

Right, okay, so this is random. So, um, the, um, I, I definitely read the first piece on the front page, which is healing sculptures for city revealed, because obviously I've got an interest in that.

Yeah.

Huge interest. So this story, um, by Charlie Gates, who kind of writes regularly on the arts for The Press, usually the, um, ah, usually the performing arts and theatre but –

Yeah.

Um, he's also gets the media releases. So healing sculptures for the city, city revealed is basically Anthony Gormley's sculpture, there's two of them going in as part of SCAPE's project, but it's essentially a Christchurch City Council, CERA, ah, public art sculpture project. And it's actually connected with the, um, the river, the river of arts, the, um, CERA's overriding plan to develop long term a s-

It's three, it's in three camps – the river, the Council

And CERA, yeah –

And, and SCAPE.

Yeah, and s-, well SCAPE have, have, have been, are, they're project managers of it, so they have –

Oh.

So they have the contract with CERA –

Right, right.

To do it. So there's a photograph of Gorm-, Gormley's work, it's actually a digital image. So essentially this is a the media release just reworked by Charlie, because –

Yeah.

I got the media release as well.

Right, right, right.

So, um, which is really interesting, just in a sense that, um, the story's been featured on the front page, which is another part of it, but also I think that, um, it's not invest-, vestigative journalism, it is actually a media release rewritten.

Right.

But I think it's a re-, I'm not saying that in a negative way, I think it's a really positive story and I'm really pleased to see the arts on the front page cos it doesn't –

Yeah.

Happen very often.

Right.

So that was my first and immediate interest in it. Um, I think the –

It doesn't look too dissimilar from a rugby player.

No.

[LAUGHTER]

No, that's right, authoritative and, um, a-, and, ah, compelling as an image. Um, I think too the heading's really interesting – healing sculptures for the city revealed, and it's, I, I don't know a lot about Gormley but it's interesting that he's also said down below here, I believe in the therapeutic potential of art, ah, in objectifying a moment of pleasure or pain, it can release us from the pull of continued return, whether of addiction or depression. So it's that issue around the arts, well not an issue, but it's the arts, um, being perceived as a, um, as, as part of community wellbeing.

Right.

Which is a really interesting development, it's something that's really gained prominence in the last ten to twenty years, I think as the arts have gained more traction in the, um, in the broader community. You know –

Yeah.

Beyond the space of the art gallery, the notion of the gallery on the hill.

Yeah.

And now we have this notion that everybody engages with the arts, which is a, you know, a welcome democratic idea.

Yeah.

And the way in which the arts position themselves within that, you know, and, um, here we've got the artist, because you know, I, you couldn't imagine, um, I don't know, I suppose Jackson Pollock or, um, a number of artists, Don Peebles for example –

Yeah, yeah.

I don't think he would put forward a claim about the, the

healing power of the arts, he would –

Yeah.

He would be happy to have that acknowledged but he wouldn't put it out in a, in a statement –

Right.

Of a media release. So you've got –

Too touchy feely?

Um, probably a little bit narrow, no I don't think it, I think touchy feely's okay, I think it's the fact that it, it, it, it narrows down how the works are going to be read.

Right.

And, 'cos actually when I look at this and see this figure with its feet in the water I don't think it's about, I don't immediately think of healing, I think how sad and desolate and lonely.

Right.

And I'm sure that that's all there, you know, that's a good thing about the visual arts is they do, they can touch people in lots of different ways. And I'm not saying all those things are necessarily defensible but, you know, there is that option to read the work and connect with it in a way that's more than just therapeutic, and I think it is annoying having the phrase therapeutic, it's, um, it does limit it, doesn't it?

[LAUGHTER]

And also there's something about, I mean looking at it from another poi-, well a similar point is like this whole thing of, um, an artist of Britain telling New Zealand, or people in Christchurch, giving them a message, I guess a positive message of hope and, um, affirmation about going forward which is –

Yeah.

Welcome. But you need a con-, the other part of it is you could read that as a little bit condescending. But I'm sure that he didn't mean it in that way.

Totally.

It's, you know, the sentence has been pulled out –

Yeah.

SCAPE have got the media release, so there's not a lot in that story apart from the fact that, um, it's, it's SCAPE's media release reworked.

Yeah.

The other part of it I was just looking at the start of it, world renowned British sculpture Anthony Gormley has discounted two identical sculptures for Christchurch –

Yeah.

Hoping they will play a part in the city's healing. I just thought that was a little bit clumsy saying that he's discounted two identical sculptures, 'cos I read that and I thought he's dismissed them.

Right.

But in fact he's given us a cut in price –

Right.

So, as you find out when you read it on.

Oh.

[UNINTELLIGIBLE]

But it's just an odd choice of words.

It's weird, isn't it?

Yeah, and also like typically it opens with a sentence that is gonna grab your attention.

Right, and it's also about, like, money as well, or like about a controversy around the re-, re-

Around the price of the work, yeah.

Exactly, which is fucking ridiculous that that's the only way art makes the front cover –

Yeah.

Is about, um, its cost, sort've financial values.

Yeah. I think, yeah, I think you're, you're right about that, but I also think that and, and I'm saying this affirmatively –

Yeah.

Is that the pr-, Joanna Norris is editor of The Press is the first editor to actually have an interest in the arts.

Mm.

As in she's written at least one editorial, the edit-, the arts have never had editorials, you know, this is of visual arts.

Right.

But she has over the last twelve months, there's been at least one editorial on the arts, and she's also given them prominence in the paper in a way that they never had before, so I don't think this would've made it to the front page if she hadn't been the editor –

Right.

I think it does say something good, you know, there's always issues around these things, isn't it, it's like, you know, when an artist makes a work and it goes out there they actually lose control of it.

Right.

In a sense, they, they have no control over what people say, think –

Right.

Or how they –

It's part of the contract of making the work.

Yeah, exactly.

Right.

It's, yeah it's like having a kid grow up and let them go.

Right.

They leave home and they do stuff, you know.

Right.

And this is, this is it, so here we got this work, um, and it's on the front page and I think there's two parts to this really, or one of them is that it is affirmative, and it's great to see this happening in the city, it's also good to see the arts on the front page for whatever reason –

Right.

Giving, given that kind of visibility but then, yeah, the other part is, um, the last they put the arts on the front page was Neil Dawson's, um, Fanfare, which was also a SCAPE project. So if you followed that story online there were, God knows, I think well over, they got over one hundred comments within the first eight hours, you know, it's just, everybody had an opinion about what crap it was.

Right, right.

So it's a good story for The Press to put on the front page cos it's gonna attract readers.

Right.

Who are gonna respond online, so -

Right, right.

It's, it's also obviously about selling a newspaper.

Interesting, interesting.

It's not a bad thing I think.

No.

Okay. So that's my thoughts on that story. Um, this one here, the yellow, this is, um, Richie McCaw being, um, pulled up for, um, a foul and then being sinbinned during the, the game against, um, Argentina.

Yeah.

Yellow card puts target on McCaw's back. I mean I saw that and I thought, um, that's really annoying because it's actually, he was the perpetrator –

Right.

Of that incident, but yellow card puts target? So here he's become the victim.

Right.

And this is an opinion piece so I guess the opinion, it's headed as an opinion piece, so immediately it says it's a disclaimer saying this is just what I think, this isn't –

Right.

Necessarily Fairfax, but it's one of Fairfax's writers. So this story starts with Richie McCaw may as well scrub the number seven off his jersey and replace it with a large target. That's the unfortunate upshot of the All Black captain tripping up literally at the start of the Rugby World Cup. Um –

Uh oh.

And it argues that that's unfair, that he has been victimised in this way, but if you follow through the story, and you –

Yeah.

Come down a bit further, um, it says a chunk of the record, oh, a chunk of the record eighty nine thousand fans at Wembley booed loudly when McCaw's face appeared on the big screen at the ground and then drowned him out during his post-match interview. It's unclear whether this behaviour will continue when McCaw next plays, or whether it was simply the passionate response of the Puma army of supporters after watching the team lose. So it started off by saying he's a victim, but then it actually goes on to say, well, in fact, it's unclear that, clear whether that's going to continue happening.

Right.

So what you've got there is a classic example, and I do this, you start at the first sentence with something that's gonna grab people's attention.

Right.

So it's really a, um, I mean it's a hook, isn't it, to get people –

Right.

To read the story. So it's, it's kind of a, it's an exaggerated claim which is then later qualified, and again, I'm sure that that's, that story yellow card puts target on McCaw's back, it's a good story –

Right.

To attract readers and sell the paper.

Oops, let me create some room for you.

Oh, that's all right, I'm not gonna get very far through this paper anyway.

Cos you're gonna give up?

Ah, no, it's just too much to take in all in one go.

Yeah.

Um, so toddler's death suspicious, this is, um, about a, a, a young girl, two years of age, um, rushed to hospital in Southland and who died several days later. So this pu-, story is probably the one story that really annoyed me, it annoys me the most because this is like a, a Bart's People story.

Yeah.

Because you've actually got the death, a family losing their two year old child and it begins by saying, ah Benedict Daleon became tearful, becomes tearful when he remembers his two year old daughter's, daughter's cheeky smile, big brown eyes and long black hair. So this is actually, um, it's actually a, a kind of a soap opera, you know, it's –

Yeah.

Been rer-, it's been worked as a soap opera, again it starts with a heading that is, um, which is actually inviting you in to a, to a soap opera. But it's not, it's, it's, it's real life, it's a terribly, um, I mean it's a story that, that the media do all the time.

Yeah.

Right, right through all, all levels, through television and all the newspapers.

Yeah.

So there's this Filipino dairy farmer and, ah, there's an interview and discussion around the incident, and I think what's really annoying too is look at this bit they've pulled out here in big letters, if you ever see a room full of Filipino women with babies, with babies they are just the cluckiest, most amazing people. That is such a patronising, racist comment.

Yeah.

As well. So everything about this story, um, it's, there's no connection really with the event or the people.

Right.

Or any sense of a bigger picture of seeking some kind of if there is any resolution around this.

Right. So is this something The Press, you feel like The Press, it's common in The Press?

No, it just, it's just common in the media in general, I wouldn't –

Right.

Seek, I wouldn't single The Press out for it. But it is a classic story. I mean I was saying before about starting with a headline that's going to, to be, do the business and drag you into read it, that one will do it. Um, and it, it's, it is, it is really just, um, it is really there to sell papers. I mean there's, this story is like that too, it's, it's only one, one of the things that these stories will do is they always personalise, um, larger events, as in this one, but also this one –

Right.

About Cantabrians going to watch the rugby.

Right.

So this one starts with even the man behind the bar was feeling it.

Yeah.

Sorry, 'm still waking up I was told trying to order an orange juice pre-game. I mean it's a, you know –

Yeah.

Feel good story.

Yeah, yeah, yeah.

Yeah, so Council, the next page then Council's ongoing changes costly. Christchurch City Council spent more than a million dollars cutting jobs before new Chief Executive Karleen Edwards arrived and started her own restructuring plan. Last month Edwards announced a plan to cut sixty jobs on top of a restructuring carried out by the Council's acting chief, Chief Executive Jane Parfitt, in late 2013. So this is an ongoing series of, um, pieces that The Press do on, on the City Council, and I guess Marryatt, when Marryatt was here as the CEO, and there was huge controversy around the kind of, um, spend –

Yeah.

Ah, and allocation of funding, and the notion that the Council is incompetent, I think that really, that really connected strongly with people in Christchurch.

Right.

So here you have the story, if you like, it's an interesting story, and the Council's saying it's not a, ah, The Press is saying it's not over, possibly.

Right.

And presenting, yeah, further cuts to Council and the notion that this seemed rather, the fact they spent a million dollars on making these changes being costly, so –

Wait, so they made, they made huge amounts of changes in the Council by doing staff cuts, right?

Yeah, and that cost a million dollars to make those changes.

And these are, all these restructuring's during this, um, I guess –

That, that was the start of it.

The rebuilding thing they act-, are actually do-, changing systemically? For everything?

Um, it's real-, no, it's really about them getting their, um, the City Council staff being restructured so that it's more efficient.

Right.

That there was, ah, ah, under Marryatt, there was a, a kind of a culture of, I guess a culture of excess.

Yeah.

And just inefficiency, so the new person that's come in, Kath-, Karl-, was it?

And who were they that came in.

Karleen Edwards. Karleen Edwards is the person who's come in after this has happened and, ah, has further re-structured and made –

And what do you think, is she great?

Yeah, she seems really good. Um, according to what I've read about her.

[LAUGHTER]

Yeah.

I have no reason to believe she isn't. Um –

[LAUGHTER]

Yeah, but they paid Wellington consultants, what does it say here, they paid Wellington, yeah, so Lianne Dalziel's defended, ah, has defended those decisions saying that, you know, a new CEO comes in, they're going to have to look at things and want to look at things anyway, which is true.

Right.

So Wellington consultants, a, Martin Jenkins were paid three hundred and twenty eight thousand for their advice on those earlier restructuring, which got rid of fifty two positions, and some of the staff in those positions were redeployed to other roles, twenty seven were made redundant at a cost of just over eight hundred thousand.

Mm.

So there's your million dollars. So it does sound excessive doesn't it? You know, I can't read that and think that it wasn't. Um, yeah, and then it finishes up with a comment about Marryatt. So I guess the story is, is really saying that, um, because Marryatt's gone the Council still needs watching, and –

Right.

I think probably most people would agree with that.

Right.

Yeah. So again, it's a story like the one on the front page, the, um, the Gormley one, where you, you've got something that, that will generate, if you check these stories online, like you have a look at The Press online –

Mm.

And you look at the feedback, the comments that front up, I think there'll be quite a few about this.

Right, cos it's a very political issue.

Yeah, and I'm basing the notion that they will be getting feedback, driving people to their website to comment.

Right.

Um, simply because these are the kinds of stories that always get lots of comments.

Right.

Just as Neil Dawson's, um, Fanfare got lots of comments, public comments and feedback.

Right. I, I just, it's such a heightened political climate in Christchurch and I kind of, it's pretty kind of exciting cos it's so unresolved that I can imagine wearing it too.

But you know, it's interesting you say that actually, because in fact what happens when you go and read those comments, cos I've stopped reading them.

Yeah.

Is, is just how abusive and brain dead they are.

Yeah.

There's nothing reflective considered, or affirmative in them.

Right, right, right - right, right.

I mean I'm generalising but people don't, people don't respond to this by saying, no one's gonna respond in writing, write, write to the paper about Karleen Edwards' cuts and saying, um, you know, I agree with the mayor, ah –

Right.

Good i-, good idea to have provided her with an opportunity to then review further staff, um, employment or –

Right.

Structure systems and, you know, so an intelligent, no one's gonna say yes, that was an intelligent decision.

Right.

They're going to say well, where's that million dollars and how come it wasn't spent on –

Right, I mean it's, it's this problem where, like I'm sum-, surmising, but the earthquake created an opportunity, or it created a problem and an opportunity, and then when somebody was chosen to guide the city nobody's gonna be the perfect person.

No.

But you have to get behind whoever is and is given as much support as possible –

Yeah.

Because like nobody's gonna be perfect. And it's also like, it's just, it's a, it's, it's just a perfect political storm.

Mm.

Because, um –

Yeah, it is.

It's nobody is gonna be, nobody is gonna be fully satisfied and she's dealing with things that we cannot even imagine in terms of balancing –

Exactly, yeah.

Balancing problems and it's annoying that the few, that this opportunity is gonna take a form.

Mm.

And it's gonna be, yes, lots of glassy buildings, and that's really shitty.

[LAUGHTER]

And it's not the old Christchurch, but it's like people have been so traumatised and sad that they've got so much to work through –

Yeah.

In these comments, and so much sadness, mourning, all this.

Yeah.

It's just like, absolutely unfathomable.

Well no, you're right, that's a really interesting point, because if you gather all those comments together you've got a, you'll, you'll actually, there'll be commonalities will emerge very quickly.

Right.

And you get a really good litmus test of the feeling of people, and actually, you know, talking about making these criticisms about the way the paper's presenting this, I think the fact, you know, you can look at this and say yeah, but okay, but at least the, the, the, the, The Press are encouraging, they are encouraging di-, discussion around them, regardless, they're not, they're not measuring the quality of it, but they are –

Yeah.

Encouraging discussion, and they are encouraging people to engage with what's happening around them.

Right.

Whe-, whether or not you agree with the way in which they do that –

Right.

Is one thing, but, you know, if the alternative is that there is nothing then, you know –

Oh, yeah, yeah, yeah.

Yeah. Um –

Very.

I'll keep going.

Good part of it, yeah. My God, Dot Com.

Yeah, that's too easy, isn't it?

Yeah.

I'm probably not interested in that. Um, what did we find. Oh yeah, this is the thing about, um, a lawyer, the lawyer's being able to, um, delay the case again, yeah, I've never really had much interest in, well one of the things that's interesting somebody pointed out to me about Dot Com is that here you've got this guy who for some reason New Zealand has made into this personality, and what other country –

They kind of love him, right?

What other country in the world would do that? You know.

[LAUGHTER]

Everyone else has been trying to get rid of him.

So it –

And here, um, he is, you know, I'm thinking, twenty years from now that is going to say something really interesting about where New Zealand culture and society, um, was back in 2013, fourteen.

Right.

It's like, um, I can't help but think there's, ah, kind of an element of cultural cringe about it.

Yeah.

You know, like oh he's, he's, he's a, he's a millionaire and he's international.

Right.

He must be worth knowing 'cos all the politicians were sucking up to him.

Wasn't that insane watching –

Yeah.

The, and his political party.

Yeah.

Did you watch the, um, when the last election –

The launch.

Yes.

Mm.

And it was just, it was like what the hell am I watching, but it was so fascinating.

Mm.

And I, it's funny because amongst my friend group in America he's really, really famous because he's seen as sort of a pirate, um –

Oh, my son thinks that too, yeah.

Right, and –

I shouldn't say thinks that, that's, that's his feelings about it, yeah.

He's like, he's a pirate against, um, all these –

I know.

Sort of internet policing and, and then he's ended up in New Zealand, so we like to think of New Zealand as this sort of haven for –

Mm.

Like weirdos.

Yeah, he's long John Silver isn't he?

Right.

But in a, in a nice romantic and sort of interesting way.

And he's, but, but what's scary is that he's like, seems harmless but then you watch the stuff and you actually realise that he's, there's a very sinister, dark side to Kim Dot Com.

Yeah, I don't know enough about him to –

Yeah, yeah.

To comment on that, but it is a, it's a, it is a really odd one.

Mm.

And some really interesting things have happened.

Yeah.

Um, yeah this, um –

I normally don't talk so much in these readings–

No, that's all right.

But just the way that you're so conversational I'm just interjecting.

This is, this is interesting, the sex he-, sex offender Jekyll and Hyde personality, I'm just looking at these headings now.

Yes, good.

And scumbag predator career over, I mean this is so kind of page three –

Right.

Kind of stuff isn't it? It's that whole thing of, you know, and I'm sure these people probably are.

[LAUGHTER]

But it's the reduction of their, their life to one or two words.

Yeah, pulp fiction.

Anyway, I'm not laughing about that, it's not funny.

Yeah.

Heart attack patient told to catch bus. Oh here, I'll read this one. Oh, that's terrible. Ah, there, but there it is again, isn't it, um, you know, how do you discuss sort of cuts to health funding while you, you, you get somebody and you build a story around them? I mean it is all Bart's People stuff. Pyjama-clad Palmerston North man who was told to take the bus home from Wellington Hospital after suffering a heart attack is blaming the penny pinching attitude within the health sector. Okay, this, this story, so this is okay, isn't it, well, it's, it seems to me a better structured story and it leads on, ah, where they've contacted the Health Minister Jonathan Coleman, said health funding was currently at a record, ah-

[UNINTELLIGIBLE]

Sort of record, fifteen point nine billion, including extra four hundred million received this year. Capital and Coast District Health Board Chief Operating Officer, Chris Lowry, said when assessing a patient for discharge medical staff look at what the safest travel options are based on a patient's medical and personal situation. So they've obviously indicated they had every reason to believe this guy was okay.

Mm.

Well that seems, that's interesting because there you've got claims about the health system and then an argument, it's, ah, actually, um, defending and, and kind of, I guess objectively defending current services. Um, however he did end up back in hospital. I don't know how long that noise is gonna continue for. So Mike Yardley does a weekly column every Tuesday, so he's really popular.

Yeah.

He's with, you probably know that, he's like one, he probably, they probably, Fairfax probably reprint these, ah, throughout the country. I thought this was quite a nice column, column actually, um, it's actually about making phone calls and getting directed to make one of five or six choices.

Right.

Then finding out you've got a two hour wait.

Right.

And what was interesting for me, because my mother's just moved to Christchurch recently, she's gone through this and she gave up.

Right.

She's eighty six. But I, I waited, um, two and a half hours to speak to, um, somebody, wasn't Spark, but it was one of those telephone companies, to get through to somebody.

Right.

And, um, in fact Yardley's description of what happened, this Nelson Huntsbury fellow, the-

[UNINTELLIGIBLE]

Say he's been waiting under EQC/Fletcher for home repairs. His story goes past the point of no return. Yeah, so he's go-, this is it, he's going away for four or five months, so he rang up Sky to cancel the phone, ah, to cancel his subscription and he was told one of their team would be with him shortly, um, oh this is what, this is the, think was really interesting, just the undertone of racism in this thing. One of our Kiwi based customer team will be with you shortly. So he says patriotically uplifted.

Exactly.

That he was talking to a New Zealander. So what?

Exactly.

[LAUGHTER]

I waited on the line to be instructed by a follow up call, um, anyway, he was told he'd have to wait two hours, given the option of calling back. Optioned for calling, five hours later no one had come back..

Right.

Um, Sky made sure I'd be having Kiwi based customer staff but there are only three of them. Next up was Spark, confronted with an estimated wait of three hours, um, Spark chat advised him he'd have to speak on the phone and they arranged to call back, which took four

hours. Next was New Zealand Post, um, and they did, this is, this is where he finishes, I think this is a rather miserable comment. He finished by saying 35 dollars later they'd, they'd managed a temporary mail redirect for him.

Yeah.  
Thankfully my call to Fairfax about the newspaper subscription was an effortless six-, sixty seconds, even if my call was serviced by an East Asian call centre. Shouldn't the editor have pulled that out? I mean that kind of really deflates the whole piece.

Right.

So I guess we learnt more about Mike Yardley than-

We wanted to.

We wanted to know, yeah. I haven't read these ones. Oh -

Yeah.

Hundred more jobs go at Fonterra.

Jesus. Mm.

Yeah, so you could track these redundancy, we've got hundreds of Fo-, Fo-, Fon-, Fonterra jobs go. AgResearch and staff -

Right.

Talks over science job cuts.

Exactly.

So there's more, but this is like every day of week, isn't it.

Right.

Oh, I thought this was interesting - Summerset to build a hundred million dollar village. Aged care company Summerset Group will start construction of a hundred million dollar retirement village in Casebrook, Christchurch, 2017. Um, so this is the kind of, you know, you know, if you look at those Fonterra jobs going, research jobs going, um, it's, um, in the Waikato, Waikato University.

Right.

Um, and here we've got -

Construction jobs are being considered-

Construction jobs for, um -

And service.

Yeah, but it's for aged care, so that's -

Right.

That is in fact a growth industry.

Exactly.

A, a non-productive community.

[LAUGHTER]

Exactly.

They need looking after but we've got, um, just around the corner from us, I'm over in Avonhead, there's a huge complex, much bigger than this, for aged care.

Right.

Which is now opening up -

Right.

Just starting to, they're opening the first section of it in October, but already many of these retirement p-, places have sold.

Right.

And you know Ryman Healthcare -

Yeah.

Right, which the -

No, no I don't.

The Crus-, oh Ryman Healthcare is, they were the first, um, aged care company that really got set up about twenty five years ago, and their, their business has boomed, they've expanded from New Zealand into Australia, so you have a, you actually have in the Western world, honestly, the global phenomena of aged care as an industry and a business, and it's a business that is just booming.

Right.

Which is interesting, isn't it, when you look at this, the productivity of these kinds of jobs going while the retirement industry is, is taking off, and, um, I mean the thing about Ryman is that the Crusaders, who have, oh, the rugby team, who have in, they have, um, accountants and investing and were giving them a bit of advice on investing in, um -

Mm.

Richie McCaw and Dan Carter, their biggest investment is in Ryman Healthcare.

Mm, mm, mm.

So you know, it's in the retirement industry.

Totally.

Yeah.

It's totally, I just, what I find bizarre is that these things are happening because of the pressures around these things. I mean these people would be at, been taken care of, you know, it's just like this -

I know.

Weird cycle of, I guess like outsourcing consumption and all their sort of, these pressures and it's like what are we trying to do here, you know, it's really, you know, it's really -

This is, you know, if you looked at it really objectively -

Yeah.

And I'm not saying we should look at a, kind of a, you know, um, a Logan's Run solution to his.

[LAUGHTER]

But the notion of these productive, um, healthy, working people -

Right.

Contributing to the economy, ah, and these retired people actually in care.

Right.

Is, is a really interesting one in a sense that, I guess first of all it's, it, it, um, indicates that these people that have lost their jobs are probably going to have to be much longer in the workforce -

Right.

To require the kind of, um, surplus income -

Right.

To buy into this and, um, the other part of it is that these people that are in these homes are part of a, are part of a generation or a, or, or a culture that grew up with a great sense of, um, the certainty of retirement -

Right.

And, and of income and, and this is no longer part of the world of, um, all these people and this other, these other two people who are losing their, losing their positions, you know that notion of, ah, I guess the uncertainty of employment.

Right.

Is, is a, um, is a very tangible reality for many people in the workforce now.

Exactly.

I mean even, even actually Fairfax, or the, the notion, yeah, the notion of City Council and Fairfax cutting jobs and positions and then re-employing people under contract.

Yeah.

You know, it's actually just a way of changing the, um, the means of, um, the means of paying those people.

Right.

And cr-

And you mean, you mean Fonterra, not Fairfax?

So, well Fairfax have just gone through the same thing -

Oh right.

So, but yeah, Fonterra.

Right.

Um, is, is the key one, so they'll get people back under contract.

Right.

And that's becoming more typical.

Right, which is like no job security and just -

No.

[UNINTELLIGIBLE]

Whatever's been needed.

Yeah.

It's the same in, in the art world and it's just, I, I was speaking to an employment lawyer in Los Angeles recently, so he's been working in employment law forever, and I said so, you know, where do you see security happening, and he's like well people aren't really going to their jobs for security, they're gonna be going to their family groups.

Yeah, that's a really interesting one.

In a return to sort of an idea of family group, so like buying a -

Yeah.

So somebody thinking I need to buy security for me and my family and then we're all gonna help each other accumulate -

Mm.

Safety, and I thought that was kind of interesting, and everybody works out as a contractor for their own sort of things.

Yeah.

And the, the ability of the internet to, um, acquire all those things, you know, it's like -

Yeah, yeah, you're right, that's a really interesting one actually. Um, yeah, I know, I, cos the scenario I was just talking about sounds quite negative, doesn't it?

Yeah, yeah.

But in fact there will be people that will come forward as, there'll be communities and groups and people that will come forward with good solutions to that, why -

Absolutely.

And people do that, they do it instinctively without, um, need, needing to be, um, I guess cajoled too much into it.

Totally. We were speaking with someone yesterday and she was talking about how the church, like some churches are just like, like dying.

Yeah.

And some churches are just like exploding, more activity than they're ever seen.

Yeah.

Because like, they're just, you know, communities are coming together and going we need to get together.

Wow.

And it's really interesting.

Oh, that's really interesting, yeah.

Interesting.

Yeah, there was a really good programme, actually, it was on years ago now, I mean when I say years ago, thirty years ago about the history of, um, Christianity in Europe.

Right.

In the Western world basically, but the last episode was in Russia just before the fall of communism, can't have been that long ago actually.

Right.

But the point of, the, the point the narrator made at the end of it was that, um, you know, the only certainty we have from this story about Christianity's history is, um, in the beginning of the, in the beginning was the word and the word was open to interpretation.

Right.

You know, and this was that notion of all these Russians, communists actually, ah, Christianity provided them with an alternative and with -

Right.

With a way to actually rebel against -

Right.

You know, what was in fact a, um -

Exactly.

You know, a, kind of a, a oppressive regime.

Exactly.

So and that, that's what happens. Anyway.

[LAUGHTER]

Yeah, this one here's really interesting, ensuring good faith bargaining, so this was the weekly column The Press -

Right.

Had with a lawyer offering advice and I can't help but read this with some cynicism.

Right.

So the, the story is, um, about good faith bargaining in the employment, in the workforce. So my cynicism isn't actually with employer or employee, ah, this column, it's a weekly one. Last week I provided some advice, oh, to a young employee seeking to negotiate a new employment agreement with his employer. The employer, a large company presented a contract which in my view contained some fairly harsh terms. I suggested the employee pick his fight by focusing on the provisions that were really one sided rather than raising too many issues, so he did.

Yeah.

And the employer response? The company responded within the hour saying that the contract was a standard

one that they offered to all new employees and was not negotiable. Basically, if the employee didn't like it he could go somewhere else. I guess that's reinforcing what we're just talking about actually. Um, I was momentarily incensed, what sort of negotiation was that, this lead me to the conclusion that a column on good faith bargaining was in order. Ah, and then she goes back to, this is Susan Hornsby-Geluk, who is a lawyer partner with Duned-, Dundas Street Employment Lawyers. Ah, so she goes back to the Employment Relations Act, that an employee and employer bargain, ah, with each other in good faith, and describes the details of good faith. And what's interesting for me about this is, is the way in which lawyers have, um, this is like one of their biggest industries, which is negotiating between employer and employee. I mean it's become a growth industry.

Right.

Especially in New Zealand.

Right, right, right.

So, um, I can't -

And as is, I mean litigious activity as, as it is in America, right?

Yeah.

Yeah, right.

It's not quite as bad as that but it's certainly a, a predominant aspect of, of law firms, businesses, I mean ten years ago they didn't have s-, have departments or sections of the, of the law firm dedicated to employment, employee disputes, now they do.

Absolutely, absolutely.

And you know, the stories, the, the wins, um, can be huge and they always make a, a good front page story -

Right.

Ah, you know, in terms of the controversies that all surround them, so I can't help but read that with a rel-, relevant amount of cynicism, as in where the law firm's interest really lies with this.

Right.

So, yeah, I guess, you know, it finishes and it says employees who behave in a, pretty much in a manner that it pushes the employ-, employers who behave in a manner that pushes the employees, um, really push, ah, employees into unions and, ah, you know, collective bargaining. So, and that makes perfect sense. But, um, yeah, I just can't help but wonder about the sincerity of those, of, of the coverage here. Yeah, I think this is an interesting editorial. Victoria Square win for the people. So it's one of those stories from The Press editorial, or it's a Press editorial saying if you watch carefully, see the Victoria Square floral clock, um, not, not for it's, have a look at it, not for its hectic, hectic pace of, of life measured out by the minute hand, um, in the redevelopment of Victoria Square there are parallels to the clock involving on one side the people of Christchurch, and on the other the Christchurch Central Development Unit. So it's been interesting the way in which The Press have really, you know, since February the twenty second 2011, since the day of that quake, have every day have followed, ah, all aspects of the earthquake in such detail.

Right.

And, and I guess here you've got them, this is certainly a positive, ah, outcome.

Outcome.

And, and a strong sense of advocacy by the paper -

Absolutely.

For that to happen.

It's amazing.

Yeah.

And it's a great, I am so glad about that, yeah.

Mm, yeah. No, I agree and I, I think too, the notion, oh one of the other things about it's interesting is just the notion that, um, here you do have Fairfax actually coming to the party -

Right.

With a just cause, um, I guess it's all, you know-

[UNINTELLIGIBLE]

Just, but the just cause and, um, and actually arguing, ah, for the people of Christchurch. So I think that that's been a really interesting one in a sense that it positions the paper very much with the local community.

Right.

And, you know, in a way that's really good, so it's really nice to see that. And they've, you know, they have actually, have actually been really good advocates. I mean they were, we mentioned before, I mentioned before about Marryatt and Marryatt was somebody that they also, um, that, they, they pursued him -

Right.

Vigorously. I never read Chris Trotter, I just can't face reading his stuff. Capitalist crony and-

[UNINTELLIGIBLE]

Politician, oh, I haven't read that either, I'm not particularly interested.

[LAUGHTER]

Like I

[UNINTELLIGIBLE]

[LAUGHTER]

So –

That's your reading.

That's my reading, yeah, I tend not to read the, the second bit is a always short.

It's been good, it's cos this is all brought in?

Um, yeah, I guess it is, yeah, it is, isn't it?

Mostly where it is.

Although sometimes, well there's –

[UNINTELLIGIBLE]

Actually a story about Cliff Richard or something, or, um –

Yeah.

About Cliff Richards or Keith Richards, I might read it.

[UNINTELLIGIBLE]

It's a great reading I, d-, um, thank you so much, this has been incredibly, a generally very editorial reading. Thank you so much.