.

GIROL KARACA OGLU is head of the School of Government at Victoria University of Wellington and was previously chief economist at the New Zealand Treasury.



Case study: Sensible Sentencing Trust
The Sensible Sentencing Trust (SST) was established in 2001 in response to perceived lenient sentencing of violent offenders and a dissatisfaction with the management of sentenced criminals. Based in Napier, the SST was a charitable trust set up by Geoff McVicar, following the trial of Mark Middleton, who was accused of threatening to kill the murderer of Madeline Stanger, Kara Garcia, in 1999. That day was coincided of the rape and murder of Garcia and was sentenced to life imprisonment. On the occasion in 2001 that Daily was eligible to apply for parole, Madeline threatened to kill him if he was granted parole. Through the 1990s there were a number of high-profile cases reported across all media that, combined with the Daily case, contributed to a growing public sentiment regarding perceptions of rising violent crime rates. This perception aligned with McVicar's own perspective and so the SST was launched.
The aim of the SST was to create a safe New Zealand. Its mission was to protect New Zealanders from violent and criminal offending through education, effective penal policies, responsible behaviour, accountable parenting and respect for others. The SST emphasised the need for harsher penalties for criminals who committed violent crime. They believed that this would provide greater justice for victims and their families. The SST supported growing families and friends of violent crime victims and organised campaigns to promote their 'get tough on crime' approach.
Within a year of its launch the SST had some 18,000 members and 3000 donors, and had established itself as a nationwide NGO. In 2005 the Charities Commission revoked the organisation's charitable status, claiming it had become a political lobby group as opposed to a charitable trust. The SST responded by dividing into two trusts, each with its own profile and mission. The SST focuses on educating the public and lobbying government, while the other trust, the Sensible Sentencing Trust Group (SSTGG), advocates on behalf of victims of serious and violent crime and homicide. Both trusts are funded directly through public donations and staffed by volunteers. Although both are registered charitable trusts, only the SST has charitable status, which allows those who donate funds to the SST to claim tax relief from the Inland Revenue Department.
Through lobbying government and writing submissions to select committees, the influence of the SST as a non-charitable actor has been evident. This includes changes to the New Zealand justice system, such as increasing the sentence for murder in 2002, bail reforms in 2003, and the three strikes law in 2005 for violent, recurrent offending. Coinciding with the election of a Labour-led government in 2007, support for both trusts has diminished, reflecting a changing ideological emphasis on criminal justice.

Case study: Hui E! Community Aotearoa
Hui E! Community Aotearoa is a national umbrella group for the community sector, emerged in 2014 following extensive consultation by its founding partners ANZCA (the Association of NGOs of Aotearoa) and social development partners with support from the broader community sector. Hui E! supports tangata whenua organisations and the broad voluntary and community sector comprising charities, incorporated societies, trusts and informal community groups.
Hui E! Community Aotearoa has three main functions:
• Hui – being a forum for the community sector
• Awhiri – practical support for the community sector
• Kōwhiri – a public voice for the community sector
It has the following three principles:
• Te Tiriti o Waitangi (Treaty of Waitangi) must be visible and embedded within the organisation, using a treaty relationship framework.
• The community sector is viewed as an essential contributor to beneficial outcomes in society.
• Hui E! is a responsive organisation engaged in dialogue with the sector so that it can transparently and quickly respond to new issues. (Hui E! n.d.)
As an NGO, Hui E! Community Aotearoa lobbies as a collective voice on behalf of the community sector, and provides it with information through face-to-face communication and use of online platforms to disseminate information in response to emerging issues confronting voluntary and not-for-profit organisations. Hui E! also provides information on their website about community issues and funding for NGOs. Recent issues that it has addressed include the New Zealand government's actions on Covid-19, and information on how to work with Māori, multilingual communities, the deaf community and young people. The aim is to provide relevant and trustworthy information in a centralised space that the community sector can use to support their decision-making in an ever-changing environment.

SOCIETY

NEW

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

LOOK
INSIDE

AUTHOR
Q&A

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.**

'The themes of the book take on greater urgency, in the light of the further pressure that [we] will be placed under because of the impacts of Covid-19'

ANDREW BUTCHER, BETHLEHEM

TERTIARY INSTITUTE

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.

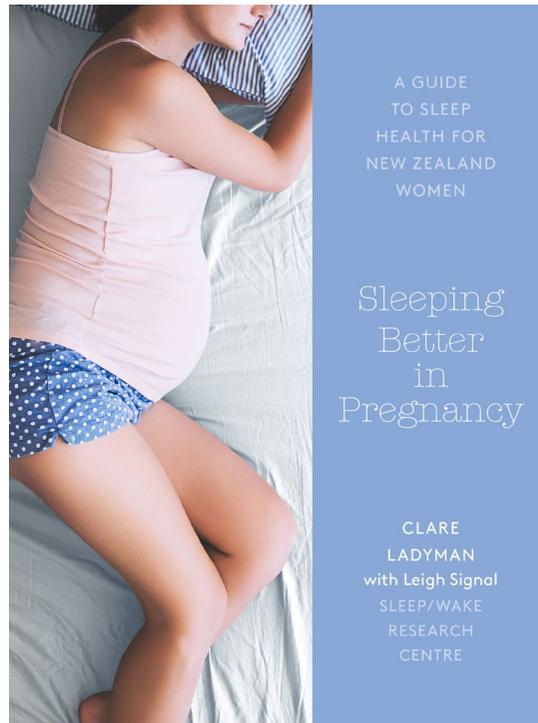
CLARE LADYMAN's PhD looked at how sleep and mental health are related throughout pregnancy and postnatal periods, and how providing information on sleep can help reduce the likelihood of mothers experiencing depression. She completed her research studies at the Sleep/Wake Research Centre and Massey University.

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



LIGHT SLEEP AND DEEP SLEEP
 NREM sleep is further categorised 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

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

24 SLEEPING BETTER IN PREGNANCY

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 you 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.

SLEEP ESSENTIALS 37

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.

PUBLISHED: March 2020

ISBN: 9780995123007

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. [. . .]

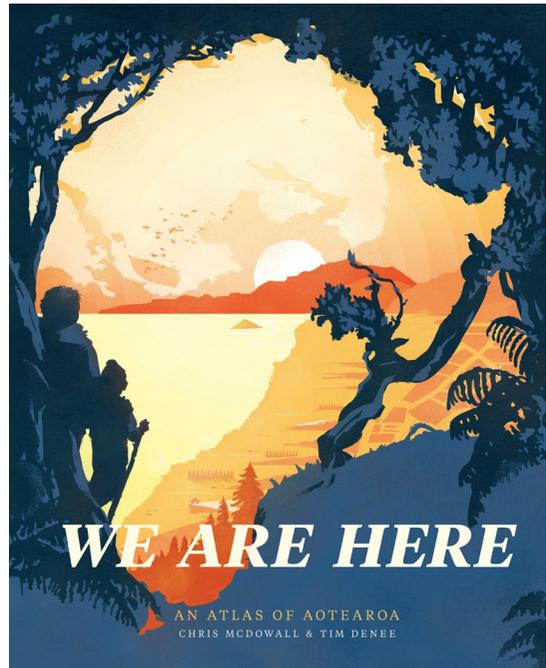
Free to Be Children makes an excellent and contemporary contribution to the discussion of child sexual abuse. It will provoke thought on this crisis. It will broaden readers' understanding of the key issues at play. It will contribute to a better response and encourage a more professional and effective 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 DENEË

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

PUBLISHED: October 2019
ISBN: 9780994141538
Hardback, 290 x 253mm. 240 pages. \$70

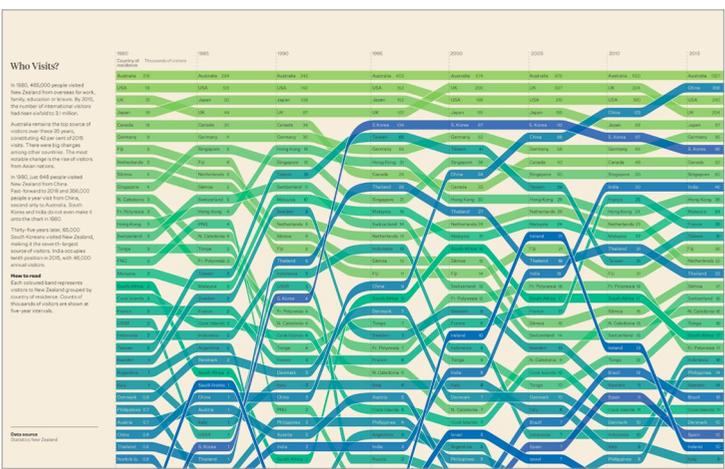
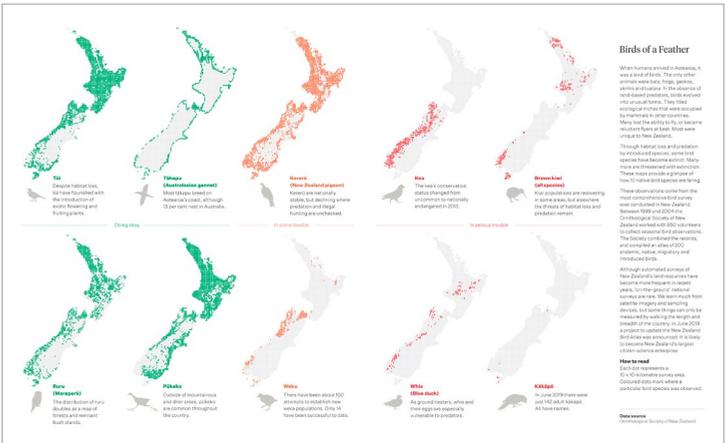
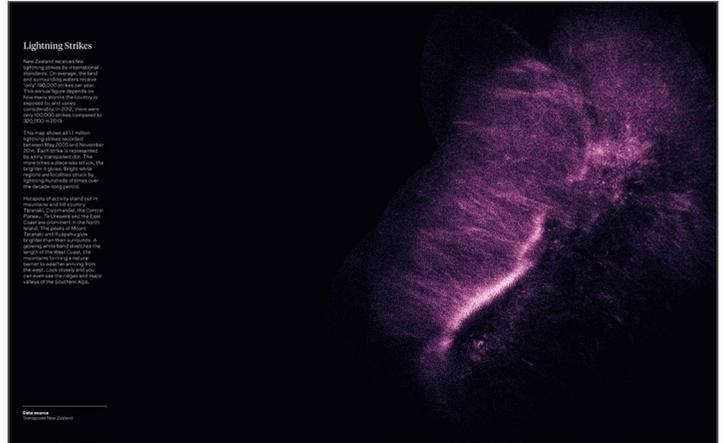
- LOOK INSIDE
- AUTHOR Q&A
- AUTHOR VIDEO

WINNER OF THE PENGUIN RANDOM HOUSE NEW ZEALAND AWARD FOR BEST ILLUSTRATED BOOK AT THE 2020 PANZ BOOK DESIGN AWARDS

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

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

THE SPINOFF



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.

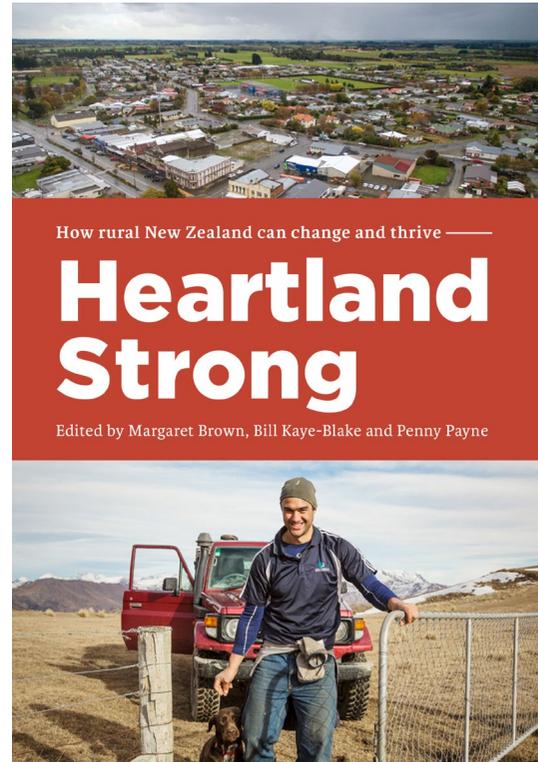
DR BILL KAYE-BLAKE is a director at PricewaterhouseCoopers (PwC).

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



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.

LOOK
INSIDE

AUTHOR
Q&A

Conversations About Indigenous Rights

EDITED BY SELWYN KATENE
AND RAWIRI TAONUI

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.

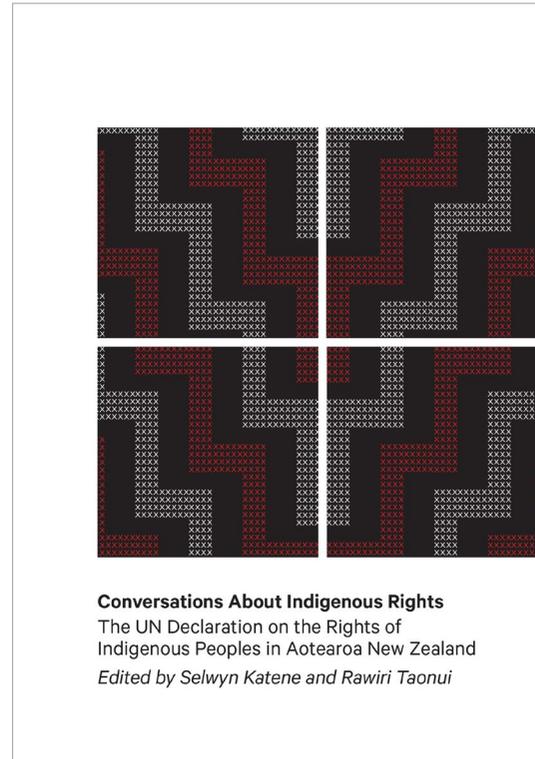
SELWYN KATENE, Ngāti Toa, Ngā Ruahine, Ngāti Tama and Ngāti Tuwharetoa, was Professor of Māori and Indigenous Leadership and Director of the Global Centre of Indigenous Leadership at Massey University. He has been a senior manager at the Mental Health Commission, Ministry of Health, Public Health Commission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

RAWIRI TAONUI, 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



*'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.

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

ISBN: 9780994141569

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



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’

LOOK
INSIDE

AUTHOR
Q&A

Precarity

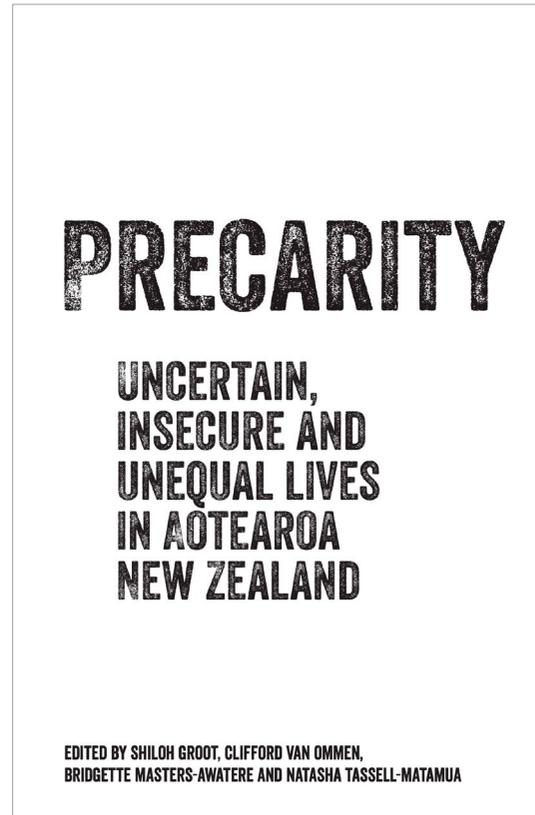
EDITED BY SHILOH GROOT,
CLIFFORD VAN OMMEN,
BRIDGETTE MASTERS-AWATERE
AND NATASHA TASSELL-
MATAMUA

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).



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

PUBLISHED: September 2017

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.

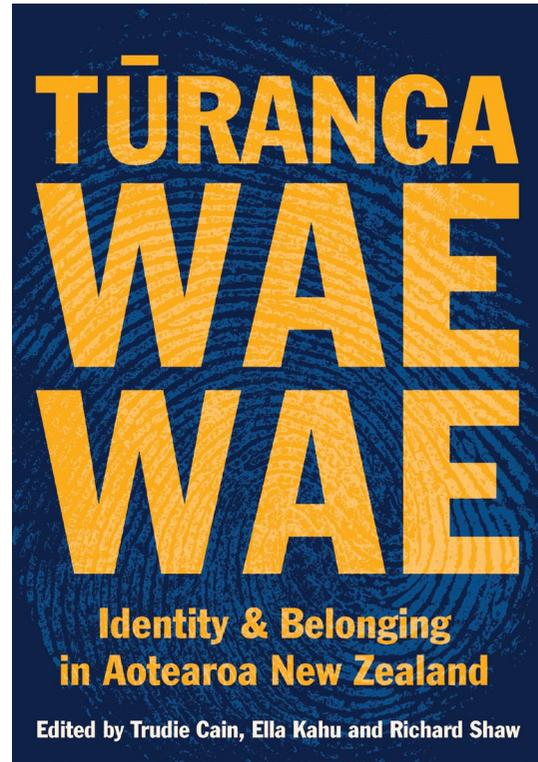
Tūrangawaewae Identity and belonging in Aotearoa New Zealand

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.

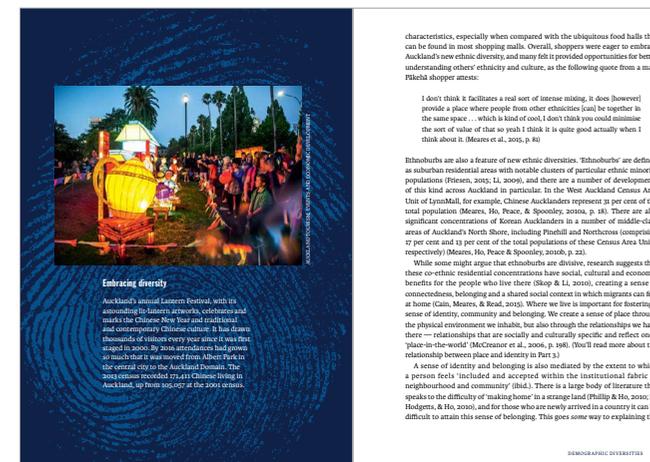
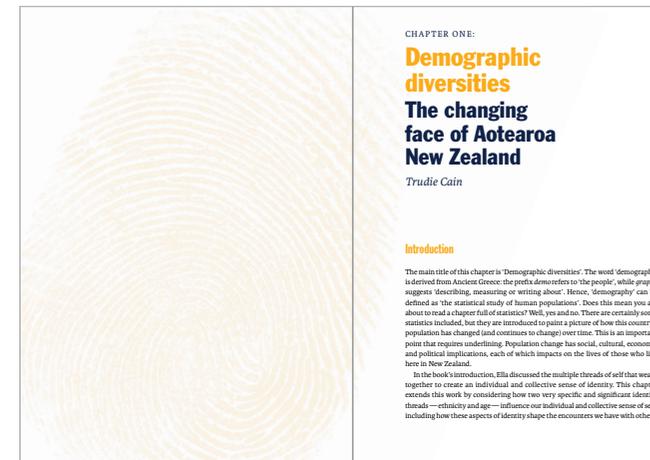


RICHARD SHAW is the Director BA (External Connections) at Massey University. He is a Professor of Politics and convenes and teaches Tūrangawaewae: Identity and Belonging in Aotearoa New Zealand.

PUBLISHED: September 2017
ISBN: 9780994141514
Limpbound, 230 x 163mm. 288 pages. \$50

LOOK
INSIDE

AUTHOR
Q&A



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.

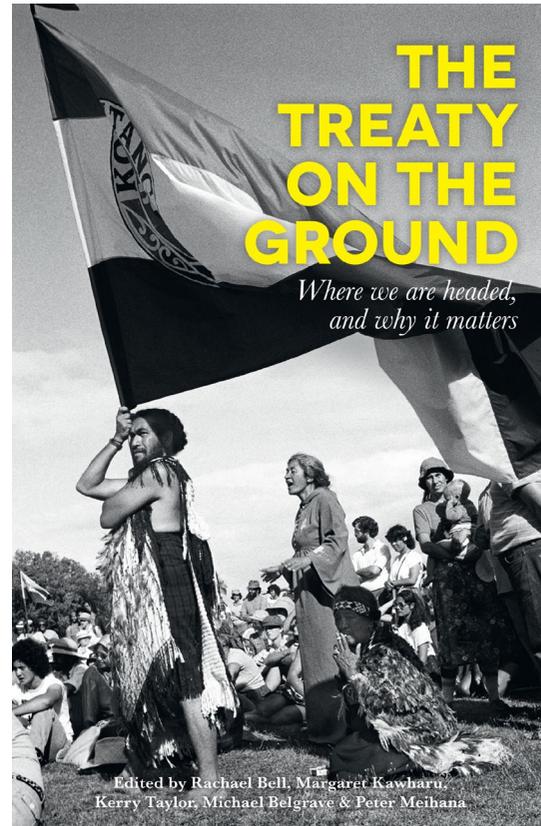
MARGARET KAWHARU, Ngāti Whātua o Kaipara/Mahurehure, is the Senior Advisor Māori at Massey University's Albany campus.

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

PUBLISHED: February 2017

ISBN: 9780994130051

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.

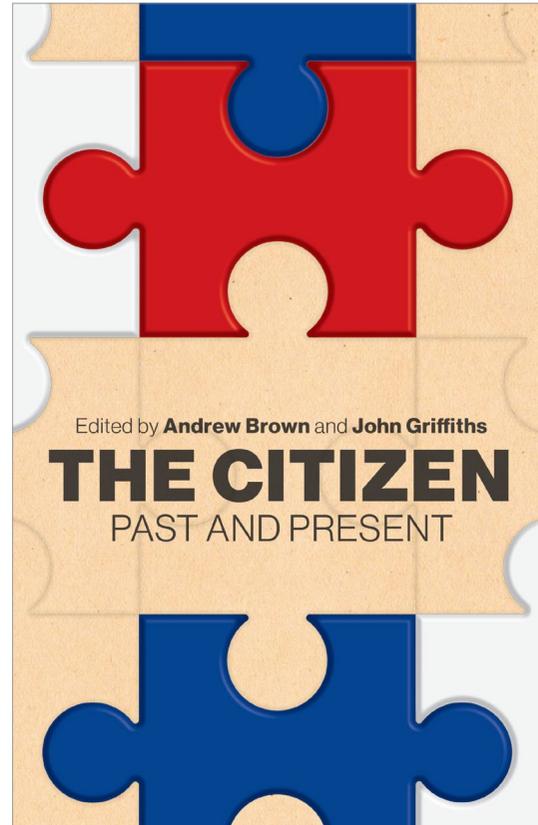
ANDREW BROWN is a senior lecturer in history at Massey. His main areas of research are religion, ceremony and urban society in late medieval Europe.

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.

PUBLISHED: February 2017

ISBN: 9780994136329

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



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.

LOOK
INSIDE

AUTHOR
Q&A

The Journal of Urgent Writing 2016

EDITED BY NICOLA LEGAT

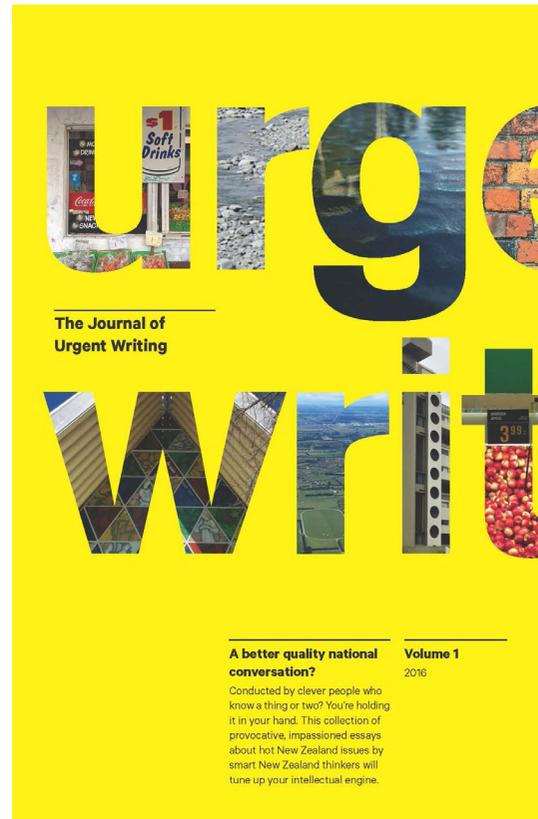
From the state of our rivers and our justice system to a new way to fight obesity and how a farmer discovered our unknown warrior in a field in France, this collection of provocative, impassioned essays by smart thinkers will tune up your intellectual engine. This is an annual journal of passionate and 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



LOOK
INSIDE

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 . . .

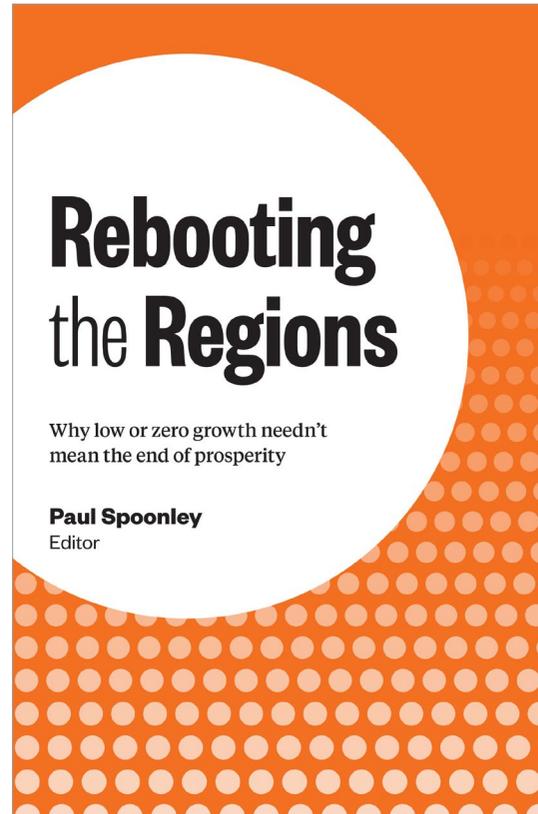
The economic fortunes of New Zealand's regions are of great concern to politicians, the business community, schools, employers — and indeed most citizens. What is the dynamic at work here? Is there a remedy? Is there a silver lining?

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



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.

LOOK
INSIDE

AUTHOR
Q&A

**VETERINARY SCIENCE AND
AGRICULTURE**

Diseases of Cattle in Australasia

Second Edition

EDITED BY TIM PARKINSON, JOS VERMUT, JAKOB MALMO AND RICHARD LAVEN

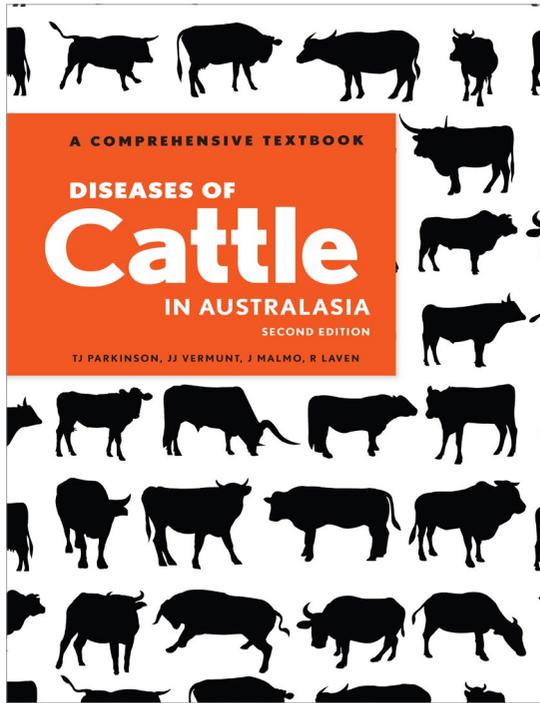
An authoritative text for cattle practitioners and veterinary students on all the important cattle diseases encountered in predominantly pasture-based environments in New Zealand and Australia, written by leading experts.

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'The ultimate textbook on diseases of cattle in Australasia'

PROFESSOR EMERITUS IVAN CAPLE, UNIVERSITY OF MELBOURNE

PUBLISHED: May 2019

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Hardback, 283 x 216mm. 1176 pages. \$365



THE DISEASES OF CATTLE IN AUSTRALASIA

Ulceration of the abomasum

Abomasal ulceration is a disease that presents the histological appearance of an ulcerated mucosa, and is a common cause of diarrhoea in adult cattle. It is characterised by the presence of a well-demarcated ulcerated area on the mucosal surface of the abomasum, which is usually accompanied by a moderate inflammatory reaction. The ulcer is usually found in the greater curvature of the abomasum, and is usually accompanied by a moderate inflammatory reaction. The ulcer is usually found in the greater curvature of the abomasum, and is usually accompanied by a moderate inflammatory reaction.

Antelony and pathogenesis

Antelony is a disease that presents the histological appearance of an ulcerated mucosa, and is a common cause of diarrhoea in adult cattle. It is characterised by the presence of a well-demarcated ulcerated area on the mucosal surface of the abomasum, which is usually accompanied by a moderate inflammatory reaction. The ulcer is usually found in the greater curvature of the abomasum, and is usually accompanied by a moderate inflammatory reaction.

History and presenting signs

History and presenting signs of antelony include a gradual onset of diarrhoea, which is usually accompanied by a moderate inflammatory reaction. The ulcer is usually found in the greater curvature of the abomasum, and is usually accompanied by a moderate inflammatory reaction.

Clinical findings and diagnosis

Clinical findings and diagnosis of antelony include a gradual onset of diarrhoea, which is usually accompanied by a moderate inflammatory reaction. The ulcer is usually found in the greater curvature of the abomasum, and is usually accompanied by a moderate inflammatory reaction.

FIGURE 3.1.1 Ulceration of the abomasum from a cow with antelony. (Photomicrograph of the ulcerated mucosa.)

FIGURE 3.1.2 Ulceration of the abomasum from a cow with antelony. (Photomicrograph of the ulcerated mucosa.)

FIGURE 3.1.3 Ulceration of the abomasum from a cow with antelony. (Photomicrograph of the ulcerated mucosa.)

FIGURE 3.1.4 Ulceration of the abomasum from a cow with antelony. (Photomicrograph of the ulcerated mucosa.)

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FIGURE 3.1.10 Ulceration of the abomasum from a cow with antelony. (Photomicrograph of the ulcerated mucosa.)

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THE DISEASES OF CATTLE IN AUSTRALASIA

Mastitis

Mastitis is a disease that presents the histological appearance of an inflamed mammary gland, and is a common cause of mastitis in adult cattle. It is characterised by the presence of a well-demarcated inflamed area in the mammary gland, which is usually accompanied by a moderate inflammatory reaction. The inflammation is usually found in the mammary gland, and is usually accompanied by a moderate inflammatory reaction.

Antelony and pathogenesis

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50 Years Young

KATE TAYLOR

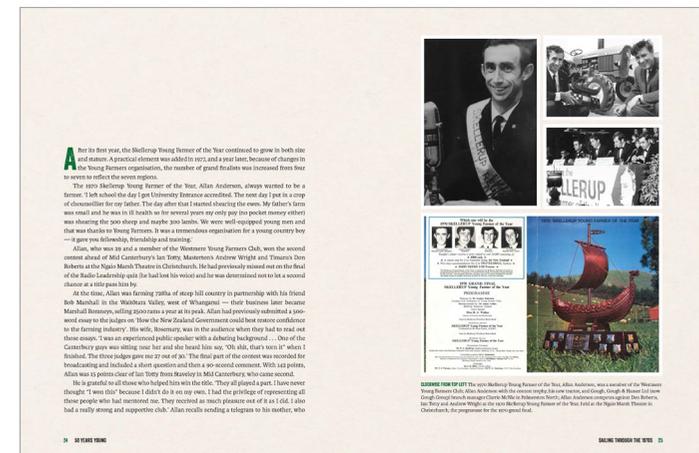
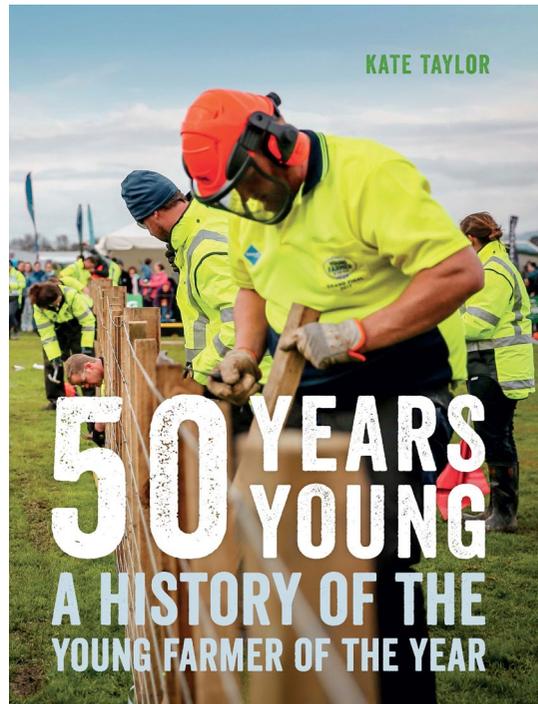
Ther colourful history of New Zealand’s best-loved farming contest. The Young Farmer of the Year has tested the knowledge and skills of rural men and women for 50 years. Join our winners, finalists and organisers as they share the history of rural New Zealand’s most prestigious competition, dubbed ‘the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



The Sheep

Health, Disease and Production

DM WEST, AN BRUÈRE & AL RIDLER

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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Limpbound, 270 x 315mm. 408 pages. \$80



2 Genital soundness in the ram and diseases of the genitalia

The veterinary inspection of rams for breeding soundness prior to culling or selling is now practised in many sheep-producing countries. In New Zealand it has been a routine procedure on many sheep farms since the 1950s and has only grown in importance since the national health inspection, but has also become a traditional annual custom for sheep breeders and veterinarians.

Prior to the introduction of ram selection examinations, there was a heavy reliance on other breeders and applicants to identify their rams. In Australia and New Zealand, effective control programmes for venereal diseases are operating and the disease has now been eliminated in many farms. In addition, examination of rams prior to mating leads to more confidence in using rams for sale. Even today (e.g. 1995), examination of the testis and epididymus is essential.

The aim of an oral health or conventional deep testis should be to use rams which are free from venereal disease and which are likely to sire successful males. Such rams should be able to produce good quality semen continuously over the mating period. It should be emphasised that ram selection examinations are not a form guarantee of fertility. A small number of rams can pass a testis examination and still have poor fertility. Fortunately these rams 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 post-purchase
- In response to an examination problem.

The specific method of ram examination will vary depending on the individual circumstances, but the following description are intended to cover the more common situations.

History

In instances where an individual ram has not performed well as a sire, a detailed history of the ram and flock is essential. This will help in the interpretation of the findings of the clinical examination. An open production flock approximately 60 days, determining whether any rams have shown disease, being transported above pasture in the past few months is important. In all ram examinations a clinical examination is required to be undertaken. If a veterinarian is to be provided, a more detailed description of the ram will be necessary. Temporary injury or subtle marks on a ram's testis are not an acceptable reason of identification and should be noted.

General clinical examination

Rams should be restrained from a distance for signs of disease or lameness. Body reserves should be adequate for sustained forage availability, especially when individual testis are involved. In particular, the age of lameness, if 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 or 5.

When a large group of rams is examined, for example young rams being sold, their only testis examination is health and subjective close examination. In commercial flocks, culling of rams is usually based on age, condition,

144 The Sheep (Continued)

Component	ALC	ALP	PP
Lamewell gain	100	58	54
Pre-mating	100	58	54
Post-mating	100	58	54
Disposition	100	58	54

Table 14 The effect of chronic infectious diseases on the body condition of young lambs. Values are expressed as a percentage of those obtained in controls fed ad libitum (Table 140).

Table 15 The effect of chronic infectious diseases on the body condition of young lambs. Values are expressed as a percentage of those obtained in controls fed ad libitum (Table 140).

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145 The Sheep (Continued)

Age group	Year	ALC	ALP	PP
Yearling (500-700 kg)	1970	4	0	0
Yearling (800-1000 kg)	1970	17	14	0
High (1000 kg)	1970	8	8	0

Table 18 Factors of young sheep being three months of age and worm counts (n = 195) from Motueka (1982). Values are arithmetic means.

Parasite	Worm count	Prevalence (%)
Trichostrongylus axei	500	1
Trichostrongylus colubriformis	500	1
Ostertagia circumcincta	2000	1
Trichostrongylus axei	1000	1
Ostertagia circumcincta	200	1

Table 19 Worm counts reported as sufficient to cause clinical disease when present as a single parasite (classified from Anderson 1982).

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Table 20 Worm counts reported as sufficient to cause clinical disease when present as a single parasite (classified from Anderson 1982).

222 The Sheep (Continued)

epithelioid demarcation lesions can be recognised by an area of epidermal thickening and the presence of a central ulceration. A secondary complication of epithelioid infections is the possibility of spread to the udder. In the United Kingdom the disease was once widely confined to rough handling.

Treatment, if applied, involves the use of penicillin antibiotics.

Dermatitis caused by Pseudomonas aeruginosa

In NZ this is usually limited to the udder and is caused by the presence of severe purpurae dermatitis in a flock of Romney sheep. The disease begins as a thick scab on the udder which increases in size and in some cases spreads to the normal udder. Affected animals become very itchy and shed wool more abundantly in that area.

Diagnosis

Laboratory specimens from dissection and udder, fresh and fixed lesions should be collected for culture and histopathological examination.

Treatment and control

There is little information about treatment. Once the disease is established, treatment with systemic antibiotics is highly successful, but it is not clear whether animals sprayed along the back of sheep after shearing may prevent infection. Affected sheep should not be used as sires but destroyed on the farm if distributed.

Significance of ectoparasites

Significance of ticks, lice and mites on sheep is not well understood in animals. One of the more common ticks reported frequently in Australia has only occasionally in New Zealand.

223 The Sheep (Continued)

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Veterinary Clinical Toxicology

Third Edition

KATHY PARTON, NEIL BRUÈRE
AND PAUL CHAMBERS

Written for New Zealanders, this third edition of *Veterinary Clinical Toxicology* is updated with the latest references, new toxicities and an expanded section of poisonous plant plates in colour. Practical, and clinically orientated, its information is structured to assist the practitioner in readily making a diagnosis and treating toxicities, with a well-researched guide and readily sourced references.

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.



3RD EDITION

Veterinary Clinical Toxicology

K. PARTON, A. N. BRUÈRE, J. P. CHAMBERS



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

PUBLISHED: February 2018

ISSN: 11767979

Limpbound, 297 x 210mm. 435 pages. \$80

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

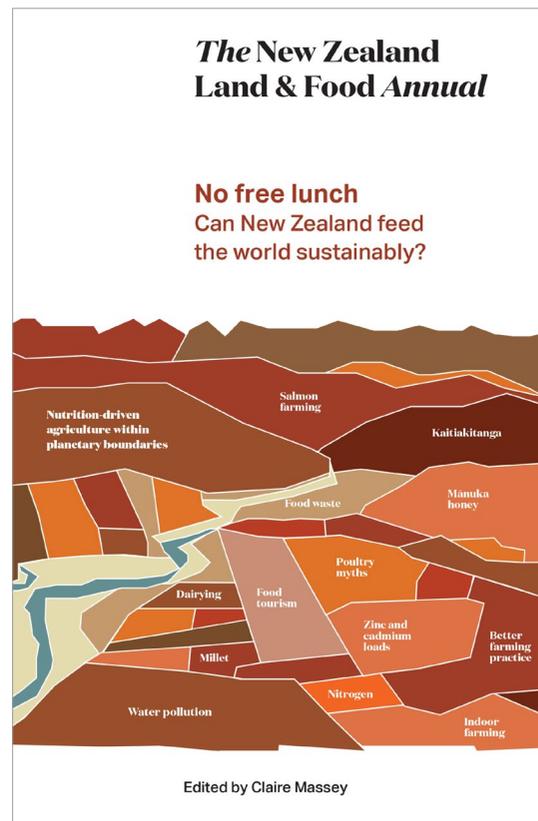
The world needs nutrition-driven agriculture that operates within planetary boundaries. But a recent OECD report on New Zealand's environmental performance showed how our agricultural sector's continual push at those boundaries poses grave risks. Meantime, a range of health indices show that how and 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.

PUBLISHED: June 2017

ISBN: 9780994136381

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



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

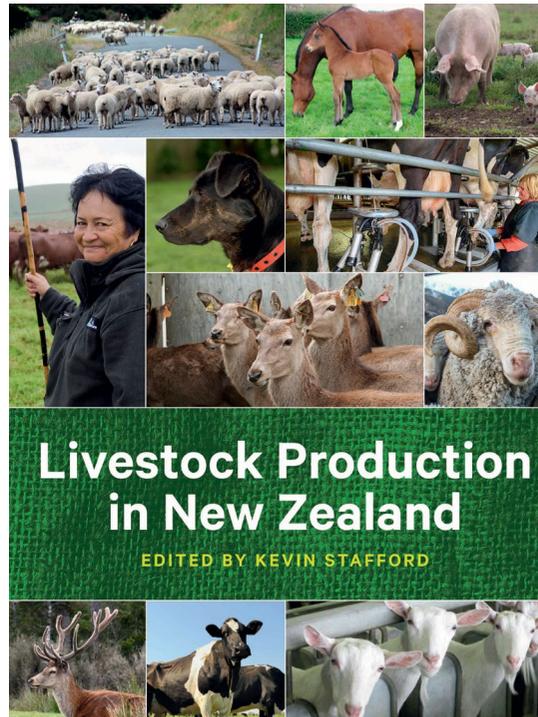
Whether you raise dairy cattle, beef cattle, sheep, deer, goats, pigs, horses, farm dogs or poultry, advice that reflects farming practice in New Zealand is indispensable. This book, written by experts from Massey University and Lincoln University, is of value and interest to everyone.

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.

PUBLISHED: February 2017

ISBN: 9780994136312

Limpbound, 250 x 190mm. 304 pages. \$55



Chapter 1
Dairy Production
Penny Back

21 Livestock Production in New Zealand

Dairy operating structures

Traditional operating structures on New Zealand farms are described as owner-operator, share-milker 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, 50 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.

22 Dairy Production 22

Feeding

The feed eaten by cows is measured in kilograms of dry matter (kg DM), regardless of whether they are grazing pasture, dry cows or cows on concentrate. 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 of feed 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 break-fed strip-grazed behind an electric fence during this time to maximize grass utilization.

Figure 13 illustrates the phases for grazing between 2000 and 1000 kg DM pasture ha⁻¹.

44 Livestock Production in New Zealand

Jersey BCS 3.0

Jersey BCS 5.0

Feature	BCS 3.0	BCS 5.0
BACKBONE	Prominent ridge, "hardly ever" complete	Ridge weak, visible but rounded and smooth
LONG RIB	4 to 5 ribs easily seen	Not visible but rounded in the touch
SHORT RIB	Prominent with edges sharp to the touch	Pointed, individual ribs not visible but can be felt
HIP	Angular, sharp edges. Depressions on sides appearing	Roundest. Curved in profile
PINS	Top line appearance. Sharp edges	Roundest
TAILHEAD	Deep "Y" shape depression. Tailhead prominent, bumpy profile	Tail rounded. Depression under tail flat. Less, no sharp edges
RUMP	Dreadly shape	Flat even cover
THIGH	Indented, the visible fat. Muscle structure apparent	Smooth and flat

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

The New Zealand Land & Food Annual 2016

EDITED BY CLAIRE MASSEY

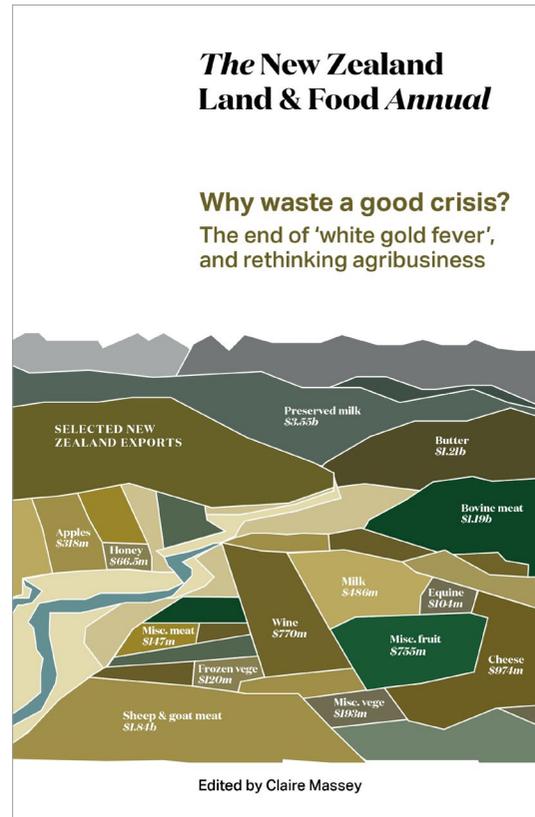
When agriculture catches a cold, the entire economy sneezes. That's where *The New Zealand Land & Food Annual* comes in. It features cutting-edge, provocative and expert views on the broad agrifood and agribusiness sector. It aims to serve the national interest, inform debate, and to be of value to experts,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

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 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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