

**Why are they selling
poppies?** Page 2

Innovation is the Key
Page 5

Make Greatness Your Goal
Page 9

Reflecting on Greatness

Are Heroes still valuable?

Page 3

**ANZAC Cove,
Turkey**

Why are they selling poppies?

Lest we forget



A poem for those who gave their supreme sacrifice – that we might be free.

Why are they selling poppies,
Mummy?
Selling poppies in town today.
The poppies, child, are flowers of love.
For the men who marched away.
But why have they chosen a poppy,
Mummy?
Why not a beautiful rose?
Because my child, men fought and died
in the fields where the poppies grow.

But why are the poppies so red,
Mummy?
Why are the poppies so red?
Red is the colour of blood, my child.
The blood that our soldiers shed.
The heart of the poppy is black,
Mummy.
Why does it have to be black?
Black, my child, is the symbol of grief.
For the heroes who never came back.
But why, Mummy are you crying so?
Your tears are giving you pain.
My tears are my fears for you my child.
For the world is forgetting again.

Happy Mother's Day!

Life Doesn't Come With a Manual, It Comes With a Mother

If you're a MOM, Happy Mother's Day – your kids are lucky to have you! If your mom is still living, I hope you have a great day with her...



Welcome Val and Katrien

We are excited to welcome two new tutors to our team



Val Gyde



Katrien Brown

You can read more about them on www.nzibs.co.nz/about-the-tutors

□ **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 58 696, Auckland 2163.

For information and answers to questions about our courses,

Email registrar@nzibs.co.nz

Or call **09 272 3974** or

0800 801 994

(between 9am and 5pm M-F)

Biographies Reinforce Possibilities

from Graduates Club News # 337

Reproduced for educational purposes.

Peter Gibbon, PhD, a Senior Research Fellow at Boston University's School of Education, wrote *A Call to Heroism: Renewing America's Vision of Greatness*. His book was published in 2002, but its message will always be relevant.



Gibbon believes our present-day instant—often ill-prepared—communication gives people the idea that "sleaze is everywhere, nothing is sacred, no one is noble, and there are no heroes."

Though he is referring to the United States, any trend happening there is all too likely to happen elsewhere too. The publicity mills of Hollywood and New York turn out stars who set examples for good or ill among impressionable young people around the world. So if America is giving up on heroes, other societies can be expected to act accordingly.

The end of heroic tradition would mean the end of a lot of other good things too.

If there is no admiration of greatness, no representative figures that ordinary people would want to emulate, we could be taking a u-turn on the road to civilisation.

True heroes (the qualification 'true' is necessary because there have been a lot of phoney ones),

have always shown the way to the betterment of the human condition.

Gibbon suggests that the decline of admiration, generally, in the United States, is connected to religious scepticism.

With the spread of secularism, people have come to feel they are sufficient unto themselves and have no need of a higher power. A loss of religious faith implies a loss of faith in anyone greater than oneself, even heroes or heroines.

Along with secularism has come modernism, a cultural movement in which all art or artist are equally valuable. In the modernist mind-set, the old standards of what is good and bad do not apply.

The 'old' standards, which prevailed for thousands of years, were predicated on excellence.

In entertainment and sport, performers were admired not only for their talent, but for the work put into developing that talent to a state of excellence.

Popular culture has more or less abandoned a strive for excellence, relying on the simple matter of supply and demand. The more the demand for entertainment and spectator sport is pumped-up for commercial purposes, the lower the standards of the key performers.

A by-product of this mass production is instant and apparently effortless stardom.

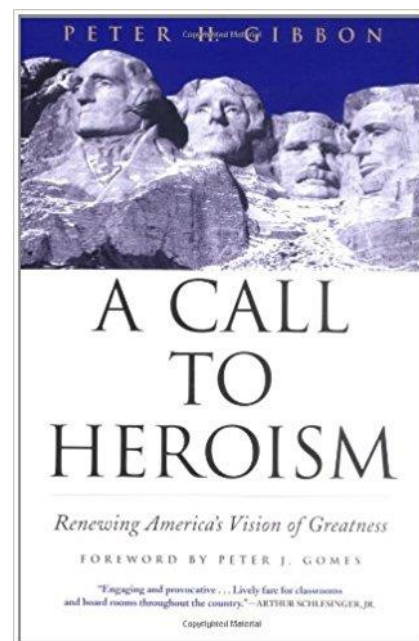
The popular culture pays more attention to glitz than merit. The net effect is that people who are merely 'famous for being famous' are held in the same respect as genuine heroes and heroines.

Much of the blame rests with the news and public affairs media.

Publications and programmes show the worst of humanity: mean spirits, crime and conflict - because this focus sells!

However, by doing this, the world is made out to be a more cynical and ignoble place than it really is.

It has long been lamented that New Zealanders grow up knowing more about famous Americans than about the famous people who have occupied our own country.



Many Kiwi kids have little idea that New Zealand writers Margaret Mahy and Joy Cowley are high achievers in their field.

And we are quick to brand any achiever a 'tall poppy' and denigrate their successes.

However, the abandonment of the traditional concept of heroism is not altogether a bad thing.

There has always been an element of exaggeration in making idols for public worship, such as statues of kings, presidents, generals and prime ministers.

Most heroes and heroines throughout history have been the unsung kind: community volunteers and unknown soldiers.

If the age of the public hero has come to an end, then we must look for the kind of private heroism that is won with a minimum of publicity.

If parents find their children have no worthy, wholesome role models, then they must strive to become those role-models themselves. ■

Free Special Reports

We have lots of articles on every topic imaginable. Ask for them by name and/or number. All of them are free.

Here are just a few examples:

- 926 What to do in your creative retirement years.
- 109 Seven important tips from a great sports photographer.
- 169 How to relax your subjects, so you get a better photo portrait.
- 811 How to write like a real journalist.
- 486 How to prepare yourself for a brilliant career.
- 579 Jim Rohn's formula for turning failure into success.
- 850 What does a books editor do at work?
- 260 Why writing story books for children isn't all hard work.
- 263 How Harry Potter has got boys back into reading books.
- 754 How to stay positive during a long term job search.
- 920 Understanding why Internet sellers prosper while regular retailers stay anxious.
- 703 67 Ways to use your improved writing skills at work.
- 906 How Dick Francis got back into writing thrillers at age 87.
- 360 Why his childhood gave John Le Carre the right memories to be a master novelist.
- 232 How to write a more powerful press release.
- 242 How your handshake tells others a lot about you.
- 438 Speed reading. How to read fast so your eyes scan a whole page.
- 1000 Ken Follett talks about how he plans his thriller novels – meticulously.
- 1002 Tips for more effective PowerPoint presentations.
- 1004 How to write an editorial.
- 1005 How a novel written by an unknown author became a global bestseller. Amazing story.

Ask for any of these by name and number. They're free.

How to Meet New Friends in a Crowded Room

by **Diane Darling**

From Grad's Club News #392 Reproduced for educational purposes

It is possible to make the most of almost every networking opportunity if you know how.

However, it takes patience, time and humour to convert a chance encounter into a mutually beneficial relationship.

Tip: Remember to slow down and take charge of each moment. And it's not a time for pushing your products unless you're invited.

If your networking catapults from a casual chat to a hard sell, new friends may lose interest fast.

Here are a few suggestions for planting friendship seeds that may grow into oaks.

Plan and practise

As a businessperson, you'll likely get many invitations to trade shows, conferences and other invitation-only events. Executives from your own company might be there, so might key people of other organisations.

Practise the words you'll say 'casually', ahead of time. (Think of it as taking the stage to speak a few well-rehearsed lines.)

Dress right

Research the dress code. Think about who else might show up. Confirm the directions for travel and parking.

Plan your small talk

Decide your opinion on three topics specific to the event. Talk about the city, the industry, local climate and so on. It may feel artificial at first. The reality is this: you want to find common interest with other guests, because people like to do business with those who have similar interests. The more commonalities you discover, the more likely you'll get a further opportunity to meet.

Make the most of your time

Contrary to popular belief, serious networking is not an opportunity to get free food. If you are hungry, get a plate and eat in the corner for a minute. Carry your drink in your left hand, so your right is free for shaking hands.

Move about and meet people


Handshakes: Grip hands so your palms fit together, shake twice, and be the first to LET GO. When talking to people, look them in the eye: Five seconds. Look just long enough so you notice the colour of their eyes. The colour doesn't matter, but the fact you made good eye contact does.

Tip: don't jingle change/keys in your pocket. It's very distracting!

Limit your talk time

Talk 3-8 minutes with each person, not longer. Circulate. Learn how to extricate yourself from chatterbugs. It isn't easy. *Here's a line:* "This is a great networking event, so I'll let you move along." *Or:* "It's been a pleasure talking to you" will do. One tactic for really persistent people is to say: "I've got to run. I just saw someone I NEED TO TALK TO ..." Sometimes a simple closeout action is needed. Thank them for the chat, reach out, shake their hand and MOVE AWAY. If you stop, you're stuck.

Write a 'thank you' note

Whenever appropriate, send a note of thanks after the event. This is a huge chance to be MEMORABLE. If you do it consistently, you'll be different from the ordinary crowd. Yes, it does take time, but if you want to use networking as a way of finding people who will help you get things done, there's really no choice. Is there? 

Innovation is the Key

From Grad's Club News #392

by Ed Bernaki

Reproduced for educational purposes

People starting in business, or those new to the workforce such as students, hear many confusing management expressions (jargon). The term "innovation" will likely be at the top of the list.

Here is an overview to help you to understand some of this jargon.

LESSON ONE

Innovation is a lot like physical fitness. Why? Talking about fitness does not make you fit, any more than talking about innovation makes you innovative.

Many people in government and business seem to ignore this fact.

LESSON TWO

Innovation is more than technology. Many executives say, "We are investing in technology to become more innovative." This is wrong. Refer to Lesson one and consider: does investing in running shoes make you more fit? No. Only if you use these shoes in 3 ways that make you fit. Only the innovative use of technology makes you innovative.

LESSON THREE

Creativity is about finding new and original ideas while innovation processes manage the best ideas into action. If results are beyond the norm, we may conclude that it was an innovative idea.

LESSON FOUR

It is best to consider innovation in terms of "innovative thinking". Everyone in every organisation solves problems, creates opportunities and deals with change. The more innovative we are in finding higher quality solutions and opportunities, the better off we are.

LESSON FIVE

Research finds that the most innovative companies (the ones that continually launch new products and services, and profit from them) have two things in common: everyone in the business knows how to manage their ideas, and they create a climate that is open to new ideas.

LESSON SIX

Innovative thinking is driven by your ability to manage ideas.

Managing ideas means moving them through the stages of testing and development to ensure that the final idea is worthy of action. Enhance your ability to manage ideas by developing your skills in these five key areas:

- Generating ideas - learn to brainstorm new ideas
- Developing ideas - learn to develop your ideas
- Judging your ideas - is your idea good or great?
- Promoting your ideas - you may have to sell it before it can happen
- Translating your ideas into actions - remember that action builds power

LESSON SEVEN

Learn to be a creative rather than a critical thinker. Start by reading something by Edward de Bono, such as Serious Creativity.

LESSON EIGHT

If an organisation is not pursuing innovations, it is then pursuing mediocrity and complacency. Avoid these organisations.


LESSON NINE

I speak at many conferences. Most people think that they are innovative thinkers until I ask, "Who was at this conference last year, made notes, and never looked at them again?" Half of the people admit to this. Don't fall into this trap. Listen for the main ideas and write them down, along with questions that arise in your head and the actions you will take. If the speaker says something profound, write down the quote.

LESSON TEN

Are businesses more innovative than the public sector or the not for-profit sector? Sometimes - but review the list of Kiwi companies that have gone bankrupt through bad management!

Analyse an organisation's record. Is it innovative in the services or products it provides and in the way it manages people? Organisations that are will be satisfying to work for, regardless of their structure.

Now you know more about innovative thinking than most! 

Job Opportunities

[Magazine Editor Extraordinaire](#), Farmlands Co-operative, Christchurch. Create, curate and manage the delivery of content to shareholders nationwide. Fixed term-6 months. Apply now.

[Court Reporter](#), Auckland Central. Find and cover court stories and produce high-quality journalism and content. Full time. Apply now.

[Photography](#), Wellington. Take pictures for a blog a few times a month and share some ideas. Casual. Apply now.

[Weekend Reporter - Mid-senior Level](#), NZME, Auckland Central. A storyteller with great instincts for what grabs attention, for what's important, unique and interesting. Full time. Apply now.

[Part-time Graphic Journalist](#), Fairfax, Auckland Central. Create high-quality bespoke pages as well as being able to pivot into infographics, illustration, and other editorial-related imagery or furniture. Part 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.

[Database Editor and Writer](#), Auckland. Work from home, have an eye for detail, fast accurate typing skills, excellent grammar, good online research skills. Casual. Apply now.

[Photographer](#), Waitakere & West Auckland. Supporting service line for photography mainly for products coming from the food and grocery sector, and also from the health and hardware sectors. Contract. Apply now.

[Assignment Editor](#), 1 News, Auckland Central. An active role in daily news-gathering and resourcing. Full time. Apply now.

[Reporter](#), Straford Press, Taranaki. Work across a range of rounds including local body politics, sports and rural issues. Part time. 12 May.

How to Create Beautiful Characters

from Graduates Club News # 341

Reproduced for educational purposes.

A character is more believable when a reader sees something familiar in that character, one or more traits they identify with.

This familiar aspect could be an external marker (a habit, quirk, or mannerism) such as chewing fingernails when nervous, or squeezing mustard on a burger in the shape of a happy face.

The familiar aspect could also be an internal marker (an emotion, motivation, or bias) such as a fear of heights, annoyance with public swimming pools because kids pee in them, acute embarrassment at undressing in a gym locker room and so on.

The most memorable characters display a balanced combination of external and internal markers. These character markers share two crucial features:

Vividness

Grinning a lot is not a vivid characteristic because it doesn't have much visual impact.

But raw, ragged cuticles is memorable because the sensuality of the image stays in the mind. This vividness is especially important when your story has a lot of characters; it is difficult to mentally keep them separate. But when readers see a character's name and have an instant visual image to go with it, they are much more involved in the story.

Character-specific

Character markers should not be a potpourri of random traits, but rather should be chosen to match the personality of the character.

These traits can help establish the attitude the reader has toward the character. For example, we like a character who is vulnerable, so a character who is ashamed to undress in a locker room because she's concerned about stretch marks elicits our sympathy.

In contrast, a character who constantly smooths his hair is less sympathetic because he seems egotistical.

The movie *The Fly* has a charming external marker to define Jeff Goldblum's character of the socially inept, reclusive scientist. When reporter Geena Davis asks him why he always wears the same clothes every day, he says he doesn't. He tells her the clothes are fresh, and sends her to the closet to look.

She goes, and finds half a dozen duplicates of the sports jackets and slacks he's wearing.

He explains that it's a trick he'd picked up from Einstein: the same clothes every day means no time wasted deciding what to put on.

This external marker is both vivid -- seeing the clothes hanging in the closet has visual impact -- and character-specific because it shows he's dedicated to his work to the exclusion of any social life.

External markers

Before you begin assigning a gumbo of characteristics to your characters, it's a good idea to get to know them. Most writers use character charts as a way to get to know their characters better.

The charts are a blend of a police profile and personal interview. Once you've completed a chart of each major character, you'll better know the external markers that are most appropriate for them.

Tip: *Keep character charts handy while you're writing because they provide useful information you'll need often (such as which car she drives, colour of his hair, name of the dog, etc).*

With these charts handy, you can instantly find the personal info you need rather than have to search back through the story each time.

Great characters are memorable because they are a complex mixture of both sympathetic and non-sympathetic traits.

Villains like Hannibal Lector in *Silence of the Lambs* compel us to watch them, because along with their repellent, horrifying habits, we also are given a glimmer of something good. Lector's artistic ability, intelligence, and parental affection for Agent Starling entices us to care about him on an involuntary level, no matter how much we also loathe him.

Hooligan Alex in *A Clockwork Orange* has a passion for Beethoven that provides a flickering light of hope in the reader that Alex may be worth saving. Conversely, Philip Marlow in Raymond Chandler's mysteries is an alcoholic loner who passes the time between cases playing chess with himself. Don Quixote is no less a hero for being a little crazy. They are knights in slightly tarnished armour. Yet, it is these character flaws that give them something to overcome in order to be heroic.

Here's a way to distinguish between external markers for the characters we're supposed to like and those for characters we're not supposed to like: the ones for the likable characters tend to be quirky; ones for the unlikable characters tend to be obsessive.

For example, a likable character may prefer Coke to Pepsi, but at a place that serves only Pepsi, will drink it with a slice of lemon to cut through the sweetness.

However, the unlikable character may drink only Dr Pepper and refuse to eat at any restaurant which doesn't serve it. He may drag friends from one restaurant to another in search of the one that serves his drink.

Continued on Page 7

How to Create Beautiful Characters

Continued from Page 6

This refusal by a character to eat if his preferred drink is unavailable shows obsessiveness, as well as selfishness—making others do what he wants—and also highlights his charisma in getting them to do it, despite the inconvenience. This is an exaggerated trait, which suggests a chink in his personality.

There's also a difference between main and secondary characters.

Main characters require the complex balance of conflicting characteristics because they are most affected by the events that occur in the story. Secondary characters are the supporting cast. They don't require detailed or elaborate characteristics. The less crucial they are to the story, the fewer they require.

Nonetheless, many new writers make a mistake by ignoring the background of minor characters. This harms the story as these characters do not seem real.

The writer should treat each character as if they have an entire life outside the events of the story.

You need not tell the personal history of each minor character, but you can hint at it in subtle ways. The pizza boy whose sole purpose is to drop off the pizza to the main characters may have a cast on his arm, making it hard for him to handle the pizza and give change. "What happened to you?" a main character asks. Pizza boy shrugs. "Soccer. My cousin kicked me. He's still pissed off that I married his high school prom date. Jeez, man, it's been like eight years. Get over it, right?"

This exchange has no bearing on the story itself, but it does do two things:

(1) it makes the main character sympathetic for asking about the boy's arm; and

(2) by making the pizza boy more realistic, it makes the rest of the story seem more interesting.

Internal markers

Every story is about conflict, such as whether or not a father can reconcile with his estranged son. Each character may have an external marker which identifies the essence of his attitude.

The father may be an ex-military man who makes his bed every morning so precisely that he literally bounces a coin off it. If the coin doesn't bounce high enough, he may pull the bed apart and start again. This indicates that he's a rigid man who needs discipline, almost compulsively so.

The son takes photos as a hobby, but all the people in them are photographed so their heads are cut off. This indicates he feels removed from people as individuals, probably as a result of his father's emotional distance.

Now, combine these external markers with the internal markers and you have a fully developed character whom the reader cares about deeply.

Internal markers are about desire: What does the character want? Why does he or she want it?

This is revealed in the character's emotional reactions to events and other characters in the story, their motivation for their actions in the story, and their biases or opinions about the world at large.

In the above case, the internal markers are how badly each wants to reconcile, why they do or don't want to reconcile, and what they're willing to do to cause or prevent the reconciliation.

Sometimes this internal landscape of a character is presented in a dialogue, in which the character tells us what he wants and why. Or we may get that info in a flashback.

In a flashback, we'll see events that impacted the characters emotionally, which will provide reasons for later behaviour.

Another method of providing internal markers is through the character's opinions, which may—or may not—be related to events in the story. A character could give opinions about movies, books, music, politics or religion. It is through the pattern of these opinions that the reader comes to know who they really are.

This can be illuminating if what they say contradicts what they do.

In *The Catcher In The Rye*, Holden Caulfield constantly tells us how much he hates movies, yet he keeps going back to them. Then he tells the reader he can't reveal what happened in the movie or the reader might puke; then he immediately proceeds to tell the plot. Holden's hatred of movies is because they usually have happy endings that show a just and good world. But since Holden's beloved younger brother died of leukaemia, an event that proves to him the world is unjust and not good, he hates contrived hopeful stories.

You've heard stories of how some tribes refuse to be photographed for fear the photo somehow steals their souls? Well, writers do that—metaphorically. They steal souls.

By examining the internal and external markers of ourselves and people around us, we construct new characters out of the pile of parts, like Dr Frankenstein sewing together his creature.

To do this successfully, writers need to observe others, and be honest in self-examination.

Start with your own motives. Why do you do what you do? Yes, to get what you want. But why do you want it? Do you need it? If not, why do you try so hard to get it? Sure, these are tough questions to answer.

If we could all be so insightful, the world might be a better place. But you aren't just anyone now, you're a writer. And this is the kind of insightful thinking your readers expect of you. Otherwise, they'd write their own stories. ■

CONTACTING NZIBS

Our toll free telephone number is
0800-801 994



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 5pm, 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
admin@nzibs.co.nz

If you have good news:

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

NB: Only students 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.



Instructions for Life

His Holiness The 14th Dalai Lama



1. Take into account that both great love and great achievements involve great risk.

2. When you lose, don't lose the lesson..

3. Follow the three R's:

- Respect for self,
- Respect for others, and
- Responsibility for all your actions.

4. Remember that not getting what you want is sometimes a wonderful stroke of luck.

5. Learn the rules so you know how to break them properly.

6. Don't let a little dispute injure a great friendship.

7. When you realize you've made a mistake, take immediate steps to correct it.

8. Spend some time alone every day.

9. Open your arms to change, but don't let go of your values.

10. Remember that silence is sometimes the best answer.

11. Live a good, honourable life. Then when you get older and think back, you'll be able to enjoy it a second time.

12. A loving atmosphere in your home is the foundation for your life.

13. In disagreements with loved ones, deal only with the current situation. Don't bring up the past.

14. Share your knowledge. It's a way to achieve immortality.

15. Be gentle with the earth.

16. Once a year, go someplace you've never been before.

17. Remember that the best relationship is one in which your love for each other exceeds your need for each other.

18. Judge your success by what you had to give up in order to get it.

19. Approach love and cooking with reckless abandon.

20. Share these thoughts widely.

Patience, Persistence and Perspiration
make an unbeatable combination
for success — **Napoleon Hill**



Here are 7 Ways to Make Greatness Your Goal

From Grad's Club Newsletter #308

Thanks to **Chris Widener** for these ideas

If greatness is your goal in your business life, your personal relationship or your own personal growth, here are some guidelines to get you on your way.

Greatness is possible!

You can achieve the goals you set for yourself and you can make a difference in your own life and in the lives of those who live and work around you! So, set greatness as your goal!

Seven steps...

1. Identify greatness for YOU.

While there are some basic generalities most people would consider 'great', there are broader definitions, ones which each individual sets for him / herself.

Helping humanity is a broad generality of greatness, but earning a big salary isn't.

So what you need to do first is ask:

"What does greatness look like for me, this organisation, or for my family?"

From there you can develop values and a mission statement etc.

If you don't first identify greatness how can you recognise it?

You need to see it to reach it.

2. Maximise targeted end results.

As author Stephen Covey says, "Begin your planning with the end result in mind."

What end results do you want?

Tip: *Be specific. Note your targets. Leave no target unconsidered. Set out for yourself all the goals or end results you must hit in order to reach greatness.*

Tip: *Write down your targets. Memorise them. Distribute them broadly (if you're doing this for a group). Discuss them until everyone buys into the goals strategy. Maximise your targeted end results so the prize is worth the effort!*

3. What do great people endeavour to do consistently?

Usually it is to distinguish themselves from the average. They seek to rise above the rest by the quality of their product or service.

Everything goes toward the goal of making themselves distinctly better than the run-of-the-mill players. That is their mission.

Tip: *It is the DOING that makes them great!*



4. Map your effort thoroughly.

In order to reach your goal, the three most important words are: plan, plan, plan. Many people WISH they could achieve, yet never write down goals, or plan to get them.

Execution and perseverance are needed too, of course.

When I want to go on a long trip, I don't just wish to get there -- I plan on how to get there. I get a map, I figure out distances, travel times etc.

Map out your goal thoroughly. This action more than anything else will help you achieve greatness.

5. Regularly take time for regeneration.

Achieving greatness is hard work! You'll work harder, and take more bumps and setbacks than the rest.

You will need to take time to regenerate yourself, so you can bounce back and fight another day.

Your body needs rest. Your mind needs rest. Your emotions need rest. Your spirit needs rest.

I firmly believe that a person who rests well can do more in less time than the person who works without setting aside time for regeneration.

You may be able to reach goals without rest, but somewhere along the line, you will fall harder and stay down longer if you aren't regularly regenerating yourself.

6. Use a strict evaluation process.

Every plan and goal needs feedback from an evaluation tool. You need a strict process.

This is how you objectively decide whether or not you are moving toward your goal. Or not.

If you have the right evaluation tool, look at six months of your activities. If you aren't hitting your goals, perhaps you need to change your approach.

You may need to adjust your goals.

This evaluation process is not to be underestimated! It's really powerful.

7. Learn to party!

You mean play? Yes! What good is greatness if you can't enjoy it? And not just the final destination but also the entire journey.

Stop along the way and smell the roses. Celebrate every victory. This keeps your spirits high!

Spend the money, buy the food and blow up the balloons - it's time to celebrate! ■

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 Student Forum, 24/7/365.
- # Annual renewal of PRESS PASS where applicable.
- # Annual renewal of STUDENT ID CARD.
- # 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.

All that for **\$100 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!

The Qualities of Skillful Leadership

by **Jim Rohn**

Reproduced for educational purposes

If you want to be a leader

who attracts quality people, the key is to become a person of quality yourself.

Leadership is the ability to attract someone to the gifts, skills, and opportunities you offer as an owner, as a manager, as a parent.

I call leadership the great challenge of life. What's important in leadership is refining your skills. All great leaders keep working on themselves until they become effective.

Here are some specifics:

1) Learn to be strong but not rude.

Take this extra step. Become a powerful, capable leader with a wide range of reach. Some people mistake rudeness for strength.

It's not even a good substitute.

2) Learn to be kind but not weak.

We must not mistake kindness for weakness. Kindness isn't weak. Kindness is a certain type of strength. We must be kind enough to tell somebody the truth. We must be kind enough and considerate enough to lay it on the line. We must be kind enough to tell it like it is and not deal in delusion.

3) Learn to be bold but not a bully.

It takes boldness to win the day. To build your influence, you've got to walk in front of your group. You've got to be willing to take the first arrow, tackle the first problem, discover the first sign of trouble.

6) Develop humour without folly.

That's important for a leader.

In leadership, we learn that it's okay to be witty, but not silly. It's okay to be fun, but not foolish.

4) Learn to be humble, but not timid.

You can't get to the high life by being timid. Some people mistake timidity for humility. Humility is almost a God-like word. A sense of awe. A sense of wonder. An awareness of the human soul and spirit. An understanding that there is something unique about the human drama versus the rest of life.

Humility is a grasp of the distance between us and the stars, yet having the feeling that we're part of the stars. So humility is a virtue; but timidity is a disease. Timidity is an affliction. It can be cured, but it is a problem.

5) Be proud but not arrogant.

It takes pride to win the day and it takes pride to build ambition. Take pride in community. Take pride in cause, in accomplishment.

But the key to becoming a good leader is being proud without being arrogant. In fact, I believe the worst kind of arrogance is arrogance which originates from ignorance. This happens when you don't know that you don't know. Now that kind of arrogance is intolerable. If someone is smart and arrogant, we can tolerate that. But if someone is ignorant and arrogant, that's very often just too much to take.

Lastly, deal in realities.

Deal in truth. Save yourself the agony. Just accept life like it is. Life is unique.

Some people call it tragic, but I'd like to think it's unique. The whole drama of life is unique. It's fascinating. And I've found that the skills that work well for one leader may not work at all for another.

But the fundamental skills of leadership can be adapted to work well for just about everyone: at work, in the community, and also at home. □

How to Read a Poem

Poems are to be read for pleasure, and can be read many ways. Poets write, evaluate and then retain or replace every word in their poem. No word is there by chance.

Finding the meaning:

The following steps describe one approach.

- Look at the poem's title: What might this poem be about?
- Read the poem straight through without stopping to analyse it (aloud, if possible). This will help you get a sense of how it sounds, how it works, what it might be about.
- Start with what you know. If the poem is difficult, distinguish between what you do and do not understand. If permissible, underline the parts you do not immediately understand.
- Check for understanding: Write a quick first-impression of the poem by answering two questions:
 - 1 What do you notice about this poem so far?
 - 2 What is this poem about?
- Look for patterns. Watch for repeated, interesting, or even unfamiliar use of language, imagery, sound, colour, or arrangement. Ask yourself what is the poet trying to show through this pattern?
- Look for changes in tone, focus, narrator, structure, voice, patterns. Ask yourself what has changed and what does the change mean?
- Identify the narrator. Ask: Who is speaking in the poem? What do I know about them?
- Check for new understanding. Re-read the poem. What parts are not yet clear? It may be helpful to explain the poem to someone else.

- Find the crucial moments. The pivotal moment might be as small as the word BUT or YET. Such words often act like hinges within a poem to swing the poem in a whole new direction. Also pay attention to breaks between stanzas or between lines.

- Consider form and function. Now is a good time to look at some of the poet's more critical choices. Did the poet use a specific form, such as the sonnet? How did this particular form – eg a sonnet – allow them to express their ideas? Did the poet use other specific poetic devices which you should learn so you can better understand the poem? Examples might include: enjambment, assonance, symbols, alliteration, metaphors, allusions. Other examples might include unusual use of capitalisation, punctuation (or lack of any), or typography. Ask yourself how the poet used punctuation in the poem.

- Check for improved understanding. Read the poem through again, aloud if possible. Return to the title and ask yourself again what the poem is about and how the poem relates to the title.

Terms to know:

- | | |
|----------------|--------------|
| • alliteration | • allusion |
| • assonance | • ballad |
| • blank verse | • caesura |
| • couplet | • diction |
| • end rhyme | • enjambment |
| • epic | • foot |
| • free verse | • imagery |
| • lyric | • metaphor |
| • meter | • ode |
| • onomatopoeia | • repetition |
| • rhyme scheme | • rhythm |
| • simile | • sonnet |
| • stanza | • stress |
| • theme(s) | • tone |
| • verse | • volta |

Job Opportunities

[Reporter – Marlborough](#), Fairfax Media, Marlborough. Experienced in covering breaking news in a fast and accurate fashion, usually under pressure. Full Time. Apply now.

[Junior Photographer, Photo Editor, Brand Promoter, Telemarketer](#), Auckland. Telemarket customers, photograph families in studio and design presentations for customer consultations etc. Full time. Apply now.

[Senior Reporter](#), Auckland. News reporting in shaping the lifestyle content on Stuff and across our suite of newspapers. 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, the advertiser will be pleased.

[Reporter – Auckland Communities](#), Auckland. Create and deliver, well-written content to our growing audiences across our digital and print platforms. Full time. Apply now.

[Voluntary Photography Internship](#), Duo Photography, Wellington. Mobile "Home Portrait" Studio, specialising in children and family portraiture. Part time. Apply now.

[Junior Food Photographer](#), My Food Bag, Auckland Central. Photograph new My Food Bag & Bargain Box recipes. Part time. Apply now.

[Photographer Assistant](#), Forest Digital Limited . Support our photographer for both in studio and on location, as well as managing studio operations. Full time. 12 May.

[Advertising role](#), Dunedin. Compile weekly print property advertising as well as providing marketing support to the wider admin/marketing team. Full time. Apply now.

The Con Artist

by Teresa Chin

Reproduced for educational purposes

The sweet old lady with the woollen shawl was listening intently to the young man. Her head was angled, her posture attentive, showing that she was taking in everything he told her.

Patricia wondered whether she should interfere with an obvious con artist - albeit an amateur.

They were standing outside the mission office, where many desperate people hung out. The young man was scruffy and looked as if he hadn't showered or shaved in weeks.

She saw the lady shaking her head again. The young man pleaded with her.

Nobody stopped. Surely somebody would, thought Patricia. Old ladies did not usually have such spirited conversations with scruffy young men. Workers on their lunchtime breaks just hurried by. Not one of them stopped. How dare the con artist do it! The victim was a pensioner, the easiest target of all.

Unconsciously Patricia smoothed her hand over her round belly. A small kick spurred her forward.

"It's a good price," the scruffy young man agreed. The old woman nodded.

"A little car like that would be beautiful around the city."

The two looked lovingly at the bright yellow Mini. Not far beneath the false fondness of one pair of eyes, anticipation and greed sparkled. The con artist knew the deal was almost clinched.

"I've always driven a Mini," the old lady went on. "They're wonderful cars. Just perfect for little trips ... I used to take my friends out in a Mini."

Hell, she was putting the final nail in the coffin.

"Wonderful. And only one owner, too." The scruffy young man picked up on the old lady's enthusiasm.

Just as Patricia plucked up the courage to interrupt and spoil the con artist's plan, a pregnant young woman approached the young man. She slipped her arm into his and Patricia noted the silver wedding bands on their fingers.

The couple looked lovingly into each other's eyes, and this open display of sweet affection seemed to convince the old lady of his sincerity, and if she had had doubts before, all traces of them were now well and truly wiped away.

Patricia hesitated. The mother-to-be wore a clean, worn, loose-fitting sundress. The two must find it difficult to make ends meet, she thought, especially with a baby on the way. On the other hand, the old lady didn't look too badly off. And if she had the money for this car, then she wasn't short of cash.

Nevertheless, Patricia drew closer. The conversation had become eager. She guessed that the initial allurements phase was over and they were now talking finer details.



But before she reached them, they were already walking towards the bank.

She couldn't warn the old lady now.

For several days the scene played over and over in her mind. She felt twinges of guilt whenever she thought of the old lady. Then the baby would kick and, knowing that she would do anything for her baby if she were as poor as that young couple, her conscience eased a little.

The next week, as Patricia entered the room for her antenatal class, she was surprised to see the young woman who had been with the con artist. She looked tired.

Without another thought, Patricia moved her mat closer. "Hi, my name's Pat."

The other woman, practically still a girl, Patricia noted with shock, smiled. "Jennifer," she replied without enthusiasm.

"Is your partner with you tonight?"

Patricia looked around and could see nobody resembling the scruffy man she had seen with Jennifer just the week before.

"No," Jennifer replied stiffly. "He works nights."

"That's too bad. There are daytime classes, too, you know. Maybe ..."

"He works days, too."

Patricia wondered what other illegal activities he got up to.

"You're new here," she said.

"I went to the daytime classes until Mack had to work nights too, to support us. So I take these classes. It's lonely in the evening when he's not there."

Mack had probably roped her into his con schemes. Jennifer looked so sweet and innocent that he probably needed her just as much as she needed him.

"Things will improve. Then Mack won't have to work nights," Jennifer said, perhaps realising she had a sympathetic ear in Patricia.

"All the trouble began last Thursday."

Patricia drew in her breath.

Thursday was the day Jennifer and Mack had been with the old lady.

"There was this car. And an old lady-"

"Shush!" Patricia warned as other mothers began trickling in to the room.

Jennifer looked puzzled on hearing the warning. Poor thing, Patricia thought, obviously ready to spill heart, soul and aching conscience. But if any of the others heard, would they keep quiet or be sympathetic to Jennifer?

Patricia was pleased to note that Jennifer showed a caring interest in her baby. She was glad she hadn't butted in that Thursday afternoon.

After the class she asked, "Would you like a lift home?"

Jennifer looked grateful. "It sure beats the bus," she said, with a bitter expression. "Mack and I almost had a car. He said we needed one, with a baby on the way. But we were conned. Can you believe an old lady took all our savings?"

She broke off before adding, "I wish there'd been somebody there to stop her." □

Now you've read this story, analyse it. Notice how the opening sequence hinted at a problem. Tension rises as you get further into the story. Were you surprised by the ending?