



Sharing The Caring News



Warming Hearts
Inspiring Minds

Te Whakaritorito Trust
PO Box 264 Hastings
Youth Mentors

We're seeking youth mentors to work in schools. You need experience working with groups of school children in a particular activity such as Kapa Haka, Pasifika, creative dance, self-defence, the arts, crafts, music, organic vegetable gardening.

You need to be caring, an active listener, self-motivated and creative with children from different cultural backgrounds. By fostering social interaction, encouraging children to be responsible for their own learning and imparting leadership skills you can become a much needed role model for children wanting to discover their cultural identity and increase self-confidence.

The Trust provides free training with positive feedback enabling you to evaluate your progress in unique ways. These are part-time paid positions on a weekly basis and you need to have a full NZ driver's license.

If you're interested in youth mentoring
Ring Roger or Text him on 027 2324700
Or email your CV to info@mentor.kiwi.nz

Emotional AwarenessWananga

Saturday 5th of March.
9.30am to 2pm at the Green Shed,
21 Ruahapia Road Hastings

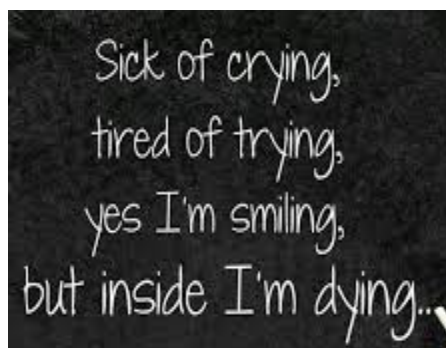


Youth Mentors and Volunteers are encouraged to attend this event

Rhose Shand, facilitator has extensive knowledge in alternative learning and holistic education. She has 20 years mentoring experience in Hawkes Bay, assisting people to develop their motivational abilities and fulfil their learning paths.



The course cost is \$20 as morning tea and lunch are provided. For catering purposes, please indicate whether you're coming.



To RSVP Please ring or text Roger on 027 2324700 Or email: info@mentor.kiwi.nz



Te Whakaritorito News

Edible Gardens and Key Competencies

CHANGES TO HEALTHY BEHAVIOURS

One of the key objectives of a 2011 evaluation conducted by South Island District Health Boards was to ascertain whether edible gardens in schools increase vegetable consumption and physical activity. This is discussed as follows:

INCREASED VEGETABLE CONSUMPTION Findings from the evaluation certainly suggest edible gardens in education settings support increased consumption of vegetables and fruit amongst students. Parents, teachers and students across eight case study sites attributed a notable change in attitude towards actual consumption of vegetables and fruit. This effect appears to span across all students, even those who wouldn't previously eat vegetables... "My son has been more open to trying vegetables he wouldn't have tried before or hadn't liked before" (Parent). "They never, ever before ate vegetables. Now they're learning from school and eating it" (Parent).

In the first instance, increased vegetable consumption simply stems from students having increased access to vegetables on an ongoing basis. Without the garden, they wouldn't be able to pick produce and consume it in school. Across case study sites, teachers commented children were often seen in the garden during their breaks – eating berries, peas and other produce. On a broader basis, findings suggest edible gardens support changes in children's knowledge and attitude that in turn affect their eating behaviours. The ways in which the gardens supported these changes include:

Gardens create excitement around the growth process and preparing the final product: It was widely reported by teachers and parents following the growth process of plants and waiting for vegetables to be ready for harvest generated real excitement amongst students around tasting produce. This excitement was reflected in students' comments when asked what they liked best about their garden, eg: "Harvesting is definitively the best part...to try everything we grow!"

The process of preparing the produce they themselves had grown generates excitement amongst students to eat the finished product. A sense of pride in their accomplishment appeared to be a main contributor to this.

Gardens provide opportunities to try new vegetables/foods:



For many students, gardens provide the opportunity to try vegetables they haven't tried before, either because they're not common in the supermarket or they're simply not eaten at home. The gardens facilitate opportunities to prepare vegetables in ways where children may not have eaten that particular vegetable before. Eg, adding carrot and zucchini to chocolate cake. One boy, who had immigrated to NZ from a Pacific Island, liked the pumpkin soup he had at kindergarten so much he took a pumpkin home for

February
Ruhi-Te-Rangi

Inside this issue:

Warming Hearts, Inspiring Minds

Benefits of creative movement	3
Our strategy	4
Therapeutic Arts	4
Maori Visual Art	5
Edible gardens and key competencies Continued	6
Kapa haka	7
Emotional awareness Wananga	8



Warming Hearts
Inspiring Minds

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Ann Gieskens

his mother to cook. She didn't know how to prepare the pumpkin so she made a connection with teachers. The boy reported back his family of seven now regularly enjoy pumpkin soup.

Gardens support positive peer pressure to try veges and foods:



Many parents noticed how their children had changed attitudes towards trying new vegetables or foods simply by watching their peers give things a go. Positive peer pressure was observed as a main contributor to their children's increased vegetable consumption. *"Sometimes you might offer them things at home and be resisted. Then they realise everyone at kindly liked it. So, they'll give it a go"* (Parent).

Gardens generate a sense of ownership and pride: Teachers and parents suggested the sense of ownership and pride students felt in regards to what they achieved in their school gardens strongly influenced their motivation to eat vegetables and fruit. Parents commented their children felt stronger links with the school garden than the home garden as the latter was seen as the parent's project and not theirs. In isolated cases, parents indicated their children would eat certain vegetables at school but not at home. *"Kids enjoy so much that they've helped achieve something they will have no problem with eating veg and fruit"* (Parent).

Gardens help support healthy eating messages: Information gleaned from the case studies suggest gardens provide opportunities to contextualise information about the benefits of eating vegetables provided through other healthy eating initiatives taking place in the school, or nationally. Knowing that eating vegetables and fruit is healthy, motivates children to eat them and having direct access means they can apply this enthusiasm directly in the garden.

It's worth considering if the alternative was for students to sit in classrooms, then their physical activity has increased by being out in the garden. Teachers and parents also commented the gardens were beneficial for students with a range of different needs. Many teachers commented the physical aspects of gardening were often appreciated by boys in particular. They enjoyed getting their hands dirty and assisting with heavier jobs. This involvement had a calming effect on boys who could sometimes be disruptive in a classroom setting. Teachers who work with special needs students indicated activities in the garden was particularly useful in terms of supporting development of muscle coordination. Some parents commented that for children who weren't keen on

sports, gardens provide a viable non-competitive alternative for physical activity.

Contribution towards wider outcomes: *"Gardening encourages a work ethic, participation, patience, persistence, self-esteem, independence and knowing they can make something happen. They learn they can have a positive impact on others and the environment"* (Parent). Findings from the case studies suggested in addition to increased vegetable consumption, a range of other positive outcomes are directly linked to the activities that take place in and around the garden. As reported by teachers, parents and students alike, these include opportunities to:

Work as part of a team: The gardens were seen to provide an excellent context for students to learn about the ins and outs of working alongside others, including discussing what needed doing in the garden, sharing tools, equipment and operating together in a small space. As a result, improved **negotiation, collaboration and communication** skills as well as **ability to share** and take turns amongst students were reported. *"Working together, sharing gardening tasks requires a lot of interaction...talking, negotiation and being aware of each others needs...they have to work out how to fill a wheelbarrow with soil without getting in each others way and throwing soil everywhere"* (Teacher). *We've learnt to share and take turns...we all together share the garden"* (Student).

Be active participants: Students were encouraged to be actively involved in all aspects of the garden, ranging from planning and decision making to everyday maintenance. This inclusive approach enabled students to



contribute ideas and suggestions which in turn led to a sense of **responsibility** and **ownership** of the garden, **belonging** and **connection to school** as well as self initiated **engagement in learning**. *"We feel like the garden is our responsibility. Like when someone stabbed a pumpkin we felt really sad and annoyed. It was the biggest pumpkin"* (Student). *"The garden encourages children to take responsibility for their own learning which aligns well with our philosophy"* (Teacher)

(Continued on page 6)

Background To Kapa Haka

- Traditional period - before the arrival of Cook in 1769
- 1769 - 1814 - Sailor influence
- 1814 - 1870 - Missionary influence - introduction of hymns and learning to play musical instruments
- 1870 - 1930 - Secular period era of the concert party and the development of the waiata a ringa. 1911 saw Maggie Papakura and a large Te Arawa Troupe tour Great Britain successfully, complete with a carved meeting house. In the 1900's a feeling of optimism came and so Maori music changed. It lost the nostalgic feeling for the past and lively tunes became increasingly popular. WW1 inspired many farewells, love songs.
- 1930 - 1965 - WWII also produced its crop of songs in response to the time. During this period of sudden change, new ideas and short lived fashions in jazz, swing, rock and roll were reflected in Maori music.
- 1965 to present - The Aotearoa Traditional Maori Performing Arts Festival came into being as a result of a decision that the Maori Purposes Fund Board made on the 11 August 1964. It was not until 1972 that the first festival was held, with the aim to encourage Maori to write their own music. Today the festival is still alive, competition is fierce and originality is strong. Unlike other indigenous dance forms, kapa haka is unique in the fact the performers must sing, dance, have expression as well as movement all combined into each item.

Kapa Haka could be seen as sign language,

as each action has a meaning, which ties in with the words. For example, if the hand is by the ear, this would probably tie in with the word *whakarongo* which means to listen. While each discipline has its own unique characteristics there are basic attributes across the board.



Timing Each item will have a certain beat and speed, some items have tempo changes. It is important to ensure the timing is accurate. The change from one action to another is also part of the timing. A good group have the actions synchronised as well as the footwork.

Footwork Foot-work helps with timing. Different areas have different styles of footwork, some areas lift the foot and some areas don't. It's important to recognise and appreciate different areas' styles, as this reflects their unique tikanga.

Stance The way a performer holds themselves is also important. Confidence comes over time.

Wiri - trembling of the hands The wiri is a side to side movement of the whole hand and is not a wriggling of the fingers. The wiri represents the world around us, from the shimmering of the waters of a bright sunny day to the heat waves rising from the ground to the wind rustling the leaves of trees.

<http://www.maori.org.nz/>

Edible Gardens and Key Competencies (continued)



Take on Leadership Roles:

In encouraging students' involvement in the garden, many leadership opportunities were created. This spanned from students in one primary school who set up a structured gardening group in conjunction with the health team. Subgroups were responsible for certain tasks (e.g., income generation, garden maintenance), principally managing the whole garden project with support and oversight from the lead teacher, to young kindergarten children being

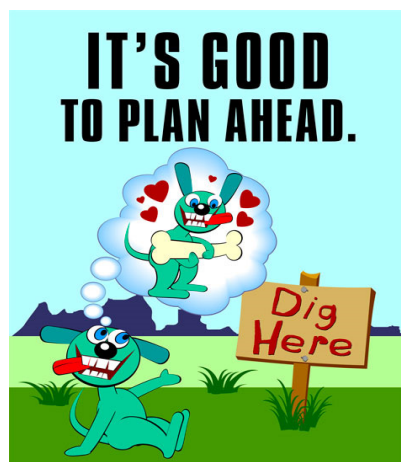
given responsibility for certain isolated tasks on any given day. In some cases children who weren't natural leaders in the classroom setting were given the opportunity to take on leadership roles in the garden with great success. Overall, these opportunities were seen to have built **confidence**, enabled **independence**, **self-management** and supported the development of **enterprise skills**.

Work on long term projects:

Gardening doesn't provide instant results. Therefore, students were provided opportunities to participate in long term projects, require planning, maintaining, monitoring progress which developed **commitment**, **perseverance**, **resilience** and **problem solving** amongst students as well as an **ability to plan ahead**.



Develop awareness of the living environment: Being actively involved in garden maintenance provided opportunities to learn about the things plants need to grow, thrive and survive – including learning about the interconnectedness of different parts of the environment (e.g., insects, plants, climate). This contributed to a sense of **environmental responsibility** and a **curious, inquisitive, caring** and **thoughtful attitude** towards living things (including peers). Having these opportunities also showed students how the environment can support their own food production.



"The garden provides a great opportunity to re-establish in kids the habits and skills of self-sufficiency from the past which have been lost, now that everything is in a packet. In this way children are learning you can grow and make your own food and that you don't have to buy it. It also tastes better!" (Teacher).

For more information go to:

<http://www.rph.org.nz/content/9f679791-c587-45e0-a968-180264657346.cmr>

CORE VALUES

Caring
Integrity
Humility
Respect
Loving Kindness
Forgiveness
Compassion
Justice

Trust Projects

Facilitate an independent transformative action process with schools building inclusive cultures

Enable youth to discover their capacities, and strengths for particular projects and activities

Encourage facilitators to support new ventures that challenge and extend the capabilities of youth

Deliver cultural services focussing on work themes of concern to youth mentors

Better use networking to help volunteers form friendly alliances with one another

Mentor troubled youth to prevent them being abused or stereotyped

Communicate with youth leaders providing worthwhile activities valued by young people and whanau

Benefits of Creative Movement

Creative movement is a joyful way for children to explore movement through music, develop physical skills, channel energy, stimulate imagination, enhance problem solving skills and promote creativity. Creative movement uses body actions to communicate an image,



communicate an idea and a feeling. Through movement children learn about their bodies, the space around them and each other. Creative movement encourages and allows all children to participate regardless of their ability. Through creative movement children learn about themselves and begin to see connections with the rest of the world. Creative movement activities can be used to enhance the following areas of learning and growth:

Social – Creative movement encourages an interactive environment where children share space as they explore.

Special needs – Children are able to participate at their own level and ability. Through being challenged they experience success.

Language – Cognitive learning is stimulated by movement. When children are engaged in creative movement they're involved in, such activities increase memory and their ability to communicate. The children own the activities.

Classroom behaviour – Creative movement provides the ability for children to relieve stress. It helps children gain more experience in concentrating and developing higher awareness of themselves and others.

Self-esteem – As children learn more and develop new skills their self-esteem increases along with their own resilience to cope with changing environments, solutions and people.

Respect– Experiences in creative movement help children respect their own space, the space of others and learn to appreciate cultural differences of people they come into contact with.

Concentration – Creative movement develops self-control, concentration and focus essential for life long learning.

Physical Skills – When young children are encouraged to move in a supportive and safe environment they're more likely to tackle challenges to strengthen and develop greater physical abilities.



Our Strategy



We work alongside youth leaders, young people, children, parents and whanau by building up relationships of trust to discover a new person's strengths, talents and capabilities.



We harness each student's potential by matching them with creative "learning by doing" activities supported by youth mentors and volunteers so each student can realise their capabilities, improve upon them and become masters of their own learning paths.



We facilitate regional wananga for youth mentors and community practitioners to share issues, respond to challenges and practice how to communicate better with smart children and discerning young people.



Warming Hearts
Inspiring Minds

Te Whakaritorito Trust

We mentor Tamariki and Whanau with creative activities that enable their potential to be fulfilled.

Trustee Vacancy

We're seeking trustees to work with our whanau team in your area of expertise. You need to be caring, creative and supportive of new projects.

Te Whakaritorito provides free training with positive feedback enabling you to improve your contribution in unique ways. The positions are voluntary and you are required to attend a minimum of 6 hui per year.

If you're interested in becoming a trustee, ring Roger or text him on 027 2324700 or email your CV to info@mentor.kiwi.nz

Therapeutic Arts

Definition: [Art therapy](#) is a form of expressive therapy that uses the creative process of making art to improve a person's physical, mental, and emotional well-being.

The creative process involved in expressing one's self artistically can help people to resolve issues as well as manage their behaviours.....



Therapeutic Arts (cont)

and feelings, reduce stress and improve self-esteem and awareness.

Art therapy can achieve different things for different people. It can be used for counselling by therapists, healing, treatment, rehabilitation, psychotherapy, and in the broad sense of the term, it can be used to massage one's inner-self in a way that provides the individual with a deeper understanding of him or herself.



You don't need an art therapist to reap the benefits of art therapy. If you go into art as therapy and learn about the basic concepts and ideas it represents, then you can learn a lot about yourself through your own isolated creative expression. It's something you can do on your own to just relieve stress, discover yourself in new ways, etc. It's also something you can do with other people. It's truly a beautiful thing when you're sharing art in an open, friendly, loving environment with other people who are on the same wave.



Maori Visual Art



Māori visual art consists primarily of four forms: carving, tattooing ([ta moko](#)), weaving and painting.



It was rare for any of these to be purely decorative; traditional Māori art was highly spiritual and in a pre-literate society conveyed information about spiritual matters, ancestry, and other culturally important topics. The creation of art was governed by the rules of [tapu](#).



Styles varied from region to region: the style now sometimes seen as 'typical' in fact originates from [Te Arawa](#), who maintained a strong continuity in their artistic traditions

thanks partly to early engagement with the tourist industry. Most traditional Māori art was highly stylised and featured motifs such as the spiral, the [chevron](#) and the [koru](#). The colours black, white and red dominated.

Information source:

https://en.wikipedia.org/wiki/New_Zealand_art#Traditional_M.C4.81ori_art