

**Teaching Adults to Listen with  
Understanding, Speak to  
Communicate: Using the Learning  
Progressions**

**Transcripts for associated CD**

**August 09**

## Teaching Adults to Listen with Understanding, Speak to Communicate: Using the Learning Progressions

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## Track 1

Builder: Yeah, we were putting up Rondo ceiling and we had two-step ladders and a plank, and I was just about to get up onto the plank and lost my balance and fell over the top of the two-step ladder and shaved the back of the lower leg//well it took them two hours to stitch that up at Wellington hospital and I was on my stomach for six weeks, nearly lost my leg, I was off work for a total of nine months. First time they sent me back to work after three months, my leg just blew up so I went back on ACC and we tried it again three months later and it was still no good and it slowly came right. It's taken over a year, eighteen months, and it's still swollen.

Interviewer: So when you say 'blow up', can you tell me a bit about what happened?

Builder: Swelled up, because I took the eh, I took about, oh, 12ml by 90 by 90 ml out the back of my leg and I ripped the vein out of the back and because of the lack of blood flow, the blood was going down but it wasn't coming back, so my leg would keep swelling up and I ended up with dermatitis through lack of blood flow and nearly lost my leg an till they took the flap off, they tried to save the flap, but after four weeks they had to cut that off because it was just turning the leg black.

Interviewer: Did you have to go through any formal procedures like fill out any sort of insurance claims or tell OSH, or any....

Builder: No, um, the ambulance staff filled out most of it and then when I got to the hospital they did the other bit and then I just signed it and ACC took over//because I'm self-employed, it was, eh, everything was done. I had to go to the hospital every day for six weeks get the bandages changed and every second day after that//Ended up allergic to bandages. It was a nightmare, over a stupid accident (chuckles).

Interviewer: So when you say you fell, can you tell me just how like you actually cut your leg, like what it cut on?

Builder: When I lost my balance I fell over backwards, so I went over the top of the two step ladder, but as my bum went below the ladder, the back of my leg got the top of the ladder and it just shaved it.... like a knife.

Interviewer: So do you think you would do anything differently now?

Builder: (Chuckles). Take more care I suppose, but accidents happen.

## Track 2

Builder: We were doing a job in Porirua and uh, the site next door was about two-thirds of a floor below us and as we were going up, one of the guys was on an upper level talking to the... one of the builders from next door and when he got up and turned around and walked away the stairwell was there and in those days we didn't have handrails and he went down the.... down the stairwell and landed on the side of his face and his legs ended up on the other side of the job in between the steel, lucky all that missed, pushed the side of his face over, when he got to the hospital, they just sucked it back out, he was back to work within two weeks

Interviewer: So you were there when the accident happened?

Builder: I was, I was about, I about two metres away from where he landed.

Interviewer: So, did you organise the ambulance?

Builder: Ah, yeah, I had to run down the road to show them where the site was, but he was conscious the whole time, he was talking to me, yep.

Interviewer: So again, did you have any...was this guy working for you?

Builder: No we were actually working...I was an apprentice then, yeah, yeah, we were um doing a job out in Porirua for the firm and he was a leading hand.

Interviewer: Do you remember any of the technical things around that at the time as well, health and safety getting involved or...

Builder: Ummm, no there was sort of none of that around then, this was sort of twenty odd years ago. But after that we started taking more care. We started putting handrails up around openings and things like that, but until then, there was nothing on the sites. I mean ah, between our job and the next job, there was over a two-metre difference in height, so even if you fell off our

job and landed on their job, it was still a reasonable fall and there was no protection at all (chuckles).

Interviewer: So do you find yourself now, when you're working with like younger builders, you, you tell them about these things? So that they y'know, take care or....

Builder: Ah, these days I'm always wary of other people working near me. You never know what they're gonna do. They'll pick up a plank and turn around and knock ya. So I'm always wary of that. But, no, it's business as usual most of the time.

Interviewer: But you notice a difference between sort of twenty years ago to.....

Builder: Oh definitely yeah, yeah, far more safety-conscious now. Um, yeah, it's a lot different.

### Track 3

On a mission minding my own,  
Pushing on the pedals, riding alone.

Tryina deal with ice on the road,  
While I feel the bite from the cold

Striking my soul but it won't last,  
I'm nearly home as I roll past

Didn't see that couple coming so fast,  
Moon's in the sky but it's so dark

Why've they started giving me abuse?  
Turn around and let the middle finger loose

Should've known it wasn't my fault,  
Why'd they wanna come and trouble mys for?

Shrug it off and keep it on the move,  
Or I'll do what I don't really wanna do

Guess I best eject that tune,  
Cos I've gotta get back soon

Move right back to my flat,  
Till I stop and see the blue lights flash

Now I managed to get on my street  
How'd I manage to get stopped by the beast?

I don't wanna get cuffed no way,  
Plus the inner city ones don't play.

Ask for my name but I don't say,  
I should have known it was another one of those days.

### **CHORUS**

*One of those days, another one of those days*  
*Yeah, shoulda known it was another one of those days*  
*One of those days, another one of those days*  
*Yeah, I shoulda known it was another one of those days*  
*One of those days, another one of those days*  
*Yeah, shoulda known it was another one of those days*  
*One of those days, another one of those days*  
*Yeah I shoulda known it was another one of those days*

When there's never no one around,  
Treading on the snow covered ground

Hiding from the heavy wind chill,  
When the wind stops everything's still

Looking through the frosted glass,  
As I see the cops whiz past

Through the red lights off quick fast,  
Wonder who they're gonna lock in bars this time

Will it be some little misfit that really did crime?  
Or someone with a description that fits fine?

Tell me, tell me, tell me now who will it be this time? This time, this time

See her coming as she rolls in,  
Suddenly the telephone rings

Bad news, was any old thing,  
Gave her a kiss but she won't grin

Cos she knows I've gotta jet I suppose,  
Get up and go, said I should know  
That she's had enough cos nothing don't change  
Should have known it was another one of those days

## **CHORUS**

When I know I should have never left,  
Wish I turned around and took a better step.

Now I'm off looking very stressed,  
Something happened so I couldn't let it rest

Pacing with hast, and I'm heading straight to my place,  
Said he could have made a mistake but he's sure they tried to break in my  
gates

So I had to leave, even though I know she's mad at me,  
I gave my girl a kiss and told her that I'd be back later

To put her to bed but,  
That's something I shouldn't have said

See I should have known not to borrow the bike that he stole right from the go

Why did I go riding it though?  
Didn't succeed trying to get home.

He was there though as I missed the bus  
He was near home I was in a rush

And that couple that I dashed past  
Must have called the law for my black arse

Now I'm sitting in a cell thinking of my girl  
'Who stole the bike?' Didn't wanna tell

Everything's wrong, nothing's OK  
I should have known it was another one of those days.

### **CHORUS**

### **PHONE CALL**

Answer the phone man, come on answer the phone. Hello, hello, hello babes,  
yeah it's me, look I'm sorry about that earlier on man, please listen to me,  
listen to me, it's very important, I need you to come and meet me at the  
station man, ah, they locked me up for something stupid, it's not even nothin  
to do with you, well listen, babe, I need you to come, hello? Hello? She hung  
up on me man. Ha, yah, I shoulda known it was another one of those days,

### **CHORUS**

## Track 4

Mary-Jane: Good Morning, I'm Mary-Jane Tomasi. A meeting is soon to get underway at a Christchurch meatworks, where hundreds of workers will learn if their jobs will get the chop. The Silver Fern Farms plant in Belfast will meet with 400 employees where a decision will be made over the plant's restructuring. Last week Silver Fern held a similar meeting with 300 staff at a plant in Mosgiel which is being down-sized. Federated Farmer's President Don Nicholson.

Don: To be fair, Silver Fern Farms are trying to do the right thing, they are trying to rationalize the industry, they are first cab off the rank this time around to do it and many of us have paid for it before, but it's not pleasant.

Mary-Jane: The government has announced it will spend 80 million dollars over the next five years up-grading Auckland and Wellington's rail commuter network. Earlier this month, the government unveiled KiwiRail after buying it back from Toll. The money will be used to up-grade locomotives and wagons as well as recommission two electronic locomotives for freight in the capital.

There are fears that parents who immunise their children for meningococcal disease may have a false sense of security about their protection. A report by the Immunisation Advisory Centre shows less than fifty per cent of young children are still guarded against the B strain of the bacteria, this after a mass vaccination campaign involving a million children. Clinical director Nikki Turner.

Nikki: This vaccine works, but it's not absolutely perfect, we're still getting disease, so vaccines are not a magic bullet, they are not going to stop all disease, whether it is for waning immunity or whether it's because some kids don't respond to them. We still need to watch out for disease, always.

Mary-Jane: Figures released by the government show that school suspensions have hit an eight year low. The Education Ministry figures reveal suspensions have gone down 17 percent since 2000.

The debut director of Kiwi movie Second Hand Wedding has landed the film in the top ten New Zealand movies list, bumping his father down a place in the process. The movie by first time director Paul Murphy has entered the list at number seven, making 1.6million dollars at the New Zealand box office. Goodbye Pork Pie, directed by Paul's father, Greg Murphy, was previously number seven, but has been relegated to spot eight, pulling in just 42,000 dollars less.

I'm Mary-Jane Tomasi from the Radio Live News Centre.

## Track 5

Interviewer: Te Taru, can you please tell us how this applies within a Te Papa context, for instance, what is Te Papa's policy with regard to the display of human remains?

White: Under Te Papa's collection development policy and ko iwi tangata, or human remains policy, Te Papa has stated that it will not put human remains on public display. As far as Māori are concerned, the sensitivity around the showing of tūpāpaku or the remains of deceased persons, because they have a view that those remains, or those deceased persons, are deserving of the utmost respect, in their journey, if you like, to the after-life//On a journey that will see them laid to rest, so they can rest in peace, they show any public display of these remains, as inconsistent with that very, very deep cultural feeling. If you couple that with the fact that in the history of Māori, there are many, many human remains that have been sent overseas, and they are in the process of, we are in the process of bringing those human remains back, so there is a lot of sensitivities about movements and how these human remains ended up overseas in the first place, so they're making these sorts of connections as well, so there is an experience for Māori that they find it difficult to reconcile, they see this human remain in the same context, it should go home. So for them, it is a very, very sensitive issue. They also would normally view the artefacts that go with the human remains, as part of that situation, that cultural sensitivity, but I believe in this particular situation, they have focused simply on the tūpāpaku, and want to focus on the deceased remains as the key issue. The other matters are the other artefacts that come with it, they are not so concerned of about in this particular situation at this stage.

## Track 6

Tutor: Malo, kia ora, if I could please have//ok, if I could please have everyone's attention. Ok, now, you've all been doing some fabulous practical work, the demo tapes you made on Friday were awesome. But remember, you've also got to produce three written assignments if you're gonna pass this course.

You should have details of the first assignment in the handout I gave you//when was it? mm last week. You all got that? That's right, Dwayne, you were away. Here you go, mate.

Okay, so what you have to do is choose a composer to write about. Now, before you all moan, when I say composer, that doesn't mean it has to be a classical composer. This composer, um, it can be a songwriter. Moana, you sang a great Billie Holliday song on your demo tape so you might like to choose her. And though they're not strictly 'composers', it's fine if you want to do your assignment about a jazz musician.

So, what you have to show me is that you've actually listened to this composer's work and you understand it. Sure, research their background and life story, but most importantly, I want you to tell me how the stuff that happened in their life has influenced their style. It's not enough to just tell me that Bach was super-religious, you've got to show me how it's reflected, or not, in his music. Understand?

Cool, don't talk about, say, Chet Baker being a drug addict and ladies' man unless you can show me how his music reflects that. If you can, then that's great.

Now when you write this assignment, don't just write it up in a night and hand it in. Writing an assignment is a process that takes time, just like writing a song does. First you do all your research then you write a first draft. If it's a little bit long and over your word limit, don't worry. Then you can re-read it and

edit it. Cut down any writing that's too long and flabby and rewrite anything that doesn't sound good. By now it should be around the right word count. Then proof-read it and correct any spelling mistakes or errors in punctuation and grammar.

Now make sure that you keep a record on any research that you do. And I don't just mean book research. You might read CD cover notes, you might get interviews and stuff off the Net or you might do primary research. So, for example, you might ring up Tim Finn, and you know that song '*I Hope I Never*' well, you might wanna ask him, you know, was that song really about Phil Judd leaving the band or was it about a break-up of a relationship that you were in?'

Now when you guys end up as professional musicians, you're gonna have to write bios and press releases, so I'm gonna mark these assignments quite hard. They've got to be at least five pages long, and double- or one-and-a-half-spaced. It doesn't have to read like a university thesis, but please use a serious font.

If you, like, quote a book or an interview, I expect you to reference it with a footnote at the bottom of the page. There's an example of a footnote on your assignment sheet.

The assignment's due on the fifth of next month. That's a Monday, and you've got exactly five weeks to do it. It's due in the same week as your first performance assessment so p-leeeeease don't leave it to the last minute.

So, do we all understand what we have to do? Excellent, then best of luck and come and see me afterwards if you're having trouble thinking of a composer to choose or if you've got any questions. Ok. Fa.

## Track 7

Shop assistant: Hi there, do you need some help or are you just looking?

Customer: Yeah, you can help me. I bought this dress on Friday, and I put it on this morning for a big meeting, and I'm just about to walk out the door and I find that the side-seam has come undone.

Shop assistant: Oh, that's terrible.

Customer: Yeah, it made me real late for an important meeting.

Shop assistant: Ok, did you notice anything wrong when you tried it on in the shop?

Customer: Course not, otherwise I wouldn't have bought it, would I? It's been really badly stitched.

Shop assistant: Ok, do you mind if, um, if I have a look?

Customer: Yeah, suit yourself.

Shop assistant: That's strange, I'm afraid it looks like it's been unpicked.

Customer: Unpicked? What are you trying to say?

Shop assistant: I'm not saying you had anything to do with it.

Customer: I should hope not.

Shop assistant: And you're sure you didn't wear the dress in the weekend?

Customer: I've told you, I didn't put it on until this morning.

Shop assistant: Okay, I believe you.

Customer: What sort of people are making your company's clothes if they fall apart the second you put them on?

Shop assistant: It's actually very rare for this sort of thing to happen. Um, the trouble is Miss...um...

Customer: Quinn, Sarah Quinn...

Shop assistant: The trouble is Sarah, this dress looks like it has already been worn.

Customer: What are you talking about?

Shop assistant: That line on the collar, and I'm afraid that it looks like a bit make-up to me.

Customer: That's because it is make-up, stupid, my make-up, which I put on while I was wearing the dress this morning, just before I left for the meeting. Then I noticed the side-seam. Do you think I'd go to an important meeting without wearing make-up?

Shop assistant: Of course not, it's just that this store has a policy of not making refunds on any clothing that has already been worn.

Customer: And I have not worn this overpriced piece of crap anywhere, apart from this morning when I put it on. Now can I have my money back?

Shop assistant: Um, I'm afraid it's not quite that simple.

Customer: Oh, what do you mean? If you think I'm lying, then I demand to talk to the manager of the shop.

Shop assistant: You are talking to the manager of the shop. That's me.

Customer: Oh, what next? Look, for your information, this is not the first time I've bought defective clothes from you guys. I bought a top last year that came apart after one cocktail party.

Shop assistant: That's no good, did you bring it back?

Customer: Drive all the way across town for one cheap top? Get lost. Look, this dress was the last straw. It cost heaps, you know.

Shop assistant: I know, but it's very rare for this sort of thing to happen. We're a top New Zealand company with an excellent reputation.

Shop assistant: Look, could I give you a credit note? You can use this at any one of our stores throughout the country. And since it's probably our company that's at fault, I'll add fifty dollars credit.

Customer: Really? You'd do that. Fifty bucks?

Shop assistant: Of course.

Customer: That's pretty generous. I suppose I could accept that.

## Track 8

Cinema worker: Hello and welcome to City Cinemas, Brook Lane Road, Auckland. If at anytime you want to make a booking, please press the hash key to be transferred to our bookings desk. Please have your credit card ready. Here are our session information times for the next two days. Rush Hour 3, rated M, runs for 2 hours and 20 minutes, screens on Tuesday at 12.15pm and 6pm and Wednesday at 7.30pm. Saving Private Ryan, rated R16, runs for 1 hour 55 minutes, screens on Tuesday at 5.15pm and 8pm and Wednesday at 6pm and 8.30pm. The Devil Wears Prada, rated PG, runs for 2 hours and 5 minutes, screens on Tuesday at 4pm and 7.30pm and Wednesday at 9pm. Snowcake, rated M, runs for 1 hour 45 minutes, screening times are Tuesday at 4pm and Wednesday at 11pm. The Lives of Others, rated M, runs for 2 hours 30 minutes, screens on Tuesday at 3.15pm, Wednesday at 4pm and 9pm. Sex In The City, rated R16, runs for 2 hours 15 minutes, screens on Tuesday at 7pm, 8.15pm and 11pm and Wednesday at 7.15pm, 8.30pm and 10.30pm. The Chronicles of Narnia, rated PG, runs for 1 hour 55 minutes, screens on Tuesday at 11am, 2pm, 4.30pm and 6pm and Wednesday at 2.30pm, 4pm and 7pm. The Diving Bell and the Butterfly, rated R16, runs for 1 hour 55 minutes, screens at 8pm on Tuesday and 9.15pm on Wednesday. Into The Wild, rated M, runs for 2 hours and 5 minutes screens on Tuesday at 3pm and 6pm and Wednesday at 5pm and 7.30pm. Brick Lane, rated M, runs for 2 hours 15 minutes, screens on Tuesday at 6pm, 8.30pm and Wednesday at 4pm, 6pm and 10pm. Our holiday special, The Little Mermaid, screens on Tuesday at 11am, 2.30pm, 5.15pm and 7.30pm and Wednesday at 2pm, 4pm and 6.15pm.

## Track 9

Flight attendant: Thank you for choosing to fly with Lift Airways. We hope you enjoy your flight with us today.

Aviation regulations require that we have your full attention for this safety demonstration. Please listen to the following safety instructions carefully.

By now, you will have ensured that all your baggage is secured underneath the seat in front of you or in the compartment overhead.

Please take care when opening the compartment during the flight, as items may have moved.

Please ensure now that your seatbelt is fastened like this, and keep your seatbelt done up when the seatbelt light is on. We suggest that you keep your seatbelt on throughout the flight.

In the unlikely event that you will need to use oxygen, a mask will be released from above your head. Secure the mask using this elastic cord, adjusting the fit like this. It is very important that, before you help others, you put on your own mask first.

Should we need to exit this aircraft in an emergency, please follow the directions of your cabin crew. They will direct you to the nearest exit.

There is a safety card in the seat pocket in front of you which indicates where your life jacket is located.

If you need to use your lifejacket, place it over your head like this and secure the clip at the front like this. Pull this cord on the side of the jacket to inflate it after you leave the aircraft.

Please look to see where your nearest emergency exit is located. A crewmember is indicating your nearest exit.

Because of aviation regulations, smoking is forbidden on this aircraft.

At this point, please ensure that your mobile phone is switched off. Please leave it switched off during the flight. If it has a flight-mode, please switch it to this mode now.

Please do not use other electronic devices, such as CD players, laptops, or ipods as we takeoff and land. If you are unsure whether you should use a device during the flight, our cabin crew will be happy to advise you.

Your cabin crew will now come through the aircraft to ensure that your seatbelts are fastened, your tray table is stowed away, and that your seat is upright.

Thank you for choosing to fly with Lift Airways. We hope you enjoy your flight.

## Track 10

Builder: OK Brandon, do you remember those um, door supports you put in last week?

Apprentice: Yeah,

Builder: Do you remember why you did it?

Apprentice: Ah, to support the door

Builder: Oh, come on mate,

Apprentice: Oh just, so the door can slide on something

Builder: Ah you did it because of the weight of the door, because the door actually sticks out more

Apprentice: Yep, alright,

Builder: And when we have to do now, is, since the door is out past the slab, we need a support on it. Can you remember what you fixed the supports with?

Apprentice: Ah, drew a few holes into the slab, with a dyno drill

Builder: Yep,

Apprentice: And I levelled the um, support up with two bits of four by two

Builder: Yep,

Apprentice: And levelled it up//ah, put a brace on each one, got the level, made sure it was level and then I slammed some dyno bolts in it...

Builder: Yeah,

Apprentice: Made it all tight and Bob's your uncle.

Builder: And can you remember the spaces of your dyno bolts?

Apprentice: Ahh, I sorta had them about, bout three inches,

Builder: 300 spaces

Apprentice: Yeah, not..

Builder: Yeah,

Apprentice: Not..

Builder: Which is as per code innit?

Apprentice: Yeah, yeah,

Builder: Yeah,

Apprentice: I've read all about that one.

Builder: Yeah, yeah, well why did you have to cut the metal back?

Apprentice: Oh, just so it would be the right size, towards, for the door.

Builder: Yep,

Apprentice: So it wouldn't go too far over the um, door frame

Builder: Yeah, and stick out far past the cedar weatherboard

Apprentice: Na, Yeah, you can't have that.

Builder: Ok, Brandon, we're going to carry on with our weatherboard now, we're using cedar web weather board

Apprentice: Alright.

Builder: What's one of the first things we do before we start putting the cedar weatherboard in?

Apprentice: Ah, I have to get them all oiled up, each side, just so the water doesn't come in from behind and bow them...

Builder: Penetrate them, you gotta do all sides though, eh?

Apprentice: Yeah, yeah, make sure it's all covered.

Builder: Yep

Apprentice: Yep

Builder: And when we're, when we're finished oiling them, what's the correct way to stack them all?

Apprentice: Ah, face-up.

Builder: Why's that?

Apprentice: So, the um, oil that shows, that the people can see, looks nice...it doesn't....

Builder: No, it's so, if you stack them directly on the ground, they will suck up moisture and bow...

Apprentice: Ah, right

Builder: That's why you always put the backs up

Apprentice: Ah, ok

Builder: Ok, now, I gave you one to cut before, do you remember how long it was?

Apprentice: Ah, it was about 296?

Builder: Yeah, and after we cut it, what do we do with the ends of the board?

Apprentice: Um, we, I don't know what it's called...we uh.. oil them...

Builder: Yeah

Apprentice: But, um, we need to make sure they are cut on an angle, just so they fit into the window.

Builder: Yeah, on the 45.

Apprentice: Yeah

Builder: Yeah, so we can cut them around the windows

Apprentice: Yeah, and make it look like it's one weatherboard, going across like just one window in between the whole weatherboard, so it looks like the same weatherboard...

Builder: Yeah, so it all looks the same

Apprentice: Yeah, it's not very nice having different ah, coloured weather boards, matching up, it just looks horrible,

Builder: Especially cedar eh?

Apprentice: Yeah

Builder: Yeah, cos you got your dark and your clears

Apprentice: Yeah,

Builder: Ah, sweet mate

## Track 11

Male: Well, what did you think of the movie?

Female 1: You just went last night eh?

Female 2: I did, I thought it was just great, but I come from the Kapiti coast, so it was kinda like going home, and you know, some of the extras were people I know and the shops were people I know. But as well as that, the main character was someone I could really identify with. I know someone who loves garage sales and I just, identified with it.

Female 1: That was Geraldine Brophy eh, she was just so engaging, and, oooh, it was great.

Male: You know, I don't know quite why I liked it so much, because it was full of stereotypes, all the women were completely ditsy, you know, the bride couldn't talk to her mother, and the mother was, you know, deaf to the bride's problems, and so, the women, this is a big flip-flop about life, isn't it? Normally it's the women who hold the families together, but here it was the blokes//Dad, good old stable dad out there, you know, fixing his car and the boy getting married was the, you know, he was so sane and sensible.

Female 1: I thought that was, you know cos we've been fed all these films eh, you know, about men being, you know, horrible and insensitive

Male: mm

Female 1:... I just thought it was this picture of these classic kiwi guys, who were, you know, like the rocks of their family...

Male: Yeah

Female 1: I kept expecting it to, you know, turn on it's head and show they were creepos or something but they were just so lovely. They were like the men you always want to know, you know.

Female 2: and the the women had the hearts of gold underneath that,

Male: They did...

Female 2: They just had the odd problem along the way, but there heart was there and that was what really mattered

Male: Yeah, and they pulled it off at the end, they did, with a few tears. But it was corny wasn't it? It was a corny movie

Female 1: Mm

Male: And even the wedding itself was as corny as can be, but yet it was great fun.

Female 2: Yeah

Female 1: And there's something neat, seeing people you know, cos I saw, I see quite a lot of those actors around Wellington, and then yeah, seeing the sets, and it was funny that even some of the things in the film, like those objects, I've seen, I saw in a second-hand shop in Taupo when I was up there recently, exactly that white, you know,

Male: Mm

Female 1: ...that white pottery thing that was in the show. And all that stuff is becoming really popular again eh?

Female 2: I've got a friend's mother who goes to every garage sale and she, you know, she does exactly that, you know, you go to Sarah and she has to

give you something she's bought at the garage sale. Nine times out of ten it's dreadful, the tenth time, it's something you really like, that was, there was an element of that in the garage sale.

Female 1: Yeah, yeah,

Female 1: I thought that film really delivered, so emotionally, it was so engaging eh?

## Track 12

Helden: So, a little background ah, from me, I've been working here at the museum since 1989 so, not quite 20 years, ah, but close. My interest in whales stems largely from when I was a little kid in my interactions with dolphins, and seeing them off the Picton ferry and I think that's how a lot of people kind of interact with whales, is seeing them, having these chance encounters in the wild. But one of the remarkable things I think for us to talk to, with regard to whales, is really what little we know about them. So, y'know, whales are some of the largest, well, the largest animals on the planet, ah, the blue whale, in excess of 30 metres long, for the largest one ever recorded, possibly a bit of a freak, but still, over 30 metres long, about the size of a 737 aircraft, and yet we still don't know much about where they go to breed, or any of these sorts of questions. So, it's our role as scientists to try and uncover these bits of information and to probe, put forward questions about ah, the lives and behaviour of whales, and to try and answer those, using ah, those things that are available to us to study and primarily for me, that means looking at stranded whales, but that's certainly not the only way that we, that we look at whales. I've been involved in the, a collective if you like, called The South Pacific Whale Research Consortium and that's a group of scientists from across the Pacific who look at primarily, hump-backed whales, but more so, in recent times, more so, small cetaceans, cetaceans being the collective name for whales, dolphins and porpoises. I am using the term whales, to collectively include dolphins and porpoises, because I like to think of dolphins and porpoises as small-toothed whales, it helps you to ah, helps get around some of the semantics that we have, like killer whales being the largest of the dolphin family, that sort of thing//but really, um I thought I'd like to share with you some of the interesting work that's going on out there in the Pacific, things that you might not have heard about, some of the techniques that are being used to investigate the lives of whales. Now, obviously very publicly, ah the Japanese have been out hunting whales and trying to collect information for their so-called scientific discoveries and I um, I question a lot of the work that they're doing, and I'll say that up front, that's my stand on it, I totally ah, don't believe there is any need for lethal research on whales. And part of the

reason for thinking that is that there a lot of techniques that are available to us today, that allow us to investigate whales, without obviously having to kill them.

## Credits

| Track |  |  |
|-------|--|--|
| 1     | A builder's recent accident  | Recorded by Execam<br>Directed by Lift Education   |
| 2     | A builder's accident 20 years ago                                    | Recorded by Execam<br>Directed by Lift Education   |
| 3     | One of those days  | Rap song by Yes King<br>Reproduced with kind permission from Loop Recordings   |
| 4     | Radio Live News, July 22, 2008                                       | Speakers: <ul style="list-style-type: none"> <li>▪ Mary-Jane Tomasi</li> <li>▪ Don Nicholson</li> </ul> Reproduced with kind permission from Radio Live  |
| 5     | An extract from a lecture: 'The display of human remains at Te Papa' | Speakers: <ul style="list-style-type: none"> <li>▪ Interviewer</li> <li>▪ Te Taru White</li> </ul> Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa  |
| 6     | A tutor gives instructions to a group                                | Script by Dave Armstrong<br>Recorded by Execam<br>Directed by Lift Education<br>Speaker: Tutor by voice actor: Tupe Lualua   |
| 7     | A shop assistant deals with a customer                               | Script by Dave Armstrong<br>Recorded by Execam<br>Directed by Lift Education<br>Speakers: <ul style="list-style-type: none"> <li>▪ Shop assistant by voice actor Tupe Lualua</li> <li>▪ Customer by voice actor</li> </ul> |

|    |   | Nikki Parlane  |
|----|---|--|
| 8  | A recorded telephone message  | Script by Dave Armstrong<br>Recorded by Execam<br>Directed by Lift Education<br>Speaker: Cinema worker by voice actor Nikki Parlane                            |
| 9  | A set of in-flight safety instructions  | Script by Lift Education<br>Recorded by Execam<br>Directed by Lift Education<br>Speaker: Flight attendant by voice actor Nikki Parlane                         |
| 10 | A builder talks with his apprentice about a job   | Recorded by Execam<br>Directed by Lift Education<br>Speakers: <ul style="list-style-type: none"> <li>▪ Builder</li> <li>▪ Apprentice</li> </ul>                |
| 11 | A conversation about a movie  | Recorded by Execam<br>Directed by Lift Education<br>Speakers: <ul style="list-style-type: none"> <li>▪ Male</li> <li>▪ Female 1</li> <li>▪ Female 2</li> </ul> |
| 12 | An extract from a lecture: 'Science Express, April 2008, The World of Whales: What lies beneath? A lecture by Anton van Helden' | Reproduced courtesy of The Museum of New Zealand Te Papa Tongarewa<br>Speaker: Anton van Helden  |

**Voice over by Nikki Parlane**

**Edited by Execam**

**Produced by Lift Education**

**Music intro and exits by Greg Finch**