

Central Regional Hub-funded project

Project Report



Project Based Learning

Using kaupapa Māori and Photovoice for
deeper learning and improved literacy skills

Cherie Te Rore



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Table of contents

1	Acknowledgements	5
2	Introduction	6
	2.1 Primary objective	
	2.2 Secondary objective	
	2.3 Underpinning research imperative	
3	Methodologies	8
	3.1 Kaupapa Māori methodology and a social constructivist approach	
	3.2 Social constructivist and mobile learning theories	
4	Method	9
	4.1 Gathering consent, feedback and evaluation	
	4.1.1 Consent	
	4.1.2 Feedback throughout the project	
	4.1.3 Evaluation at the end	
	4.2 Collection and collation of evidence	
	4.2.1 Students' use of digital modalities	
	4.2.2 Group and individual discussions with facilitator	
	4.2.3 Printed material and facilitator's use of digital modalities	
	4.3 Analysis of evidence gathered	
5	The Projects	11
	5.1 The Taonga Turoro Database Project	
	5.1.2 Modelling	
	5.2 The Photovoice Project	
	5.2.2 Staircased learning	
6	The Students	14
7	Results	15
	7.1 Improved literacy skills - reading, writing and speaking	
	7.1.1 Reading and writing	
	7.1.2 Speaking	
	7.1.3 Critical literacy	
	7.2 Successful completion of the programme	
8	Findings	18
	8.1 Kaupapa Māori methodology and practice	
	8.2 Student evaluations at the end of the projects	
	8.3 Analysis of feedback throughout and evaluations at the end	
	8.4 Analysis of reflective journal: the theme of negotiation	
	8.4.1 Negotiating more time for reflective process	
	8.4.2 Space to consider respect, confidentiality, autonomy and dignity	
	8.4.3 Alternative options offered for speaking at the opening event	
9	Recommendations	23
	9.1 Model collaboration: whakawhanaungatanga - communities of practice	
	9.2 Flexibility allows negotiation and shared decision-making	

	9.3	Digital modalities extend across asynchronous environments	
10		Conclusion	25
11		References	26
12		Glossary	29
13		Appendices: pro-formas, exemplars, resources	31

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Tena koutou katoa.

2 Introduction

2.1 Primary objective

The primary aim of this study was to help students develop skills in reading, writing, speaking, digital and critical literacy and conducting research. Two projects were designed that would nestle within the current mode of programme delivery of the NZ Certificate in Health and Wellbeing (Support Work) [Level 3]. The study incorporated digital technology, collaborative decision-making and project-based learning. The projects were intended to be run consecutively. The two projects were:

- 1st. The Taonga Tūroro Database Project: this project sought to incorporate digital tools to develop teamwork and written communication skills using a 'simulation' of online notetaking practices, and
- 2nd. The Photovoice Project: this project sought to identify issues of accessibility to support services.

2.2 Secondary objective

The two projects also served to provide an opportunity to integrate seven of the eighteen unit standards that comprise the NZ Certificate in Health and Wellbeing (Support Work) [Level 3] programme. The unit standards (NZQA, 2018) are:

The Taonga Tūroro Database Project

27459 – Observe and respond to changes

23387 – Describe the ageing process and its effects on lifestyle and wellbeing

23391 – Respond to loss and grief.

The Photovoice Project

28542 – Demonstrate and apply knowledge of professional and ethical behaviour

23385 – Demonstrate knowledge of an advocacy and self-advocacy process

28543 - Describe culturally safe Māori operating principles and values

23382 – Support a person to participate as a member of the community.

A further aim of this study was to provide models that may be easily adapted to other subjects in this and other disciplines.

2.3 Underpinning research imperative

The research sought to illustrate how Kaupapa Māori and social constructivist and mobile learning theories facilitate deeper learning experiences by including the sociocultural contexts of students' lives and fostering collaborative engagement that includes the influence of digital modalities. The research considered how students' agency may be recognised to influence an enhanced learning experience for all participants in such project-based endeavours, and for greater successful outcomes for participating students.

Prior to commencement of the programme, prospective students were invited to share their motivations for wanting to enrol in the programme. Each student identified that their experiences of supporting loved ones was a primary incentive to learn more about the role. In identifying themselves and their motivations for enrolling in the programme, students have contributed to the sociocultural context and a common purpose to build learning within.

The premise of Photovoice is that participants work together to draw attention to a specific cause or dilemma (Warne, Snyder & Gådin, 2013). Central to Photovoice objectives is to give voice to participants' concerns is the location of focus within their own lives (Wang, Morrel-Samuels, Hutchison, Bell & Pestronk, 2004). "Participants consider, and seek to act upon, the historical, institutional, social, and political conditions that contribute to personal and community problems" (Wang et al, 2004, pg.911). The act of writing would give students opportunity to critically reflect upon the topic as it impacts upon their own lives, and, revisit their responses to the issues.

In developing and utilising the Taonga Tūroto Database, it was envisaged that students could work together in a manner that would replicate skills used in everyday work settings. Ira Shor (1992, pg.1) cites the power of focussing upon our own lives as the basis to understand "the way we make sense of the world and act in it". Students would submit profiles based upon experience of supporting whanau members; sharing such information required developing a group ethic of respect and empathy.

3 Methodologies

The combined projects incorporated three research methodologies: kaupapa Māori, social constructivist and mobile learning theories.

3.1 Kaupapa Māori methodology and a social constructivist approach

Kaupapa Māori methodology and practice within the programme and subsequently the projects presented here, allows students to develop critical awareness of “the forces that have created disparities” (Eketone, 2008, pg.2) for Māori. An historical perspective of the development of culturally safe practice guidelines is presented to students, to provide a background context for understanding the significance and impact of cultural safety in contemporary health care practice.

Kaupapa Māori methodology and practice also offers a social constructivist learning approach that recognises students’ own understanding “of what is of value and what processes are important” (Eketone, 2008, pg.10). Integration of Māori values into programme and project design reflects a growing awareness of Kaupapa Māori as being located in communities as well as academia (Eketone, 2008). Communities are acknowledged as the places where those values are “a way of living (that) is ‘intrinsic’ and ‘everyday’” (Moyle, 2014, pg.30). Seventy percent of the student population at the Tairāwhiti Campus of EIT are Māori (Eastern Institute of Technology, 2015). Whakawhanaungatanga as a mode of sharing information and decision making represents collaborative settings that Māori students respond well to (Minnaar & Cook, 2015). Whakawhanaungatanga is a participatory process and as responsibilities and commitments within the project are collectively negotiated and shared, learning is facilitated (Bishop, Berryman, Cavanagh & Teddy, 2007).

3.2 Social constructivist and mobile learning theories

Vygotsky (1978, cited in Nixon, 2014) identified learning as an active process that is “collaboratively constructed among and between individuals” (pg.14). Furthermore, Vygotsky argued that the context has bearing on what and how learning occurs “and why it is important” (Huang, 2002, pg.29). Social constructivism recognises collaborative learning and sociocultural environments as important influences to elicit meaningful learning (Secore, 2017). Collaborative educational settings evoke participants’ interaction, whilst providing opportunity for students to increase communication skills. Social constructivist learning theory seeks to include the participants’ prior knowledge, life experiences and environments to facilitate meaningful learning, thereby including sociocultural contexts that students can relate to.

The BYOD (bring your own device) movement has necessitated the “development of a framework of creative pedagogies that harness the unique affordances of BYOD” (Cochrane, Antoczak, Keegan & Narayan, 2014, pg.65). Students interact within sociocultural contexts that include and are influenced by digital technology and modalities. The imperative to keep abreast of the changing education landscape to remain a relevant and responsive educator, also provides opportunity to offer creative learning approaches that include and capture students’ responses to their own environments (Secore, 2017).

4 Method

4.1 Gathering consent, feedback and evaluation

4.1.1 Consent

Students' consent was sought in three stages, prior to and during participation in the Photovoice project. At the outset students were invited to consent to participation and complete the consent form provided. In a workshop delivered in the first phase of the project, students discussed the notion of ethical responsibility to any person or persons being photographed. In the third phase, students reconsidered how portrayal of loved ones may impact upon privacy for themselves, their loved ones, their whanau and the wider community. A further consent was sought to use images of a potentially sensitive nature.

4.1.2 Feedback throughout the project

Group and individual settings were used for students to share their feelings about the work being undertaken. Digital modalities provided the means for both group and confidential discussions to continue beyond the classroom setting and time frames.

4.1.3 Evaluation at the end

Students were invited to give feedback about their experiences of the projects. Students responded in Google forms, emails and in individual conversations to share evaluations.

A process of feedback from mentors was established, to provide a collaborative facility of support. Mentorship was provided at the end of the two projects respectively by Claudia Maaka (EIT, MOE) and Jodie Cook (Matapuna Training Centre). Academic support was provided by EIT colleagues Scott Casley and Siobhain Fyall.

4.2 Collection and collation of evidence

4.2.1 Students' use of digital modalities to gather information and negotiate development of work

Students submitted work for both projects from their own hand-held devices, using social media sites - Facebook, Messenger and Google Drive. Messenger was adopted by students as they sought to have confidential discussions about their work with the facilitator. Google Drive was used by students to submit work from their hand-held devices to the Taonga Tūroro Database project, and to provide evaluation feedback about the two projects. A closed-group Facebook page was established by students and was used to build a bond of friendship within the group, as well as to keep each other abreast of course developments (such as posting a copy of the whiteboard for anyone that was absent).

A computer laboratory was available once a week and students used that time to work on developing narratives for the Photovoice project and completing and submitting Google forms to the Taonga Tūroto Database project. Students also used that time to undertake research for various course requirements including assignments and presentations. The facilitator recognised that students would also have access to digital modalities within and beyond class periods via their own hand-held devices and Wi-Fi, thus allowing relatively fluid access to research and other resources (Pimmer, Linxen, Grohbiel, Jha, & Burg, 2012).

Students' use of their own hand-held devices and selected social media sites facilitated ubiquitous learning beyond the classroom setting and time frames (Kearney, Shuck, Burden & Aubusson, 2012), (Cochrane et al, 2014) in two ways. Firstly, and from the outset of the programme, students selected and posted information to share with one another related to our discussion topics, without prompting from the facilitator. In this manner students initiated discussion and extended upon the collaborative learning environment of the classroom, from the comfort of their homes and from their workplaces. Secondly, students adopted Messenger as a means to have confidential discussions about their work; at times the conversations spanned several days.

4.2.2 Group and individual discussions with the facilitator

Weekly group workshops provided the whanau a forum to share information and to teach skills. In these workshops, students shared personal information as well as general ideas and concerns. Individual discussions with students were used from the second stage of the project, as students sought to share personal information that they sought guidance about before sharing with the rest of the whanau. These interviews were facilitated using Messenger, as students sought confidential exchange outside of class timeframes.

4.2.3 Printed material and facilitator's use of digital modalities

Video footage of workshop participation and subsequent transcripts were analysed for themes within discussions. Facebook was utilised by the facilitator to share information to the group about the project, such as preparation required for workshops and introduction of guest speakers. Workbook exercises, Messenger conversation scripts, visual images and written narratives were the evidence gathered of student interaction and learning.

A reflective journal was maintained throughout by the facilitator.

Students often secure employment whilst enrolled in the programme; they are given the option to reduce class time and choose one of three days to attend. In these instances, in an effort to keep students engaged, the facilitator used Messenger to give confidential instruction and feedback to suit each students' circumstances. As students' pace of progress throughout the programme varied with regard to work and family commitments, Messenger and emails served to help the facilitator "navigate across the asynchronous environment" (Secore, 2017, pg.6).

5 The Projects

Ground rules of whakawhanaungatanga to enhance collaborative learning and maintain respect for each persons' tino rangatiratanga, were set right at the commencement of the programme. That platform of empathy and care flowed through to the projects: of respecting one another's points of view; of allowing each person to finish speaking before starting to speak; of not using bad language and of maintaining confidentiality within the group. Consistent with content in the NZ Certificate in Health and Wellbeing (Support Work) [Level 3] programme, recognition of these values set a respectful manner to consider inclusion of personal experiences of loved ones within the two projects.

5.1 The Taonga Tūroro Database Project

The digital database project was introduced at the outset of the programme, and was an opportunity to encourage improved skills of reading, writing, speaking and critical literacy. This project built upon digital tool skills that some students brought, and encouraged sharing of those with other students as tuakana to teina (Bishop et al, 2007). A combination of workbook exercises and Google Forms were used to gather evidence of student learning. The concepts integrated in this project were: understanding and describing the ageing process and its impact on a person's health and wellbeing; responding to changes in a person's health or functional status, and responding to loss and grief in a health and disability setting. Other areas of good practice included in the project were: use of appropriate language in note taking and completion of forms, developing basic research skills and timely notetaking.

Students were asked to contribute profiles (pseudonyms provided) based upon people they had supported either in a work environment or in personal settings. These profiles were completed in Google Forms to form a database of people requiring support – 'Taonga Tūroro'. Students then engaged in learning activities based upon the information contributed. They used the database collaboratively to engage in simulated activities that reflect those undertaken in everyday practice in health care settings. Learning activities included developing research skills utilising EIT library databases to garner information regarding body systems and health conditions. The project was presented from the beginning of the programme, so that students would have collaborative learning opportunities prior to going out to work experience with community-based organisations at week six.

5.1.1 Modelling - The Taonga Tūroro Database project

The Taonga Tūroro Database project presented an opportunity for students to develop skills using digital tools. All students had some previous experience of working with Google products, some only in the use of Gmail. An initial workshop was held with Scott Casley, where all students experimented with uploading images to a document, creating presentations using Google Slides, retrieving Google Forms via email and submitting and sharing documents. Throughout the Taonga Tūroro Database project, students shared feedback about the design of forms, and participated to help redesign a quiz for easier navigation.

Workshops held to staircase learning experiences within the Photovoice project had the impact to illuminate the mindful approach required for completion of tasks for submission to the Taonga Tūroto Database project. Concepts such as demonstrating ethical behaviour, advocacy and describing culturally safe practices informed development of good practice regarding notetaking, including: timeliness; providing factual information only (what, where, when, how and who was involved) and protecting the rights (privacy, dignity and autonomy) of individuals with use of appropriate language.

5.2 The Photovoice Project

This project also used digital technologies to support integration of four related concepts: advocacy and self-advocacy, ethical behaviour, culturally safe practices, and supporting a person to participate in the community. Students used their own hand-held devices to take photographs. Their devices also provided students with access to social media sites to upload and submit work as well as to maintain dialogue with the facilitator through the process of development of narratives and images.

Students were invited to take photographs of advocacy and self-advocacy in their own lives, and to work together to discuss and choose images to write about. Students were also required to consider submitting images for an exhibition, to plan its opening event and to talk about their work to invited guests. Over a 12-week period students worked together to develop skills of photography and storytelling, and helped organise and carry out an exhibition opening event.

Students provided feedback in evaluations gathered verbally, with written questionnaires, email responses and in Google Forms.

Evidence of improvement of literacy skills was provided by analysis of the literacy assessments undertaken at the beginning and end of the programme, and in observation of students throughout the study.

5.2.1 Staircased learning – the Photovoice project

Several workshops were held at the start of the Photovoice project prior to students' taking photographs. They were for students to staircase aspects of skills development and gain insights and experience of: feeling safe to share personal stories; having empathy for one another; acknowledging others' contributions within the group as well as to develop photography skills.

Workshop 1: with Jo Tito – Photography and sharing stories

Prior to this workshop, Jo asked students to bring something of special significance to them so that they could share their thoughts with the group. Some shed tears while sharing with the group. Jo shared her mum's experience of living through the final stages of dementia, and of her recent passing. She also shared her experience as a photographer, artist and teacher.

Workshop 2: with Claudia Maaka – Mental health and narration

Claudia shared her experiences as a Clinical Alcohol and Drug Youth Specialist, and spoke with students about aspects of Mental Health in which they were interested, including youth suicide,

post-traumatic stress disorder, diagnoses, referral processes, professional development and career opportunities. Claudia also facilitated a workshop for students to practice speaking to and about one another using visual aids. Students chose images that they felt reflected connection with someone in the group, and relayed their thoughts about the images and the person.

Workshops 3 and 4: with Cherie Te Rore - Photograph taking and writing narratives

In the third workshop students were taught photography techniques, including: rule of two thirds; perspective; contrast in texture, focus, and, dark and light. Students were also given a worksheet guide that used the acronym PHOTO (Horwitz, 2012, pg. 18), to write about each of their photographs:

P = describe your **P**icture

H = What is **H**appening in your picture?

O = Why did you take a picture **O**f this?

T = What does the picture **T**ell us of your life?

O = How can this picture provide **O**pportunities for us to improve how support is provided?

6 The Students

Eleven students participated in both projects. Three students identified as Pākeha, one student as English, two students as Tongan and five were of Māori descent. Two students were 18 years of age, two were 20, seven aged between 21 and 32, and one student was 56. One student enrolled in the programme decided against participation in the project, part-way through, due to work commitments.

As per current practice nationally (TEC, 2015), students are required to undertake diagnostic and summative assessment of literacy and numeracy skills when enrolled in programmes up to level three. Students are not required to undertake the assessments if they have recently done so at another course or training provider, or if they have previously demonstrated proficiency in the assessments. Proficiency is demonstrated as having been assessed at step 4 or above for reading, and step 5 or above for numeracy. Six of the eleven students were required to undertake the literacy and numeracy assessments.

All students depicted themselves as having a central role in their family's lives. All identified that their experiences of supporting loved ones was a motivating factor in pursuing this course, and that their future aspirations included remaining close to their whanau. In this manner, students represent the hau kainga – local home people – who maintain and nurture familial bonds and connectedness.

Several students identified aspirations for further studies in areas of health science, with a view to continue studying towards the Bachelor of Nursing in the future (EIT, 2018). A student identified a goal to pursue youth-work studies. Others have gone on to enrol for Level 4 studies in 2019. The ability to achieve higher education whilst remaining close to home, is fostered in local efforts to provide a 'learning city' for our community (Evans, 2013). The facilitator's imperative then is to provide a learning experience to foster successful course completion leading to employment, as well as to prepare students for graduate level study as an alternative pathway to success.

7 Results

Evidence that students benefitted from participating in the study is identified in three components: improved literacy skills of reading, writing and speaking; successful completion of the programme qualification, and, development of critical literacy.

7.1 Improved literacy skills - reading, writing and speaking

7.1.1 Reading and writing

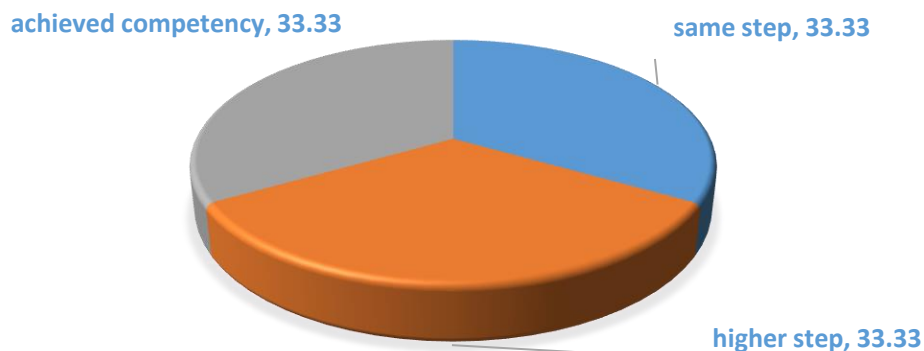
All students benefited from support to develop narratives. Support was provided in group settings, as well as in one-to-one discussions. Students sought clarification of the task itself, writing about the impact of support and advocacy in their own lives. The five students that were not required to undertake assessments each developed their narratives with minimal supervision, and all students sought confidential reassurance that their work was relevant to the topic and of a sufficient standard to submit to the project.

Six of the eleven participating students were required to undertake diagnostic and summative literacy and numeracy assessments. Of the six students required to take the assessments, all achieved improvement in their assessment scores:

- Two students achieved Step 5 and 6 respectively (Reading);
- Two students each improved from Step 2 to Step 3, and
- Two students each remained at Step 2, while having achieved improvement in correct scores.

Regarding the two students who remained at Step 2, each was a primary caregiver for their respective grandparents. As the care of their loved ones required more time away from the course, the students were unable to fully attend classes each week. This may have had some impact on their ability to focus on the tasks at hand, with a commensurate potential impact on their achievement in these assessments.

FIGURE ONE: UNDER THE CHART.PHOTOVOICE PROJECT - READING ASSESSMENTS
% CHANGE FROM FIRST TO FINAL ASSESSMENTS
NZ CERTIFICATE HEALTH AND WELLBEING (SUPPORT WORK) [LEVEL 3]



7.1.2 Speaking

Ten of the eleven students expressed nervousness and apprehension about speaking in front of an audience, particularly people they might not have met before. The 56 year old student expressed excitement about sharing her narrative with the group and with an audience. A stair-casing process was incorporated in a series of workshops to introduce students to speaking about personal experiences, and to support development of confidence in speaking. In the workshops students were required to share their personal feelings about subjects introduced. In this manner all students did participate in the practice of speaking in front of others. Not all of the students were available to attend the exhibition opening event. I was satisfied that they had fulfilled the project requirements.

It is worth noting that speaking in front of an audience is not a requirement for successful completion of the NZ Certificate in Health and Wellbeing (Support Work) [Level 3].

7.1.3 Critical literacy

The opportunity for students to share their own stories also posed a challenge for them to consider their own lives as content of the study of health and wellbeing. All students had shared at the outset of the programme that their motivation to enrol was inspired by their own or loved ones' experience of receiving support. However for most students the projects were their first opportunity to write about their experiences. Concepts such as autonomy, dignity and respectful practice were introduced and discussed throughout the projects; for many students this was their first opportunity to actively view themselves and their experiences with a compassionate lens. "Critical literacy involves questions of representation, inclusion and exclusion, and consideration of the effects of texts and how texts relate to readers' own lives" (Abiss, 2016, pg.31). In the process of writing about themselves students were able to reframe their experiences while considering concepts such as cultural safety, ethical and professional behaviour, community participation, advocacy and self - advocacy.

7.2 Successful completion of the programme

All students successfully completed the 18 unit standards to graduate with the NZ Certificate in Health and Wellbeing (Support Work) [Level 3].

In total twelve students were enrolled in the programme, and all twelve students successfully completed the course. One student of the twelve elected not to participate in the project, due to having gained full-time employment after commencement of the course. As is customary with students that work, the student was given the option to attend classes one day of each week. The student decided that the reduced class time hours would compromise her ability to commit to the group and participation in the Photovoice project. She demonstrated competency in completing the related workbook activities designed for achievement of the seven unit standards.

8 Findings

Several foci were implicit in the design of both projects: Kaupapa Māori methodology and pedagogies were an important aspect to guide student interaction and progress through the projects; students working together to share knowledge and problem-solve was key; the topic needed to be relevant to students' own lived experiences, and, students' perspectives were to be included in project decision-making.

8.1 Kaupapa Māori methodology and practice

Past experience of student groups in this programme had illustrated the need for working in ways that were familiar and relevant to Māori students, who represent the largest ethnic group in EIT classes (Eastern Institute of Technology, 2015). Whakawhanungatanga (building relationships), tuakana-teina (experienced helping less experienced), akonga (reciprocity of learning and teaching) were pedagogies identified to use throughout the project. As personal stories were shared, aroha ki te tangata (respect and responsibility for the participant) created space for students to work confidentially through some of the issues that arose (Te Awekotuku, 1991 as cited in Moyle, 2014).

Tikanga is presented in two ways throughout the NZ Certificate in Health and Wellbeing (Support Work) [Level 3] programme. It is an integral component of the programme, understood as learning how to work in an ethical and professional manner in all aspects of support work. It is also viewed as learning specific ways to provide support for Māori that demonstrates awareness of customary practices. Tikanga is woven throughout the programme and consequently within the projects. Although I observed students working with real understanding of these concepts, I was not so confident to present my observations as evidence; summative assessment tasks presented in workbook activities were therefore used as evidence alongside descriptions of my observations.

Māori cultural practices were woven into the project while we worked with one another and our hosts to organise and create the exhibition. Māori values were encapsulated in the manner that the project was carried out including: karakia held daily; concepts of tapu and noa in discussions about privacy, autonomy and dignity; mauri ora with regards to seeking and maintaining wellness for all participants; tikanga as students treated one another respectfully, and manaakitanga in the manner that students hosted our manuhiri.

8.2 Student evaluations at the end of the projects

Students completed an evaluation of their Photovoice project experiences. All but one student expressed feeling nervous about the Photovoice project, and uncertainty about what was expected.

"I was nervous because I didn't know how it would go. I was keen to get involved, just was confused about the project."

"It was interesting. I found it hard to take pictures at first but got there in the end."

Others found aspects of the project exciting, but the prospect of speaking in front of an audience intimidating:

“As I wrote about why I chose the pictures, it brought some thoughts about who I am and what more I could contribute of myself. I was a bit nervous (about speaking) but at the same time, I knew it would be good to speak about my own work. It would be a good opportunity for people to know who the work is from.”

Students also talked about their experiences of the Taonga Tūroro Database project. In the evaluation, students were asked to share their thoughts about using digital tools to complete course components. Specifically, “How did you find using digital tools – such as Google Slides, Google Forms and sharing folders – helpful or otherwise?” Their responses included:

“Digital tools were so helpful to write, save and share my work with the tutor. The tutor can make a comment about my work. If there are some mistakes, then I can easily edit because the work has automatically saved in the cloud.”

“Google Forms – yes it’s a great tool to use when doing assignments. It was easier.”

“Yes – great idea to produce mahi – very easy.”

“It was easy to use and send to my tutor. It was easier for me to understand.”

“So convenient to use and easy to understand. Fast to transfer work to and from.”

“Very helpful as I could do the work anywhere.”

“Very helpful – will use them (digital tools) always.”

“Very helpful and useful. Easy to navigate and submit my course work to my tutor!”

8.3 Analysis of feedback throughout, and the summary evaluations

Students’ thoughts about the projects helped shape and determine the progress of the work. Students’ feedback was obtained during the projects in weekly collaborative forums. From those points, aspects of the continuing work were negotiated for the next steps.

Throughout the Photovoice project, the process of whakawhanaungatanga facilitated students’ having the courage to say how they felt. When one student spoke about being a bit nervous, others were then more confident to share feeling the same way.

As students grappled with starting to take photographs and expressed apprehension about what was required, the facilitator recognised the need to model what was required from students. In Workshop 4, photographs of the facilitator’s experiences of advocacy and self-advocacy were shared, and a narrative provided based on the PHOTO worksheet guide. Modelling the work also provided an example of how sensitive subject matter could be discussed whilst maintaining dignity

for the writer and person(s) depicted. These photographs and narrative were included in the final exhibition.

Students expressed nervousness about presenting to an audience at the Photovoice opening event. However, when asked if they might therefore prefer to hold the exhibition on campus in a student-safe environment instead of in an art gallery open to the wider public, they collectively decided to display their work in the wider public arena.

Students' evaluations expressed both excitement and apprehension about the task to take photographs, write about them and then share them with others. The dual experience of their apprehension and excitement has been illuminating, and invaluable as a contribution to current and future endeavours. The facilitator considered that an element of excitement carries apprehension with it too for both teacher and students.

8.4 Analysis of facilitator's reflective journal

The facilitator maintained a reflective journal throughout the projects. The emergent theme throughout was that of negotiation. An environment of respectful exchange was determined from the outset as students set ground rules. Although at times the facilitator's appeal for collaborative decision-making may have lent to increased anxiety for students, students did respond and negotiate key changes to the design and direction of the projects:

8.4.1 Negotiating more time for reflective process

Whakawhanaungatanga – building relationships - provided the basis for shared exploration as students participated in workshops. Once students started taking photographs, it emerged that students wanted to share their thoughts about their images and stories, confidentially. Aroha ki te tangata – respect and responsibility for participants – guided the process of talking about privacy, dignity and autonomy for whanau depicted in the projects' images and narratives. A conversation could take place over several days that would allow time for the student to have a process of reflection while remaining connected with the facilitator.

To give students more time, the date for completion of the work was negotiated within the whanau forum. A further four weeks was added to the project. This meant that students would install the work and hold the opening event in the final week of the course. Students discussed bringing whanau in to see the work over the originally planned month-long installation. When the opening event was held, the gallery owners invited students to have the exhibition up for two months. The project therefore was extended for a further two months.

8.4.2 Space to consider respect, confidentiality, autonomy and dignity

In group discussions, students shared their fears about speaking to an audience.

Two students indicated that they felt uncertain whether or not they had fulfilled the 'brief' of the Photovoice project and preferred for me to give initial feedback confidentially. Once they were sure that they'd produced work that was acceptable, they were happy to submit for the wider group to view.

In the week prior to the exhibition opening event, images were developed to full size and framed. The impact was to give each image greater presence. Several students expressed how much more meaningful the narratives felt, with strong imagery illustrating their words. This exercise was useful for two students in illuminating the sensitive nature of their images, and that they had shared too much information about their loved ones. Subsequently, alternative images were shot and submitted for the exhibition.

One student wanted to photograph her whanau and speak about the role she played as whāngai mum for her two nieces. Upon discussion she realised that consent from her nieces' parents would need to be obtained, and that the photograph could contravene confidentiality requirements she held as caregiver of the children. She chose instead to photograph a flower from her grandmother's garden, representing the mentorship provided by her grandmother in helping to nurture her tamariki.

Two students had roles as primary caregivers for a grandparent. Each needed time to talk confidentially about the current concerns being experienced. Each young woman was keen to write about their respective roles in caring for their kaumātua, and through a process of discussion and reflection was able to submit narratives that conveyed their love and support, whilst maintaining confidentiality and dignity for their loved ones and whanau.

One student wrote about the support she received to care for her two young children that had been injured in an accident several years earlier. This support had motivated her to learn more about the role of a support worker. Through confidential discussions, she was able to convey her thoughts about this time, her joy in her children's recovery and her hopes for the future.

Another student spoke about the relationship she had with her grandfather, and her profound experience of loss when he passed away. He was her father figure. Her experiences of supporting her great-grandmother inspired her to enter the programme and become a volunteer at the Alzheimer's Society. Through talking about her kaumātua and her feelings for him, and realising the gift of her role as a caregiver that her great-grandmother had given her, she took images that represented "moving on with the love and support of her family" (Gillingham, July 2018).

8.4.3 Alternative options offered for speaking at the opening event

From the outset of the programme, students practiced speaking to an audience. As guest speakers visited during the projects, students were required to introduce themselves and speak about their reasons for studying. Some students gave their pepeha each time. In initial workshops, students practiced speaking by introducing themselves to workshop convenors and by sharing their personal feelings related to the tasks given. In group discussions while photographs were chosen and narratives developed, students explored the challenge of speaking at the event. Reassurance was given that students could choose an approach that best suited them, such as: having prepared a written speech beforehand with or without notes; reading from the narratives on the wall; simply introducing oneself and the subject depicted in the image; and of calling on loved ones to speak on their behalf.

On the night, each woman spoke about herself and her work. None of the students read from narratives on the wall, nor from notes prepared beforehand. One woman spoke about the support she received in recovery from addiction and how she in turn supported others in recovery fellowship. One student invited her employer to stand beside her as she spoke – her images were of her community's role in bringing health back to their awa by raising treelings at marae and distributing them for planting alongside the river. Three women each spoke in detail about the images they'd taken of their loved ones. One woman asked her grandmother to speak on her behalf about images the student had taken during the project. Lastly, a young mother shared her pepeha and made an acknowledgement of the support she had received to help her children to heal from an accident. Four of the students were unable to attend the opening event for various personal reasons (illness, caregiving roles and work).

Link to view the exhibition (prior to opening event):

<https://drive.google.com/file/d/1AuA6QgXYscmrKQu1KXJStbRwCfgyW637/view?usp=sharing>

9 Recommendations

The process of facilitating the two consecutive projects revealed the need to adopt several strategies to support project-based learning:

9.1 Model collaboration: whakawhanaungatanga - communities of practice

Claudia Maaka and Jodie Cook provided mentorship that supported the facilitator to negotiate a way forward regarding the confidential nature of students' personal stories. EIT colleagues Scott Casley and Siobhain Fyall provided guidance regarding implementing digital tools, using the literacy assessment tool and making use of the learning progressions. Educators working collaboratively within communities of practice model the aspiration for our students to create knowledge together.

Developing a campus-based community of practice between foundation educators and researchers with the inclusion technical and academic support staff would ensure a robust, healthy environment of collaboration to build rich and rewarding learning experiences for students and educators. This facility could also provide valuable space to consider matters such as gathering evidence for summative assessment of the embedded approach to incorporating Māori values and checking that the full suite of assessment activities was translated well from unit standards to digital tools – based activities would be of great value in this forum. Furthermore, educators could explore collaboratively matters such as how professional boundaries may be retained or renegotiated within the evolving education landscape (Cochrane et al, 2014), (Secore, 2017).

9.2 Flexibility allows negotiation and shared decision-making

Once students started taking photographs the facilitator realised that they needed more time to work through issues of privacy, autonomy and dignity regarding depicting loved ones and sharing information with an external audience. For this reason the initial time frame to have the exhibition opening event was extended a further four weeks, so that students could have space to write, reflect, talk privately with me, and reframe narratives and images.

As the students worked through those issues, my attention became focused upon the exhibition opening. Although I did take a short video of the exhibition once it was installed and just prior to the opening night, I omitted to organise a photographer to get footage of the event. Individual students have agreed to speak to current programme students about their work, however we will not be able to recreate the wonderful kōrero they shared together at the opening night. If the task to capture the opening event on film was presented in the whanau forums, students may have contributed a solution to the dilemma.

9.3 Digital modalities extend across asynchronous environments

Students set up a closed group Facebook page to keep connected outside of class. That became an invaluable way for the facilitator to share information with students as well as for students to maintain collegiality amongst themselves. Students submitted work for the Taonga Tūroro Database project initially in class time. As work was marked, feedback was shared via email or directly into the documents submitted. Students could edit and represent their work either in class or from home.

Digital technology became an important mode of exchange in the matter of the two students who had roles as primary caregivers for their respective grandparents. During times of absence from class due to attending to their loved ones, they each used text messaging and Messenger as a way to share reflection and discussion about images, submit and discuss further images, and to develop narratives. This allowed them flexibility, and supported the facilitator to provide tuition and support across an “asynchronous environment” (Secore, 2017, pg.6) as students worked at varied pace within the programme and subsequently within the projects.

As students presented personal information of a sensitive nature, more time and space was required to talk confidentially. Messenger became the discussion modality preferred by students. Writing presented in this modality provided a potent mechanism for students to say what they felt, have time to read and absorb guidance from the facilitator, and add to the discussion towards resolution. Digital modalities afford great capacity for asynchronous learning across distances, and enable students to negotiate study around other commitments.

The efficacy that digital modalities afforded students to work through personal and sensitive matters was not fully anticipated by the facilitator before and during the project. An article in the Gisborne Herald, published a week after the Photovoice exhibition was installed, indicated this potential as a student shared her feelings about the exhibition:

“Taking the photographs and talking about their meaning was a breakthrough for her, she said. Before that she could never talk about the accident or its aftermath without becoming teary-eyed” (Gillingham, July 2018).

10 Conclusion

The main purpose of this study was to offer project-based learning opportunities for students to achieve two objectives: improved literacy skills and successful completion of the NZ Certificate in Health and Wellbeing (Support Work) [Level 3]. The underpinning research imperative was to illustrate how deeper learning experiences occur with the inclusion of sociocultural contexts and the collaborative nature of students' lives. Social constructivism, Kaupapa Māori and mobile learning theories were used to illuminate the link between Māori cultural practices, digital modalities and students' own life experiences to facilitate deeper learning opportunities.

All of the students participating in the projects identified their whanau as central to their lives and the motivation for engagement in the programme. The commonality therefore of aroha and whanaungatanga were evident and familiar, and provided the basis to embrace and integrate Māori cultural values and practices. Other Māori values that all students demonstrated either subliminally or intentionally included: tikanga in the respectful manner that they treated one another and responded to skills and values shared, tapu and noa in addressing measures to protect privacy and dignity, manaakitanga in extending hospitality to manuhiri and mauri ora in seeking wellness for themselves as a successful outcome.

All students who participated in the literacy assessments experienced improvement in their assessment scores. All participating students gained the qualification. Perhaps the biggest gains were the ways that students found expression of difficult circumstances in their lives, in finding healing and in declaring a positive future for themselves and their whanau. Students developed skills of critical literacy – they viewed and reframed themselves with a lens of acceptance, compassion and joy.

Despite my apprehension at how students might respond to the projects, my excitement was obvious and students quickly caught on. Although students did express nervousness at the outset of the project, they conveyed excitement too. From those observations, the facilitator concludes the excitement carries with it an element of apprehension as new possibilities require a re-evaluation of personal investment and responses to the new challenges presented. Opportunities to explore learning in a more collaborative manner, and which requires students to invest personal content, may initially lead to an increase in apprehension. However, an elevation of both excitement and anxiety may be the precedent to deeper learning experiences.

Students brought their own stories to the projects that represented a tangible way to acknowledge their own gifts of experience and life learning. I argue that the task to write about themselves, their confidential discussions and discussions within the group context helped to foster student confidence. The stories in their lives were important, and students were afforded time to assimilate learning whilst addressing personal concerns as they arose. In these actions, students recognised their own agency to bring about transformation in their lives and to make a positive difference in the lives of their loved ones and others that they may support (Nixon, 2014).

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12 Glossary

Ākongā

Reciprocity in learning and teaching from one another

Aroha ki te tangata

Respect and responsibility for the participant

Awa

River

Hau kainga

The home people, the local people

He mihi aroha ki a koutou nga tauira i mahi tahi ai

Greetings of love to all of you, the students who worked side by side

Karakia

Prayer

Kaumātua

Elders

Kaupapa

Purpose

Manaakitanga

Hospitality and generosity

Māori

Native person of Aotearoa, New Zealand

Mauri ora

Mauri = the spark or life principle of everything; Ora = wellness

Pepeha

An introduction of oneself, identifying where one is from, includes one's ancestral mountain, river, tribe and sub-tribe, marae, ancestor

Tairāwhiti

The East Coast region of the North Island

Tāonga

Precious gift, precious item

Tamariki
Children

Tapu and noa
Measures of restriction, protection and safety for people

Tino rangatiratanga
Self - autonomy

Tūroro
Person being supported or cared for

Tena koutou katoa
Greetings to you all

Tikanga
Protoccol

Tuakana – teina
an integral part of traditional Māori society, a model for buddy systems. An older person (tuakana) helps and guides the younger person (teina).

Waiata
Song

Whāngai
Adopted child within an extended family

Whanau, whanaungatanga, whakawhanaungatangata
Family, familiness, building relationships

Project 1: The Taonga Tūroro Project



Taonga Tūroro Project: Planning Overview

NZ Certificate in Health and Wellbeing (Support Work) [Level 3] – EIT Tairāwhiti Campus, Semester 1 2018: PROJECT INTEGRATED PLANNING OVERVIEW				
Project Name: Taonga Tūroro database	Project Theme: Impacts of ageing and disability	Project Duration: Two weeks, with database to be used throughout programme. Project commencement at outset of programme, completed by end of second week.		
Units covered and evidence requirements:	Skills required (teaching points)	Assessment Activity:	Assessment Method:	Formative / Summative
27459 - Observe and respond to changes in a person in a health or wellbeing setting	Observe and describe changes in a person's health or functional status.	Choose two person profiles from Taonga Tūroro. Create two scenarios of change for each person. Identify two changes (include two of the following: physical, emotional, psychosocial, cognitive environmental, psychological).	Follow Google Form instructions and complete entry to Taonga Tūroro Database. (Select Google Form via email. Complete form and submit).	Summative
	Identify potential impacts on the delivery of a personal plan.			
	Respond to changes in a person's health or functional status.	Describe two ways that the person adapted to the changes. Identify if further support is needed.		
23387 - Describe the ageing process and its effects on a person's lifestyle and wellbeing	Describe the ageing process and its impact on a person's health and wellbeing.	Use Google slides. Research one body system from list. Include two impacts of ageing upon the system. Add pictorial and references. Post to Tinana folder, to be shared with other students. Using workbook, identify two impacts of ageing for at least five body systems.	Google Slides. Workbook.	Summative
	Describe how the ageing process may affect aspects of a person's lifestyle and wellbeing.	Using the Google Form 'Taonga Turoro Person Profiles', create three person profiles, for Taonga Tūroro. Include: age, ethnicity, gender, cultural preferences. Add two health conditions associated with ageing for each person (choose from Diabetes, Heart Failure, Angina, Arthritis,	Google Form 'Taonga Tūroro 'Person Profile'. (Select via email.	Summative

		COPD, UTI, Constipation, Stroke, Parkinson’s Disease, Osteoporosis and Skin Ulcers). Describe how the impacts of ageing upon the health conditions have impacted on the person’s ability to perform activities of daily living (ADLs).	Complete form and submit).	Summative
		Using the Google Form ‘Lifestyle Changes’ select a person profile from the Taonga Tūroro Database. Identify ways ADLs are been impacted by their health conditions (eating and drinking, mobility, ability to perform personal cares, elimination patterns, sleeping patterns). Include in notes.	Google Form ‘Taonga Tūroro ‘Lifestyle Changes’ (Select via email. Complete form and submit).	
		Identify 5 ways the lifestyle of a person is impacted by the ageing process (choose from housing, work, income, recreation, relationships, family, learning, community participation, spirituality, cultural identity). Describe how the person has adapted to changes.		

Units covered and evidence requirements:	Skills required (teaching points)	Assessment Activity:	Assessment Method:	Formative / Summative
23391 – respond to loss and grief in a health and wellbeing setting	Demonstrate knowledge of responding to loss and grief in a health or wellbeing setting.	Choose two people from database. Identify two conditions, discuss impact of loss and grief in terms of their impact on the person’s health and wellbeing. 2 strategies to support people experiencing loss and grief are identified in terms of how they support the person to cope with loss and grief.	Complete entry to Taonga Tūroro ‘Responding to Loss and Grief’. (Select Google Form via email. Complete form and submit).	Summative
	Support people experiencing loss and grief in a health or wellbeing setting.	2 strategies to support one’s own ability to cope with loss and grief are identified in terms of support the candidate’s wellbeing. Candidate’ manages their own ability to cope when providing support to people experiencing loss and grief.		

Taonga Turoro Project: Assessment Schedule

Assessment for:	NZQA	# of evidence	Place	Type of evidence
27459 - Observe and respond to changes in a person in a health or wellbeing setting.	<p>Observe and describe changes in a person's health or functional status.</p> <p>Identify potential impacts on the delivery of a personal plan.</p> <p>Respond to changes in a person's health or functional status.</p>	1 piece of evidence	Online	Google Form
23387 - Describe the ageing process and its effects on a person's lifestyle and wellbeing.	Describe the ageing process and its impact on a person's health and wellbeing.	2 pieces of evidence	Online Class	Google Slides Workbook
	Describe how the ageing process may affect aspects of a person's lifestyle and wellbeing.	1 piece of evidence	Online	Google Form
23391 – Respond to loss and grief in a health and wellbeing setting.	Demonstrate knowledge of responding to loss and grief in a health or wellbeing setting.	1 piece of evidence	Online	Google Form
	Support people experiencing loss and grief in a health or wellbeing setting.			

Where possible, summative assessment tasks have been designed to capture evidence of learning incorporating a combination of unit standards outcomes requirements.

Taonga Tūroro Project: Teaching Steps / Process

Learning and teaching	Mihi Whakatau. Class introductions, stating motivation to join course.
Learning and teaching	Introduction to Google products with Scott Casley.
Learning and teaching	Introduction to using EIT Library Databases. Students identify one topic each to search for.
Learning and teaching	View power-point '16871 – Causes and effects. Of disability'. View video clip https://www.youtube.com/watch?v=ousrI9RbUxl
Formative assessment task	Students to utilise EIT Databases, to research information: function and impacts of ageing of one body system each. Students to create a Google Slide presentation. Students invited to present work to class.
Summative assessment task	Using EIT Databases, students to research information of impacts of ageing upon 4 other body systems to complete workbook tasks.
Learning and teaching	Students to discuss previous experiences of receiving or giving support to another person. Students draw on these experiences to complete following tasks.
Summative assessment task	Using personal devices, students to complete Google Forms 'Person Profile'.
Learning and teaching	Brainstorm: students to identify activities of daily living. In groups, students consider ageing / health conditions and impact on ADLs.
Summative assessment task	Students to complete workbook exercises (or Google Form 'Lifestyle Changes').
Formative assessment tasks	Kahoot! Quizzes: Causes of disability; impacts of the ageing process on body systems; health conditions.
Learning and teaching	Discussion about mental wellness, post-traumatic stress disorder and loss and grief. View video clip https://www.youtube.com/watch?v=nl-rjKl9r3E
Learning and teaching	View power point '23391 - Responding to loss and grief in a health and wellbeing setting'. View video clip https://www.youtube.com/watch?v=b-npaQ6b7XU
Formative assessment task	Kahoot! Quiz – responding to loss and grief.
Summative assessment task	Students to choose personal profile from Taonga Tūroro Database. Complete Google Form 'Responding to Loss and Grief' considering four ways that person has experienced loss and grief.
Review / reflection	Students to complete evaluation, commenting on use of digital tools.

Taonga Tūroro Project: Brief

The digital database project was introduced at the outset of the programme, and was carried out over a two-week period. This project sought to build upon skills in the use of digital tools that some students bring, and to encourage sharing of this knowledge with other students as tuakana to teina (Bishop, 2007).

Students were encouraged to draw on their experiences of either working in a support worker role previously, current roles as support workers, or roles in support of or observation of loved ones requiring support.

Students were asked to contribute profiles (pseudonyms provided) based upon people they have supported either in a work environment or in personal settings. These profiles were completed in Google Forms to form a database of people requiring support – 'Taonga Tūroro'. Students then engaged in learning activities based upon the information contributed, utilising the database in a collaborative manner to engage in simulated activities that reflect those undertaken in everyday practice in health care settings. The project was presented from the beginning of the programme, so that students could have learning opportunities to work collaboratively, prior to going out to work experience with community based organisations at week six. Literacy was embedded into the project so that students would explore learning about the causes of disability and impacts of ageing on body systems, health conditions and daily activities of living, while developing literacy skills concurrently.

Classroom – based activities encouraged students to discuss previous and current experiences of providing support. From these discussions, students identified aspects of the impacts of ageing, and observing and responding to changes. A combination of workbook exercises and the Google Forms were utilised to gather evidence of student learning. Instruction for each activity was therefore either provided in the workbook or in the Google Form. For some activities the workbook exercises provided step by step instructions that students easily followed to explore concepts. In other activities, simpler language was used to provide step by step instruction in the Google Forms provided.

Students used the Google Forms as a simulation of online notetaking. Good practice with regards to providing notetaking were encouraged, including: timeliness; providing factual information only (what, where, when, how and who was involved) and protecting the rights (privacy, dignity and autonomy) of individuals with use of appropriate language.

Taonga Tūroro Project: Digital Tools / Instruction utilised

Sample 1: Taonga Tūroro 'Person Profile' (Google Form)

https://docs.google.com/forms/d/e/1FAIpQLSd1C2M7Wm_XIIRe9Gx4Fsbux8RcLDpK2UdAAknLO3cQ_VenIA/viewform?usp=sf_link

Sample 2: Taonga Tūroro '2 Change situations' (Google Form)

https://docs.google.com/forms/d/e/1FAIpQLSdDh6ggGbJDg2OdZ5VR9uv7UiVKVOfHqXNgMO6Ffcl1Wys-1A/viewform?usp=sf_link

Sample 3: Taonga Tūroro 'Lifestyle Changes' (Google Form)

https://docs.google.com/forms/d/e/1FAIpQLSeemP8iizXZACayXLhrQiAAEqRv_Dd0tHOHiORDZh52fXGgA/viewform?usp=sf_link

The 'Lifestyle Changes' form was not utilised, and instead students completed exercises set out in the workbook.

Sample 4: Taonga Tūroro 'Responding to Loss and Grief' (Google Form)

https://docs.google.com/forms/d/e/1FAIpQLScInxGE5BXmFukQxFrhbHqCx2RM_Yyz54HqSqUSAwCbsKdaKg/viewform?usp=sf_link

Sample 5: Review and reflection

https://docs.google.com/forms/d/e/1FAIpQLScoWwHAzOJd7C1EbTBqGafGiCi25IqJ8486h_bDp1iAUMVvg/viewform?usp=sf_link

Students were sent an evaluation form to complete at the end of the programme. Comment with regards to use of the Digital Tools was included in this evaluation as the last question:

5. How did you find using digital tools - such as Google Slides, Google Forms and sharing folders - helpful or otherwise? Please comment.

Taonga Tūroro Project: Samples of Students' Work

Sample 1: Taonga Tūroro 'Person Profile' submitted via Google Drive

Taonga Turoro Person Profiles

Complete all sections

Email address *

Person's Name (pseudonym) *

Ronald McDonald

Birth date *

MM DD YYYY

06 / 20 / 1955

Age *

62

Ethnicity *

White New Zealander

Gender *

Male

Female

Address *

- In own home
- In residential care facility

Condition 1 *

Parkinson's Disease

Condition 1 - signs *

- > Depression

- > Speech changes, including rapid speech without inflection changes

- > Sleep disturbances such as restlessness and nightmares

- > Emotionality, such as fear, irritability, and insecurity

- > Constipation

- > Handwriting changes, with letters becoming smaller across the page.

Condition 1 - symptoms *

- > Tremors, usually beginning in the hands, often occurring on one side before the other.
 - > Slow movements
 - > Muscle rigidity or stiffness, occurring with jerky movements replacing smooth motion.
 - > Postural instability or balance difficulty, which may lead to a rapid, shuffling gait to prevent falling.
 - > Absence of facial expression and decreased eye-blinking, with a typical facial expression called masked face.
-

Condition 1 - Which ADLs will be impacted by this condition? How? *

- > Need help with personal cares such as showering, shaving.
 - > Mobility requires aids such walking frames, wheelchairs.
 - > may need help with posture stability and with balance.
-

Condition 2 *

Constipation

Condition 2 - signs *

- > Having lumpy, hard, dry stool that's difficult to pass
 - > Pain or bloating in the abdomen
 - > Reduced appetite
-

Condition 2 - symptoms *

--> Straining to pass stool

--> Feeling like you still need to go after you have a bowel movement (like you haven't fully emptied your bowels)

--> Feeling like there's a blockage in the intestines or rectum

--> Sluggishness or lethargy

Condition 2 - Which ADLs will be impacted by this condition? How? *

--> Sometime can't get to the toilet fast enough

--> loose ability to sense need to go and loose control

--> Some medication is required to loosen bowels.

--> may need aids such as commode or bed pan.

This content is neither created nor endorsed by Google.

Google Forms

Taonga Turoro - two 'change' situations

Complete all sections

Email address *

Situation 1 - Person's Name *

Daniel Jones

Situation 1 - what has happened or changed? (Two changes are required)

*

Seemed to be hypo. Seemed to be confused.

What aspects of this person's well being have been affected by this change? *

- physical
- emotional
- psychsocial
- cognitive
- environmental
- psychological

Intervention - what did you do? *

Gave him a sugary drink. Called 111. Advised supervisor

How did the intervention affect the person? *

Seemed more focused on his surroundings. Seemed relieved that the ambulance arrived.

Impact on care plan - what needs to be adjusted? *

Medication may need adjusted.

Situation 2 - Person's name *

Ella Hamilton

Situation 2 - what has happened or changed? (two changes are required)

*

Skin ulcers seemed to be infected. Also seemed to be a lot more redness around the area.

What aspects of this person's well being have been affected by this change? *

- physical
- emotional
- psychosocial
- cognitive
- environmental
- psychological

Intervention - what did you do? *

Changed her positions frequently. Cleaned the infected area. Applied a special dressing. Informed doctor.

How did the intervention affect the person? *

Seemed to be a lot more happier and comfortable.

Impact on care plan - what needs to be adjusted? *

Maybe need medication such as antibiotics.

This content is neither created nor endorsed by Google.

Google Forms

Responding to loss and grief

Choose two people to write about - either from the Taonga Tūroro database or from your experience while on placement.

Email address *

.....

First person's name - first name only

Marlene

.....

Loss experience 1 *

social life

.....

Identify two impacts this loss may have on the person. *

Isolation, depression

.....

Loss experience 2 *

Independance

Identify two impacts this loss may have on the person. *

Reliant on people, people in your personal space

Second person's name - first name only *

Maria

Loss experience 1 *

Independance

Identify two impacts this loss may have on the person. *

Reliant on people daily, have no personal space

Loss experience 2 *

Privacy

Identify two impacts this loss may have on the person. *

Can't do things for yourself so have to get help, depression

How would you support this person? (Give two strategies) ▽

Support strategy 1 *

Try give them as much privacy as possible, keeping them covered as much as you can while showering or changing or toileting

Support strategy 2 *

Letting them do as much as they can and only help them with the things they can't do

Project 2:

The Photovoice Project



Here is the link to view the pre-exhibition video:

<https://drive.google.com/file/d/1AuA6QqXYscmrKQu1KXJStbRwCfgyW637/view?usp=sharing>

Photovoice Project: Planning Overview

NZ Certificate in Health and Wellbeing (Support Work) [Level 3] – EIT Tairāwhiti Campus, Semester 1 2018				
PROJECT 2: INTEGRATED PLANNING OVERVIEW				
Project Name: 'How to Harness Photovoice as Teaching Tool'	Project Theme: Advocacy and Self – advocacy, and issues of accessibility	Project Duration: 16 weeks. Project commencement from end of February to end of June 2018. Exhibition event from 28 th June to 30 th August 2018.		
Units covered and evidence requirements:	Skills required (teaching points)	Assessment Activity:	Assessment Method:	Formative / Summative
28542 - Demonstrate and apply knowledge of professional & ethical behaviour	Describe strategies for managing conflict between own attitudes and values and those of others	Identify 3 personal values and why they are of significance to you.	Brainstorm. Kahoot! Quiz. Complete workbook exercises.	Formative Summative
		Describe three separate scenarios and potential effects of personal attitudes and values on working relationships.		
		Describe two strategies to modify own behaviour to avoid conflict in group context.		
	Identify application of a relevant code	Identify two principles (rights) of the Health and Disability Code of Rights, and values that underpin these principles.		
	Work professionally and ethically	Demonstrate ethical and professional behaviour in project setting (privacy, dignity, safe internet use, confidentiality, autonomy, collaborative planning).	Complete workbook exercises.	Summative
	Describe professional and ethical behaviour	Ethical issues are handled in accordance with relevant legislation, policies and procedures.	Complete workbook exercises.	Summative

23385 – Demonstrate knowledge of advocacy and self-advocacy	Describe advocacy and self-advocacy	The role of an advocate is described, self - advocacy is described in terms of its significance and two differences between them are identified. Advocacy and support for self - advocacy process contributes to meeting the choices decisions of the person being supported.	Weekly group discussions Submit visual images and written narratives for exhibition.	Formative
	Apply strategies to advocate and/or support self-advocacy for a person being supported	Students to work collaboratively and individually to discuss differences between advocacy and self - advocacy. Strategies are adopted in the project context that may include: conflict resolution, assessing risk, challenging stigma and discrimination, negotiation.		Summative*
23382 - Support a person to participate as a member of the community in a health or wellbeing setting	Identify opportunities with a person for participation in the community.	Students to work together to support one another to choose images for exhibition, and to develop narratives. Students to work together to organise exhibition tasks (installation of images, feed manuhiri, speak at event, host manuhiri, clean up afterwards).	Participate in organisation of, carry out and close the opening event	Formative
	Contribute to establishing and maintaining supports for a person to participate in the community.			
	Support a person to identify aspirations, choices, and abilities for community participation.			
28543 - Describe culturally safe Māori operating principles and values, and their application in a health or wellbeing setting.	Describe the application of culturally safe Māori operating principles and values in a health or wellbeing setting.	Students work together across the breadth of the project to demonstrate Māori values including: whakawhanaungatanga; rangatiratanga; karakia; tapu and noa; Mauri ora and manaakitanga.	Kahoot! quiz	Formative

	Describe culturally safe Māori operating principles and values in a health or wellbeing setting.	Culturally safe Māori operating principles and values are described in terms of their relationship to the articles of Te Tiriti o Waitangi, organisational policies and procedures and to Māori accessing support.	Complete workbook exercises	Summative

Photovoice Project: Assessment Schedule

Assessment for:	NZQA	# of evidence	Place	Type of evidence
28542 - Demonstrate and apply knowledge of professional & ethical behaviour	Describe strategies for managing conflict between own attitudes and values and those of others	1 piece of evidence	Class	Workbook activity
	Identify application of a relevant code	1 piece of evidence	Class	Workbook activity
	Work professionally and ethically			
	Describe professional and ethical behaviour	1 piece of evidence	Class	Workbook activity
23385 – Demonstrate knowledge of advocacy and self-advocacy	Describe advocacy and self-advocacy	1 collective piece of evidence (includes at least two images and at least one written narrative)	Class	Visual images and written narratives submitted for group exhibition
	Apply strategies to advocate and/or support self-advocacy for a person being supported		Home	
			Exhibition venue	
23382 - Support a person to participate as a member of the community in a health or wellbeing setting	Identify opportunities with a person for participation in the community.			
	Contribute to establishing and maintaining supports for a person to participate in the community.			
	Support a person to identify aspirations, choices, and abilities for community participation.			
28543 - Describe culturally safe Māori operating principles and values, and their application in a health or wellbeing setting.	Describe the application of culturally safe Māori operating principles and values in a health or wellbeing setting.	1 piece of evidence	Class	Workbook activity
	Describe culturally safe Māori operating principles and values in a health or wellbeing setting.			

Photovoice Project: Teaching Steps / Process

Learning and teaching	Project overview. Written consent to participate obtained.
Learning and teaching	Workshop 1 – Jo Tito guest speaker
Summative assessment tasks	Discussion. Ethical behaviour incl. privacy, confidentiality, dignity, safe internet use, autonomy and collaborative planning.
Learning and teaching	Workshop 2 – Claudia Maaka guest speaker
Learning and teaching	Discussion. Differences between advocacy and self-advocacy, empowerment and dis-empowerment and strategies to support.
Learning and teaching	Workshop 3 – Photography techniques.
Learning and teaching	Students discuss and practice photography techniques in class and at home.
Learning and teaching	Workshop 4 – Writing narratives
Formative assessment / feedback	Students begin to share images individually with tutor via social media and email. Feedback provided, discussion regarding sensitive nature of some of the images.
Learning and teaching	Modelling – examples of personal narratives (av.300 wds).
Learning and teaching	Students work in class to develop narratives. Stream of consciousness to get thoughts down (edit / add to later).
Formative assessment / feedback	Students continue to work on narratives, reflecting and adding to / altering writing.
Formative assessment / feedback	Images submitted for selection. Privacy and dignity of subjects discussed. Written consent to discuss and use imagery of family members sought.
Learning and teaching	Students work in class to develop narratives, requiring one to one support to discuss ideas.
Formative assessment / feedback	Students work to complete narratives, reflecting and moving forward in thoughts and feelings expressed.
Learning and teaching	Students submit narratives and images for exhibition.
Review / formative assessment / feedback	Images framed for preview. Students further discuss sensitive nature of images. Reshoots, resubmissions made.
Learning and teaching	Students assemble for installation of exhibition.
Learning and teaching	Student allocate tasks among themselves for opening event.
Summative assessment task	Exhibition installed / opening event held.
Ka mau te wehi!	Students give verbal presentations of their work at opening event. Manaaki ki nga manuhiri me nga haukainga. Clean up. 😊
Review / reflection / feedback	Students complete evaluation.

Photovoice Project: Brief

The Photovoice project sought to integrate four related concepts: advocacy and self-advocacy, ethical behaviour, culturally safe practices and supporting a person to participate in the community. More than half of students that enter this programme go on to further study either at EIT or in work-based training programmes. For this reason, the objective was to support students to improve skills of speaking, reading, writing and critical literacy.

Workbook exercises, video footage of workshop participation and visual images and written narratives were the evidence gathered of student learning.

Students were invited to take photographs of advocacy and self – advocacy in their own lives, and to work together to discuss and choose images to write about. Students were also required to consider submitting images for exhibition, to plan the opening event and to talk about their work to invited guests.

Over the 14 - week period students worked together to develop skills of photography and storytelling, and to help organise and carry out an exhibition opening event. A series of workshops were held in the first four weeks of the project that covered a range of topics including: developing trust within the group, learning storytelling techniques, sharing personal stories in a safe manner, developing photography techniques and writing skills. Tutorials were held to promote discussion about the issues related to those topics. The original time frame for the project was extended as students required space to work through aspects of sharing and writing their individual stories and of taking suitable images to share with an external audience.

Formative assessment and feedback was shared throughout the project as students worked individually to explore imagery and writing samples shared with tutor. Summative assessment was provided in completed workbook tasks, and in final submission of visual imagery and written narratives submitted for exhibition.

Evidence of improvement of literacy skills was provided in analysis of the literacy assessments undertaken at the beginning and end of the programme, and in observation of students throughout the study.

Students provided feedback in evaluations gathered via written questionnaire, email responses and in Google Forms.

Photovoice Project: *Samples of Instruction Tools*

How to harness Photovoice as a teaching tool: Information Sheet

My name is Cherie Te Rore, I am the lecturer / facilitator of the NZ Certificate in Health and Wellbeing (Support Work) [Level 3], in Gisborne. This project is an opportunity for participants to engage in a creative, collaborative exploration of the theme of 'accessibility'. My role is as project facilitator, to guide and support the process to completion.

Purpose of the research

The project – 'How to harness Photovoice as a teaching tool' is a participatory action research project designed to explore individual and collective notions of accessibility in our community. Collaborative work will seek to make sense of themes that emerge – the analysis process is to be undertaken by participants and the facilitator as a collective.

Participants

Students enrolled in the NZ Certificate in Health and Wellbeing (Support work) [Level 3] will be invited to participate in the project. Voluntary consent is provided by each participant, and all are advised that they are under no obligation to continue with the project and may withdraw at any time.

Potential audiences

Presentation of the work will be negotiated as a collective group and individual korero with the project facilitator may also contribute to final presentation decision-making. Whanau members and community stakeholders will be invited to view the work exhibited, at the discretion of participants.

Other audiences may include local service providers, school groups, council governance teams and representatives of community-based organisations, with the intention to provide information that may impact improvement of issues highlighted.

Use of information

Information gathered within individual discussions and group forums will remain confidential. Any information that an individual may wish to be kept private to the project facilitator, will remain so.

Thank you for your interest in this project. Please find enclosed the consent form, to be signed and returned in the self - addressed envelope. Please contact me at any time, if you would like further information and discussion.

Cherie Te Rore
Project Facilitator

Contact details:

Cherie Te Rore,
[Lecturer](#), School of Health & Sport Science, Te Kura Kaupapa Hauora, Hākinakina
[Eastern Institute of Technology, Te Aho a Māui, Tairāwhiti Campus](#)
290 Palmerston Road, Gisborne, P O Box 640, Gisborne Mail Centre, Gisborne 4040,
DD1. +64 6 8693038

How to harness Photovoice as a teaching tool

Participant Consent Form

Proposed research

'How to harness Photovoice as a teaching tool' is a participatory action research project designed to explore individual and collective notions of accessibility in our community.

This is to confirm that I, _____ have read the information sheet enclosed.

I understand that:

- if I have any questions or concerns at any time I can contact the project facilitator Cherie Te Rore;
- by signing the consent form I agree to being included as a participant in group forums and individual discussion with the research facilitator;
- the group forum discussions may be recorded and that any recordings made will be destroyed at the end of the research;
- any recordings made will be stored in a secure manner throughout the project, in a locked cabinet, and on a computer that has a password for access available only to the project facilitator, and
- recordings may be viewed by project mentor Les Blair, to review progress and themes at intervals.

I am aware that:

- I am able to decline from participating in any parts of the project at any time, and that I may withdraw altogether at any time;
- I will be invited to view the completed work as an individual to determine whether or not portrayal of my work and my expression has been undertaken in a sensitive manner;
- I will also be invited as part of the group forum to view the final work – prior to any other audience viewing, and
- I am able to decline to have any of my own work displayed or discussed in exhibition and presentation settings, at any time.

Project participant's name: _____

Project participant's signature: _____

Email: _____

Landline: _____

Mobile: _____



CONSENT TO USE IMAGES OF PERSONAL NATURE FOR PHOTOVOICE EXHIBITION

I have provided personal images and information to meet the learning outcomes of US23385 and US23382.

I understand that these will be used as part of the Photovoice Exhibition: 'Tautoko – Advocacy', that will be held at the Te Kuwatawata Gallery, Gisborne - from 28th June to 27th July 2018.

I confirm that I have permission from the people or person that are identified in the photograph, and from my whanau members to use this image.

I have the right to request that the images I have submitted to the exhibition are not to be on display, at any time.

NAME: _____

DATE: _____

LECTURER: _____

DATE: _____

Photovoice Project: P H O T O Writing Frame

<p>P</p> <p>Describe your Picture</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>H</p> <p>What is Happening in your picture?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>O</p> <p>Why did you take a picture Of this?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>T</p> <p>What does this picture Tell us about your life?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>O</p> <p>How can this picture provide Opportunities for us to improve life in regard to providing support?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>

Photovoice Project: Holiday Assignment - April 2018

Have a practice at taking photographs applying the following techniques. Bring back one of each for us to view as a group, in our next session.

1: CONTRAST IN TEXTURE

Find an interesting object and take a simple, uncluttered photograph:

Pay attention to the object – try to get it in a clear and sharp image.

Keep the background plain or blurred.



2: FOLLOW THE RULE OF THIRDS



Take several pictures trying to follow this rule, placing the object of interest at one of the key points suggested by this rule.

If necessary, crop the image to shift the position of the object.

3: CONTRAST IN LIGHT AND DARK

Try to capture the difference between dark and light that can bring drama and power to an image.

Early morning or evening (dusk and dawn) are great times to capture this contrast.



4: GETTING UP CLOSE



Get up close to the object and shoot your picture.

Follow the rules you have learned – fill the frame, rule of two thirds, contrast in texture.

5: POINT OF VIEW / TRYING DIFFERENT ANGLES

Get on the ground and up on a chair!

Try taking photos from all sorts of angles!



Photovoice Project: Writing Exemplars

Writing Exemplar 1

Hairspray

I went to the Hairspray show with my nieces Miriam and Amy.

The War Memorial Theatre had this energy about it; you could cut with a knife.

People were laughing and chatting, catching up with family and friends all waiting for what was going to be a really good night to begin. Glasses clinked together as we moved upstairs to our seats. The lights went down and the curtain rose as one lone girl stood in the spotlight and sang 'I Love Baltimore'.

The dancing started and Amy said "There's Bree, Jen". My heart started to pound with pride and love for my great niece. Bree moved with such grace, it was stunning to watch her perform. I knew this was where she was meant to be, her smile lit up the room as she moved around the stage. Always up in the front, never hidden from view. She is a star in the making, a loving girl full of life and energy, with a bright personality.

I couldn't help but say to people sitting beside me, "That's my great niece Bree down there". She danced and danced and danced like this was all she ever wanted to be. Bree showed no signs of being nervous. She is a professional dancer on the verge of being an adult as well. Bree is in a different world now.

Where had the time gone? She grew up so fast, and yet here she was at only 15 as a performer, a talented dancer. Bree dancing on stage with her dance group Dancefit in front of these people family and friends.

At the end of the show Hairspray got a standing ovation that was totally well deserved for one and all on that stage. The curtain came down slowly on a massive night and Hairspray was done, but never forgotten by me.

Jennifer Palmer (student)

2016

Writing Exemplar 2

Dear Sense of Humour

I just wanted to get a few things off my chest.

I consider you to be one of the best things that's ever happened to me, and you should know that. In fact, I couldn't imagine life without you.

I'm grateful I found you so early in my life, and that you've remained such a big part of it today.

Thank you for always being there, even though at times I couldn't reach out and instead, tried to go it alone.

You've enriched my life, and in doing so, the lives of those around me. Even when some may have deemed you inappropriate, I knew better. Sometimes, your mere presence was what got me through.

Please forgive me for turning my back on you now and then, there were times when I just couldn't keep in touch.

You've made me who I am today, and can only hope ours is a long and lasting relationship. You've helped me stare seriousness in the face, you've lightened my step, you've shaped my perspective.

You've never had a sharp word to say, and I appreciate that. You've grown with me, shared life moments but have demanded nothing from me.

I love the fact I can take you anywhere. I've never been afraid of introducing you to anyone, even strangers. People seem to take to you right away; you have a knack for making everyone feel at ease.

At times, you've been a bit off-colour, but I've always loved that about you.

You've been a very important part of my life. I couldn't have gotten this far without you, and I wouldn't trade you for the world. I hope you've never felt taken for granted.

I am your biggest fan, so please don't plan on going anywhere. I'm going to need you just as much, if not more, as I grow older. I will be looking for you as I notice the wrinkles and the joint pain, and most certainly during my conversations with my reflection in the mirror. In fact, you may not have a moment's peace.

Take care old friend, I'll see you soon...

Carol

2015

Retrieved from:

<https://lifeasahuman.com/2017/home-living/life-vignettes/a-letter-to-my-sense-of-humor/>

Writing Exemplar 3

Siri, You Can't Be Serious?

I never thought I'd still be carrying my old Nokia phone in 2015 and feeling like the only person in the world who hasn't jumped aboard the iPhone and smart phone craze. I almost feel like a tech-dinosaur, content to stay with my touch-pad portable phone.

Braving the Tech Challenge

So last October, I braved the tech challenge and ordered a new iPhone 5. The anticipation that I was going to give this new technology "a go" was so great; it was as if my entire family was getting ready to welcome a new baby into our household. They were only too pleased to help show me how to start the phone, swipe correctly with my fingers, place icons wherever I wished them to be, set up my contacts page and showered me with instructions how to download my emails and surf the net.

Ah, but then, we turned on a voice over called Siri – and this is when the real fun began.

I tried to speak clearly, I tried to be patient but time and time again, Siri misunderstood my requests. She often would begin to dial the incorrect number and I found myself in a panic to try and end the call.

Siri Is Hopeless

Three months went by and Siri was still getting my instructions completely wrong. Not one to give up when presented with a challenge, I persisted with learning how to master the new technology. But one day, I asked Siri to text a friend. It took seven attempts to get the message correct and on my final attempt, I sighed into the phone, "Oh sorry for this message, Siri is hopeless."

Pressing the listen button to check on the text before sending, I couldn't believe my ears. Instead of Siri repeating my message, she actually said, in an offended tone, "Maribel, I'm doing the best I can!"

Are you serious? My phone can now argue with me?

That night, I charged the battery of my old Nokia and put Siri away in a drawer. I guess, one day, I will have to speak to her again but honestly, it really is much easier using a phone when all I want is...a phone.

Maribel Steel

2015

Retrieved from

<https://www.visionaware.org/blog/visually-impaired-now-what/when-your-technology-talks-back-to-you/12>

Photovoice Project: Samples of Students' Work

Student Work Sample 1



An excerpt from the accompanying written narrative:

“... The two photos I have taken, all relate to family in some way. The coins represent the type of money - Pounds - that helped us emigrate and my course books represent my family supporting me and helping me decide what I wanted to study.

Photo one: coins

Here I have a picture of a couple of odd-looking English pennies, to me, these represent our travels and how this certain type of money helped us emigrate here in 2009. Mum inherited this money when my step grandad past away, so basically he paid for us to come here and start a new life, a wonderful beginning.”



Accompanying written narrative:

“My first photo I would like to share is of bygone days when we could swim in our awa, **Hopupu Honengenenge Matangi Rau**. We can only dream now of our awa being restored to the glory it once had and listening to children on the riverbanks laughing and playing. Our awa, used for swimming and catching kai from all the hapu that line its river banks, without the fear of illness or contamination.

But alas it is only a dream at this moment. Instead we have this now. Stupid decisions from council allowing pollution into our awa which kills the fish life, plant life. The cutting of our native trees along the banks of our awa which now is affected by erosion, and the leaving of the cut down trees lying where they fall.

Now our children, our kaumatua, our locals can no longer utilise our awa. How money can talk. Rubbish is still allowed to pollute our awa as well as the powers that might be allowing our awa to be a dumping ground. Our river seems to be a dumping ground to profit making companies all along our river bank. Rubbish under our bridge is just left there, to accumulate and could sadly have an effect on our bridge that connects both sides of our community, North and South.

Since our council and regional council are not worried about our awa it is left back to the people of Te Wairoa to do something. We are replanting our riverbanks, replacing the trees council have cut down with the native trees of our area. So the only thing dying are the leaves that fall from our trees and our children are still playing, laughing, all along our river banks.”



An excerpt from the accompanying narrative:

“This first photo is of myself and my Nan.

I volunteer at the Alzheimer's Centre. While completing the NZ Certificate in Health and Wellbeing (Support Work) [Level 3], I went on my first placement at The Sherwood Club. My role was as part of the team entertaining the elderly with activities and fellowship. I loved it from the start and built a great connection with staff and elderly. The manager asked me to stay on as a permanent volunteer and I immediately said yes.

I have a passion for elderly care that began when I was looking after my Great Grandmother. I loved keeping her company; we would talk about what she used to do back in the day. We had good times and created great memories never to be forgotten...”

Student Work Sample 4



An excerpt from the accompanying narrative:

“Whenever I feel I need a peaceful moment to clear my thoughts, I feel the need to go to the temple in Hamilton. The temple is a place I can feel peace, and it is where I can pray and feel the influence of the wairua. I took this picture while sitting outside the temple after I went in.

You can see the sunset sky and its reflection on the concrete tile. Sun set is the time of the day that I admire the beauty of the sky. In this picture its reflection on the tile tells me that I have a beautiful goal ahead of me, but I need to take notice that I need to enjoy the beauty of what I am grounded in now. I need to take small steps and will one day reach that goal that I am aiming to.

You can also see an iron bar that is going up on the stairs to the temple door. It reminds me that I can always come to the temple.

Over all this beautiful picture is a memory for me, and an answer to the confusion that I had. I can stay on the level ground, where I am now, and enjoy the course and work that I contribute myself to.

Gisborne Herald Article: Moving exhibition a journey of recovery

By Marianne Gillingham. Published: July 18, 2018 at 3:30PM

Exhibition features symbolic photographs and text, which are deeply moving.



SPECIAL EXHIBIT: Self-expression through photographs and text . . . EIT health and wellbeing tutor Cherie Te Rore with Isaiah Ruby Gray and Ruth Namana at the students' advocacy exhibition in the Kuwatawata Gallery in Peel Street. Picture supplied

A photographic exhibition at a new gallery in Peel Street has given 11 EIT students studying to become qualified support workers an opportunity to express their work and the driving forces behind it.

For some, the Photovoice project has spurred them on to even greater things, providing a focus for their vision.

The exhibition at Te Kuwatawata features symbolic photographs which, combined with text, are deeply moving.

Ruth Namana, for example, photographed the hands of her children. They were severely injured in an accidental fire. Supporting them during their long recovery process was also a recovery period for Ruth, who developed a passion for healthcare, with a secret dream of becoming a nurse.

Taking the photographs and talking about their meaning was a breakthrough for her, she said. Before that she could never talk about the accident or its aftermath without becoming teary-eyed.

The students were encouraged to work together, said Health and Wellbeing lecturer Cherie Te Rore.

Ruth worked with Isaiah-Ruby Gray, who also suffered some bad times in the past.

Her first photograph is of her hands holding those of her grandmother.

It was caring for her great-grandmother that made her realise how much she enjoyed doing this type of work.

She began working voluntarily at the local Alzheimer's centre after embarking on the NZ Certificate Health and Wellbeing (Support Work) programme.

Her second photograph is of her footsteps in the sand, which she says symbolises her need to move on with the love and support of her family after the shock of losing her Papa, who was her father figure.

Both women are planning further studies this year, with the aim of applying to enrol in the Bachelor of Nursing degree programme next year.

Each of their classmates has their own story, as depicted by the exhibition.

To build on the confidence they have found through the project, they are being asked to address the next intake of students starting the programme next semester.

Six of the 12 students who completed the course have gone on to gain employment in the industry.

As well as providing the students with a setting to acknowledge real experiences of support and advocacy in their lives, the project was designed to boost literacy to help with further studies, said Cherie Te Rore.

More than half of the students who have been through the programme in the last three intakes have gone on to further study with EIT or in workplace-based training programmes.

Cherie has been invited to do a presentation about the project at the EIT symposium in Hawke's Bay in September.

Ako Aotearoa - National Centre for Tertiary Teaching Excellence provided financial assistance for the project, and has asked that the project be included in its training events over the next year.

The exhibition will stay on display at Te Kuwatawata for the next two months.

The gallery is part of a community support centre formed with support from Hauora Tairāwhiti, Te Kupenga Net Trust and Pinnacle Midlands Health Network.

Retrieved from

<http://gisborneherald.co.nz/localnews/3477634-135/moving-exhibition-a-journey-of-recovery>

Final Expenditure Report

Projected Budget

Proposed Internal Expenditure

Overheads	\$1,500.00
iPad for recording	\$ 975.00
Mentor hui x 4	\$ 800.00
<u>Facilitation: 7 hrs x 12 weeks</u>	<u>\$2,927.00</u>
Proposed sub-total (internal)::	\$6,202.00

Proposed Ako Aotearoa Funding

Venue hire	\$ 400.00
Framing: \$15 per frame	\$ 780.00
Developing	\$ 270.00
Refreshments for opening	\$ 50.00
Mentor hui x 4	\$ 800.00
<u>Analysis: 7 hrs x 16 weeks</u>	<u>\$3,902.0</u>
Proposed sub-total (external):	\$6,202.00

PROPOSED BUDGET: \$12,404.00

Actual Expenditure

Internal Expenditure

Overheads	\$1,500.00
iPad for video recording	\$ 975.00
Mentor hui x 2	\$ 400.00
<u>Facilitation: 7 hrs x 12 weeks</u>	<u>\$2,927.00</u>
Actual sub-total (internal):	\$5,802.00

External Expenditure

Framing: (\$12 per frame)	\$ 360.00
Developing / hanging	\$ 201.53
Refreshments:	\$ 240.00
Mentor hui x 2	\$ 400.00
<u>Analysis: 7 hrs x 16 weeks</u>	<u>\$3,902.00 *</u>
Actual sub-total (external):	\$5,103.53

TOTAL EXPENDITURE: \$10,905.53

*NB:

Costs of Research Analysis - 7 hrs x 16 weeks -\$3,902.00

to be paid at peer review and acceptance of final report for publication