

UHO

PUTTING WELLBEING AT THE HEART OF ARTS EDUCATION

TEACHER BURNOUT / COVID CARE

USING DRAMA ELEMENTS TO SUSTAIN TRIBES

HYGGE HAPPINESS - A MINDFUL CLASSROOM SPACE

WHAOWHIA TE KETE
MĀTAURANGA

FILL THE BASKET
OF KNOWLEDGE

GIVING NEURODIVERGENT STUDENTS A VOICE

ISSUE 02 | SPRING 2022



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Health & Wellbeing for Arts Education

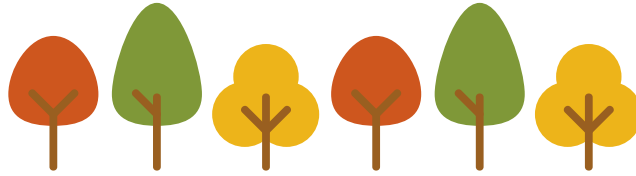


EST. 2018

HEALTH & WELLBEING
FOR ARTS EDUCATION

FORWARD

Gillian Towle, on behalf
of Health & Wellbeing for
Arts Education



Kia ora and a warm welcome to Issue 2 of UHO, the magazine created by Health and Wellbeing for Arts Education.

As a collective we were heartened by the response to Issue 1, especially at the 2021 PPTA Conference in Wellington and the DramaNZ annual Conference that same year. Thank you once again to DramaNZ for their Scholarship funding which has enabled four full-time educators in the Arts to produce this publication that we are so passionate about.

Never has there been a more challenging time for teachers. The past two and a half years have been demanding in countless ways and yet we have adapted, coped, persevered and continued caring for our tamariki. But at what cost?

Within these pages you will find a diverse range of articles that we hope will sustain and nourish you in the months ahead. There are personal stories about Neurodiversity and Autism where the emphasis is on celebrating differences and diversity. You can read about Burnout; what it is and how we hope you can avoid it. There are suggestions on Side Hustles and the importance of caring for your own wellbeing. Learn how to create a Hygge classroom and the importance of using Drama Elements to sustain tribes and communities in collaboration and connectedness.

As ever, we welcome your feedback and especially your ideas for what you would like to see in future issues of UHO. Love what you do, but love yourselves too.
Enjoy.

Health and Wellbeing for Arts Education



TEACHER BURNOUT - PART TAHI

Gillian Towle

My Story (and what is Burnout anyway?)

2016 set off the first big warning sign of Burnout. I was a Head of Drama and after I directed a major production I experienced adrenal fatigue- I had no energy; low blood sugar and body temperature; lethargy and sleep disturbances but I had no idea it was Burnout. My GP said you need to take four weeks off- have nothing to do with school at all. When I'd stopped laughing (a little hysterically!) I agreed to two weeks sick leave. I also had some stress in my personal life. After returning to work, the symptoms didn't go away. I knew I was in trouble when I was driving home from work one night in October. I remember thinking- if I could just have a little car accident; nothing that hurts anyone else; that doesn't kill me but means I have to go into hospital for a couple of weeks (sorry overworked nurses!) and be looked after and not have to think about school or anything else AT ALL...That thought, and arriving home in floods of tears, led to 12 months unpaid leave.

Now, in 2022, the past two years have been incredibly challenging for educators and we are seeing a huge number of caring, dedicated teachers leaving the profession in Australia (where NSW Education now has a 'chronic shortage') the UK and the USA.

So... Burnout – What is it?

Teachers, Nurses, Counsellors, Social Workers, Doctors, Mental Health Workers, all in the top 10 professions that have the highest incidence of Burnout. And we all know what they have in common.

Anyone can become exhausted – teachers especially! – but (as it says in an article on a website called Mind Tools - <https://www.mindtools.com>) “What is so poignant about Burnout is that it mainly strikes people who are highly committed and devoted to their work. You can only burnout if you have been alight in the first place.”



Burnout is a state of emotional, mental and physical exhaustion, occurring when you feel overwhelmed, emotionally drained and it's incredibly difficult to function properly. You may begin to lose interest and motivation in your job; you may feel cynical, resentful and underappreciated which can lead to 'hey, I have nothing left to give.' More than half of New Zealand's population will experience a Mental Health issue at some point in their lives.

Teaching is one of *the* top professions for Burnout.

Some or all of these symptoms may be experienced when burning out:

- Low energy, feeling drained most of the time
- Trouble sleeping
- Headaches, backaches- getting sick more often
- Feeling like your work and contributions are not properly recognised
- Anxiety
- Losing creativity, imagination, patience – no motivation
- Wanting to jump off the rollercoaster and find a cave to hole up in –
- Isolating yourself (in my case it was working through lunch, not walking up to the staffroom, staying in my office as the only person in my department)
- Using alcohol to cope
- Feeling irritated

Be aware that it can creep up on you slowly, and recognising the signs and symptoms in yourself and others is crucial.

The difference between stress and burnout: Burnout may be the result of unrelenting stress, but it isn't the same as too much stress. Stress, by and large, involves too much: too many pressures that demand too much of you physically and psychologically. Stressed people can still imagine, though, that if they can just get everything under control, they'll feel better. Burnout, on the other hand, is about not enough. Being burned out means feeling empty, devoid of motivation, and beyond caring. People experiencing burnout often don't see any hope of positive change in their situations. If excessive stress is like drowning in responsibilities, burnout is being all dried up. And while you're usually aware of being under a lot of stress, you don't always notice burnout when it happens.



Stress vs. Burnout:

Stress: Characterized by over-engagement / Burnout: Characterized by disengagement

Emotions are over-reactive / Emotions are blunted

Produces urgency and hyperactivity / Produces helplessness and hopelessness

Loss of energy / Loss of motivation, ideals, and hope

Leads to anxiety disorders/ Leads to detachment and depression

Primary damage is physical/ Primary damage is emotional

May damage you prematurely / May make life seem not worth living

Source: Stress and Burnout in Ministry of Health



Causes of Burnout: Burnout often stems from your job. But any teacher who feels overworked and undervalued is at risk of burnout. Your lifestyle and personality traits can also contribute to burnout. What you do to relax (if anything!) and how you look at the world can play just as big a part in causing burnout as work demands.

Work-related causes of burnout: Feeling like you have little or no control over your work. Lack of recognition or reward for good work. Unclear or overly demanding job expectations. Doing work that's monotonous or unchallenging. Working in a chaotic or high-pressure environment. Pandemic issues.

Lifestyle causes of burnout: Working too much, without enough time for socializing or relaxing. Lack of close, supportive relationships. Taking on too many responsibilities, without enough help from others.

Not getting enough sleep!

Personality traits can contribute to burnout: Perfectionistic tendencies; nothing is ever good enough; Pessimistic view of yourself and the world. The need to be in control; reluctance to delegate to others; High-achieving, Type A personality.



Sounds familiar? Whether you recognize the warning signs of impending burnout or you're already past the breaking point, trying to push through the exhaustion and continuing as you have been will only cause further emotional and physical damage. Now is the time to pause and change direction by learning how you can help yourself overcome burnout and feel healthy and positive again.

Please see Burnout Part Rua for ways to prevent and deal with Burnout on page 30.



HYGGE HAPPINESS - A MINDFUL CLASSROOM



Kimberley Fridd

Do you give much thought to how spaces make you feel? Rachel McMillan and I asked ourselves that very question a few years ago, while discussing the Danish concept of 'hygge'. We loved the idea of cosy and inviting spaces so much, we combined forces to present a workshop at the National DramaNZ Conference in 2018, entitled *Hygge Happiness - Finding Joy in the Drama Classroom and Beyond*.

We were both on the same page when it came to creating the feeling of hygge in our classrooms, not only for student but also teacher wellbeing. That desire for a warm, safe space has never been stronger than during the COVID-19 pandemic, as we all hunkered down at home for weeks on end. When things opened up and we eventually made it back into our own classrooms, it reiterated for me the importance of the space my students and I were in and that we were all feeling anxiety about being back in the physical classroom space, while also being in each other's 'personal space'. It was a timely reminder to revisit the work we'd done previously on how spaces make us feel and the fact that we could all do with a bit of Danish hygge inspiration.



"HYGGE - LIKE A WARM HUG"



So what exactly is this concept of hygge we see flashed all over visually stunning instagram accounts? Hygge is a Danish word which encapsulates that feeling of warmth and contentment. It is said one cannot buy hygge, but it is about the feelings you create. In the workshop Rachel and I presented, we guided participants through 90 mins of 'sanctuary and community', feelings which we evoked by setting the scene with warm comforts, fresh flowers, shared kai, lighting, comfortable pillows, blankets, music, and collective activities. A shared experience.

We asked participants to prioritise empathy and social interaction and turn competition into cooperation, embedding Positive Education strategies and the Danish philosophies of Hygge and Lykke (Happiness) into our workshop exercises - something we'd tried so hard to create in our own classroom spaces. We tried to inspire our workshop participants to translate these ideas into their own mindful classrooms.

Throughout our workshop we focused our group in on the Hygge Happiness wheel, with each coloured piece of pie representing a different phase of the workshop:

- **Being present with mindfulness**

Experiencing a heightened awareness of how you are in the moment and gradually expanding this presence to your surroundings. Your senses will be stimulated to help you feel relaxed and happy

- **How contentedness can create drama**

Using ideas of 'sanctuary and community', contribute to the creation of a devised drama work that makes you feel open hearted and alive

- **Conversation and togetherness**

By dialoging and turning competition into cooperation, prioritise empathy and social interaction

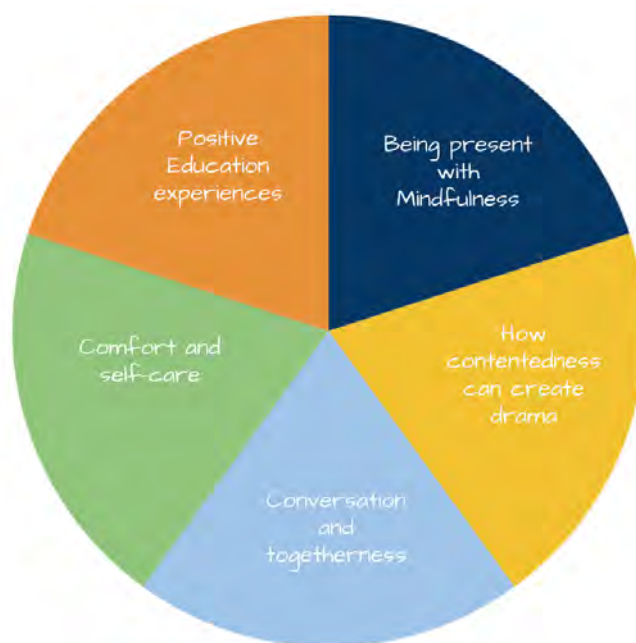
- **Comfort and self-care**

Considering ideas about comfort and self-care in your own drama classroom

- **Positive education experiences**

A focus on Positive Education experiences and the Danish philosophies of Hygge and Lykke were embedded within practical drama exercises

HYGGE
HAPPINESS



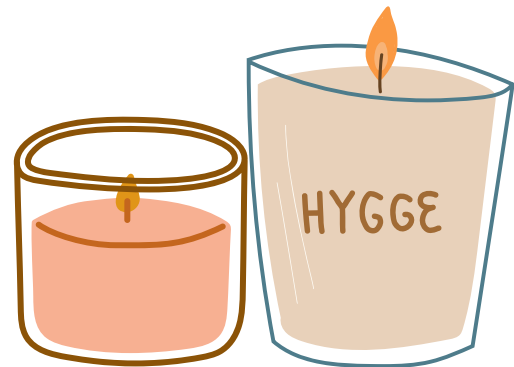
Being present with mindfulness

Using mindfulness can have many benefits in the drama classroom. Mindfulness can empower us if we are aware of our mindset and we can begin to actively make changes towards a more positive mindset.

Many schools are investigating and implementing mindfulness in their classrooms. They are finding significant benefits for students and teachers.

Benefits include:

- Managing student stress & anxiety
- Promoting wellbeing
- Improved social interactions
- Better self-control
- Improved focus



One major benefit seems to be providing 5-10 minutes of quiet time during the busyness of a typical school day. There are a range of meditation apps available online for iPad and Android devices and a fantastic one is the Calm app. Use breathing exercises as a way to focus students at the beginning of your drama class, or as a way to promote calm at the end of class.

Moving on from breathing exercises, we focussed on warm-ups. Warm-ups are an important part of any drama classroom programme.

Warm-ups have several purposes:

- to help the performer relax and to relieve mental and physical tension
- to prevent injury from strained muscles or ligaments
- to help the performer prepare both mentally and physically for performance work
- to maximise the expressive potential of the body

Physical exercises:

- are good for encouraging alertness and teamwork

Centering exercises:

- are good for focus, posture, releasing tension and preparing for work



By using centering and breathing exercises in your warm-up time, they are not only good for focus and calm, but they embrace the fundamentals of mindfulness and give students the tools to help decrease anxiety and stress. They are fantastic transferable skills.

Once we are centered we are:

- physically prepared for any movement work
- mentally prepared because we are more focussed, which allows us to be more engaged with the character and the performance

How contentedness can help create drama

Jeppé Trolle Linnet (a Danish Anthropologist and Denmark's expert on Hygge) described hygge as "a pleasant and highly valued everyday experience of safety, equality, personal wholeness and a spontaneous social flow." Apart from Hygge being about the art of cosiness, simple pleasures and living well, it is about having a safe and content space. Moments for creating togetherness (or a sense of community), trust, kindness, kinship, happiness, and contentment can happen in the drama room.

"Great things sometimes have small beginnings."

I love this quote from 'The Little Book of Lykke'. Start small and think about how you can incorporate elements of hygge and lykke into your own drama classrooms. Focus on the holistic education of the student, helping to engage and develop them as a 'whole person'. Help your students to find identity, meaning, and purpose in life through connections to their community, to the natural world, and to humanitarian values such as compassion and peace. This is especially important now as we continue to negotiate a changed world through the COVID-19 pandemic and with the constant anxiety surrounding us with sudden change. Consider using goal setting and growth mindset exercises to focus students on where they want to go in your class, and what they want to achieve. Get your students to set positive and achievable goals. Jeppé Trolle said that in Danish education "*the creation of self-critical thinking individuals is far more important to society than the quantifiable skills and skills that can be measured in tests.*" If you are interested in how this fits into NZ Education, read Welby Ing's book *Disobedient Teaching*.



Conversation and Togetherness

Meik Wiking said in his book, *The Little Book of Lykke*: “If we have strong empathetic skills, we are more inclined to cooperate than compete and when we all cooperate, we are more inclined to trust each other.”

- Page 206, *Little Book of Lykke*, Meik Wiking.

How could putting the focus back on togetherness skills and cooperation benefit the students in your classes? Dialogue with your students and turn competition into cooperation by prioritising empathy and social interaction. Prioritise the teaching of empathy:

- Encourage students to work in groups; this is something they will need to learn in order to manage their job in the future, but which also teaches them social skills and the value of cooperation (p 209 *Little Book of Lykke*, Meik Wiking)
- Take a leaf out of the Danish education book, and look at the coherent development of the student:
 - academically
 - socially
 - emotionally

In his book, *Little Book of Lykke*, Meik Wiking said that building connections builds empathy and “teaching empathy reduces bullying” (p. 210, *Little Book of Lykke*, Meik Wiking). In conjunction with teaching a wider unit on Body Language (after teaching warm-up skills and mime) you could focus an exercise on empathy and emotions.

- Show students a range of different photographs with different facial expressions on them
- Discuss the different emotions shown and why the person/character might be feeling that way
- Using one photograph per group, devise a small scene showing how this person/character came to feel this emotion - with the emotion in the photograph being the end point - they need to end with this as a freeze frame in their scene
- Swap photographs and try devising a scene for another facial expression
- Discuss as a class what you came up with

Creating a Little Classroom of Lykke

“Teaching teamwork, social skills, collaboration, empathy and trustworthiness does not have to come at the expense of academic skills.” (p. 212, Little Book of Lykke, Meik Wiking.)

As the teacher, your aim should be to stop ranking students, as this just teaches students that success is a zero-sum game. If they do it well, it undermines someone else’s opportunities.

Happiness should not be like this. So how do we flip things in the drama classroom?

- Change games of competition into games of cooperation by reconfiguring rules and goals
- Prioritise the value and fun of cooperation over competition
- “Give students the experience of being in a small society where they take responsibility” - (p. 221, *Little Book of Lykke*, Meik Wiking.)

Comfort and Self-Care

Consider ideas about comfort and self-care in your own classroom, by using the following activities:

Gratitude circle:

Ask your students to share: "I am grateful for..." to the person next to them or the whole class. Make a gratitude circle a typical daily starter in your drama class, or a calm way of ending a class after students have packed up.

Self-care:

Looking after yourself is a very important part of this whole process. You can't lead your students on this journey if you are not taking care of yourself too. "You can't pour from an empty cup". Make sure students bring a water bottle to class and are well hydrated, they get plenty of fresh air and physical stretching breaks in between journal writing or written exercises.

Comfort:

Adopt the Hygge Manifesto... ten things you can consider for your own Drama spaces:



1. **ATMOSPHERE** - Turn down the lights. Use LED candles. Consider how you use light in your classroom to create mood and ambience. Use music to set tone & mood.
2. **PRESENCE** - Be here now. Turn off the device. Put it in a 'Technology box'
3. **PLEASURE** - Bring in food/drink items and stories to share in class.
4. **EQUALITY** - 'We' over 'me'. Share the tasks and the airtime.
5. **GRATITUDE** - Take it in. Be in the moment. This might be as good as it gets.
6. **HARMONY** - It's not a competition. We already like you. There is no need to brag about your achievements. Cooperation not competition.
7. **COMFORT** - Get comfy. Relax - bring socks from home to wear in class or a mat/cushion to sit on.
8. **TRUCE** - No 'Drama Queens'. Let's discuss politics another day. Be present in the moment. Leave the baggage from your previous class at the door. Start afresh.
9. **TOGETHERNESS** - Build relationships and narratives. 'Do you remember the time we...?' - share stories, get to know each other.
10. **SHELTER** - This is your classroom tribe. This is a place of peace and security. Respect this wharenuī.

What does this look like in my own classroom space? Work different zones for different scenarios...

- One zone for movement and physical group work
- Another zone for writing, reflection, class discussion, collaborative planning time
- Use a horseshoe shaped desk space - to encourage group work and the feeling of working together as a whole class
- Addition of LED candles, flowers, beanbags, natural lighting where possible
- Use a student Gratitude Box, with posters on Drama 8C's, Positive Ed, Gratitude resources on boards around the room
- Can spread out 20+ yoga mats for relaxation and mindfulness exercises for a relaxation zone. Room can be pre-set between classes, so that students enter into the 'Zen Zone' at the beginning of the class and the tone has already been set
- Can use boards to separate out smaller student groups for quieter rehearsal spaces called 'rehearsal pods'. Can adapt the size of rehearsal spaces as needed

Positive Education Experiences

Drama teaches a range of valuable skills that can be applied to many aspects of your life. This list of 8 C's incorporates the 4 C's of 21st Century Learning (Creativity, Critical Thinking, Collaboration, and Communication), but expands on that to also include Confidence / Compassion / Culture / and Challenge (building Resilience). A great poster for the Drama room and a way to show students and parents how important and valuable a subject like drama is.

If you are interested in exploring more aspects of Positive Education models - then the PERMA model is a good one.

The PERMA model was designed by **Martin Seligman**; it has five core elements of psychological well-being and happiness. Seligman believes that these five elements can help people reach a life of fulfilment, happiness, and meaning. This model can be applied to education to develop programs to help students develop new cognitive and emotional tools, and become more well-rounded individuals.

Positive Education - Putting ideas into action:

Gratitude Box - Anonymously fill out an **"I'm grateful for..."** form to recognise someone in your Drama class who you are *grateful* for. Perhaps they gave you a hand, helped you out with a hard task, provided support or encouragement. Feel **good** by **promoting** someone else!

Students fill out the form and it is all student nominated. The teacher collates submissions and once a week sends out an email with the gratitude certificate.





Embrace a little hygge in the classroom

Hygge is a ritual in Danish life - "It's part of their DNA" - says Meik Wiking.

Introduce little rituals into your drama classroom and build them into your programmes.

E.g:

- Motivational Monday - every Monday on your Google Classroom pages post motivational quotes and a focus for the week. Set the tone for each week.
- Sustained Silent Reading - in classes straight after lunch every day, spend 10 minutes having quiet and focus time while reading drama/film literature, before starting practical activities. This will also help with literacy skills.
- Thankful Thursday - Sitting in a circle, before physical warm-ups, while taking the class roll, ask each student to express one thing they are grateful for today after you've called their name out on the roll.

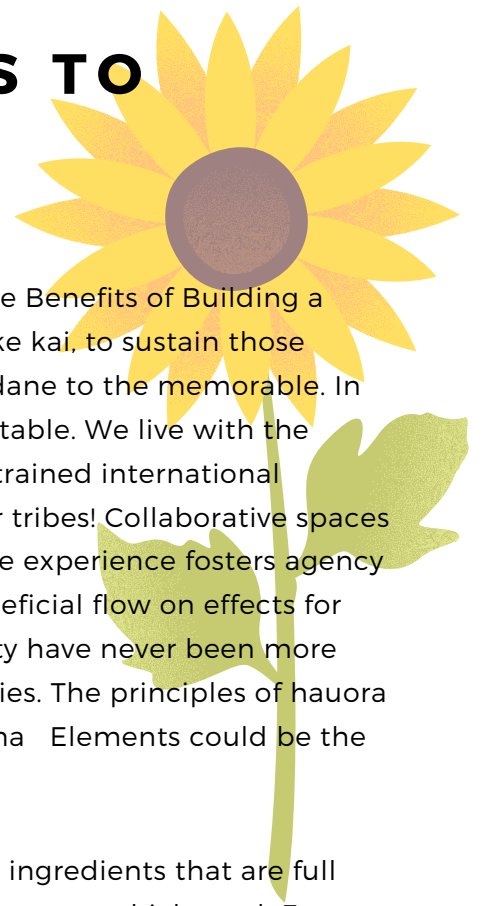
These are just a few ideas of how you can embrace the warm and cosy feelings of hygge as well as promoting Positive Education in your own drama classes. You as the kaiako get to set the tone of this and you can monitor the temperature of emotions and feelings in class and adjust accordingly. Make a conscious effort to put yourself and students first by prioritising these things and build those feelings of community between rangatahi.



USING DRAMA ELEMENTS TO SUSTAIN TRIBES

Rachel McMillan

Kimberly Fridd's article in UHO's inaugural publication outlined the Benefits of Building a Drama Tribe. My article demonstrates how Drama Elements act like kai, to sustain those tribes. Well-combined ingredients can be elevated from the mundane to the memorable. In 2022 our application of Drama Elements has to be agile and adaptable. We live with the global effects of COVID amongst rapidly changing technologies, strained international relationships and we need to take better care of ourselves and our tribes! Collaborative spaces need the Elements of Drama for success. Being part of this creative experience fosters agency and the actualisation of our combined imaginations can have beneficial flow on effects for our communities. The health benefits of a groupish/tribal mentality have never been more glaringly obvious than now, as individuals face health/wealth worries. The principles of hauora infused with transformational leadership skills and balanced Drama Elements could be the recipe book we need for our dreams to be realised.

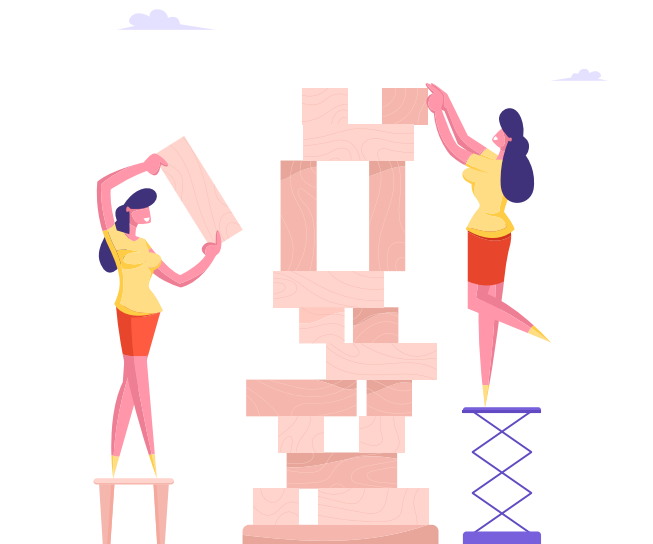
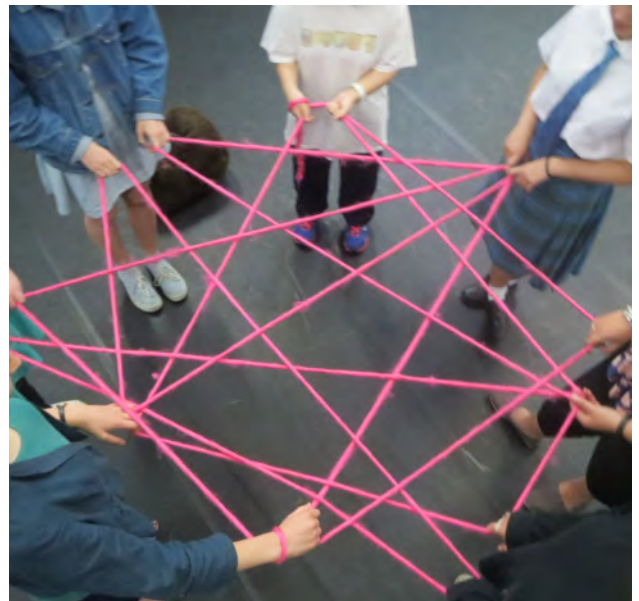


Well-stocked pantries possess ingredients that are full of potential, like our Drama Elements which stock Focus, Action, Role, Tension, Situation, Symbol, and conjure up desired Atmospheres/Moods. We possess the skills to carefully combine these Drama Elements into a tasty/strengthening shared 'meal' experience - a cure for ailments in your communities. Meal preparation includes establishing a **Focus** (refer to your recipe regularly). Stir in some **Action** to mix up your ingredients for the desired effect. Defining **Roles** (with clear expectations) avoids 'too many chefs in the kitchen'. Avoid burns with careful application of the best temperature and taste test for **Tension** frequently. Season mindfully to achieve the right textures and apt **Atmospheres** or **Moods** for the occasion. Gather your community (follow your host's tikanga) and consume a nourishing work of art, courtesy of your special tribe (playwrights, dramaturgs, performers - chefs and kitchen hands).

As Drama practitioners we instinctively cultivate positive social connections. At National Drama Conferences we gather to enjoy banquets of conversation, build connections, knowledge and shared experience. The idea of tribalism has resonated with me since hearing Viv Aitken's keynote speech at the Drama NZ conference in 2018. Viv drew inspiration from Jonathan Haidt's book; [The Righteous Mind: Why Good People are Divided by Politics and Religion](#).

Reading this book changed my worldview of morality, communities, social interactions and how survival relies on tribal behaviours. Haidt proposes that our human intuitions come first, so anything we do to 'cultivate more positive social connections will alter intuitions and thus downstream reasoning and behaviour' 2) pg 363 Haidt. A shared aim, or the common good you hope to accomplish, is probably the reason your tribe has formed. To sustain tribes, we need to trust our intuitions and evaluate what our core, shared values are. To establish a firm foundation we need to meet the psychological needs of the tribe and agree on our WHY, our PURPOSE and our FOCUS. Take the time to establish how individual goals reflect values held in common (such as your school or theatre company slogan, catch phrase or whakatauki).

Sustain your tribe by establishing your focus with a firm foundation based on values. Attend to people's psychological needs (the first tier of Transformational Leadership in Maslow's Hierarchy of Needs) by being trusting and trustworthy. You will find yourselves in a strong position to take calculated risks, to combine unusual ingredients, explore uncharted territories and expand comfort zones together. Haidt observes how "technology and changing residential patterns have allowed each of us to isolate ourselves within cocoons of like-minded individuals. Yet great things happen where the psyche and the social intersect. A common aim and a 'held space' allows for collaboration where extraordinary things can happen (beyond what individuals can accomplish)." 2) pg 364 Drama productions exemplify possibilities when tribes keep the 'main thing' as the 'main thing', take care of each other and embrace their efficacy.



By taking action and working together we can experience the satisfaction you feel after a good meal, by realising your goals and enjoying worthwhile outcomes. Safety and wellbeing go hand in hand as the second tier of an aspirational transformational leadership pyramid. So what ACTION/S can we take to sustain our tribe's safety? Actively take steps to be inclusive while challenging the status quo. Appreciate discovering new taste buds by celebrating diversity. Observe habitual thinking with a kind yet critical eye. Haidt likens our human instinct to the body of an elephant while our rational brain is like the rider of the elephant. He says "If you want to make people behave more ethically there are two ways you can go. You can change the elephant, which takes a long time and is hard to do. Or, to borrow an idea from the book Switch by Chip Heath and Dan Heath, pg 54 Heath **You can change the path the elephant and rider find themselves travelling on. You can make minor and inexpensive tweaks to the environment, which can produce big increases in ethical behaviour** pg 53.



Your school 'tribes' and 'subtribes' (such as your Drama class/cast) can take steps towards safer, more inclusive, secure directions. Principles of manaakitanga will generate an inviting aroma in your space. Path-changing actions could include decluttering, improving airflow, lighting and temperature. Celebrating people's achievements with digital and wall displays, acts of appreciation and public acknowledgements. Provide safety through structure and use a menu to offer choice. This will meet everyone's psychological need for safety and differentiation (including your neurologically diverse students). Offer plenty of autonomy in your tribe and students will be more confident to take ownership in their lives.

Rituals like sanitising/washing hands, song/prayer/mindfulness and warm ups/downs will create satisfaction if you dialogue (check in regularly) and ensure the actions you all take are working. Timely tweaks to your approach will create a hygienic environment that serves every student's aspiration attainment. **For millions of years our ancestors' survival depended upon their ability to get small groups to include them and trust them....2** pg 106 These small steps are the actions needed to explore uncharted territory as we carve out new pathways together.



Drama productions define roles as the part each person plays helps to gain momentum and maintain it. We need to clarify, and reiterate, expectations of these roles to sustain our production tribe/cast through the rehearsal process. Love and belonging is the middle tier of Transformational Leadership, so engendering a strong sense of roles and to boost morale.

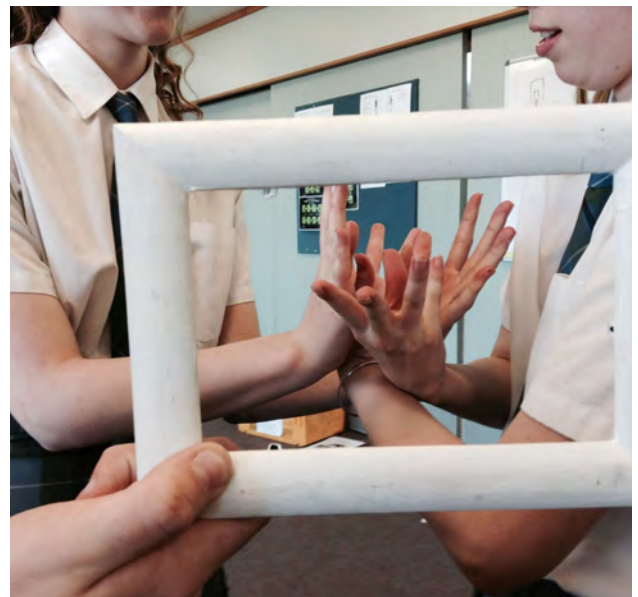
Acknowledge effort and show appreciation for accomplishments. Let each member of a cast/tribe know that they are valued (raise consciousness about being part of something larger than themselves). Ethics of a community need to be upheld by everyone in the tribe (no matter what their role is). "The ethic of community is based on the idea that people are first and foremost, members of larger entities such as families; teams, armies, companies, tribes and nations. These larger entities are more than the sum of people who compose them; they are real, they matter, and they must be protected. People have an obligation to play their assigned roles in these entities. Many societies therefore develop moral concepts such as duty, hierarchy, respect, reputation and patriotism." pg 108.



Co-construct clear intentions and parameters for each role to reveal how roles interconnect and elevate each other. "If there is one secret in life it lies in the ability to get the other person's point of view and see things from their angle as well as your own." Keillor 2004 pg 20. Drama practises this 'secret'. 'Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa.' Artistic excellence makes the world sit up in wonder.' The Arts in the NZ Curriculum pg 17. Each tribe member's sense of vitality and belonging will be palpable regardless of your role. The Willing Horse by Isabel Andrews demonstrates the importance of 'backstage roles' such as Kate and Fred who work tirelessly behind the scenes to support the social engagement of their small community. **'This legal fiction recognizing ' a collection of many individuals' as a new kind of individual, turned out to be a winning formula.'** It lets people place themselves into a new kind of boat within which they could divide labour, suppress free riding and take on a gigantic task with the potential for gigantic rewards'...**an organisation that takes advantage of our hiveish nature can activate pride, loyalty and enthusiasm** among its employees and then monitor them less closely.2) Heath Pg 41 People take more pride in their roles when they realise that without their contribution the overall impact would not be the same. We can activate new reserves of energy when we feel the aroha which is one reward from being part of something much larger than ourselves.

Focus, Action, Roles and the right amount of Tension; energy and effort result in rewarding processes and outcomes. Varying degrees of tension (or temperature and cook time) propel us to make progress. The amount of energy invested will gain results and boost enjoyment and esteem. Esteem is the second to top tier of Transformational Leadership. The engine room/stomach of Drama is esteem with bravery, confidence, achievement and respect (of and from others) at its core. Cohesive tribes tend towards sociality. These tribes cooperate to survive and since they can sustain themselves they can scale up their ambitions and increase collaboration to evolve. 'Many people assume language was our first Rubicon, but language became possible only after our ancestors got shared intentionality. Tomasello notes that a word is not a relationship between a sound and an object. It is an agreement among people who share a joint representation of the things in their world, and who share a set of conventions for communicating with each other about those things.'

On page 261, Haidt highlights Durkheim's view - that homo sapiens are really homo duplex. We are individuals and we operate on a 'second level' as members of societies/tribes. 'These (second level) sentiments flip the hive switch, shut down the self and allow the person to become "simply part of the whole". The most important of these Durkheimian higher-level sentiments is "collective effervescence" which describes the passion and ecstasy that group rituals can generate. As Durkheim put it: 'The very act of congregating is an exceptionally powerful stimulant.



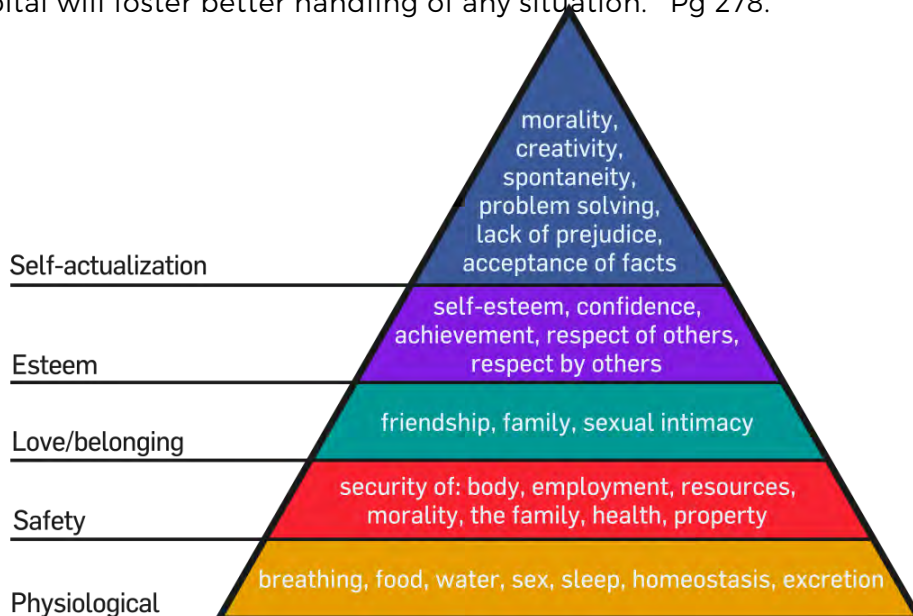
Once the group are gathered together, a sort of electricity is generated from their closeness and quickly launches them to an extraordinary height of exultation.' Pg 268. Lockdowns during the past couple of years demonstrated the visceral benefits of meeting in person (and experiencing live theatre) compared to the brain drain and disconnect we get from interpreting information via a screen. People sum up relationship glitches as 'Drama', meaning the situation is tense. So Tension has negative connotations yet we can generate varying states of tension (ranging from relaxation, conflict, resolution and exaltation) to bring the best out in a tribe. The art of sustaining a tribe is knowing when to alter the tension thermometer. This temperature attunement keeps the 'elephant herd' carving out paths to higher goals. Know when to 'cut people some slack' (and conversely, when to increase the heat, pressure or momentum). Ultimately, be responsive to the 'tautness' of your tribe and you will engender reciprocal respect, admiration and prized esteem thereby sustaining your worthy efforts.

Situation is the given set of circumstances your tribe operates within. Respecting the situation is a lot like honouring your host's protocols at a dinner party. The global situation 2022 presents, requires us to respect rapidly changing circumstances and accept that some of them are beyond our control. Fortunately, creative people tend to be flexible. We intuitively observe, infer, evaluate and re-evaluate. Our responsivity is like flour, sugar and yeast as we thrive off reflecting and refracting our world. Being fluid, open to trying new tactics and manipulating the Elements of Drama enable us to act like water in a braided river as we reach destinations despite ever changing circumstances. Artistic endeavour and tribal affiliation is needed now, more than ever.



We need to keep asking questions, improving dialogues (and diplomacy), connecting people and raising consciousness. The end game here is self-actualisation - living in a world that reflects our values, beliefs and dreams. Robert F. Kennedy said "There are those that look at things the way they are and ask why? I dream of things that never were and ask 'why not?' Kennedy Ch41 Pg 365.

The top tier of Transformational Leadership is self-actualisation - developing abilities (and appreciation), to entirely realise potential. Pg 274 Drama teachers continually provide opportunities for self-actualisation. Using Drama Elements we have the power to create any world we desire, inspiring our audiences to transform their own worlds, breathing life (and light) into them. We can accomplish transformational results when individuals unite in safe, trusting spaces, working together to realise worthwhile goals. Much like a feast procured by a potluck dinner - full of flavour sensations - as a tribe we contribute towards enjoyable rewards, beyond what any individual cook is capable of. 'High levels of prosocial behaviour and tribal capital will foster better handling of any situation.' Pg 278.





Refine and adjust elements continuously while they simmer away. Season your ingredients to evoke poignant and memorable atmospheres. Sensitively heat and cool your creations to avoid raw (or burnt) kai. Like restaurants, tribes generate their own identity with distinct moods. Get your critics to notice how well-balanced, healthy and productive your tribal energy is. Determine the pervasive vibe of your tribe by attending to every taste bud in each tier of Transactional Leadership. Start by generating goodwill (and graciousness) when you safeguard the wellbeing of each tribe member. **'Tribe state heightens learning and creativity 'These states were induced to heighten learning and to create a bonding among members of the cohort group, when appropriate, so that individual psychic needs would be subsumed to the needs of the social group' Pg 21.** Taking measures; to look after ourselves, enables us to look after others. If the buoyancy of a tribe is floundering we need to refocus on what really matters. How do our values and priorities align with commonalities in this tribe (our multitude of communities)? Groupishness took us beyond selfishness and into civilization. Durkheim said "What is moral is everything that is a source of solidarity, everything that forces man to ...regulate his actions by something other than...his own egoism" 2) pg 314 Gathering for a meal procures good feelings as you feed more than your physical needs. You have the chance to exchange stories while your interconnectedness generally improves mood and optimism, feeding your soul.

Unity, a feeling of underlying oneness, transcendence of time and space, a deeply positive mood, attitude and behaviour.

Drama New Zealand (D.N.Z) supported HAWFAE (Health And Wellbeing For Arts Education) to produce our first editions of UHO and we are grateful for the opportunity to share our transferable insights to promote longevity in the Arts. D.N.Z promote community minded (tribal) behaviours through Drama practitioner connectivity and professional development. Researching for this article has been hugely beneficial for my professional development as I endeavor to lead using the aspirational philosophies outlined here. This inquiry pathway led me to a website called: [He Tātāriki Celebrating Hapū Leadership](#) where leadership is clearly underpinned by principles of wellbeing: 'Good leaders focus on the holistic nature and wellbeing of our people. They value the whole person - hinengaro, wairua and tinana (mind, spirit and body)...



...We believe a good leader is also progressive - committed to continuous improvement, innovation and discipline. We believe a good leader fosters our cultural identity as a source of pride, uniqueness and connection with each other.' 3) Dr Hinemoa Elder generously wrote the forward for our H.A.W.F.A.E tribe's 2021 UHO publication. In Elder's book Aroha, Hinemoa observes "...the world does seem pretty bleak right now....Whakatauākī can provide us with touchstones of wisdom to help us through tough times, such as: Kotahi karihi nāna ko te wao tapu nui a Tāne - The creation of the forests of Tāne comes from one kernel (starting small leads to growth) 1) Pg 97 "This whakatauākī reminds us that small steps, planting those little seeds, all those actions, they add up. And together, as a collective, these tiny seeds of hope multiply and germinate more aroha, courage and kindness." 1) Pg 99. Like individual ingredients (such as salt and pepper), the Elements of Drama (such as Action or Mood) have less meaning when they stand alone. As drama practitioners we are privileged to be able to concoct recipes for our tribe, which our wider communities can benefit from. Equally important to how performances are consumed is how we attend to the dietary requirements and health needs of our tribe using Drama Elements to aid digestion and sustain us.

The priority or pinnacle of utmost importance is the people.

He aha te mea nui o te ao

What is the most important thing in the world?

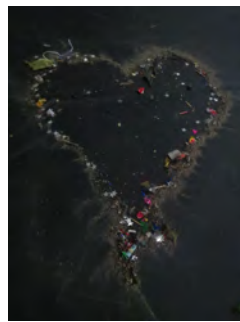
He tangata, he tangata, he tangata

It is the people, it is the people, it is the people

(Maori proverb 5)

From working in the world of Drama we witness first hand the phenomenal outcomes people achieve when they work together. We can continue this transformational mahi by remembering our focus and roles. '...Transformational Leadership changes the way followers see themselves - from isolated individuals to members of a larger group. Transformational leaders do this by modelling collective commitment (e.g through self-sacrifice and the use of 'we' rather than 'I'), emphasizing the similarity of group members and reinforcing collective goals.' 275 Transformational Leadership (Marshall 1999 2009 p106).

Whilst being respectful of the situation we operate within can include difficulties, such as broken chains of supply (absence and empty supermarket shelves), we can still be proactive and take action by looking, leaning and moving towards our goals. Together we will gradually eke out pathways, creating atmospheres that leave a good taste in our mouths. There will be uplifting repercussions for our ākonga, and their tribes or communities if we apply the elements of Drama 'ingredients' to our daily lives. By respecting diverse skill sets of individuals within groups we will master tribal behaviours. '...It's the friendships and group activities carried out within a moral matrix that emphasizes selflessness. That's what brings out the best in people. Moral systems are interlocking sets of values, virtues, norms, practices, identities, institutions, technologies and evolved psychological mechanisms that work together to suppress or regulate self-interest and make cooperative societies possible.' Pg 66 Kia kaha, nourish your awesome tribes and enjoy memorable banquets in the form of your future productions.



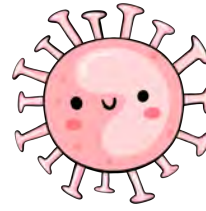
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4. *The Arts in the New Zealand Curriculum*. Published 2000 for the Ministry of Education by Learning Media Limited, Box 3293, Wellington, New Zealand. Website: www.learningmedia.co.nz Copyright © Crown 2000 Diagram on page 15 copyright © Education Department of Western Australia, adapted from *Achieving Outcome-based Education* (Willis and Kissane, Australia: ACSA, 1997) All rights reserved. Enquiries should be made to the publisher. Dewey number 700.7 ISBN 0 478 12711 1 Item number 12711 <https://tpa.org.nz/blog/what-most-important-thing-world-it-people-it-people-it-people> 20/3/22

Photos taken by Rachel McMillan with St Hilda's Collegiate Performing Arts tribes in their communities.

COVID CARE - COVID, YOU SUCK!

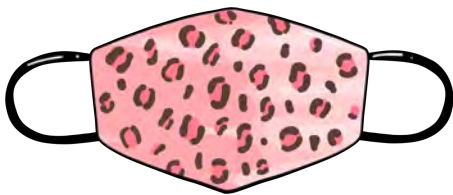
Gillian Towle



Wellbeing in the time of a pandemic...

"Covid! You suck!"

How I laughed when the advertisement first aired and that guy proclaimed it to the nation. Well, I'm not laughing now. When was that? It feels like a thousand years ago. I don't know about you, but I'm starting to forget what 'normal' life was like PC. Pre Covid, teachers were tired. Many were burning out but we remained devoted to the job and our students, digging deep to keep going and teach subjects we were passionate about. Then the C word appeared and the last two years have been incredibly tough for any 'caring' profession.



Let me count the ways:

Teaching in a mask: We rely so much on facial expressions as teachers. If you are a Drama teacher, you'll know it has been challenging for students to rehearse and perform in masks (we can't Go Greek all year.) Masks have played havoc with my skin; I itch, I have teenage breakouts (I thought they were long gone. I was wrong.) Breathing in last night's garlic dinner is such fun. Some kids wear them and some don't. Whilst welcoming the relative safety they provide, teaching in a mask sucks. Many have given them up.

Exhaustion: The marathon that is Term 1 used to be bad enough, but this year there was no Easter break; many teachers became physically and emotionally exhausted from covering classes for unwell colleagues when schools remained open. The normality of teacher tiredness is one thing but mental and physical exhaustion (with or without Covid) sucks.

Juggle juggle: Ah, lockdown 2020. How nostalgic I feel about you (you can tell I don't have young children at home.) Luckily for me, lockdown was lovely. I channelled my inner Earth Mother. I baked. I bottled. I breathed. My Drama students wrote plays and made short films; we chatted about their wellbeing on Google Classroom and Zoom. This year has been about hybrids which, to be honest, makes me think of a Sci-Fi film. The mixing of face to face masked teaching combined with online was energy sapping and sucked.

I could go on, but my Positive Psychology training is telling me to stop and smell the roses (while I still can as I haven't been re-infected by the C word yet.)

What can we do?

Covid Care

Try, if at all possible, to not take work home. Home should be the retreat, the sanctuary, where family is focussed upon and you rest from the rigours of the day.

Can you find a creative pursuit just for you? Creative activities have been proven to have a positive effect on our wellbeing. If you're feeling flushed (financially, not from Covid fever) Masterclass.com has a huge range of creative classes online. For around \$180 a year or \$25 per month you can have unlimited access to any tutor. Examples include Margaret Atwood on Creative Writing, Billy Collins on writing and reading Poetry; Natalie Portman on Acting, as well as other Creative areas such as Songwriting, Painting and Drawing.

Food! Comfort food has taken on a whole new meaning now. Prices have skyrocketed so if it's possible to grow your own, do it. If space is an issue, so much can be grown in pots. Even if you start with herbs, it's therapeutic and cheaper than buying them at the supermarket. Rosemary, for example, contains the painkiller 'salicylic acid' and has antibacterial properties. Herbs are wonderful to grow and eat. My mum handed down this recipe which, whilst not fancy, is my go to when I need something easy and comforting.



Mum's Chicken Slosh (Ignore the name and adapt freely)

Buy a cooked chicken (free range if possible.) Shred the breasts into a large bowl. Use just one breast if only for two people. Fry sliced onion and chopped celery in a dash of olive oil until soft. Leave to cool. Hard boil eggs (I sometimes use 6 for two people. Don't judge me.)

Put a can of condensed mushroom soup (or the chicken one if you prefer) into the chicken bowl. Add mayonnaise (about 2 or 3 heaped tablespoons) and then add the onion/celery. Mix well. Feel free to add pepper, salt, dried herbs at this stage or just leave it.

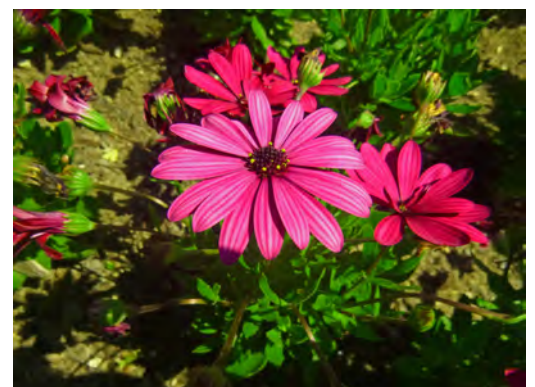
Peel the eggs and quarter them. Place them in a baking dish which you've also oiled a little bit. They'll slide around, which is half the fun. If you're not in the mood for fun, chop the eggs up.

Spoon the chicken slosh mixture into the baking dish on top of the eggs and spread it around. (Sorry, that's making me think of the C word, so swiftly moving on...)

Top it with whatever rocks your boat: Crushed crisps; panko breadcrumbs; grated cheese...Cook in a 180 oven for no more than 30 minutes. Serve with rice and a green vegetable. Will feed two hungry people with leftovers, or a family of four.

Nature. Nature is healing. Meander mindfully in a wood or forest and breathe deeply. Walk on a beach and smell the sea air. Find a city's Botanic Gardens and amble there for half an hour. Walk barefoot on grass. Watch a sunrise or sunset. Gaze at the stars and remember...

This too shall pass.



THE ARTS - GIVING NEURODIVERGENT STUDENTS A VOICE

Kimberley Fridd

As arts educators, we know full well the tremendous benefits the arts have on our neurodivergent students. In the drama classroom, our students can develop valuable 21st century learning skills like creativity, collaboration, communication, and critical thinking skills while in a safe environment and away from the pressures of so-called “mainstream” subjects. During the many years I’ve been teaching, I’ve had numerous discussions with teacher aides, learning support staff and whānau of these rangatahi, who time and time again have said to me about the leaps and bounds these students have made during their time in drama class. We have noticed huge changes in the way these students have grown confidence in performing in front of others, their communication skills have developed, and they have also worked on their risk taking, something which is quite important for all drama ākonga. In creating a ‘safe space’ where students feel they can take calculated risks, students feel more at ease to pop their hand up and share a thought, or jump up and create that group tableau, while feeling supported by other students.



In 2021, I had the opportunity to design and lead a wonderful special project with Fletcher, one of our Year 8 students who has autism. Having taught Fletcher in Year 7 in 2020, I knew him to be a much loved member of his class, with a wonderful sense of humour. His interests in radio history, broadcasting, and frequencies, sports, and Tintin books, meant we all had much to learn from him. His passion for these things is infectious and he loves to tell others; so much so, he wrote our Principal a letter detailing why he should let Fletcher further pursue his passion for radio. This really impressed our Principal, not only because Fletcher had the drive and determination to write the letter in the first place, but because he made a strong case to let him pursue one of his major loves, and thus our special radio project was born.

I was approached by our Principal and HOD of Learning Support to undertake a three-period a week, one-on-one special learning project with Fletcher for the year, focussing on radio. I was allowed complete autonomy and was able to devise, plan and structure the project how I liked. This worked really well as I could work alongside Fletcher, collaboratively, to plan our project around his strengths and interests. We also had the space to switch up our sessions, depending on his needs that day and energy levels. My background in media meant I already had skills and interests in this field, which further strengthened it.

Initially, in my planning meetings with Fletcher, it looked like we would write and record short podcasts and record them onsite at school. To further strengthen our radio experience, I asked him if he would be interested in an education outside the classroom experience, to visit one of Dunedin's local radio stations, OAR FM (Otago Access Radio). OAR is the voice of the community making programmes by, for, and about the people of Ōtepoti Dunedin and Otago. I contacted OAR and they warmly opened their arms to us and invited us down for a site visit. Their then education liaison, Domi Angelo, was fantastic at setting Fletcher at ease and toured us through their station, giving Fletcher a chance to try out sitting in the recording chair and using the recording board. It was a fantastic experience and from that the idea of Fletcher writing and recording his own short radio show for OAR was born.



For several weeks at the beginning of the first term, Fletcher and I brainstormed ideas for his show and created the name, marketing material, and jingle, using the online publishing programme, Canva, and online voice and music recording platform, Soundtrap. Fletcher's World was suddenly alive and kicking! We worked on a two week format to plan, research, and write segments for his show, and then record the show every fortnight down at Otago Access Radio. We came up with a Google doc template, which we could use for each show to plan and write each show's segment. We focussed on Fletcher's interests and ended up having several key sections in each of his shows. We'd always start with an intro and then lead into 'Fletcher's Mixed Tape', a music segment where he would ask a special guest for their favourite song choice and then Fletcher and I would research the background of the song and artist. In Fletcher's show, he'd give all the interesting tid-bits and information on the song before playing it.



We also worked on Fletcher's conversational and improvisation skills by having an interview segment, where he would interview different staff and students of interest around our college, giving him the chance to adlib in between the questions we had written. Our last segment consisted of a topic very near and dear to Fletcher's heart, stories from the intrepid young explorer, Tintin, the world famous comic books series created by Hergé. We explored different chapters of a Tintin story each show and Fletcher got to voice all of the characters, with help from my narration and Fletcher's Teacher Aide, reading each character name before he spoke the dialogue. It was a great way to get Fletcher trying loads of different voices and techniques.

We have just begun Season 2 of Fletcher's World this year and it has been great working alongside Fletcher and Otago Access Radio on developing this show again. We will be focussing on interviewing skills for the first couple of terms, ahead of Fletcher developing his technical skills and learning the ropes for editing his show down at OAR. Adding to his skill-set through listening and editing skills will be another way we continue to aid Fletcher in having a voice through the arts.



A huge thanks to Fletcher's Teacher Aide, John McGlashan College Learning Support Team, Fletcher's whānau, and most importantly, Otago Access Radio in Ōtepoti Dunedin, for giving Fletcher the opportunity to pursue his radio passions.



TEACHER BURNOUT - PART RUA

Gillian Towle



Prevention and Recovery

I recovered from Burnout, but only by taking 12 months unpaid leave. Not everyone can do that. It was difficult financially, but I knew the alternative was leaving teaching completely and I wasn't ready to do that. Some people, who ignore the warning signs, can take years to recover. BUT there's hope!

Start by asking yourself these questions about work:

Control - how much control do you have over your work?

Recognition- are you being recognised and rewarded for good work?

Expectations- are they too demanding or unclear?

Is it a chaotic, high-pressure environment?

Hours- do you have any time for family and friends, socialising and relaxing? A balanced life?

Are you taking on too many responsibilities?

And do you have supportive management?



Of course no workplace or job is perfect- and if the above raised aspects of your own position that you'd like to change, is there anything you could do to help yourself?

A Wellbeing Plan: Ideas for you...

OK- some of the following may seem obvious and some may not suit you- but it can be good to remind ourselves of even basic self-care and how to prevent Burnout.

Number 1: Diaries and Journalling:

A Sleep Diary (monitor over 4 weeks)

A Gratitude Diary- it has been proved that searching hard and actually recording things we are grateful for affects the brain positively, boosting dopamine and serotonin.

Jottings- a pad and pen beside the bed to write down worries, anxieties- it helps the brain let go of them. And recognise that actually our brains LIKE worrying! It means we're doing SOMETHING!

Labelling is a tool used in Mindfulness and Meditation- label negative feelings. Try to identify them - is it sadness, anxiety, anger, fear? Can you imagine it floating away?

You could write down anything you may still be carrying around as baggage. Get rid of guilt. You did the best you could at the time. Now is now.

The Question Journal: Think about these answers for five days:

1. If money was no object, what would you do?
2. What do you think is the best version of yourself?
3. When was the last time you tried something new?
4. What makes you smile and laugh?

2. Social Contact:

Reach out to others. Talk to someone and open up. Make time for your closest relationships. (See the articles in this edition on the importance of the TRIBE.)

If possible, be involved in more sociable activities with colleagues. Even if it's just stopping for lunch or asking if your school could bring in a Yoga or Pilates teacher after school for classes. Connect with a cause.

Remember though, that it's important not to take on too much or a lot of extra things if you think you may be 'burning out.' Even just starting with a couple of small activities like buying a friend a coffee after school and off loading to them can help.

3. Food and Exercise

If you suspect food allergies, please go and have a test.

If not time for breakfast, warm milk (nut or dairy) is good.

Protein and veggies for lunch and LOTS of water throughout the day (even though as teachers it can be hard to find time to go to the loo!)

Dr John McEwan recommends women avoid soy because of high oestrogen levels.

Eat nuts as a snack, especially brazil nuts (4 a day.)

Have annual blood tests as I discovered I was deficient in Vitamin D and B12- which was contributing to tiredness (and irritability!)

Minimise sugary snacks and foods with a lot of chemical preservatives or hormones, and avoid nicotine.

Before your first lesson- or do it with the students if you can - take a minute to stretch, yawn, flop down, roll neck and shoulders. Stretching routines are very good just before bed as well. On the Early to Rise Blog, Craig Ballantyne recommends the 10 -3 -2 - 1 routine before sleep.

10 hours before bed, no more caffeine!

3 hours before bed, no more food or alcohol!

2 hours before, no more work! (read that? No answering emails or marking!)

1 hour before, no screens!

Many of us might already do slow breathing and relaxation techniques with our students. Slow breathing is brilliant!

Here is the wonderful Box Breathing:

Sit down comfortably and put your hands on your belly - push the belly out for 4 slow counts breathing in, hold for one. 4 slow counts breathing out, belly in. The Box Breathing Routine- In for 4, hold for 4, out for 4, hold for 4, in for 4 etc. And if you can afford it, book a massage!



Work:

Valuing what we do- I knew what I did was valuable but I lost sight of it. Recognise the aspects of the job that you love and enjoy- a positive attitude can help to regain a sense of purpose and control.

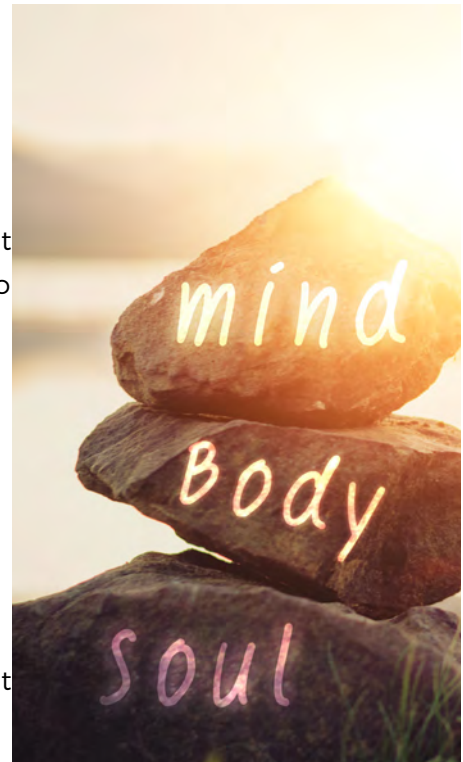
Balance- working smarter not harder. Question: What is one strategy that you have used to work smarter not harder in the last couple of years? Ask a trusted colleague – share ideas! Try to complete all work before going home and then don't answer school emails once you are home – focus upon family, down time, a project or hobby that is just for you and nothing to do with school. (See my article in this edition on Side Hustles). This does NOT make you a bad teacher. It makes you a human being who needs to do self-care and stop yourself from burning out and leaving the profession.

Friendships: Wonderful friends at work can help to counter the effects of burnout. Find a like-minded buddy.

Setting boundaries: Learn how to say no! Practice in front of a mirror. Don't extend yourself. If you find it really difficult to say no, remember that saying no allows you to say 'yes' to the things you really want to do.

Breaking from Technology: Disconnect more if you can, especially from Social Media. Nourish your creative side. Creativity is an amazing antidote to burnout. Find activities that have nothing to do with your work – or, if related, are just for you and outside of school.

Relaxation: Yoga, Meditation, even Deep Breathing. And get plenty of sleep.



Your Core Values for the next 5, even 10 years: Ask yourself these Questions:

Spiritual – do you have a belief system/has it changed?

Intellectual – do you like learning new skills and would you like to undergo further training?

Creative – what could you make or do outside of your work?

Cultural – what would you like to experience culturally and how could you make time for it?

Connectedness – are there new social networks you could foster?

Health and Fitness – are there any changes you'd like to make?

Professionally – Do you need to take a break? Could you use up some sick days without the guilt? Or ask for a temporary Leave-of-Absence or a Sabbatical/Study Leave.



And finally:

Write a list of everything you will do in the next 6 months for your own wellbeing and to avoid burnout. It can be a practical list *and* a wish list. Be ready to make some changes in your life. A final exercise that you can do now - and share with your students if you want to:

Lift your right arm. Move it around to the right and find a spot – hold it. Come back. Now close your eyes and visualise with a strong colour your arm moving around to the spot. Now see it going further around. Now in your mind, with eyes closed, repeat but this time visualise your arm and body moving even further around to the right. Open your eyes- now lift your right arm and move it around to the right as far as you visualised.

Who went a lot further? Be open to opportunities! Bad times don't last.

Storms will come into our lives, but as the writer Louisa May Alcott said: "I'm not afraid of storms, for I'm learning how to sail my ship."

Flourish and Thrive! Go further, tap into your potential, and be joyful in work (and life!)

Ka Kite Ano.



FOR THE LOVE OF AUTISM

Diane & Helene Dupres

Three years ago, I said to my boss that I wanted to make my Professional Learning Focus about Neurodiversity. He'd never heard of the term. Parents, teachers and even psychologists didn't understand what I meant. Now, the term seems to be everywhere. The latest educational buzzword. Are you Neurodiverse? Are you Neurotypical?

What does it mean and why does it matter?

It's a large subject with much and varied content, which is kind of the point - it's diverse! And that diversity is growing. I will focus on one area, because it's the one I have most familiarity with and that is Autism.

Recent estimates in the Australian population suggest that 25.2 people in a 1000 in 2010-2011 have some traits of Autism. (Epidemiology of Autism Spectrum Disorders: A Review of Worldwide Prevalence Estimates Since 2014 by Flavia Chiarotti and Aldina Venerosi, *Brain Sci.* 2020, 10(5), 274; <https://doi.org/10.3390/brainsci10050274>).



Autism was actually considered a PREDOMINANTLY male disorder. It is only recently that girls have been acknowledged as having Autism just as often as boys. Part of the problem in diagnosis was that the diagnostic tools being used were tailored to boys. The process of socialisation has a significant impact on how girls with Autism tend to present, which is not reflected in the tests. (Driver, B. and Chester, V. (2021), "The presentation, recognition and diagnosis of autism in women and girls", *Advances in Autism*, Vol. 7 No. 3, pp. 194-207. <https://doi.org/10.1108/AIA-12-2019-0050>).

The implications of this inherent diagnostic bias have been that a significant section of the population has been prevented from accessing support, education tailored to their needs, and the potential for self-advocacy.

The following is our story of my experience as a single mum growing up with an undiagnosed daughter. Perhaps our experience will help you and others to understand why it's often so difficult to recognise the traits. Perhaps you might recognise yourself or someone in your family as possibly being Autistic.

When my daughter arrived into the world it was with a mop of black hair and an attitude the size of Texas. She was instantly adored. Mum had bought one of those baby slings and I wore it habitually. Helene was a good baby, very alert and very happy.

After a further twenty-three months, I finally left my husband. I returned to my parents with my baby girl. Helene had started to develop terrible temper tantrums but she was coming up to two; we just thought that was part of her development. There were certain shops that seemed to trigger her tantrums, so I just avoided them when I had her with me. My dad found it hard to cope with us in the house and so I had to look for other places to live and for the next couple of years we moved between people's houses, sharing a bed and living with strangers. My daughter became very clingy and did not like changes in routine.

When she started daycare, she was one of the smallest and one of the quietest children there. She was so sweet and so gentle, she always seemed to be the most considerate child in the room, she seemed to genuinely understand the needs of others. Her speech development was incredible, she was so articulate and her reasoning skills were spookily high for a wee dot. By the time she was five I had found a flat and was working full-time. My daughter was in full-time day care and she loved it. She had friends and was popular.

Helene slept with all of her toys in the bed. She had weird collections; most memorable was the Edam cheese wax collection. She had her own individual style of dressing - florals and dots. All labels had to be removed from clothing. She drew faces in a remarkable style, had a huge vocabulary and remembered remarkable details about things. Her tantrums were now more extended. Sometimes I would lock myself in the bathroom so I didn't harm her. I thought about smothering her more often than is healthy. Afterwards she would be utterly exhausted and so guilt ridden, crying as if her heart would break, an inconsolable bundle of raw nerve endings. Both mum and I thought it was due to the PTSD. We felt maybe it was because of some of the things she had witnessed at the end of my marriage.



Years before, in a school in the UK, I was working with students who had been identified with MLD's (Moderate Learning Difficulties) and SpLD's (Specific Learning Difficulties). One student was proving particularly challenging so the school Psychologist gave out the same questionnaire to the parents, the teachers, and the child. The marked differences in the responses highlighted areas that needed the most work. I remember being flabbergasted that the parents couldn't see how bizarre their child's behaviour was in relation to the rest of their peers. But now, having had a similar experience, I think I understand it. A loving family just wraps its arms around their ākonga and adapts to their quirkiness. We just moved around my daughter and made her fit in. I would get the occasional comment from friends and colleagues about how 'high maintenance' she was or 'Oh, she is very intense isn't she?' It hurt to hear them say that. It felt as if they couldn't see all her good qualities; her incredible sense of humour, her kindness, her curiosity, playfulness and love for animals.

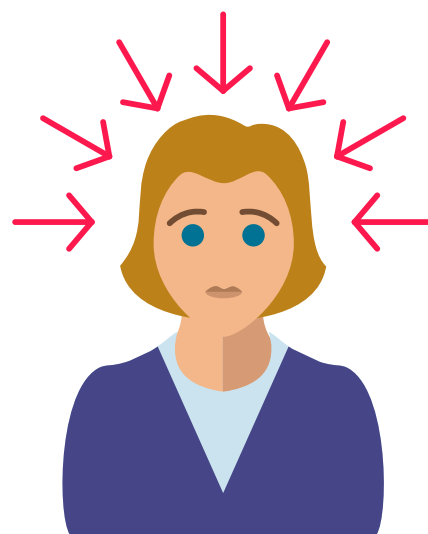
When we moved to New Zealand, things got difficult for us both. She was quickly identified as gifted and talented and enjoyed her school work. However, she had made friends with a girl who was quite troubled. When the girl showed my daughter some of her parents' pornography, Helene immediately told me about it. I had a quiet word with the parents and refused to allow my daughter to go to their house. The girl began to spread nasty rumours about Helene and as a consequence she was ostracised by her entire class. For six months. Helene didn't tell me because she didn't want the girl to get into any more trouble. Looking back I realise now that this behaviour was part of her hyper-empathy.

By the time Helene was in high school, her sense of isolation had increased and she was utterly miserable. She had a strong belief in right and wrong with little understanding of nuance. She had large obsessions including Harry Potter and Lord of the Rings. Once she found something she liked, she would research it to death and bore me to tears with huge monologues on the subject of choice. She struggled with sport because her hand-eye coordination seemed poor. A school day would exhaust her and she would rather stay home and read than hang out with friends. She tended to be very literal, believing people on face value, which often resulted in her being the subject of the casual cruelty of fickle friendships. Helene's ability to catastrophize was unnerving to hear. Her hyper-empathy saw her have to leave a classroom whilst watching a film on slavery and break down at the cruelty of caged chickens. She excelled in most classes in school.

By University, Helene's mental health was fragile at best. We had both endured the earthquakes and both had the free counselling offered. It was the first time she tried CBT (Cognitive Behavioural Therapy), and it helped, to a degree. When I left to work in Malaysia for two years, she found a boyfriend. The boyfriend was a disaster. By the time I came home he had so manipulated her that she was angry, scared, exhausted and very mistrustful. I thought I might lose her, in every sense of the word.

At the lowest moment in our relationship, she found a thread on the Social Media platform Tumblr; she further did research on youtube, individuals' blogs, twitter, looking, in her words, "for people like me". Finally, she said: 'Mum, I think I might be Autistic'.

Suddenly she made sense, the world made sense and I started to regain my daughter. It was a slow process; there wasn't much information available. It would take a further two years before we finally got an official diagnosis. She went to multiple GPs. Some were dismissive, one suggested she might just be lacking some resilience, none referred her on to a specialist. It was only after a chance conversation with my vet, who is a woman with Autism, that we got the name of a psychologist who specialised in treating and diagnosing women with Autism.



When Helene got her diagnosis, she finally felt seen and slowly gained confidence in herself. She didn't keep trying to fit in with a Neurotypical model, she could relax and be herself. She also had to guide the whole family through what an Autism diagnosis meant. Thank God she was so articulate! We learned about her triggers, how she saw the world and what to do in the event of a meltdown. It turns out we had been doing a lot of the stuff already, but there were areas where we hadn't a clue and often made things worse, just through ignorance of her condition. It turns out those "tantrums" were not tantrums, and had been meltdowns all along. Now we all get on so much easier and better.

Overall, the point that keeps coming back to me is that so much focus on these disorders, on neurodiversity and brain differences as a whole, is on the negatives, the suffering of the individual with the disorder (and sometimes so much is on the suffering of their family). But there is so much joy to be found in my daughter's Autism. In the way she sees and interacts with the world. Autism didn't make her suffer. The people who treated her badly for being different, the doctors who dismissed her symptoms, the school system, thoughtless comments from friends and a general inability to cope with 'difference' made her suffer. She wasn't harming anyone by being "intense" or "high maintenance". She was treated badly for being different and that was what hurt, diagnosis or not. Wanting to know more, I contacted her psychologist who recommended I read Neurotribes. Helene became a staunch advocate for Adult Autism, using that terrifying intelligence to great effect.



Now she has found the most wonderful life partner and a circle of friends who are as quirky and delightful as she is. You will see her around wearing Victorian homage skirts she made herself, or walking her cat, called Moonpie, on a lead. She is proudly, loudly, endearingly herself and I couldn't love her more.

Check list

Although everyone is different in the Autism Spectrum, I thought it might be helpful to share some of the characteristics that Helene displayed.

- Hyper-empathy
- Over Identification with another person- sometimes starting to imitate them
- Very Literal
- Obsessive Interests
- Self harm
- Masking - where you pretend to act like Neurotypical people
- Exhaustion from Social Interactions
- Problems with clothing textures
- Aversion to food being mixed together
- Meltdowns
- Enjoying the feeling of weight
- Difficulty with over stimulating environments
- Difficulties with changes in routine
- Social difficulty
- Flat or inappropriate tone
- Lack of facial expression
- Too much eye contact
- Difficulty with volume control



Where to go to get help:

[https://autismnz.org.nz/diagnosis-guide/?](https://autismnz.org.nz/diagnosis-guide/?fbclid=IwAR1cS7JP5_kmDH3gfify9xM2aYg_TIE9IYtSgK0SQ_QuS7TinHqLROYV4D5k)

[fbclid=IwAR1cS7JP5_kmDH3gfify9xM2aYg_TIE9IYtSgK0SQ_QuS7TinHqLROYV4D5k](https://autismnz.org.nz/diagnosis-guide/?fbclid=IwAR1cS7JP5_kmDH3gfify9xM2aYg_TIE9IYtSgK0SQ_QuS7TinHqLROYV4D5k)

Neurotribes : The Legacy of Autism and the Future of Neurodiversity. Silverman S. London Allen et Unwin, 2016.

Awesome Online Autistics:

My daughter's youtube channel: [Autistic Tea](https://www.youtube.com/c/AutisticTea)

<https://www.youtube.com/c/AutisticTea>

<https://www.facebook.com/benbreauxautisticspeakshismind>

<https://www.instagram.com/neurodivergentrebel/>

<https://www.instagram.com/autisticnotweird/>

<https://www.youtube.com/c/neurowonderful>

A BIT ON THE SIDE

Gillian Towle

Are you a tired teacher? Then suggesting you take on even more work may sound crazy. But have you thought about Side Ways? A Side Hustle is a way of earning some extra money whilst still teaching full time, part-time or during relief work. If you are an Arts Educator, side hustling could be a way of having a creative outlet that's just for you.

If you work full time, you may want to start in the holidays as evenings and weekends may be too unrealistic. Perhaps you're only interested in pursuing a passion without making much money (if any!) from it. Or you may be putting a toe in the cold water of a career change. Remember, the water is only cold initially; after a while you'll adjust, warm up, and find that taking a possible income drop and leaving teaching isn't so scary after all.

The word *hustle* has existed since the late 17th century, its meaning evolving from 'to shake' to 'move quickly'. This pandemic has prompted many to re-evaluate their lives, deciding it's now or never to do what you love and find a work/life balance- but the advice is to do it slowly and carefully!



Consider how your artistic skills set could be used. Prudence Spencer is a third generation teacher who is also an artist and creator of hard materials. She has set up her own Side Hustle.

"I'm in the process of building Liminal Masks NZ," Prue says. "Sculpting and selling theatre masks. I'm starting with a collection of Commedia del Arte masks and plan to move on to character and larval masks from there. I'm an ex drama teacher and feel really passionate about mask performance and creating masks that are powerful (and that also wash and wear well) for schools."

These skills are not new for Prue. She has been making masks and props out of many different materials for 18 years, 10 of those as a drama teacher. She "fell in love with it at my first mask making workshop with Donna Demete in Oamaru as a child." Prue's 'hustle' is still at the formational stage. She has recently rented a studio space and is currently researching and putting in place the business and financial side of her business. Her aim is to promote her business at the DramaNZ Conference in October 2022.

“I’m hoping to go part-time to do the Level 4 Whakairo Wood Carving Course at Te Wānanga o Aotearoa,” Prue tells me. “The course is comprehensive and powerfully steeped in tikanga. I’m really excited to get back into it. In 2019 I completed a week-long leather mask making course with Alfredo Iriarte, an Argentinian master mask maker.” She is also grateful to be in a school that supports staff wellbeing and has approved her going down to 0.9 for the year she is studying.

Prue’s advice for anyone considering their own Side Hustle is to do something that “makes your heart sing.” Her mask making gives her peace as well as the space and room mentally, emotionally and physically to have a creative flow. She considers herself to be an artist, a maker and a creator by nature.

“The joy of going into my wee studio and just drawing for a couple of hours is palpable. Fail fast and fail often. I’ve had lots of hurdles with getting this particular project off the ground over the years but nothing is wasted.



Align your hustle with your skills and your principles. Sustainable practice is also really important to me.”

Other Side Hustle ideas include Photography, where you could consider offering to photograph events at your school (for a fee!) or special occasions with family and friends to build a portfolio. There is currently a demand for good Web Designers which offers flexibility and online work. Music teachers could offer their services as a DJ or you could take Singing Workshops in the holidays. Do you love baking and receive rave reviews when your wares are sampled?! Start a small business selling food at events or Farmers Markets. The long summer holidays would be a good time to start but beware of rules and regulations:

<https://www.mpi.govt.nz/food-business/food-safety-rules/>

Other ideas for you to contemplate over the next caramel Latte: (which sadly you may have to forego for a while if you take the leap and leave teaching.)

Blogging

A slow burner that does not 'move quickly.' This is a long term investment in time and effort. If you're consistent and Blog regularly you may begin making money in a year.

Tutoring

Offering Private Tuition can be both Online and Offline. Teaching English as a Second Language is in demand, as are tutors who specialise in Literacy and Special Educational Needs such as Dyslexia.

Yoga Teaching

Do you love practising Yoga? Are you in an area that offers Yoga Teacher Training? This may be a worthwhile investment and a way to continue making money in the R word (Retirement.) You could add to your hours by offering Yoga to teachers at your school.

Freelancing

If you are a wonderful Drama teacher (all Drama teachers are wonderful) who has had to also teach English, put your knowledge to good use. Freelance articles; Proofreading; Online Transcriptions of Podcasts or even The Next Great New Zealand Novel – why not?

Create a product to sell

Use your creativity to make things and sell them. Hopefully this may grow and enable you to cut back on full time teaching – if you want to.

And finally, check if your school doesn't have some strange and archaic rule regarding earning extra money. Be aware of the high tax bracket for second incomes. Think carefully about how much or how little time you have. And when you've done all that, go for it! A Side Hustle can be the first step in re-energising your creativity. It could mean career downsizing. It may even lead to that most elusive of 21st century states: a work/life balance.



AND NOW, YOGA

Diane Dupres

My first experience of yoga was seeing my mum, in a black leotard, practising in front of the telly. She would go through poses demonstrated by the woman presenter, ending up lying down on her back. This was the cue for Macduff, our family dog, to sit on her chest and lick her face. She claims this is the reason she gave up.

The next time I had any experience with a leotard would be in my twenties; aerobics had taken the world by storm. There I was, earnestly grapevining as if my life depended on it, with a leotard like cheese wire cutting up my wazoo. Not an ounce of Zen in sight. By my forties, I became that classic intermittent practitioner alternating between avid fervour and benign negligence; my rolled-up yoga mat gathering dust.

As full-time Drama teaching began to take more of a toll on my health, my mind kept returning to yoga. Keeping healthy and doing my job were increasingly in opposition of each other. Eventually, my health was so compromised I had to quit. In a moment of foolish bravery and irresponsible optimism, I enrolled myself on a 200-hour Yoga teacher training course.



It seems I am not alone in being drawn into the world of OM. Looking at the figures quoted in the 'Yoga Industry Growth Market Trends and Analysis 2021/22': (www.wellnessCreative.com), the global market is worth over \$130 billion dollars. In Australia, the industry is worth \$621 million a year. There is a further breakdown of market sectors within those figures, including apparel, equipment, and tourism. Then there are the off-shoots: online teaching, apps and publications. Such numbers provide a strong incentive to anyone wishing to join the industry, coupled with the fact that sales in the Asia Pacific region are predicted to experience high growth

It's a big business, so there's a strong motivation to become part of this industry. It's hard to get exact figures, but in New Zealand, there are approximately 200 yoga studios. The reason it's hard to find the exact information is partly that we don't have the same degree of industry oversight as other countries. And therein lies a problem: we have a market with the potential for growth coupled with a lack of regulation. If there is no regulation then unqualified people are able to teach, which could encourage poor practice and little accountability.

The industry itself has recognised this as a problem and have created their own organisation, the Yoga Alliance, that attempts a degree of formalised training and best practice procedures around training and delivery. However, its focus is on the American market and provides limited support for NZ members. To address this issue, Yoga New Zealand was formed. It works closely with OSH and ACC, helping to create safer guidelines for the Yoga community in New Zealand.

The course I chose was a Registered Yoga Alliance School and a registered member of Yoga New Zealand. The course I signed up for is run by Chaitanya Deva. His wife, Bex, supports and teaches at their Kindred Studio in Nelson. Whilst I don't intend this article to be a promo piece for the course, it's the only reference point I have, and it was pretty damn good.



There were twelve participants, eleven women and one man. We came from all walks of life: an accountant, office manager, a teacher, a midwife, sports instructors, a computer programmer, an artist and a couple of retirees. Mainly white and all with varying degrees of knowledge and practice.

Karl, our solo male, was the most flexible and one of the most knowledgeable. We trained for seventeen days straight, mainly in the beautiful Fairfield House in Nelson and sometimes at the Kindred Studio. Our first class was at 7:00 a.m, and we usually finished at 7:30 p.m. The weather in Nelson was glorious, with swimming being an option at Tahunanui beach during our 90-minute lunch break. And the catered food was delicious.

I had expected to do a lot of yoga practice with some anatomy and physiology but I really hadn't read the contents page on the website that closely. If I had, I might have realised how much I was in for. Each day involved a morning practise, followed by intense work on each Asana (steady pose), some work on Anatomy, finishing with an evening class that presented a different style of Yoga each night. Chai, our teacher, is all about breath and he had us work through a whole range of breathing exercises on a daily basis. We explored breathing techniques, from Wim Hof (the IceMan), to methods of building up your CO2 tolerance. I discovered, after years of singing and acting, that while my lung capacity may be large, my CO2 tolerance is not very good at all. This was one of many lessons where I had to accept that I may know a lot, but I don't know everything.



The delicious Anton Bentley, a former Drama Teacher and master of the Vocal Resonance, delivered a challenging vocal workshop. This was well received, particularly when he had us singing away as a feisty Chorale. Vandana Sivaranjini provided us with a very practical introduction to the Indian medicine system known as Ayurveda. She offered a very no-nonsense approach to this complex and fascinating subject. She explained how the interrelationship between our overall physical and mental wellbeing could be improved by following Ayurvedic principles. This included: diet, breath, meditation, practising the Asanas and Yamas and Niyamas. There was no mention of Netflix binges in any of this, which had me a tad concerned until Vandana took one look at me and sighed 'You are so unbalanced'. Truer words were never said. I decided to book myself in for a private consultation, and may have to forgo TV for a while.

One day was spent with the 'More to Life' Organisation. This company teaches a quick and effective process for interrogating your core values and self worth, along similar lines to Cognitive Behavioural Therapy. It was not the most comfortable exercise I have ever experienced and sometimes it felt quite confronting, however the end results were transforming and I now use their process on a daily basis. Growing up can be really painful.

We looked at safe practice for Yoga in pregnancy and how there is a need to reinterpret Yoga specifically for women. One day we each made our own Mala prayer beads; 108 beads strung together that can aid in chanting. We learned to chant (actually we decimated a really lovely song but we did it together as a group!) We also received a lecture on small business processes and the issues of running a Yoga studio. We meditated together and, obviously, did a lot of Yoga. We also laughed, cried, complained, compared, shared stories and bonded.



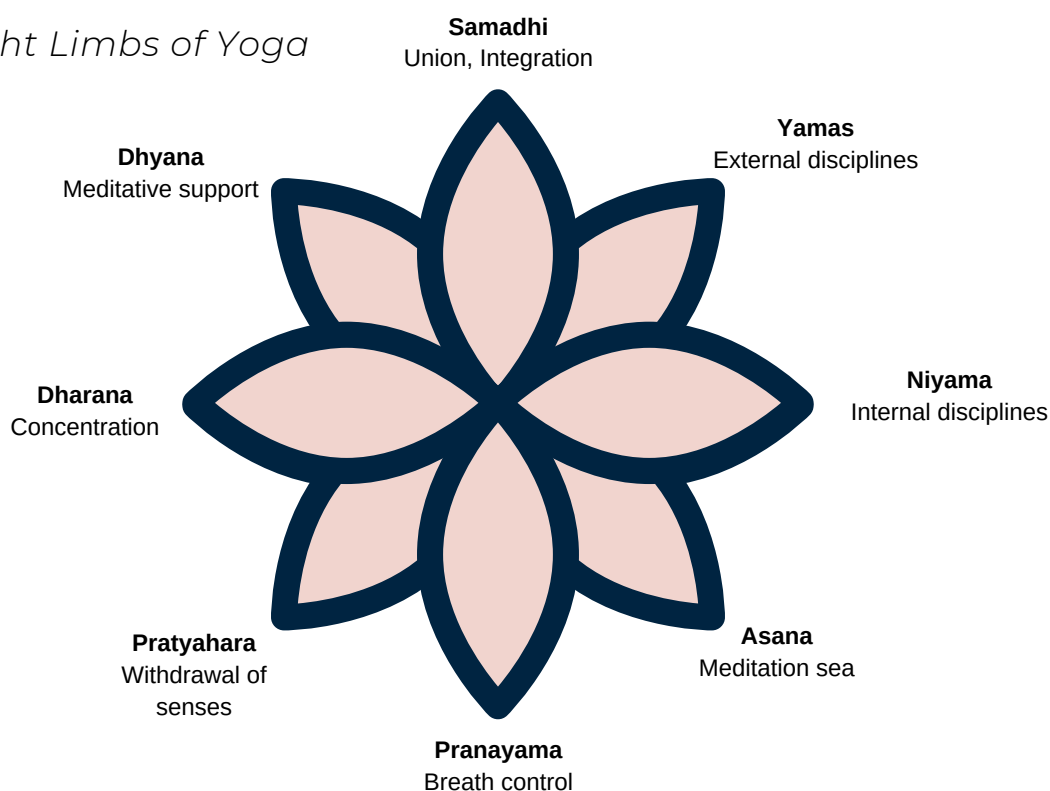
With such an intensive course, our bodies took a fair bit of hammering. Thank goodness Chai is also a qualified Massage Therapist, and he was kept pretty busy throughout the course, massaging limbs and switching off headaches. I'd like to say it was all plain sailing but by the end of the first week my tired muscles were not strong enough to prevent a nerve getting trapped in my back and it went into spasm. It was the Thursday before Good Friday and my chances of finding an emergency appointment with anybody was zero. This is when the wonderful John Black came into my life. He's been on Kim Hill, so he must be famous.

John is the only non-Chinese Doctor practising Chinese Medicine in New Zealand. His story is pretty amazing and I have shared the link below if you want to know more. He stayed open just to fit me in. And so it was that at 7:00 at night I limped into his office with my Dowager's hump and found myself lying on my front while John, wearing his slippers, stuck pins in me. He then performed Moxibustion and Cupping ending with a brisk massage, all to the dulcet tones of RNZ playing in the background. I left his office upright and feeling slightly stoned. My back looked like a giant octopus had attempted to make sweet, sweet love to it. Two days later my back pain had eased and my muscles had unlocked.

The course culminated in each participant delivering a practicum; a one hour lesson of Yoga to our peers. This meant we did twelve hours of Yoga over three days. My lesson was neither smooth, nor flowing, but my students did have a great deal of fun. I was conscious of safety throughout the lesson with my main focus being on protecting the lower back. I even wrote an original piece for the Savasana, which I have included at the end of this article. My only major problem was playing the 'Singing Bowl' so enthusiastically that it left a couple of students covering their ears. Chai later explained how to play the bowls properly without leaving people with bleeding eardrums. Each lesson ended with the student going through an intense self-reflection before then receiving feedback and feed forward from the rest of the group. Finally Chai gave his notes. He also emailed a more detailed version to each of us, allowing us to focus on improvement. By the end of the course, I came away confident that in a little while I could actually be a fairly decent Yoga teacher and that if I needed help, I had a great bunch of people to call on.

I have included below the full eight sections, or limbs of Yoga. As you can see, I am just at the start of a long and fabulous journey.

The Eight Limbs of Yoga



Finally, I asked my fellow baby Yogis: why do Yoga? Here are a few of their delicious answers:

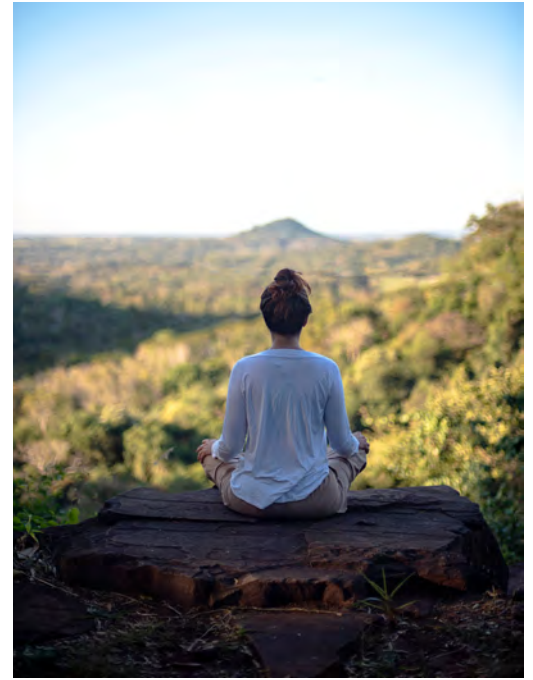
'I can do Yoga when I've got a sports injury. I can adapt it, I can do Yoga when I'm feeling tired, when I'm feeling fit, when I'm feeling strong, when I'm feeling fat. I can do a type of Yoga for all those times. For example, Yoga Nidra for sleep and by Yoga I mean Asanas, because Yoga has actually got eight limbs. So the Yoga Asanas help me with the other Yoga limbs, like Pranayama (control of breath) and my meditation'
(Serkita Ra)

'Have you heard of the book 'Kama Sutra?''
(Sjaan)

'I plan to live to be 100 and want to still be able to put my own shoes on without having to sit down'
(Kaye)

'I do Yoga so I don't stab people' (The Author)

'I do Yoga because it helps me do other things. So I can participate in all the other activities. If I don't do yoga I can't run. If I don't do Yoga I can't do Bootcamp. If I don't do Yoga I can't teach other (physical fitness) classes. Because Yoga gives me strength but also a chance to relax my body.'
(Katrina)



'It helped me in times of high stress, to relax my mind'
(Josie)

'It's a philosophy for living. If you look at the Ayurvedic model, it's a whole system that enhances all of the edges and curves of your being'
(Pic)

'I do Yoga to tune into the body and the present moment and to develop strength and flexibility not only in the body but towards all the things that life throws at me.'
(Karl)

In learning how to take longer breaths, that has created a space for me to learn to take a pause in the midst of busyness, and occasionally allows for me to respond to taking that breath rather than reacting and to cause conflict.
(Ali)



With thanks to the Kindred YTT Gang 2022



Reading for Savasana

This is a half remembered story about a Fisherman's Net
The fisherman's net is made from multiple knots, each one intricate and strong.
Each holding the pattern of their own creation.
There are differences, there are similarities, each knot is perfect at fulfilling its purpose.
Running between every knot are threads that connect and bind.
Holding each knot in place.
Some knots are frayed, others broken. Some threads have been repaired many times.
The spaces in the net are constantly changing.
Expanding.
Contracting.
As it flows through space and time.
The net is a continuous process of rejuvenation.
Old knots replaced by new.
New knots becoming old and worn.
When the net is weighed down, the threads strain.
The knots tighten, pulling together.
Holding the burden, sharing the load.
When the burden lifts, the net is thrown high into the air.
The highest knots pulling the lowest up
Up
Up
To touch the sky.
If you were a knot, wouldn't you always be connected to me?
And If I was a knot, wouldn't I always try to lift you up?

(The author 30th April 2022)



References

NZHerald Yoga Big Business

Kindred Studio

Yoga New Zealand

<https://www.ytc.co.nz/yoga-therapy-auckland.html>

www.moretolife.org

<https://beinghealth.co.nz/practitioner/john-black/>

www.wellnesscreatives.com

54321 GROUNDING METHOD

WHAKAARI DRAMA STUDENT WELLBEING TECHNIQUE...

5 things you can see...
e.g. notice the way light
hits the ground, the grain
of your wooden desk. Take
time and really notice

4 things you can touch...
e.g. the feeling of
gravity, your shirt on
your neck

3 things you can hear...
e.g. voices in the
corridor or next room,
birds chirping outside

2 things you can smell...
e.g. the air, your skin, the
wafting fragrance of outside
smells coming in through the
window

1 thing you can taste...
e.g. the lingering taste of
your morning tea or lunch

54321

Repeat the process as
many times as you need.
Take your time and notice
how you feel afterwards.

A calm mind is an
effective mind

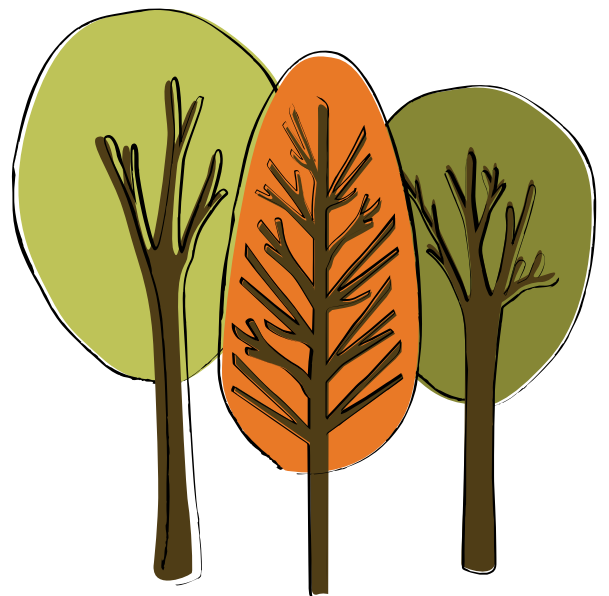


RUREA, TAITEA,
KIA TŪ KO
TAIKĀKĀ ANAKE.

STRIP AWAY THE
BARK AND EXPOSE
THE HEARTWOOD.

THANK YOU

- Drama NZ Network of Expertise - funding
- Emma Bishop and Annette Thomson, Former and Current Presidents of Drama NZ
- Drama NZ Executive
- DramaNZ Otago Southland Branch
- Our families for their aroha & taupua (love & support)
- Our schools for their support





EST. 2018

HEALTH & WELLBEING
FOR ARTS EDUCATION

Ki te kore ngā pūtake e mākūngia, e kore te rākau e tupu
If the roots of a tree are not watered, the tree will never grow



Drama
NEW ZEALAND

mahi whakaari o Aotearoa

Want to get in touch?

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