2021 Awardee Profiles
Ako Aotearoa has been managing the Tertiary Teaching Excellence Awards since 2007 and we are immensely proud of the role we play in celebrating and sharing outstanding teaching and learning practice. In 2019 we modernised the brand to better reflect its position as a prestigious awards programme in Aotearoa New Zealand.

The dual lines inside the new logo’s koru shape are reflective of the Kaupapa Māori principle ‘Ako’ and its reciprocal relationship between the teacher and the learner. This also intentionally connects the new logo with the Ako Aotearoa brand, launched in November 2017.

The new strapline – celebrating outstanding educational leadership / E whakanui ana i te ārahitanga mātauranga whakahirahira – reflects Ako Aotearoa’s drive to widen the inclusivity and diversity of these awards; acknowledging that educational leadership involves teaching and training wherever it occurs across Aotearoa’s tertiary landscape.
Foreword

Tēnā koutou katoa.

Once again I am incredibly honoured to be involved in the National Tertiary Teaching Excellence Awards. These awards, introduced by the government in 2001, truly remind us of the excellent standard of teaching we have right across the sector and throughout the country.

These are nationally contested awards, recognising outstanding tertiary teachers – people who give their lives to growing the skills, wonder and self-belief of our young people, and upskilling those who see their futures changing by choice or by changes and growth in technology.

Across the tertiary sector, you all play a role in growing our country, through teaching and research, and creating a better future for so many. So thank you for all that you do and while I expect there will be fewer gowns and sparkles again as we celebrate virtually, the calibre of excellent nominees and winners will be no different.

Chris Hipkins
Minister of Education
Dr Latika Samalia  
Professional Practice Fellow  
Department of Anatomy  
School of Biomedical Sciences  
University of Otago

“Teaching excellence doesn’t occur in isolation. I see it as a collaborative triangle between myself, my colleagues (teaching, research and support staff, clinicians and the research literature) and the students.”

Latika came to the Department of Anatomy after a career in Obstetrics and Gynaecology. For 28 years she has passed on her knowledge of anatomical structures and her clinical and professional skills to generations of health professionals at undergraduate and postgraduate levels at the University of Otago (UoO). Her aim is to be an educator with whom her students feel comfortable engaging. She believes in imparting knowledge in a safe, relaxed, undaunting environment while instilling appropriate knowledge, skills and confidence into her students. She works hard to make her students excited about the subject and believes if they have fun, they learn more. Using her experiences as a student, a clinician and a mother, she develops strong relationships with her students, encouraging them to fulfill their potential. She supports and challenges her students and enjoys being challenged by them. By learning with them, she can modify her delivery and content.

Samalia, who is Fijian, is the Pacific Island (PI) students’ support person in Anatomy for the School of Biomedical Sciences (BMS). She assists students academically and socially by attending all PI events and interacting with the PI students’ associations. She aims to instil in her PI students the confidence that they can do anything, be leading professionals and help their communities. Latika’s teaching has been recognised by her students and peers with awards since 1996. These include repeated awards from the Otago University Medical Students’ Association (OUMSA), as well as accolades from the Dental Students’ Association and the Health Sciences Division Award for contribution to development in the Pacific Region. She has also been awarded a BMS Distinguished Teaching Fellow Award (2015), Premier Lecturer, University Students Association (2018), and a University of Otago Teaching Excellence Award (2020). She often comes across former students, now doctors, dentists and physiotherapists in New Zealand hospitals, who remember anecdotes from her teaching.

Over many years, Latika has used her knowledge of anatomy and her understanding of how students learn to develop new and interesting ways to explain anatomy in a way that makes sense to students and helps them remember, understand and apply the knowledge. Making the learning environment less daunting and fun is important, especially since most of her classes involve human cadavers and dissection. Her medical class of 300 is composed of many different cultural backgrounds and each one has to be supported accordingly. Latika’s key strength is empathy – she has a friendly manner and always assures her students that they can and should ask for assistance.

Latika says Health Professional students are given a large amount of content which relates to future learning and clinical execution and which they need to remember easily and accurately. She finds innovative ways of delivering content that makes things real for students and encourages
them to engage, such as practical activities that connect to clinical work. For example, when second year medical students carry out knee joint aspiration on cadavers, she injects fluid into the joints prior to the lab so that students can experience the excitement of drawing actual fluid out. She uses mnemonics and analogies to help students remember body structures and, over ten years ago, introduced body painting into her teaching. Her students love this hands-on type of learning and the interaction with each other results in team-building, an important skill required for their future professions. As part of keeping up with new developments in anatomy, Latika introduced the use of ultrasound. Not only is ultrasound becoming a prominent technology for diagnoses in medicine, but it is a good teaching tool which has been adopted by other teachers in Anatomy. Students can master gross anatomy in the dissecting labs and then use ultrasound to see the structures live. Latika also uses simple models which she created with her departmental technician. She believes in having breaks in the lectures, when she either draws pictures, asks questions, or tells funny stories/anecdotes relevant to the topic. She also arranges breaks to run quizzes or allow students to palpate structures on themselves. When third year medical students wished to do more dissection, she set up a dissecting competition, run over a weekend, which proved to be of great benefit to both students and the department.

Having been involved in clinical practice, and having maintained close relationships with active clinicians and professional bodies, Latika keeps up-to-date with what is expected of clinical/professional graduates. Learnt from experience, she teaches respect, empathy and professionalism. By treating students in this way, she hopes that as professionals they will do the same with their patients and colleagues. She also ensures students are respectful toward cadavers, which are introduced as their first patient, and constantly reiterates instructions on the ethics of working with cadavers and patients. At the end of the year, classes hold a Thanksgiving Service for the donor families, which is much appreciated. Latika has created innovative ways of integrating assessment across multiple courses. As she is the convener for a number of papers in the second and third year medical course, a curriculum, which is integrated across other departments, she co-ordinates the various contributors to mark in one sitting. This ensures marking is completed together, is marked fairly as they discuss answers, is time efficient and highlights where the students are at collectively, informing future teaching and assessment.

One of Latika’s most rewarding leadership activities has been mentoring the new Professional Practice Fellows (PPF) over the past 15 years and recruiting and mentoring the (up to 25) demonstrators in the department each year. She is also a member of the Body Ethics Committee, which assesses cadaveric use in research applications and has also served on the department’s Teaching Management Committee. Beyond the university, Latika maintains professional association through membership of, and conference contributions to, the Australia and New Zealand Association of Clinical Anatomists (ANZACA), the European Association of Clinical Anatomists/British Association of Clinical Anatomists (EACA / BACA) and the Medical Education Conference Association (MECA). In 2017, she was a founding member of the NZ Brain Tumour Trust (currently chair), and in 2019, a founding member of the Kotahitaka Charitable Trust in collaboration with the Dunedin Multi-Ethnic Council. She has published in academic journals such as Anatomical Sciences Education, International Journal of Anatomical Variations and Australia and NZ Journal of Public Health and is a current contributing chapter author in the Wiley textbook publication Principles of Anatomy and Physiology-Asia Pacific Edition.

“A teacher should be able to impart knowledge in a safe, relaxed, undaunting environment and yet be able to instil appropriate knowledge, skills and confidence into their students. I strive to carry out these qualities.”
“Unlike dignitaries sipping champagne and admiring the art objects, we cry, we grieve, we scream, we look with horror at the public representations of colonial history. We fill the space with a soundscape rarely heard in a temple of western art. We create a different type of community music.”

Te Oti often sees objects from the Western cultural archive as public reminders of historical trauma. This reminds him that he is part of a collective that continues to experience the impact of colonisation and its associated trauma and motivates him to decolonise the spaces in which he teaches. He has implemented many teaching innovations in his time as a teacher on the voice programme at the University of Auckland and has been responsible for positive outcomes for all students and particularly for Māori and Pacific students, their families and communities. But it was his parents’ models of pastoral care, indigenous activism and commitment to education that shaped his narrative as a creative artist and pedagogue.

Te Oti’s mum, who grew up on her ōtorohanga in South Taranaki, became a teacher, brought up four children and supported her husband’s ministry. His dad, born in Rāpaki and descended from a family of Māori ministers, became the first Māori President of the Methodist Church and the first Tumuaki of Te Taha Māori o Te Hāhi Weteriana. He guided the decolonising of the modern church, articulating an indigenous understanding of the gospel in his book *The Māori Response to the Gospel*, drawing on liberation theology and heavily influenced by critical pedagogy. Te Oti’s parents impacted the thoughts and political activities that shaped the radicalisation of many young activists in the Maori sovereignty and social justice movements from the 1970s to the 1990s, and beyond.

In order to understand what constitutes excellence in Kaupapa Māori teaching-learning, Te Oti says it is important to understand its problematic whakapapa. Classical performance entered our consciousness through colonisation and continues to contribute to the perceived superiority of Western knowledge and cultural archives. Ethnomusicologist McKinley states it is important to critically write and research back against conventions that sustain and benefit cultures of power and privilege. Te Oti teaches back, allowing Māori knowledge, culture and experience to ‘find voice’ in the academy and validate its use in higher learning institutions. A Kaupapa Māori framework allows him to include practices drawn from Māori epistemologies into the studio. He incorporates scholarship from Māori academics and education strategies developed for Māori by Māori. This ontological shift grounds the displaced pedagogical models specifically in Aotearoa New Zealand. Te Oti says socio-political changes over the past 50 years have created artistic spaces where all voices can contribute to nation building and all New Zealanders can explore Te Ao Māori. He designs culturally safe learning contexts that allow non-Māori to engage with Māori worldviews and te reo Māori, offering students different ways of thinking about music and conceptualising singing.
“I nurture artistry, explore a singer’s musical identity, discover their unique voice and integrate all aspects of their learning culture into a personalised studio experience. I nurture singing storytellers.”

Te Oti calls this process studio-ing, a concept he developed and one which underpins his teaching innovations. Studio learning in the university context is unusual as students study with the same performance teacher for the entire length of their degree. It is a highly individualistic context which focuses on training technical skills in three modes: studio, ensemble, and lecture. Te Oti teaches across all three modes, and over time has innovated these models with strategies derived from his research project, Success for All (2007). Funded by the Teaching Learning Research Initiative, this study reported Māori and Pacific Island student experiences in studio. Te Oti consciously creates a community of learners; students who socialise, sing and study together. He is part of this community and witnesses their stories in studio, at dinner, over coffee, in rehearsal, on social media and in performance. In turn they witness his. His students prosper because they feel supported and their families’ interests and communities’ values are respected. This approach challenges hierarchies that can occur in a critique-oriented learning environment. It builds trust, which is vital for a longitudinal teaching-learning relationship and diminishes the isolation some university students feel in studio learning environments.

Te Oti’s studio exists beyond a specific physical space. It operates in a conceptual space. Inspired by Christopher Small’s (1998) relational concept ‘musicking,’ he turns the studio from an object into a verb. Studio-ing is to actively take part in any capacity of the teaching-learning moment across all domains and in any setting. The concept of studio-ing describes a space where learning goes beyond content and skills. It is a social space with the potential to empower learners, develop relationships, heal trauma and build resilience. It is heavily impacted by the diversity of his students, who are from different cultures, some living with mental health issues, some realising their sexual orientation and gender identity.

Three other teaching initiatives for which Te Oti has been recognised are; Cross-disciplinary: Tuia, tui, tuia (MUS 758/DAN 302), where voice and dance students share cross-discipline information on technique and creative processes through interactive tasks (University of Auckland Teaching Excellence Award in Innovation 2010), Enabling Future Teachers: Culture Matters (MUS 761), which enhances students’ practical training with research relevant to the context, and Kapa Haka: Sustaining musical ecologies, workshops that re-contextualize vocal health practices for trainers working in kapa haka, a genre that moves between traditional Māori and Western singing styles.

Te Oti is described by his colleagues as innovative and transformational. Acknowledged as a creative thinker in his field, he is often invited to contribute knowledge through performance, publishing, and research across multiple domains in his field and is invited to take leadership roles within his institution and internationally. He has strong networks with music educators from the field of Community Music (CMA) a research commission subsidiary of the International Society for Music Education (ISME). In 2016, he became the first New Zealander and Indigenous commissioner to CMA and in 2018 he become the chair of that Commission. In 2019 ISME created a Special Interest Group, Decolonising and Indigenising Music Education (DIME). Te Oti is the first Indigenous committee member and responsible for creating an International Indigenous Advisory Group (IIAG) to work in partnership with the committee.

“In his dual roles as singer and educator, I see Te Oti as an embodiment of the Māori and Pacific Voice, in both senses of the word: speaking and singing the living culture; and speaking and teaching from out of that culture on behalf of its people.” (Associate Professor Nuala Gregory, Deputy Dean of Creative Arts and Industries)
“E kore au e ngaro, he kākano i ruia mai i Rangiātea
I shall never be lost, I am a seed sown from Rangiātea.”

This whakatauki (proverb) reflects Diane’s journey as a ‘teacher’ and shapes her relationships with students and colleagues. The ‘seed’ represents growth, development, and self-realisation and Rangiātea expresses the enduring connection to the cultural and spiritual journey from where we have come to where we are now. For her, being linked metaphorically to Rangiātea represents the attainment of higher learning, as handed down through generations. It is here she grounds her kaupapa Māori approach to teaching and learning, and herself as a Māori business school academic who shares her passion, expertise and knowledge to support and nurture the learning experiences of students and colleagues. Inspired by her late Māori father who, despite being punished for speaking te reo Māori at school and leaving to work at the age of 10, encouraged his daughters’ education. Diane is proud that he got to see a change in our world regarding the value of Māori knowledge and identity in tertiary education and of her contribution to this.

As one of the very few Māori Business School Faculty members at Otago since 2000, Diane teaches business, management and organisation to first-year students through to PhD students – from lecturing in business and management classes with 600+ students, to mid-size and small lecture classes, undergraduate tutorials and postgraduate workshops. Since 2014, she has developed kaupapa Māori business courses, both as part of the Bachelor of Commerce and non-credit earning, and has been introducing Māori content into traditional business curriculum since 2017.

Her teaching of Māori content is central, not peripheral, to current disciplinary norms of business and management. Her approach to teaching and learning reflects a robust and coherent collaboration of Western and Māori ‘spaces’, whilst maintaining the integrity of each. She achieves this by integrating her research on Māori economic development with traditional areas of management and organisation in the classroom, thus exposing her students to different cultural views and approaches to business that better prepare them for the reality of working in a globally diverse world.

Diane is committed to ensuring that her Māori and non-Māori Business School graduates are exposed to, inspired by, and challenged with Māori perspectives of economy and economic activity. When she started University as a student in 1995, there was very little mention of Māori business and no recognition of a Māori economy. However, the Māori economy is today worth an estimated NZ$69 billion and continues to be a prosperous, growing and diverse representation of Māori enterprise and innovation. Diane believes the realisation of this potential is partly in the hands and minds of our future generations and is proud that her teaching ensures that Otago Business School students now learn about Māori knowledges, values, principles and practices in a way that respects and acknowledges the richness and applicability of Māori approaches to business today.
Diane believes kaupapa Māori teaching is about inspiring interest in and comfort with the content, and using it as a frame with which to consider the unique experience of each learner. Inspiration from her Dad to behave in the ‘Māori way’ - be herself, be honest and act with integrity - gave her confidence to embrace the strategies of open narrative, to encourage students to share what they know, what they don’t know, and also those things of which they are fearful. She also shares her own experiences and learning. When introducing Māori perspectives to her students, Diane doesn’t promote the Māori way as the best or only way to think about business, nor does she expect students to be experts in te reo Māori, or te Ao Māori. Rather, she presents this as an opportunity to apply a different socio-cultural lens to the theories, concepts and practices of business. As her students are predominantly non-Māori, all she asks is that they are respectful in their attempts to address issues of language or values they may not understand. This enables students, Māori and non-Māori, to explore cultural concepts and principles in a safe space. It sustains Māori students in general, and adds to the learning experience of all students, providing insight into alternative ways of knowing and operating in business.

Since 2017, Diane has developed and delivered Māori content within the university’s business curriculum for a Divisional course and four Department of Management courses, ranging from 100-level to 300-level. She has designed and delivered two undergraduate management papers with a strong kaupapa Māori perspective and will deliver a new postgraduate paper later this year. She has developed kaupapa Māori materials (teaching case studies, assessment resources) and support for students to learn and develop an enhanced understanding of business derived from Māori perspectives. She uses Te Whare Tapa Wha and the Meihana model (two Māori health models) in the context of human resource management (HRM) and Te Whata (Māori business model canvas designed by a Ngāi Tahu colleague) when introducing how Māori knowledges, identity and values influence business decisions.

Diane has also co-designed two short non-credit earning experiential kaupapa Māori business programmes – the University of Otago, Otago Polytechnic and the Upstart Business incubator He Kākano entrepreneurship programme (2014/2015) and, more recently, the Otago Business School Māori Business case week (2018/2019), a programme designed to expose Māori under-graduate students to the ‘Māori-side’ of what they are learning in the BCom degree.

Diane connects and works collaboratively with her colleagues to foster their own understandings and inspire them to embrace Māori context and content in their own research and teaching. She has delivered guest lectures for colleagues in the Department, Division, across the University and for programmes with external institutions, such as the NYU Stern DIBNZ programme (2020) and the Beijing Normal University Leadership Youth Development (YIELD) programme (2016/2017). She has also developed connections within the broader Management Education community. Her expertise was recognised with a best paper award in the Management Education stream at the Australia New Zealand Academy of Management (ANZAM) international conference (2016) and she was invited by the ANZAM Board to be a part of an expert panel on Indigenous business curriculum at the 2019 conference. She has five publications related to her experiences of kaupapa Māori teaching and learning in management education.

“I am honoured to have this opportunity in my teaching to inspire and challenge all of our students with an understanding of Māori knowledges, values and practices in the context of business studies. I am driven by the knowledge that my teaching means Māori students can see themselves, see their potential, in our business curriculum.”
“I am always seeking for my students the kind of opportunity that I was given: to fall in love with History, and to discover how studying the past can bring innumerable riches in the present that really are nothing short of life-changing.”

Tim connects his teaching today with his early life experience. His father died when he was eight years old. As the youngest child in the family, he spent his teenage years living alone with his mother who had suffered childhood trauma of her own. Her alcoholism and depression at the time made this a very difficult season in his life. But it was during those years that his love of history came to life. It wasn’t that his teacher was inspiring – his first History teacher’s approach was solely to write notes on the blackboard to be copied down. But it was history itself that compelled him. He found that history gave meaning and perspective to his own condition. He felt he was not alone, that suffering was part of the human story across time – and he found his place in that story. Just as history altered the course of his life, he wants to give his students the same opportunity. He encourages students to take charge of their own learning and discern what that means for their own particular contexts. He believes this transformative understanding of the past equips them to reassess the present. And, in particular, he finds that a student encountering the history of Christianity helps them to see their own faith position, of any faith or none, with new eyes.

Tim’s students come from all walks of life and from across the whole country to learn the history of Christianity. They range from top Year 13 students taking his 100-level survey paper to gain a head-start at university to mature students who are busy with the demands of employment, Christian ministry, or voluntary service in their local communities. For many of those mature students, this is their first chance to sit as students and gain a sense of wonder at Christianity through the ages and across the world. Around a third of Tim’s students live in Dunedin, attending lectures on campus, while others live and study at a distance. They vary in their understanding of Christianity – from those with a comprehensive knowledge to those with no background at all. He says some are wrestling with faith issues, while others come with a deep hunger for more knowledge about a faith they have come to live and breathe. He believes in cultivating an environment where every student feels safe, confident, engaged, and in control so they can see their world from another point of view – and be all the richer for it.

As Tim understands, it can feel threatening for his students to open their prior assumptions to the risk of being challenged, so he offers them time and attention. He encourages and affirms them even while he is pushing them to think in deeper ways. His experience as a teenager gave him an empathy for others, especially those who have come through some sort of disadvantage. He is a strong advocate for both Māori and Pacific student success as many of these have overcome systemic challenges to enter university. Once a safe and supportive environment has been created, his students can take their learning into their own hands. A key
to this is the coursebook, which generally contains all the content students are expected to learn in the form of the lecturer’s introductory notes and large numbers of photocopied book chapters or articles. Tim’s coursebooks are unique, in that he converts selected portions of the readings he wants into editable text and embeds these within his introductory notes so that the reading experience is a seamless whole; everything is in the same font and style, and nothing gets in the way of student comprehension and engagement.

The content of Tim’s papers is also innovative. He creates moments where something ‘clicks’ for his students, when the world is never quite the same again for them. For instance, the standard Church History curriculum focuses only on the western story but in Tim’s 100-level survey paper he brings in the non-western story, which challenges students with some disturbing implications. His 400-level students are presented with a different challenge - to master not just a complex, foreign topic that is completely new to them, but the fundamentals of a new discipline as well. As students of Theology, Ministry, or Chaplaincy, they have generally done little or no History. He throws them into the depths of his own research area of seventeenth-century English religious history, which is daunting for them. Then, starting with a blank slate, he builds their knowledge from the ground up.

Tim has had to redesign courses because the curriculum he inherited confined him to old frameworks of learning. Now, half of the 510-page coursebook for his new paper on the Reformation contains long extracts from primary documents and an entire lecture is dedicated to each of these documents. This is based on the premise that historians need to work with evidence. A 300-level student will make a presentation on one of these documents, then lead a brief discussion in order to develop their oral and leadership skills. At other times, groups of students will discuss a document and feed back to the class, with Tim coaching them in the practice and discipline of History. Across five weeks of the Reformation paper, 200-level students collaborate online to write a story called *The Journey of Hans and Jacob* about two fictional German Lutherans who travel through the five main geographical contexts of the Reformation. The assessment, worth 25%, is a fun, creative way of understanding the worldview of those who lived in the past as the students have to speak authentically in each character’s voice.

In 2011 Tim designed and piloted a new blended-learning model for the Theology Programme that introduced online discussion and a day of face-to-face teaching in Auckland, Wellington, and Dunedin early in the semester. In 2012 the Distance Education Association of New Zealand presented him with a Merit Award in recognition of his leadership and design. Examples of this innovative model were included in Australian academic Rod Sims’ 2014 book *Design Alchemy* and Tim’s leadership in the Theology Programme was an important component in his winning a University of Otago Teaching Excellence Award in 2014. In 2017 Tim’s Pro-Vice-Chancellor invited him to take on a 0.6 FTE leadership role in the Division of Humanities. Whereas academic staff had tended to view this role as merely bureaucratic and obstructive, Tim reconceived the Committee as a team. They continued to maintain quality-assurance, but added in positive, strategic initiatives that staff could value and appreciate. They introduced teaching excellence awards and a Teaching and Learning Symposium which has been replicated every year since 2017. To promote peer review, Tim introduced Teaching and Learning Circles, where teams of three or four lecturers observe each other in the classroom to gain fresh ideas. In his current role as Head of the School of Arts, comprising over seventy academic staff in six programmes from Classics to Theology, Tim is working on several fronts to enhance the learning environment within the School, such as School-wide communications sharing his values for teaching excellence.

“I teach in the tension between genuine faith (in some) and intellectual interest (in others), helping each to understand the perspective of the other. Cultivating a learning environment in which this splendid diversity of people can succeed is the challenge that endlessly animates and inspires my teaching.”
“Statistics show that those with a higher education have improved outcomes in terms of health, wealth, and overall happiness. Facilitating access to education for under-represented groups is a key goal for me. In particular, I want to understand why comparatively fewer Māori continue in science, or go on to achieve Level 1 NCEA.”

As Brendon loved growing up by the ocean, studying marine biology felt like a natural progression for him. But his journey to tertiary teaching was not typical. Success didn’t come easily to him as a student but, as he progressed and the material became more interesting, he improved significantly. He, therefore, empathises with struggling students and helps them succeed by assuring them that it’s OK not to be perfect and to improve incrementally. Being pākeha, but immersed in Te Ao Māori, has also shaped him as a teacher. He and his wife (Taranaki iwi) sent their two daughters to Te Kura Kaupapa Māori o Ngā Maungarongo for their education, which exposed him to a whole new way of learning and ‘knowing’: Having taken months to feel confident speaking Te Reo to the girls’ teachers, he gained insight into what it is like to be outside one’s comfort zone and how difficult it can be for his University students to risk asking questions when they feel overwhelmed and out of their depth. He also saw a different teaching philosophy Te Aho Matua in practice and the respect for students that was embedded within the curriculum. This initiated his frustration with the barriers to Māori entering University/sciences, and his desire to show University as a viable option for Māori rangatahi.

Brendon predominantly applies an active learning approach as evidence shows this results in greater engagement and factual recall than passive activities such as lectures. Brendon establishes a trusting student/staff relationship and creates a safe, inclusive learning space from his first encounter with a class. Drawing from his observations of, and respect for, Māori ways of teaching and learning, he shares something of himself and asks students or groups of students to introduce themselves. He signals his intention to reduce stress by pacing learning and content delivery and returning to simplicity. Instead of the latest sophisticated learning technology, he uses paper as it requires no updates and its operating systems do not become obsolete. These simple teaching tools allow him to slow down content delivery, remove distractions, highlight what is important and improve learning. It also allows him to inject fun into the class (getting students to perform/dance/act out a concept) and explore a concept more fully. He provides the intellectual framework and expects students to fill in the gaps with readings.

To increase student engagement, Brendon has introduced a series of hand actions and body movements into his teaching. While taking a Te Reo Māori class in 2009, he noticed the ease with which new kupu/words were learnt when coupled with a hand action, such as during a haka, and wondered whether this would work for Zoology, which is dense with technology. He developed this technique to help students learn the traits...
of the Phylum Chordata (e.g. dorsal hollow nerve cord, muscular post anal tail) in *Comparative Animal Biology*. Not only did this approach prove effective as a learning tool, it was a chance for everyone to look silly and fill the lecture theatre with laughter.

Brendon has also used dance to teach courses that can prove challenging for students from non-traditional backgrounds and who may have failed to achieve University Entrance. To help students learn conceptually difficult material, he has choreographed a dance that students perform in lectures to learn the *Central Dogma of Molecular Biology*. This offers an opportunity for the class to move and associate aspects of their movement to steps in the process of producing a protein.

In 2013, Brendon trialled another teaching innovation (Lab+lecture) which replaced lectures with tutorials. Lecture content was delivered in laboratory sessions where students could perform short interactions with lab experiments that illuminated the content delivered in mini-tutorials. By interacting with teaching materials, rather than passively listening, students found their understanding improved. It also helped them bridge the gap between school and university assessments. Brendon finds supervising postgraduate students highly rewarding and is proud that 10 of his 38 postgraduate students are of Māori and Pasifika heritage, and that two of these were taught by him in the foundation programme.

"Whilst predominantly a service role, my Tuākana work spills over into my teaching. It has made me acutely aware of the barriers Māori and Pasifika students face at University and evermore determined to help break them down. The contribution I can make is to show that Māori and Pasifika success is everyone's responsibility, not just the role of Māori and Pasifika staff."

Brendon’s passion for teaching has been recognised with awards from his University, his Faculty, and his Department. He has been involved with University Learning Enhancement Grant projects (2006, 2008, and 2018) to try new approaches and develop new resources. He is academic coordinator of the Tuākana programme, a learning community for Māori and Pasifika students across the University of Auckland. He represents Māori and Pasifika student voices on departmental executive and Putaiao committees, working on introducing bilingual signage and greetings and how we might best teach Mātauranga Māori within the curriculum. He also contributes to teaching strategies that will equip his students for tomorrow’s world and is proud of establishing in 2019 field trips to Takaparawhau (Bastion Point) in partnership with Ngāti Whātua Ōrākei. The objective is for a dataset to be accumulated by students over the next 30 years which will assist Ngāti Whātua Ōrākei in the restoration of their ancestral lands.

To try and increase Māori participation in tertiary education Brendon provides talks on science and scientists to Māori rangatahi. He assists the distribution of surplus scientific equipment to schools and provides day-long marine life workshops for Year 10 students as well as participating in professional development days for secondary school teachers. He helped set up the First Year Science Educators Colloquium (FYSEC formerly FYBEC), a group of stage one lecturing staff from New Zealand and Australia who meet annually to share best practice and helped organise, host and present at its 2012 conference. He has been part of teams that have received University Learning Enhancement Grants to develop teaching initiatives such as StudyTXT cell phone flash cards (2006); a website for the McGregor museum for teaching purposes (2009); and the use of virtual reality software in teaching (2017). His expertise has been sought on multiple Curious Minds applications being led out by the Leigh Marine Laboratory staff, and also on Ngāti Whātua Ōrākei’s successful Matatahi Putaiao bid in 2016.

“I love teaching. I find it exhilarating, demanding, and deeply rewarding. I see it as my ‘mission’ as an academic to guide students to have the confidence to question, innovate, and ultimately improve the human condition.”
Hannah Joynt
Senior Lecturer
College of Creative Practice and Enterprise
Otago Polytechnic

Sustained Excellence in Tertiary Teaching
General Category

“I am many things: lecturer and learner; curriculum developer and assessor; researcher and artist; mentor and collaborator, and facilitator and observer. These overlapping roles inform one another, enabling me to create a dynamic teaching framework that sustains a vibrant education culture.”

Hannah is a Senior Lecturer in the College of Creative Practice and Enterprise at Otago Polytechnic (OP). She initially taught across four bachelor programmes: Fashion, Communication Design, Product Design and Architectural Studies. From 2008, she concentrated on a Level 4 Creative Studies Certificate, later adding Art and Design, and Digital Media and Design. She has expertise in life drawing, landscape, portraiture, still-life, one- and two-point perspective, illustration, 3D and digital, as well as laser cutting, design fundamentals, painting and exhibition design.

Hannah encourages her students early on to share their best learning memories with her and their peers. She can then provide the best mix of support, challenge and appropriate learning strategies to help them achieve excellent learning outcomes. She uses stories as a powerful teaching and learning strategy. In Studio Project, a student-negotiated task based around the concept of personal identity, she gives students free rein to develop their interpretations. One student explored her Māori and Chinese ancestry by researching the history and cultural significance of Pounamu and Jade and, in consultation with OP’s Kaitohutohu, developed a design. With the technical support and expertise of the jewellery department, she produced her final exhibition piece.

Hannah’s teaching strategies include fostering confidence through creating positive classroom/studio cultures, engaging in collaborative and two-way reflective conversations, incubating constructive peer support and feedback, and nurturing experimentation. She strives to meet every student’s needs regardless of their abilities. Hannah describes learning in the art and design studio context as “often experimental, intuitive, spontaneous and messy”. Adapting Phil Race’s Ripple Learning Model enabled her to produce fluid dynamics, where learning phases move, merge and melt together, hence the title Melted Ice Cream Model. Art and Design certificate graduates are usually not sufficiently experienced to work in the industry and require higher qualifications to do so. For the past six years an average of 73% of Hannah’s level four graduates have enrolled in further education – 76% for a bachelor degree, 16% for the Certificate program, and 8% for Diplomas. This is a major indicator of success as many of these students had not thought they could achieve a tertiary qualification.

Hannah sees it as her responsibility to nurture a positive community arts culture and develop enduring professional relationships that extend beyond enrolment into the wider creative space. One of her highlights is taking certificate students to final exhibitions of MFA students. As exhibiting is important for any artist or designer, professional or otherwise, celebrating students’ creative outputs through exhibition is a
vibrant aspect of the college. A large group exhibition requires students to be immersed in on-the-job learning, collaboration and project management in a limited time frame. To solve the individual versus group assessment dilemma with these large group exhibitions, Hannah and her co-facilitator divide the students into small groups and separate assessment into three parts: the success of the outcome specified in the submitted team plan, the quality of workbooks, and peer assessment of individual team members.

To encourage deep learning and help students to become robust designers with broad perspectives, Hannah deliberately engages students with learning experiences that sit beyond the screen. In her Symbol and Identity course, she encourages project-based learning, drawing as a way of thinking, learning through storytelling, and interacting with immersive local environments and landscapes. This involves field trips to local museums, exploration of the local landscape and workshops (alongside a Māori co-facilitator) on the use of Māori symbols, followed by laser cutting workshops in the computer lab. She believes that technical skills are best learned when contextualised within a project that has scope for personalisation. Thus, students are more likely to take ownership of the processes and become experts through direct hands-on experience in learner-led ways.

Hannah says it is imperative that students become confident to draw “whatever, whenever”, and believes drawing is a skill anyone can learn with practice, discipline and insightful guidance. When tasked with redesigning Drawing Journal, an initial project within the Certificate of Creative Studies, she consulted colleagues, students and stakeholders and agreed to provide opportunities for students to adopt a self-directed daily routine of drawing. Improvement and commitment became the assessment focus, and this approach enabled less gifted students to succeed, and those who sought perfection to push creative boundaries. When teaching life drawing, Hannah dispels students’ unease in discussion, then employs her ‘boot camp’ approach by introducing and demonstrating two opposing traditional techniques such as blind contour drawing and mass drawing, and where the class alternates between techniques in a series of rapid drawings. The physicality of standing at an easel ensures an intense focused environment in which to observe the body as an objective form and helps to train the students. She also uses a visualisation activity to help students view the human form objectively.

Hannah’s own creative practice ranges from solo visual art exhibitions to writing journal publications to collaborative community projects. She participates in the Dunedin School of Art public seminar programme and delivers public floor talks at galleries, locally, nationally and internationally. She has published five journal articles in the Scope Art and Design journal and delivered two conference papers at the 2019 ITP Whanaungatanga Research Symposium. Since 2018 she has represented OP in the NZQA Consistency Review and has advised other programmes on preparing for Consistency Reviews. Over 2014 to 2016, Hannah collaborated on a project to build Dunedin’s first Disc Golf Course and in 2020 she was invited to contribute a visual art component to Random Acts of Art (RAA), where she drew images of wading birds on CBD shop fronts. In an ongoing collaboration Small Measures, her initial experimentation of filming and performing live improvisations of music and drawing, developed into performance video artworks. The Tussock Butterfly Project is a design project working with Ahi Pepe/MothNet, a science project that involves teachers, students and whānau with moths and NZ Post. Success highlights include a solo exhibition at CICA Museum, Seoul South Korea (2020), a solo exhibition at Ashburton Public Art Gallery (2019) and The Buinho Artist Residency in Portugal (2019).

“I view teaching and learning as interchangeable. We learn to teach and teach to learn. In creative spaces we build a community of artists learning and working together.”
“My teaching philosophy revolves around transferring my passion for programming to my students. Historically, I have done so in person through lectures and tutorials, but today much of my teaching occurs through online systems which are designed to provide an experience that is both educational and enjoyable.”

Richard’s journey as a computer programmer began in the late 1960s with the first mini-computer in the Southern Hemisphere and a soldering iron. The machine was funded by NASA and he was a Masters student in Auckland University’s Radio Research Centre. Richard, who was technically studying Radio Science, explored the capacity of this “amazing toy” and, after exploring hardware, quickly discovered that software was his passion. For his MSc thesis, he created a data recorder “that worked at lightning speed: it could punch 30 characters per second onto a paper tape!” He completed a PhD on analysing satellite signals, spending most of his time working with the computer.

The love for computers and computer programming has been pivotal throughout Richard’s professional life. Computers and computer programming were in their infancy when he left university and started programming at the coalface in London and Europe as the new industry blossomed in the 1970s. He never intended to be an academic, but did just that on his return to New Zealand in 1979. He was the first person to be appointed Lecturer in Computer Studies at Auckland University, albeit as part of the Maths Department. The best part of his job was sharing his love of computers and programming with his students so, when the demands of research and administration curtailed this, he retired from his position at Auckland in 2004 and moved to the South Island. Not quite ready to retire, he accepted a part-time, temporary contract to teach a new programming course at the University of Canterbury. Fifteen years later he is still there, doing what he loves – focusing on teaching and on sharing his enthusiasm for programming.

Richard has been instrumental in restructuring the teaching and assessment of the department’s classic first-year programming course COSC121 and for developing its new sibling COSC131, which had an enrolment of over 1,000 students in its first-ever semester in 2021. He coaches and mentors students, postgraduates and tutors across the department in a variety of ways. But the single most significant contribution he has made to the teaching of programming, not only at Canterbury or in New Zealand, but internationally, is the innovation **CodeRunner**, a programming teaching tool that is now used at over 2,000 institutions globally. **CodeRunner** is a free open-source question-type plug-in for the Moodle Learning Management System that runs program code submitted by students and gives feedback on their efforts. It provides a practice-based environment to develop programming skills and gives immediate feedback to students about successes and errors. It is adaptable to many different programming languages and is being used in disciplines beyond computing, including Mathematics, Engineering, the Sciences, and anywhere programming is required, or where teachers
are asking difficult questions that can be graded by a computer program. Since becoming an approved Moodle plugin in 2017, its usage base has grown from 94 registered Moodle sites to more than 2,000.

Richard believes effective teaching of computer programming is guided by the principal of “Learning by Doing”. He says computer programming is a skill akin to playing a musical instrument or riding a bike, where the only way to acquire the skill is by practice. Richard’s radical redesigning of foundational computer science courses has provided students with the opportunity to do programming instead of learning about it. Students respond better and learn faster if they are rewarded. CodeRunner provides immediate feedback on coding questions, which rewards students for their success at writing code rather than for their success in talking about it. During lockdown in 2020, UC’s course COSC121 Introduction to Computer Programming transitioned to remote learning seamlessly and successfully. Over 80% of students rated the video method as preferable to traditional lectures for programming-related courses.

Richard previously spent a lot of time lecturing huge groups of students in the largest lecture theatres on campus. He would use humour and stories of his early experiences in the programming industry in his lectures to enliven the presentation and was regularly nominated for the University of Canterbury Student Association Lecturer of the Year Awards and the students’ informal awards. But he was never convinced that this was the appropriate way to teach programming, which explains his enthusiasm for using videos instead. He is not nominated for as many student awards these days as he is not standing in front of large classes as frequently. But CodeRunner and the on-line model provides students with more options for learning and reaches far more students in many different disciplines and many different countries. Richard enjoys the many interactions with teachers around the world who are using CodeRunner.

In 2018, Richard received the Clinton Bedogni Prize for Open Systems for his outstanding contribution to Computer Science education (and other disciplines) through his development of CodeRunner. In 2011, he was awarded a distinguished UC Teaching Award and, in 2020, the University of Canterbury Teaching Medal in recognition of his teaching excellence.

Since 2006, Richard’s passion for programming has led to his involvement in programming contests. Student teams coached by Richard have often topped the New Zealand-wide contests and have then gone on to attend four South Pacific regional and three world finals. He ran weekly evening workshops for many years called Programming for Fun for students interested in competing. In 2011 he introduced a programming contest judging system called domjudge to Australasian contests and was a judge for the Australasian divisional and regional contests. He spent time as chairperson of the NZ Olympiad in Informatics, which runs training camps for high-school students competing in the International Olympiad in Informatics and has regularly taught a one–day segment of the training camp on the topic of Dynamic Programming. He has also taught a segment on Computational Geometry. Richard currently serves as Vice President of the South Pacific Program Contest Association.

“All teachers are limited by time and space as to how many students they can personally teach. My teaching programs break down many of those boundaries and allow me to have a hand in teaching the subject I love to students I have never met in places I have never been.”
“I still love doing Philosophy and enjoy introducing students to that sense of wonder that hooked me so many years ago.”

The idea that Philosophy is some sort of secret knowledge of how the world works, and that he could use it to shape his life, struck Nick as a 13-year-old after he read the English translation of Jostein Gaarder’s novel Sophie’s World. When he went to university in 2000 and had the chance to study Philosophy, he was not disappointed. Now, he enjoys introducing his students to the same sense of wonder. To Nick, Philosophy is social, and “the fun is the debate, the argument, the forgetting what you were meant to be doing as you spend hours exploring how an argument unfolds when you sit down and talk it through with your friends, colleagues, or classmates.” He also believes philosophy can effectively be taught and learnt online and has been teaching predominantly online since 2018. He takes pride in turning online classes into social spaces, creating and fostering the small, incidental spaces and opportunities for effective learning that often happens naturally in physical classrooms. This helps students in his classes develop a sense of community that enables them to learn well together.

As Philosophy isn’t an NCEA subject, most of Nick’s students come into their first Philosophy class with no real idea of what it will entail. He says excellent Philosophy teaching has to be done with enthusiasm and feature interesting and engaging material. This material has to be topical and relevant to students, so they recognise its value, both immediately and as part of their development as people. This is especially true for most of his students who don’t intend to be professional philosophers. Nick believes the analytic, critical, and creative skills of a philosopher will stand anyone in good stead, regardless of their chosen path. And giving students a clear expectation of what they expect to learn in a course, and how they will know they have learned it, creates a motivation to learn these things, not merely in order to complete the course, but for reasons personal to themselves. Further, giving students ownership of their learning, so they choose to become Philosophers, helps makes them want to keep doing it.

When Nick started doing more online teaching and had to work out how to recreate the fun social interaction that made him fall in love with Philosophy, he developed the forums he now uses. These encourage people to craft careful arguments, and reward those who do so with positive, considered contributions from their fellow classmates. Teaching in the online space required Nick to embrace new strategies, materials and methods. He believes engagement follows from enthusiasm – if a student cares about the subject, they will spend more time on it, and learn more from it. His aim is to foster that commitment. He strives to create the same infectious enthusiasm in online lectures that he finds comes easily to in-person lectures. He keeps a file of news articles, pictures, cartoons and other material that reflects on or illustrates the material he teaches, so that he can always demonstrate why the content they are covering matters, and how it is relevant to the ‘real world': The
same applies to the tone of content delivery – he has found that a conversational style dramatically increases student engagement.

As Nick’s course design and delivery has to be responsive to multiple factors, such as class size, whether in-person or online, and the needs of a varied cohort of students, he has to be flexible. For example, rather than recording lectures for online courses, he now uses lessons which allow him to mix text, video, and images, in a self-paced, click-through format through the university’s learning management system Moodle. Students report a preference for lessons over lectures, and the completion rate for lessons (consistently over 90% throughout his online courses) far exceeds rates of lecture attendance. Nick’s courses attract students from a wide range of backgrounds, many of whom have never studied Philosophy before. In order to engage these students he needs to appeal to their interests. Nearly a quarter of his students are Māori or Pasifika, so he tailors the content to their concerns, such as using concepts like kaitiakitanga and manaakitanga in environmental ethics.

Nick’s students are encouraged to interact with both the teaching team and each other, building and sharing their knowledge and understanding of the content. He uses different engagement methods for different formats, such as embedding questions in Moodle lessons to track engagement, encouraging active participation by all students and sending personal emails in the first weeks of his courses to offer help or congratulate. He finds that scaffolded learning has helped students work their way through the material, enabling them to benefit from their previous work and recognise the connections that are being formed. Nick wants students to leave his classes with a new set of tools that will benefit them throughout their lives. He tries to instill passion in them for the material, and to ensure that they know how the things they learn will help them going forward.

Nick has engaged in a range of outreach initiatives both within the university and at academic conferences. With his colleagues Stephanie Gibbons and Ruth Walker he ran a workshop called Let’s Teach Students a Lesson, encouraging other academics to explore and utilise Moodle lessons in their teaching practice. He also presented Making Forums Work – for students and you at the 2019 Learnfest (annual conference run by the Centre for Tertiary Teaching and Learning at the University of Waikato), which analysed his innovative approach to forums in large online courses. In 2020 he and Dan Weijers wrote and presented Philosophy as a Vehicle for Significant Learning Experiences at the 2020 New Zealand Association of Philosophers Annual Conference. This article is now under review at Teaching Philosophy. In 2018 he delivered the keynote address and judged for the Waikato Secondary Schools Philosothon, which brought together students from Years 9–13 from eight schools to do some philosophy, for many, for the first time. From 2012 until 2018 Nick taught a secondary schools version of PHILO106, his introductory moral and political philosophy paper. He visited schools in Waikato (Sacred Heart College, Raglan Area School), Auckland (Western Springs), and the Bay of Plenty (Tauranga Boys College, Matamata) to work with high school students doing advanced placement into first year university courses.

His teaching has been recognised at both the divisional and University level. In 2016 he was awarded an early career academic excellence award, and in 2020 he received a Divisional Teaching Excellence Award, the Nola Campbell Memorial eLearning Excellence Award, and the University’s supreme award, the Vice-Chancellor’s Medal for Staff Excellence in recognition of his teaching, particularly online teaching during the pandemic.

“The analytic, critical, and creative skills of a philosopher will stand anyone in good stead, regardless of their chosen path, so prompting students to recognise the value in these skills is a way of helping them lead happier, more fulfilling lives.
“Thanks mucho’ Hazel for introducing us to a new deeper way of thinking. After the initial shock, adjustment and healing, it produces in us something beautiful that will be treasured forever!” (student)

These words from a former student, accompanied by a gift of a pearl and a poem describing a pearl as a healed wound, alludes to Hazel's teaching. This goes well beyond a ‘business as usual’ mode of commerce education, daring to challenge and instill in students a sense of responsibility and stewardship towards tourism. Hazel values education as a transformative force in the world and directs her teaching at challenging students so they become effective and responsible ‘leaders of tomorrow’. She tells her students that, more than simply helping them ‘get a job’, her aim is to set them up to go on to make a difference in the world and to fulfill their potential. She takes her students to visit alumni at their workplaces to show what effective leadership positions they have attained. The notion of ‘global citizenship’ is at the heart of the critical, reflexive and ethical thinking Hazel believes is important. She thus aims to develop not only her students’ understanding of tourism’s wide-ranging social and environmental implications, but also their own sense of what matters regarding tourism’s ethical complexities. Hazel’s classes are safe learning communities immersed in the practice of questioning self and others, so that students develop both a strong appreciation of self and a respect for others’ diverse worldviews.

Although she has been teaching Tourism at Otago for over twenty years, ranging from undergraduate courses to extensive PhD supervision, Hazel discovered her true passion for teaching after becoming involved ten years ago in teaching the Masters of Tourism (MTour) and working to design a curriculum which encompasses the qualities of ‘global citizenship’. The MTour was judged eighth in the world in the 2019 Top 50 Eduniversal Best Masters Ranking for Tourism Management. For her teaching in the program, Hazel won a University of Otago Teaching Excellence Award (2020).

Hazel encourages her students to shift away from a predominantly profit-driven business orientation and develop a concern for tourism’s social, cultural and environmental implications. She provokes them to think beyond what is in front of them and develop a critical consciousness. By creating a safe and comfortable environment, she encourages a ‘community of inquiry’. She introduces activities to develop students’ awareness of their own and others’ perspectives, such as constructing a ‘photo-essay’ on tourist behaviour during field trips. Hazel works hard to be inclusive and responsive to the wide variety of backgrounds and capabilities of her students. She has been Pacific student liaison, disability liaison and periodic acting Māori student liaison teacher in her department for several years. Thus, she is aware of educational disparities and barriers and is responsive to any students who are struggling. She endeavours to challenge the privileging of Western meanings in tourism education and uses the diversity of her students in sharing experiences and learning from each other, such as getting Chinese students to explain
a particular youth subculture in China after visiting a tourist attraction popular with Chinese tourists. This fosters a collaborative partnership approach to teaching-learning while also broadening students’ cultural and global awareness.

Learning in Hazel’s classes is highly student-led, interactive and dynamic, drawing on students’ own varied backgrounds and experiences. She uses a recordable whiteboard to build notes from the discussion and, after each class, posts those notes onto the digital Blackboard site as a record and prompt for the next class. Rather than presenting a planned and fixed body of knowledge, she allows discussion to go where students’ questions and points raised take it. This helps students understand the relevance of theoretical concepts in the real world, such as the tourist gaze and tourism world-making concepts which, while difficult for students to understand, are important regarding tourism’s far-reaching social, cultural and environmental implications. To assist understanding, she uses red-tinted glasses to demonstrate filters through which we see people and places and demonstrates different mind-sets and ways to look at the world. Hazel’s international field-school paper, taught over the past six years, provides a particularly rich environment for provocative, transformative learning experiences. Taking twelve or so students ‘out of the (Dunedin) classroom’ to Thailand for one month, this MTour paper involves fieldtrips/fieldwork activities, guided discussions and research exercises.

Hazel creates innovative ways to facilitate students’ reflection and articulation of their own worldviews in relation to the ‘big picture’ of tourism. She helps students understand there are multiple ways of approaching and engaging with the Tourism field of study, and helps them find their place in that. For example, she has students read a short extract from two articles, which although focused on a similar aspect of tourism are written from vastly different paradigm perspectives. Students are asked to express their ‘gut’ reaction and gradually learn to understand, articulate and justify their own paradigm positioning.

Hazel led a major redesign of the Masters of Tourism (MTour) curriculum so that, through a process of graduate profile development and curriculum mapping, the MTour aims were rearticulated to not only prepare students for a career in a tourism–related field, but to enable students to become reflexive and responsible ‘global citizens’. Hazel researches, supervises and publishes on transformative/deep learning, methodology ‘training’ and graduate outcomes ‘efficacy’. She also led a collaborative project on ‘de-Westernising teaching’ for the internationalised classroom and published the results in a leading international Tourism journal. As co-leader of the Otago Business School’s strategic focus on ‘global citizenship’, she monitors sustainability and responsibility-related curricula content across the School. She has presented workshops to PhD students and supervisors on developing reflexive understanding of methodological positioning, and mentored junior colleagues in both supervision and teaching. She has delivered seminars on teaching in her department and University-wide via Otago’s International Seminar Series and Higher Education Development Centre. International recognition has resulted in Hazel being appointed as Visiting Professor at Napier University, Edinburgh, and invitations to deliver classes to students in Switzerland, the Netherlands, China and, in 2022, Slovenia.

Many of Hazel’s students have gone on to become excellent teachers themselves. Of her 28 PhD students to date, a significant number have gone on to obtain academic positions in New Zealand, Sweden, Japan, Uganda and Portugal. She mentors her PhD students in teaching, inviting them to observe and help with her classes, and continues collaborative relationships (e.g. co-supervising, co-authoring) with former supervisees, including those who have gone overseas.

“I love teaching tourism because I believe that if we can grow stewardship and interest in enacting positive change in relation to tourism’s broader societal and global interconnectedness, then we are growing pearls, or sowing seeds, for a better future.”
Endorsements

Dr Te Oti Rakena
Excellence in Supporting Pacific Learners Endorsement

Te Oti says Pacific peoples and their stories play a special role in Aotearoa New Zealand. As tangata whenua, he positions his teaching initiatives, research and service roles within the shared history and culture as “an anchoring point”. However, many students enter the School of Music with strong performance skills but variable degrees of musical literacy and training, as strong audiation skills have historically been reserved for families accessing private music studios and high decile schools. To address this inequity for Pacific singers, Te Oti developed The Prior Learning Project: Enabling Pacific students. This project explored Pacific student experiences with course content, gathering narratives from them using Talanoa. This led to workshops funded by the University’s Centre of Learning and Research in Higher Education which utilised the Pacific students’ narratives to develop strategies for improving their achievement.

Such strategies included adding hand signals to the Tongan solfege system, creating analysis tasks using Pacific hymnals rather than Bach chorales and offering individual keyboard lessons (the most requested skill), accessing music literacy through kinaesthetic training. Students completing this initiative had a 100% pass rate for stage two and three theory papers. Many of the students completing this project have moved into postgraduate programmes and some are studying internationally. This project has contributed to the music content in the Tertiary Foundation Certificate Music pathway and the support mechanisms offered by the Tuākana academic network.

“The project has been described as ‘a proactive and innovative solution’ to issues arising from inequitable access to adequate prior music learning opportunities.”
Dr Latika Samalia
Excellence in Supporting Pacific Learners Endorsement

Latika is the Pacific Island (PI) students' support person for the School of Biomedical Sciences (BMS), and also supports the Māori health professional students at the University of Otago (UoO). She has supported the Pacific Island Health Professional Students Association (PIHPSA) since the 1990s and is proud that Pacific student numbers at UoO have steadily increased, due to the support Pacific staff extend, be it pastoral, academic or simply mixing and meeting students. She makes herself accessible to answer questions, even if they are from a module which she does not teach. Her support of Pacific and Māori medical students includes developing a number of orientation sessions for dissections, as the head is a sensitive region for Māori and Pacific people. She liaised with the Māori and Pacific Centres and set up a cultural introduction in 2018, the ‘Whakatupato’, to clear the way for the 3rd year medical students to touch and dissect the head. This cultural clearance is not only important for the wellbeing of her students but allows her to feel more comfortable dissecting and teaching in this lab.

As a Pacific support person in BMS, Latika has formally supported Pasifika students since 2009. Under the leadership of Faumuina Professor Faafetai Sopoaga, she started running Friday lunch workshops and motivational talks. She also started lunch time academic tutorials for Pacific and Māori medical students but, with the increase in numbers, now arranges for senior students to run these. In 2014 she was invited to join the University of Otago Pacific Strategic Framework Group which has implemented a number of plans, resulting in a marked increase in the number of PI students at the University.

As her initial medical degree is from the Fiji School of Medicine, Fiji National University, Suva, Latika has always felt the need to assist her old school in her birth country. Between 2013 and 2019, she, and sometimes a team of other anatomy staff she gathered, travelled to assist and extend the Anatomy teaching at FSM, as well as the Umanand Prasad School of Medicine, The University of Fiji, Lautoka. They delivered lectures, practical sessions and helped set up a clinical skills lab at FSM, donating materials to enable the continuation of teaching activities.

"Pacific people play an important role in my adopted country (NZ). I feel that I need to share our privilege and expertise whenever possible to our Pacific neighbours and I endeavour to instil these traits in our graduates and staff at Otago."
The name Rauaroha was chosen for the korowai that is worn by each recipient of the annual Prime Minister’s Supreme Award. The korowai is a chiefly garment that recognises the mana of the supreme award and the person who receives it. It will be passed on each year to the Supreme awardee.

The karakia (ancient invocation) Te Hokai tells the story of how Tāne-nui-ā-rangi climbed to the uppermost of the twelve heavens to obtain the three baskets of knowledge – te Kete Tuauri (sacred knowledge), te Kete Tuatea (ancestral knowledge), te Kete Aronui (life’s knowledge).

Before he received the three baskets of knowledge on arrival at the entrance of the uppermost heaven, Tikitiki-o-Rangi, Tāne was met by the spiritual beings who guard the doorway to Tikitiki-o-Rangi. After undergoing a ceremony, Tāne was guided to Io (the supreme being) where he was asked about the reason for his visit. Tāne was then taken to a place called Rauaroha where the male and female beings of Tikitiki-o-Rangi are, and he underwent ritual ceremonies to prepare him to receive the knowledge.

Rauaroha has been made entirely of muka (flax fibre) and bird feathers by Te Atiawa weaving expert, Veranoa Hetet. Rauaroha was six months in the creation and is the result of painstaking and fastidious work. During that time Veranoa allowed her hands the luxury of just three weeks rest.

It has been created using traditional methods handed down through six generations of Veranoa’s whānau. Veranoa says that korowai are made to last and based on the longevity of similarly created Māori chiefly garments, Rauaroha will last for more than three hundred years. Ako Aotearoa acknowledges Veranoa’s contribution to the Tertiary Teaching Excellence Awards.