



After 26 Years ...

Founding Principal Brian Morris Retires



Brian and Carol Morris

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Dare Yourself to Leap

New Principal Dr Liza Pujji Introduces Herself

Thank you Brian and Carol

Brian and Carol have nurtured the Institute by dedicating their lives and contributing to the achievements of over 5000 NZIBS graduates.

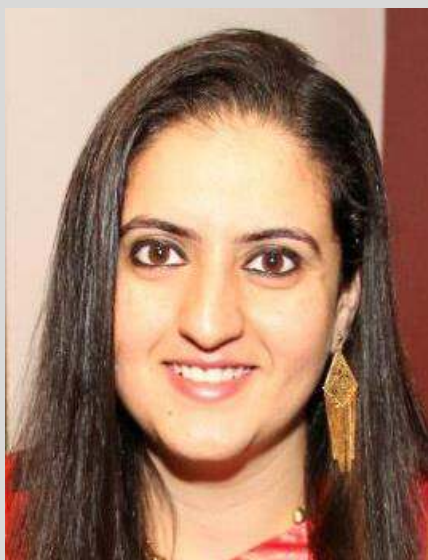
They have left big footprints during their season of leadership. I look forward to continuing the vision they have shown.

I am very passionate about education and helping people achieve their goals.

I believe teaching is one of the most satisfying professions as it provides the opportunity to contribute to someone's growth.

"If you give a man a fish, you feed him for a day - but if you teach a man to fish, you enable him to feed himself for a lifetime."

Here is a little insight about me:



Dr Liza Pujji

I completed my Bachelor of Engineering (BE) First Class Honours, and Doctor of Philosophy (PhD) from University of Auckland. I have varied and useful experience through working in the academic, engineering and business sectors.


My hobbies include reading, swimming and spending time with my family and on social media.

Professionally, I have led teams of experts to deliver these services:

- Lecturing and coordinating professional, academic, technology and engineering courses at several institutes (including University of Auckland, Auckland University of Technology, and Manukau Institute of Technology)
- Writing, reviewing and editing electronic content and digital solutions to provide education using modern technology, and create effective learning opportunities in schools and institutes (including Wisewire, Words & Numbers, Manukau Institute of Technology, plus Adult and Community Education)
- Academic tutoring in several subjects (including Maths, Science, Technology, Literacy, Numeracy, Writing, Computer Science, Information Systems) plus ensuring students gain confidence and achieve successful results
- Research and educational consultancy, providing reports on academic and educational sectors worldwide, plus analysing the impact of technological and educational policies.

In addition, I have managed projects in several organisations including Transpower, Vodafone and Network Strategies.

It is an honour and privilege for me to take this Institute forward, as envisaged by Brian and Carol.

I have been working with them to tap into their valuable experience and develop innovative strategies for growth. I have exciting plans for the future, so stay tuned! 

Liza Pujji PhD | Principal

On the NZIBS website

Learn new skills and create a new career for yourself.

Freelance Travel Writing and Photography:

http://nzibs.co.nz/?page_id=40

Journalism and Non-Fiction Writing

http://nzibs.co.nz/?page_id=38

Sports Journalism

http://nzibs.co.nz/?page_id=60

Internet Entrepreneur

http://nzibs.co.nz/?page_id=1726

Creative Writing

http://nzibs.co.nz/?page_id=28

Romance Writing

http://nzibs.co.nz/?page_id=58

Mystery and Thriller Writing

http://nzibs.co.nz/?page_id=50

How to Write Poetry

http://nzibs.co.nz/?page_id=44

Writing Stories for Children

http://nzibs.co.nz/?page_id=83

Writing Short Stories

http://nzibs.co.nz/?page_id=79

Writing Your First Novel

http://nzibs.co.nz/?page_id=85

Life Coaching

http://nzibs.co.nz/?page_id=46

Digital Photography for Beginners

http://nzibs.co.nz/?page_id=30

Professional Freelance Photography

http://nzibs.co.nz/?page_id=130

Proofreading and Book Editing

http://nzibs.co.nz/?page_id=56

Your Training Provider:

New Zealand Institute of Business Studies

P O Box 58696, Auckland 2163.

For information and answers to questions about all courses:

www.nzibs.co.nz

Telephone Liza or Julie

09 2723974 or 0800 801994

(9am -- 5.30pm M-F)

Brian and Carol drift into the sunset

People come into your life for a reason, a season or to bring cohesion.

When you know which one it is, you will know what to do for or with them.

Someone who comes into your life for a REASON is usually meeting a need you have expressed.

They have come to assist you through a difficulty, to provide you with guidance and support, to aid you physically, emotionally or spiritually.

They may seem like a godsend and they are. They are there for the reason you need them there.

Then, without any wrongdoing on your part—and sometimes at an inconvenient time—this person will say or do something to bring the relationship to an end.

Sometimes they die. Sometimes they just walk away. Sometimes they act badly and force you to take a stand.

What we must realise is that our need has been met, our desire fulfilled, so their work is done.

The prayer you sent up has been answered and now it is time to move on.

Some people come into your life for a SEASON, because your turn has come to share, to grow or to learn.

They bring you an experience of peace or make you laugh.

They may teach you something you needed to learn.

Or maybe they will teach you how to do something you've never done before.

These people may bring you an unbelievable amount of joy.

Believe it, the joy is real. But it only lasts for a season!

COHESION relationships teach you lifetime lessons.

There are things you must build upon in order to have a solid emotional foundation.

Your task is to accept the lesson, love the person who taught you, and put what you have learned to use in your other relationships and areas of your life, with gratitude.

Shakespeare said 'love is blind but friendship is clairvoyant'.



"Now we are both senior citizen pensioners, Carol and I reckon we've completed our season with the Institute. After 26 years **the big R** now means retirement.

"Our reason for starting the Institute has always been to share what we know with others. We've enjoyed showing people how to be creative and discover their own financial independence."

"This meant finding experts in the niche fields which also interested us and inviting those experts to share their knowledge."

"Back in 1991 it was a struggle to start a new training institute.

Gaining trust and building a solid reputation took time.


Now we pass responsibility to the next generation."

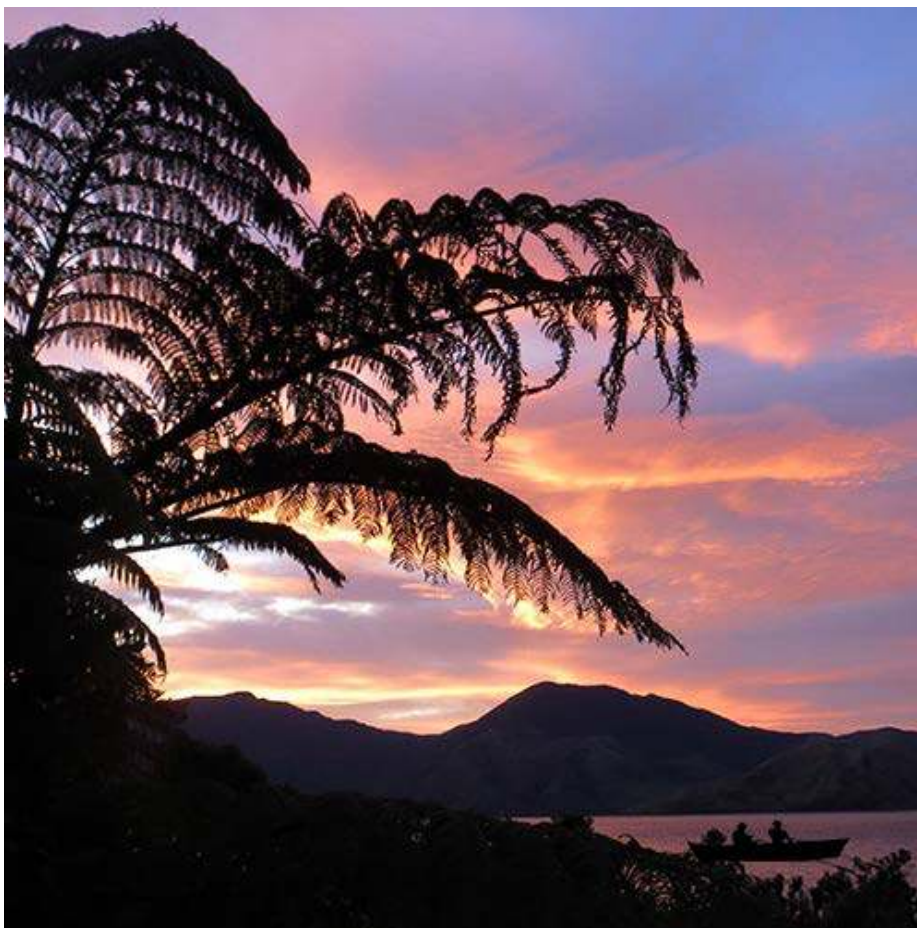
"**Dr Liza Pujji** is an expert in adult education, and she has a specialised knowledge of computers and eLearning. Expanding NZIBS to the wider world is her objective. We are doing everything to help her achieve this grand design.

"Carol and I will soon move to a small town in the South Island and enjoy our retirement. I won't stop writing, of course. You'll see my words around."

And if you recognise two excited travellers on your local bus, train, or ferry, do pause and say "Hello".

Brian Morris

Principal Emeritus 



End of Career Reports: Brian and Carol Morris

You're retiring? Your colleagues took the opportunity to tell you what they really think ...

Dear Brian and Carol,
It's been a privilege and a pleasure to have tutored for you all these years.

I have valued your enthusiasm for education, and the supportive environment in which you have encouraged both tutors and students. I hope you have a wonderful retirement!

Though in Brian's case, retirement may not be the right word, more like:



What's the next challenge?

Tina Shaw

Hello Brian and Carol



It has been a pleasure to be associated with you both and NZIBS over the last 11 years. NZIBS popped its head over the horizon just when I was seeking a different direction and for that 'many thanks'. Who would have thought a tiny classified ad could have led to such a fruitful outcome?

You have both been very supportive and I trust you will enjoy many years of, not retirement, but a different direction for your talents.

Dick Ward

I have been associated with NZIBS for over 20 years, first as a tutor, then as creator of Creative Writing. Brian and Carol have been great to work with, always warm, enthusiastic and positive. Their support was a big help when I moved from Auckland to Dunedin as I was able to take my tutoring job with me. Above all, they believe in and support their staff.



Diane Brown

ATTENTION

Graduates, Students, and anyone else who has been served by Brian or Carol over the years:, please send it to registrar@nzibs.co.nz.

Dr Liza Pujji - Principal

I've worked at NZIBS for over three years now and it is my pleasure to call Brian and Carol friends whom I work with, rather than employers.

Thank you for all the words of wisdom, countless books I've been loaned, the flexibility and responsibility to just get on with the job - if only there were more people in the world like you. NZIBS is in good hands and I'm sure it will continue on with the same ethos.

Now it's time to step back and smell the roses - enjoy. I look forward to hearing of your adventures over a glass of wine when retirement truly kicks in.

Julie Benns

Brian and Carol

I add my heartfelt thanks to Brian and Carol. Being the new kid on the block, I can't talk about the history of our association but all my dealings with them have been cordial and pleasant. I am sure some of my questions must have tried their patience while I was coming to grips with the Institute systems but there was no hint of edginess in any of our correspondence. I am grateful for the opportunity to work with Carol and Brian and I wish them a well-deserved rest and a happy and healthy future.



Jill Malcolm

Understanding the POWER in a good story

From Graduate's Club Report 313

reproduced for educational purposes

Why do some stories enchant, disarm, engage, delight, touch or transform us?

What gives a simple tale or legend, perhaps passed on down the centuries, the power to endure?

Why is it from the time we are little listening to bedtime stories told by our parents, to the time we are parents ourselves recounting stories of our own, that the art of storytelling never ceases to bring meaning that moves us?

Storytellers must also be good story listeners.

The term STORY derives from the Middle English 'storie', the Old French 'estorie', and the Latin 'historia'. The dictionary gives it seven definitions which span a wide range of activities.

- An account of incidents or events
- A fictional narrative shorter than a novel
- A widely circulated rumour
- A lie, a falsehood
- A legend
- A news article or broadcast
- Matter, a situation

Yet these deceptively simple definitions do not show us the nature of a story's heart and soul; or how stories affect us; or the role storytelling has played on the human stage for centuries in cultures around the world from Africa, to Europe, the Americas, to New Zealand and Australia.

Stories come in all sizes and shapes, in various forms and genres, each with its unique blend of power and special strength. There are creation stories, myths, legends, tall tales, epics, folktales, fairy tales, fables, oral history and family tales.

Stories can be spoken, sung, painted, sculpted, danced and dramatised. They can be true or fictionalised. They can convey ideas, beliefs, traditions, customs, knowledge and cultural standards.

"Finding a story is the first step. Then the story should be studied and connected to its roots, whether that's an author, a culture or a folk tradition."

"Proper storytelling etiquette requires giving credit to sources and respecting copyrights."

"Gradually the story takes on a personal meaning within. Then the storyteller begins to tell it as his or her own."

-Elderbarry. The Storytelling Ring.

Olive Hackett-Shaughnessey, speaking to a class on story-telling, recounted how she came upon a story that transfixed her.

Fascinated, she researched it, learned it, began to recite and perform it. And after she had told the story several times, the power and energy of the story began to reveal itself to her. This is the mystery inherent in certain stories.

The colourful Aboriginal Dreamtime paintings are used as storytelling aids in ceremonies.

Hasidic storytelling is a sacred activity akin to prayer.

In the modern world, new forms of digital storytelling are emerging. All of these infuse our lives with energy, purpose, definition, and - yes - **magic**.

Stories allow us to enter a world between everyday, physical reality and the larger, mythic realm our souls and spirits inhabit.

You might think of stories as conductors which allow worlds beyond our present reality to be transported in containers of language, sound, and image.

These stories bring wonder and meaning, which are as necessary to us as air and water.

There is a Jewish story about a hunchback. He was a great rabbinic scholar in a Hasidic family, and his parents arranged for him to be married to a beautiful woman.

But when she took one look at him, she was so shocked by his deformity that she refused to marry him. When he heard the news, he told the families, *"I'll be happy to cancel the marriage even though you've arranged it, but I ask just five minutes to talk with her."*

The families gave the couple five minutes in a room alone. When they emerged, the families were astonished: suddenly she's happy to marry him. Delighted in fact.

A student quickly asked, "Rabbi, what did you say in five minutes that turned her round?"

"Very simple," he said, "I told her about the moment in which, 40 days before we were conceived, a heavenly announcement said, **'This man is to marry that woman'**. The announcement went on:

'but one will be a hunchback'. Her soul heard my soul say, 'Oh, my God, if one of us is to be a hunchback, I can't let it be her. 'Please God, let it be me.' And so I became that hunchback.

"Once she heard the way it happened, she said she would marry me."

Rabbi Tsvi Blanchard gave us this story in *'The Healing Power of Jewish Stories'*.

Today, we are inundated with stories; we're saturated with conflicting points of view.

But the effect of being bombarded with all these points of view is that WE don't have our own point of view and we don't have our own stories.

We lose the continuity of our experiences; we become people who are written on the outside. Not built up from within.

- Sam Keen, *'Story Lore'*

What story could you tell, today? Thanks to self publishing and the Internet, you can reach the world.

What are you waiting for? Only YOU can write your story. ◻

Do people really write a novel in under a month? Could you? Yes, they do. So can you.

How quickly can you come up with a **plot** that works? And how long would it take you to do the actual writing? Some people dictate, of course, which is faster.

Where will you find the time?

Many who 'think' about the book they might write spend four hours a day watching TV. You alone can decide your priorities.

For many years there's been a phenomenon in America known as '**National Novel Writing Month**'. Interest is now international.

Google **NaNoWriMo** and you'll find a group of writers near you. Over 20,000 people sign up each year to write their novel in November.

However, even if you don't want to join NANOwriMo officially, or if you don't want to wait until November, there's no reason not to attempt a 'novel in a month'.

How long is a novel?

The 'right' length for your novel depends on several things, including its genre and your writing experience level.

NaNoWriMo 'qualifying' length is 50,000 words. That's shorter than the average published novel but lengths definitely vary with genre. In general, novels run 75,000 - 120,000 words. But a 50,000 word novel is a good beginning.

If you spent the first ten days of your month **outlining and planning**, that leaves you 2500 words to write each day for the rest of the month. It's a significant task, but many have done it. You could make this your next fun project.

Start with these eight steps:

1. Summarise your book idea in one sentence. **Tip:** Look at the brief back cover blurb descriptions on books on bestseller lists for examples of one-sentence-plot-summaries.

2. Expand your sentence into a several-sentences-long précis. Your sentences should describe the story's major parts, including the build-up of tension through two or three sub-climaxes, until the final denouement that finishes it off.

Many stories use an escalating series of problems, reversals or disasters which the main protagonist must overcome before he/she saves the city or the business or the world. This is a proven success formula many writers follow.

3. Now outline your **characters**, including their motivations for acting as they do during your story.

What are their strengths and, more importantly, what are their flaws? This is a vital part of your planning because it is the flaws in our heroes that make them compellingly real characters.

Your characters will need a demonstrable inner conflict, and an obvious epiphany; one that leads to a watershed in their ideas or actions during the story.

They must 'change' in some way.

4. You may have to rewrite your initial summary! Sometimes the characters we create want to do more than we originally planned. Continue to develop your précis into a full page. In a paragraph or two, describe each of the stages in your story, and the crisis in it that precipitates the next section.

Now you can expand this one page into several pages by expanding each of the sections.

You are creating a progressively more detailed outline of your story. It will make the eventual writing much easier because you won't so easily stray from your original concept.

If you get stuck and don't know what should happen next, ask yourself how you could make the situation worse, and then write your characters through those additional reversals. (Of course, you can't kill them all off!)

5. Now you can write a list that contains all the scenes from your outline. Stories are simply a collection of scenes (beats) strung together. Each has characters with motivations and a goal for that scene. The scene ends when the characters have achieved their goal/s or been thwarted.

If you're writing a 50,000 word novel, that's 200 scenes of 250 words each.

A standard page is about 250 words.

6. Include **dialogue**. In this last step before you begin writing the story, you'll flesh out those one-line titles of each scene into a full description – maybe with some "dialogue" if it comes to mind easily as you're outlining.

7. Now you write. You've probably taken a quarter of your month to get this far, but you have made a very clear map so writing your story should be simple.

You already know everything that's going to happen – you just have to describe it, and figure out the minor problems that weren't apparent in your big picture.

If you hit the dreaded writer's block, just keep writing anyway. Any words are better than no words.

8. Keep motoring ahead. Finish your first draft while you're in the creative writing process. **The key is to not expect to get it perfect.** Just get it written. Tidy comes later.

Don't edit your draft this month; just write version 1. Keep moving forward.

Writing a novel in 30 days is getting the first draft **done**. You can polish it and make it into a bestseller later.

No one's first draft is perfect. But they get the words written. Rewriting and polishing is a separate stage.

That's how you write your novel. *You now know how to do it.* ■

Has Trump-itis reached our Beehive?

President Trump introduced the world to "alternate facts" and "fake news" when the American president was confronted with factual information he didn't like.

Has this blight already reached New Zealand?

With a stroke of the Hon Nick Smith's pen, our NZ Government want to change the dictionary definition of standard terms such as "safe drinking water" and "water safe for swimming".

International water scientists have established reliable standards for fresh water purity.

NZ water chemists measure 33 aspects of public water for contaminants such as Escherichia coli, (E.coli), Protozoa (Giardia), and heavy metals in fresh water supplied for drinking, washing, cooking and where we go swimming.

The safe water benchmarks (less than 126 parts per million of contaminants) have served us well for generations.


NZ operating guidelines were established in 2000, and revised in 2008.

When our water doesn't meet the purity criteria local authorities take action. Safe drinking water is trucked in, as happened in Havelock North. Beaches are closed for swimming. After heavy rain ten Auckland beaches had "No Swimming" notices.

But now ... we are told these reliable water contamination standards will be relaxed, ie lowered.

Is this a budget constraint measure? Or are we being fed "alternate truths" and told not to worry?

Dallying with our nation's water should not be a political game.

Having one chance in 20 of picking up a serious bug turns a drink of water into Russian roulette. 

CONTACTING NZIBS

Our toll free telephone number is
0800-801994



If you called the office recently and you didn't get through, please accept our apologies.

The office is usually ready for action from 9am until 5.30pm, Monday to Friday.

There is an ANSWERPHONE service to take messages before or after those hours.

The website is open 24/7. The Student Forum is always open and available, day and night, 24/7.

Or you can email ...
registrar@nzibs.co.nz
principal@nzibs.co.nz
tutor@nzibs.co.nz

If you have good news:

Please share with everyone. Use the online [Student Forum](#).

NB: Only members have access rights to the Forum.

We ALL love reading about ...

- students' new books
- competition wins
- even small achievements.

Students can look in all sections and post comments or questions on subjects you're not studying.

That means proofreaders and story writers can see what the photographers are getting excited about. And so on.

There are also [competitions](#) anyone can enter. Participate in the full student life!

MEDIA caps for NZIBS graduates

- ❖ Journalist,
- ❖ Sports Journalist
- ❖ Photographer
- ❖ Travel Writer.

If you'd like one, please send \$10 and a letter detailing your name, postal address and former student number. One size fits all.



Job Opportunities

[Documentation Wizard](#),

Integrated Control Technology, Auckland. Create easy-to-read technical documentation that enables users to find answers right away, including questions they may not have considered. Full time. Apply now.

[Afternoon Subeditor](#), MediaWorks NZ, Auckland. Can you spot an errant apostrophe at 100 paces? Then try your hand at crafting Newshub radio bulletins. Full time. Apply now.

[Online Editor](#),

Madison Recruitment Ltd, Auckland. Review, rewrite and update content submissions; edit and translate technical content into plain-language text. Contract/temp. Apply now. Immediate start.

[Content Creator & Editor](#),

Icebreaker, Auckland. Develop, set and maintain the editorial voice of the Icebreaker brand. Full time. Apply now.

All these vacancies were first listed in the Notices Forum when we discovered them.

Has the date expired? Check. Put yourself forward anyway! Show them you never give up.

[Digital Marketer](#), StretchSense Limited, Auckland. Write about innovators who manufacture new types of sensors and energy harvesters that can be integrated into smart clothing. Full time. Apply now.

[Reporter](#), Greymouth Evening Star Co Ltd, Greymouth. Fancy a mix of court reporting and sports journalism? This job is for you. Full time. Apply now.

[Commercial Studio Photographer](#), Dan Trotter Photography, Auckland. Take on a variety of studio shoots. Experience preferred. Contract/temp. Part time. Apply now.

[Journalist](#), Fairfax Media, Launceston, TAS. Write irresistible digital and print news stories for a regional Tasmanian audience. Full time. Apply now.

Society of Authors

The NZ Society of Authors works in the interests of authors in New Zealand. The Society (PEN NZ Inc) is guided by values of fairness, accountability and responsiveness.

The mission of the Society is to support the interests of all writers in New Zealand, and the communities they serve.

Join here:

<http://www.authors.org.nz/>

The Poets Society

Membership of the New Zealand Poetry Society entitles you to their bimonthly magazine and reduced fees in their annual competition.

Several other benefits include a **members-only** website page.

<http://www.poetrysociety.org.nz/join>

An IT Creativity Lesson in Gaza

Life in Palestinian Gaza is hard.

Their land area is half the size of Lake Taupo and everything there is controlled by Israel.

Unemployment is 40% but some of Gaza's 1.8million people find their best employment opportunities are on the Internet.

Five business technology incubators in Gaza help IT students and graduates launch their own start-up businesses.

Despite intermittent electricity supply and erratic Internet connections, young entrepreneurs create iOS applications for mobile phones and laptops.

These are sold worldwide earning them US dollars.

Today's lesson: Where you live shouldn't stop you from being a creative [Internet Entrepreneur](#).

Romance Writers of NZ

This non-profit organisation was founded in September 1990 by Jean Drew (NZIBS tutor). RWNZ has over 260 members (published and unpublished writers) from NZ, Australia, USA, UK and SA.

<http://www.romancewriters.co.nz/>

Writers may apply for funds

The Margaret King Spencer Writer's Encouragement Trust aims to help local people develop their writing skills.

People from anywhere in the country can apply but their writing project must be relevant to this East Coast NI district. Or, a family link to the region.

Writers can be working in a wide range of genre — including fiction, non-fiction, scientific, or historical. Applicants must have some connection with East Cape region, either through birth, family or the topic they write about. Travel Stories and Writing for Children are eligible.

New applicants can apply for a grant up to \$5000 to support them in writing works with "reasonable literary merit and general appeal".

Applications close 31 May 2017.

Apply here:

BDO, P O Box 169, Gisborne. Or email: writerstrust@bdo.co.nz

Tip: Enclose a 200-300 word synopsis of your writing project. Add 50-100 words explaining your links to the East Cape region.

Margaret Spencer wrote four books including 'Inspiring East Cape Pioneering Years' and 'Let Us Not Falter' (about her parents).

At her death she left \$1.5 million to local charities, plus provision for upkeep of the King Spencer Scenic Reserve at Tolaga Bay, the family estate gifted to the Crown in 1973. She died aged 84 in 1999.

THE WRITE LIFE



<https://thewritelife.com/27-free-writing-contests/>



Proofreading opportunities are everywhere...

Ten Fiction Writer's Mistakes You Could Learn To Avoid

How many mistakes will a writer make on the road to rejection?

The answer is 'too many' – yet some need not be made at all.

Read on for ten of the worst. These are some of the mistakes that will mark you as an amateur; a wannabe writer in a pro world. Read, learn and avoid.

1. Up first is the "show, don't tell" maxim. This maxim is often ignored. Yet writing that shows what's going on is so powerful. If there's one thing to learn early in the writer's life, this is it. When you say "*the dog was beautiful and bouncy*" you've **told** us. Whereas "*sunlight gleamed from every part of the dog's coat as it frolicked after his owner*" is **showing** us.

Short and dark; tall and slim; fat, skinny; old, young. When we have to colour in the picture for ourselves, you haven't shown us.

2. Some of those suffixes you may be tempted to bring out would serve you better if you keep them hidden. There's nothing wrong with making a new word or phrase for a different sort of *something*, Lewis Carroll did this with *slithy toves*; invention has a place. But too often words are made up by adding bits. Ugly backend bits. Adding 'ness' isn't conciseness; too much of it isn't cleverness, just outrageousness. And with some exceptions, the suffixes "ise", and "ingly" add length but little else.

3. Dialogue is only effective if it sounds real. Actors saying: "*As you know, Rhys, we want...*" will help you bring in plot pieces you need to introduce. But there are more subtle ways to do it.

With dialogue, you have the opportunity to show the vibrant differences between your characters, such as their class, education and life experiences; the whole of who your characters are. Don't use it for other things.

Another trap with dialogue is to be too trendy. This dates your book. Street jargon works in context, but overly edgy is overkill. Give your work a chance to get dog-eared before becoming irrelevant.

4. Repetition bores readers. That means over-long lists of things will read like lists. You may have been attempting a cacophony of experiences jumbled together as a bold splash of colour. But the preacher's walk to his new church through its garden of red and white roses, pansies, impatiens, lilies, snapdragons and carnations will seem like a wander through a gardener's catalogue if you don't make more out of it. If the preacher likes flowers and spots the odd one out, that's different, as it illuminates his character.

5. Authors are human; they use patterns because they like them. But those patterns can be traps, because a fresh reader will see the pattern and get distracted. So you can't use the same sentence construction over and over - '*he said so because; the doctor examined her because; his dog flopped down because...*' because your reader will be jerked from the story. And avoid overusing pet words, too. Words are a writer's best friends. But invite them into the story too often, especially rare ones, and their welcome will wear out. A word like *resound* *resounds* somewhat, if used too often. Does it justify repeating? Don't repeat yourself without a sound reason.

6. To be is not to be, unless it's *really* required. "*Richard was there.*" If you have to tell us Richard was there, give Richard something to do. Then readers will know he is there. If you write about a body that is in the house, be wary of also saying the gun lying beside it is unfired, the window is open, and the meat is missing. All devices have a place. But be deliberate, not unthinking.

7. Tangling words confuse your reader. If readers have to stop and work out a phrase that got so turned about it isn't clear any more, then it's too twisted. Simple language often sounds so 'easy' writers can lose the sense of making sense.

Writing '*the fairground opened in a breathtaking breeze*' makes much merriment with alliteration yet loses the reader completely because she doesn't know what you meant.

8. Commas are more necessary than not. A competent writer has comma use down pat.

You can break the rules but learn them first. Know the WHY of commas before you confuse, annoy or lose your reader.

Being too clever or too careless demand their price; the price is often a reader who may not keep on reading.

Editors are pedants. You wouldn't risk rejection by leaving out commas would you? That would suicide.

9. Writing that is flat is like a landscape without undulation; it is uninteresting. Sometimes dull bits of writing sneak in, unnoticed.

If a man leaves his porch to walk down the road to get his paper, describe why, and what happens as he walks; not just that he got a paper.

Describe the man, his dress, his hair, his teeth. What about the paper? What is there on page one to catch his attention even briefly as he walks back? And what about the road? Does it lead to the pub, or something interesting? Is an unread paper lying in a puddle? Who could have dropped it?

Maintain interest in your story and readers will follow you anywhere.

10. Adverbs and adjectives, like salt, taste better when not overused.

In '*The Elements of Style*' we're told: *Write with nouns and verbs, not with adjectives and adverbs. The adjective hasn't been built that can pull a weak noun out of a tight place... It is nouns and verbs, not their assistants, that give good writing its toughness and colour.* ■

Graduates Club

Students who graduate are invited to join the Graduates Club and enjoy these services:

- # Access to your former tutor for Q&A. Ask as many questions as you wish. Either through email exchanges, telephone, Skype etc.
- # Access to the Principal, ditto.
- # Monthly newsletters.
- # Access to the Student Forum, 24/7/365.
- # Free entry to all NZIBS competitions.
- # Information about worldwide competitions.
- # Annual renewal of PRESS PASS where applicable.
- # Annual renewal of STUDENT ID CARD. (Use it to get discounts.)
- # Access to graduates and students who will proofread your manuscripts, without a \$ fee.
- # Access to a tutor for manuscript appraisal, for a fee.
- # Assistance with finding placements for articles, photos, book manuscripts.
- # Help with finding paid work.

All that for **\$100 pa membership**.

PS: As a consultant any of these people could charge \$75 per hour.

Student Forum Competitions



Have a go! 😊

For details of all competitions, click the link and join in. Usually entry is free!

See the competitions here:

<http://nzibs.co.nz/forums/forum/competitions/>

Leave a Legacy

Creative people often donate their royalties to charity. It's easy because it's money they've never had.

J M Barrie donated his royalties from Peter Pan (books, films, plays) to London's Great Ormond Street Hospital. A condition of Barrie's bequest was that the amount is never disclosed.



To ensure the gift would continue in perpetuity, British PM James Callaghan arranged a special act of Parliament which changed the copyright period (for this work) from 70 years to perpetuity. Actually it is the children's charity linked to GOSH which benefits, not the NHS institution. Sick children still need books, toys, outings and magicians.

Phoenix soccer fans wave 'towels'. In 1975, TV announcer Myron Cope trademarked his supporter's scarf idea as "The Terrible Towel".



He encouraged Pittsburgh Steelers' fans to wave their yellow scarves in support of their team. This sea of yellow intimidated their opposition. Sales of merchandise became a significant money earner for the team, currently around \$3 million pa.

In 1996 Cope assigned his trademark royalties to the **Allegheny Valley School for the Disabled**. Cope's son, Daniel, had been born with brain damage and he lived at the school. Opened in 1960, the school today serves over 900 children, adults and senior citizens who live with the effects of physical and intellectual disabilities. Nice one, Myron. "Go the Steelers!"

In 1918 songwriter Irving Berlin wrote a modest little musical, 'Yip Yip Yaphank'. It reached Broadway - then promptly disappeared. But one song was cut from the repertoire because he thought it wasn't rousing enough.



Berlin forgot about this song for 20 years until singer Kate Smith belted out '**God Bless America**'. The nation loved it and it's been a hit ever since. Roosevelt used it as his campaign song in the 1940 presidential election.

Berlin felt patriotic so he donated all royalties from the song to benefit the Boy and Girl Scouts of America.

Millions of royalty dollars still help fund various scouting activities.

The lesson? Everything you create carries a copyright. You don't have to apply or ask. It's automatic.

If you're receiving royalties, you can nominate—in your WILL—the benefactor you choose.

Your support for causes you believe in can continue for years.

Remember, royalties roll on for 50 years after you pop your clogs. You can't stop this money coming. Do some more good after you're gone. Assign your royalties to a charity. ☐

Listen to thriller writers revealing themselves in interviews

by **Brian Morris**

I discovered a heap of stuff I didn't know about American thriller writer **Patricia Cornwell** from her BBC interviews.

I heard more than I wanted to know really, as she is not one of my favourite authors. Ditto for her protagonist, **Dr Kay Scarpetta**, the forensic pathologist.

'Desert Island Discs' has been a hugely popular BBC Radio programme since 1942.

The format is interview chat interspersed with eight music items chosen by the interviewee.

Allow 30 minutes when you click here: <http://www.bbc.co.uk/programmes/p00947f5>

Another favourite thriller/mystery writer featured on BBC Radio 4 is **Colin Dexter**, creator of **Inspector Morse** stories and TV programmes. James Naughtie is the interviewer.

Colin Dexter is also on 'Desert Island Discs' interviewed by Sue Lawley.

<http://www.bbc.co.uk/programmes/p00943mk>

Allow 30 minutes when you click here: <http://www.bbc.co.uk/programmes/b007vd4k>

Tip: When you go to these websites look for live links to related items.

- Lists of their books
- Similar topic authors
- Wikipedia links
- Fresh news
- Photos etc.

When you're on the BBC site, hit the NEXT arrow and see what new treasure you've discovered.

Serendipity rules! ☐

Finding Time

Hidden in plain sight is that extra hour a day you've wanted ...

"I don't have the time!"

Here are a few ideas you can use to find a little more time:

Get up an hour earlier each morning. Try it just one day per week. There's a good chance you'll like it.

Go to bed an hour later. Just don't burn both candle ends the same day.

Study time management. You only need one idea to be ahead. Look for online reviews to find resources.

Don't waste an hour at lunchtime. Instead, read, study or exercise.

Prioritize tasks. Get the difficult ones done early while you're fresh.

Close your office door. You'll bypass the 'drop-in' interruptions.

Ask yourself: 'Is my hobby too labour-intensive? Is it sapping my energy for more important things?'

Walk 25% faster. Make people scamper to keep up. You get extra energy by moving yourself quicker.

Move closer to where you work, if practical. Avoid the daily commute. Better still, work at home.

Listen to talking books, motivation or training podcasts on journeys. A few hours a week is a lot over a year.

Keep a bottle of water by your desk, saving yourself time fetching drinks.

Learn to use dictation software. Some programs, like Dragon, will transcribe your voice into text.

Systemise all your regular tasks. Then you can delegate them.

Save hours on meal prep by choosing simpler recipes.

Make time to relax. A few moments sharpening your axe means you'll cut wood faster. Learn to say **"No"**.

Use the stairs. You stay fitter, and you're exercising as you move about.

Go easy on alcohol or drugs.

A slowed mind takes longer to act.

Visualise the things you'll do with those extra hours. Then act!

Apply some of them this week. ☐

Job Opportunities

[Content Writer](#), Review Publishing Co Ltd, Auckland. Research and write feature articles, news, trend reports and business profiles for four business magazines in the hotel, hospitality and fashion fields. Full time. Apply now.

[Online Operator](#), Cash Converters, Auckland. Research products, take photographs of key items and upload them, write creative descriptions and manage online listings. Full time. Apply now.

[Resident Photographer](#), Icebreaker, Auckland. Create compelling product images that make customers covet Icebreaker gear. Full time. Apply now.

If you see a vacancy that appeals, with an APPLY BY date which has passed . . . Apply anyway.

Contact the company and ask *"Did this position get filled? I've just discovered it and I think I'd be ideal."*

If you ARE the ideal candidate, they will appreciate your initiative.

[Superstar Writer](#), Castleford Media, Auckland. Research and write feature articles, blog posts, whitepapers, ebooks and industry case studies. Full time. Apply now.

[Writer/Notetaker](#), Private student advertiser, Tauranga. Take class notes and assist tertiary student with writing assignments. Part time contract. Apply now.

[Photography Assistant](#), Magic Memories, Te Anau. Capture fun, interactive photos of guests at tourist attractions, publish the photos and sell them. Permanent part time. Apply now.

[Journalist](#), Fairfax Media, Ballarat, AU. Write regional news for *The Courier*. Full time. Apply now.

[Social Media & Content Coordinator](#), Mons Royale, Queenstown/Wanaka. Source, write and manage content for social media. Full time. Apply now.

[Corporate Coach](#), YB 12 New Zealand, Auckland. Coach business people one on one or in small groups. Full time opportunity. Show them your **Life Coach** certificate. Enquire now.

Seen in a Thrift Store

Author **Nancy Pazner**

Reproduced for educational purposes

A back room in a thrift store, apparently used as an all-purpose office. Small, furnished with the obligatory grey metal desk, a few filing cabinets, three non-matching, dinged-up metal and plastic chairs.

Although the front part of the store is scrupulously clean and well-lighted, this room, while not exactly dirty, looks as though it may have missed more than a few cleaning cycles. And it smells like the whole rest of the thrift store, that unmistakable second-hand-clothing smell.

Behind the desk sits a stocky, forty-something man wearing dress pants that don't quite fit and a pale-blue shirt, open at the neck. In front of the desk, on one of the chairs, a twenty-something woman, wearing jeans, several layers of t-shirt, an excess of eye makeup, and a defiant expression.

It sits defiantly on the desk between them, a t-shirt sporting some kind of slogan and a long streak of glitter, a fat marker pen with neon lettering down its length, and a form, probably a seventh or eighth generation photocopy, with the heading, "Incident Report".

The man gestures toward the shirt, looks at the young woman. "OK. You wanna run that by me one more time?"

The young woman looks at the shirt, at the man, back down at the shirt, and the words, "Not really," hover between them, not quite spoken. Then she grimaces. "I said I'd buy it."

"I know you said you'd buy it. I want to know why you pulled this stunt. And no, as her head rises and her expression changes, "it really doesn't make any difference why. I'm just curious and it's a slow day. I've never seen someone pull something like this before."

"So, read the stupid thing."

His eyebrows go up, both questioning, and somehow, threatening.

"OK, OK." She spreads out the t-shirt so the slogan is visible to both of them. In a totally artificial and stilted voice she reads, "If the ice melts you are drinking too slow."

The silence stretches.

"You were correcting the grammar on a shirt that somebody was going to wear to go drinking?"

"Yes." This time she sounds a little abashed.

"Spend time in bars, much?" Now his expression hints at amusement.

"No." Definitely abashed.

More silence. He seems to enjoy it.



"OK. Buy the shirt with the bad grammar."

Finally he breaks it. "So?"

"Slow. Slow is an adjective. It's meant to modify a noun."

Drinking is a verb. Do you get it?"

Her voice rises on the question.

He visibly takes hold of his temper, then something clicks for him. "This is about grammar?"

"Yes!" The force behind the single syllable seems to surprise her more than him.

He smooths out the offending shirt and they both look at the glittering "L" just after the word "slow," and the "Y" that follows it, its tail trailing down the front of the shirt.

But don't even think about doing it with your good customer points. Do. Not.

Ever..." and here he picks up the fat pen sitting on the desk, squints, and reads the neon letters, "bring a 'Marvy Uchida Deco Just Glitter Pen' — or anything like it — into this store. If you even have the guts to come back into this store."

She stands and gingerly picks up the shirt, then starts edging toward the door.

"And, lady..."

She looks at him, apprehensive.

"Find a 12-step-programme somewhere. They have them for everything else. They've got to have them for grammar nazis." □