The Southern Institute of Technology Research Report for 2018 is published by Southern Institute of Technology.

May 2019

Editor
Dr Sally Bodkin-Allen

Design and Photography
Elana Bai

Printing
SIT Printery

Contact details
Dr Sally Bodkin-Allen
Research Manager
Southern Institute of Technology
sally.bodkin-allen@sit.ac.nz

0800 4 0 FEES (0800 4 0 3337)
www.sit.ac.nz

Southern Institute of Technology
Private Bag 90114
133 Tay Street
Invercargill
INTRODUCTION

It is my pleasure to present the Southern Institute of Technology Staff Research Report for 2018. The report showcases the diversity of research interests among our staff and celebrates a variety of projects. Research undertaken by staff at SIT reflects an interest in teaching and learning, development of specialised knowledge, and creative endeavours, as well as connections with industry and the community.

Southern Institute of Technology values research highly, as it enables staff to explore their own areas of critical investigation along with strengthening teaching and learning on higher level qualifications. In 2018 Auckland and Christchurch’s MAINZ campuses became a part of SIT, and this report features some of the staff from MAINZ, illustrating their impressive level of engagement in musical performances both in Auckland and throughout New Zealand. Support from the Southern Institute of Technology Research Fund, a contestable fund available to staff carrying out research, was awarded to a range of projects in 2018. The fund also enabled many staff to present their research at conferences in New Zealand and internationally. Southern Institute of Technology hosted the third joint research symposium with Otago Polytechnic in 2018, and a number of SIT staff presented their research findings in this collegial setting.

Staff in the School of Nursing at Southern Institute of Technology were involved in a variety of projects. From an historical study looking at nurse midwives and how their roles have changed over time, to an autoethnographic project that examines the use of Mask-Ed™, the practice of wearing a realistic silicone mask and taking on the role of a patient in working with students, the School of Nursing have continued to build their research capacity. Other projects nurse educators have been involved in include examining the development of resilience amongst nursing students, and the value of e-portfolios for students on placement.

The report highlights the artistic outputs and engagement in creative pursuits in the community of many staff. Southern Institute of Technology staff contributed to local exhibitions around Invercargill in 2018, presenting sculpture, concept art, paintings and photography. The outputs of audio production and music staff illustrate industry and community engagement at local and national levels. We are also delighted to acknowledge the award winning entry of Steven Woller and a team involving SIT Productions staff and SIT graduates at the HP48 Hour Film Festival.

Staff in the School of Environmental Management continue to carry out research in a range of topical areas, from climate change, to water quality and community food production. Environmental tutor Anna Palliser’s selection as a prestigious Fulbright Scholar in 2018 is also to be celebrated.

Staff in Southern Institute of Technology’s distance learning faculty SIT2LRN and Faculty of Trades and Technology also feature in this report. Barnaby Pace delves into the field of quantum physics and measurement problems, while Carlo Gabriel’s research focuses on improving learning outcomes for students on the Diploma of Mechanical Engineering.

I look forward to the continued growth of research capability at Southern Institute of Technology into the future and hope you enjoy reading about the diverse research activity featured here.
INTRODUCTION

A FULLBRIGHT SCHOLARSHIP AND URBAN FOOD PRODUCTION
Anna Palliser
School of Environmental Management

FROM CATS TO BEETLES IN BOXES
Barnaby Pace
Faculty of SIT2LRN

USING NEWMAN’S ERROR ANALYSIS PROCEDURE TO SUPPORT STUDENT LEARNING
Carlo Gabriel
School of Engineering

THE SPEED OF SOUND PRESENTS
Charlie Rodgers
School of Audio Production

THE MORPHOLOGY OF THE MALDIVES
Christine Liang
School of Environmental Management

PERCEIVED STRESS AND RESILIENCE IN THIRD YEAR NURSING STUDENTS
Debbie Watson
School of Nursing

PUMOANA, PEDAL STEEL GUITAR AND PERFORMANCE
Kingsley Melhuish
MAINZ

INCREASING TEACHER CONFIDENCE TO DELIVER THE PHYSICAL EDUCATION CURRICULUM
Duncan McKenzie
School of Sport and Exercise

REAL-WORLD EXPERIENCES IN COSTUME DESIGN FOR A COMMUNITY THEATRE GROUP
Emma Cathcart
School of Fashion

PLAGIARISM AND ACADEMIC INTEGRITY
Jerry Hoffman
School of Business

DOCTORAL STUDY IN SIMULATION
Johanna Rhodes
School of Nursing

E-PORTFOLIOS FOR STUDENT NURSES
Karyn Madden
School of Nursing

DISSONANCE, CONSONANCE AND ALL THAT JAZZ
Mark Baynes
MAINZ

SINGING, SHOWS AND SANTA!
Sally Bodkin-Allen
School of Contemporary Music

OFFICE FIGHTER
Steven Woller
Faculty of SIT2LRN

TREES AND WATER QUALITY
Tapuwa Marapara
School of Environmental Management

COLLABORATION IN SONG WRITING AND PERFORMING
Tony Waine
MAINZ

ORAL HISTORY
Trish Conradson
School of Nursing

STAFF RESEARCH OUTPUTS 2018
Dr Anna Palliser teaches on the Bachelor of Environmental Management degree at SIT. In 2018 Anna was awarded a prestigious Fulbright Scholarship. In June 2019 she will travel to Providence, Rhode Island to spend four months at Johnson & Wales University working on a project that examines urban foraging, guerrilla gardening and community food production there.

Anna has had a growing interest in the area of climate change. In 2018 she focused on this issue at a local level, carrying out a survey of Invercargill residents to discover what they know about climate change, along with interviews with local organisations to see what is currently being done to mitigate it. Anna presented her research at the 2018 SIT-OP Collaborative Research Symposium. ‘An important focus of this research is how locals are engaged with initiatives for climate change action,’ says Anna. ‘The literature shows that early stakeholder engagement is important for building trust between communities and those in authority.’

Anna’s work in Rhode Island will continue to build on this general area of study. She first learned of the Fulbright Scholarship programme when she was contacted by an SIT marketing staff member. Whitney got in touch with me and told me there was an opportunity to build on SIT’s partnership with Johnson & Wales University in Rhode Island and suggested I apply for a Fulbright to allow this to happen,’ Anna explains. She then found a fellow researcher with similar interests to her own, and contacted him to see if they might be interested in hosting her. The application process for the Fulbright Scholarship was intense. ‘The initial application involved providing a detailed project plan and a number of references,’ says Anna. ‘Then I was flown to Wellington for an interview with the Fulbright panel.’

Anna found out she had been successful in November and is very much looking forward to getting her project underway. ‘I’ll be focusing on urban food production, particularly the concepts of food security and food sovereignty,’ says Anna. ‘One of the effects of climate change moving into the future, is that it could affect our access to food supplies. Communities need to look at producing their own food within urban settings, otherwise they are vulnerable to changes in environments related to food production.’ Anna will carry out interviews with locals and organisations in the Providence community involved in urban community gardens, city farms, urban guerrilla gardening and urban foraging. She’ll be exploring how these initiatives are contributing to food sovereignty and security, examining factors that support and hinder this.

An important focus of this research is how locals are engaged with initiatives for climate change action. The literature shows that early stakeholder engagement is important for building trust between communities and those in authority.
SIT2LRN facilitator Barnaby Pace turned his attention to the field of theoretical physics in 2018, specifically practically applying the ideas of theoretical physics to problems of measurement. While Barnaby’s previous research interests have lain in the field of probability theory and metaphysics, his current focus sits more within the area of statistical and theoretical physics. ‘All research and innovation is based on theory,’ says Barnaby. ‘I have been combining theoretical construct with real world event to investigate the measurement problem found in quantum mechanics.’

During 2018 Barnaby presented at a number of conferences and symposiums, including the joint Southern Institute of Technology and Otago Polytechnic Research Symposium held in Invercargill in November. He has been exploring the use of thought experiments as a means of unravelling the measurements issues within quantum physics, as well as investigating the potential for the practical application of Schrödinger’s Cat Paradox in the real world. ‘In the hypothetical experiment a cat is placed in a sealed box alone with a radioactive sample, a Geiger counter and a bottle of poison,’ explains Barnaby. ‘If the Geiger counter detects that the radioactive material has decayed, it triggers the smashing of the bottle of poison and the cat will be killed. This experiment was designed to illustrate the flaws of the Copenhagen interpretation of quantum mechanics, suggesting that a particle exists in all states at once until observed. If the Copenhagen interpretation suggests the radioactive material has simultaneously decayed and not decayed in the sealed environment, then it follows the cat too: meaning it is both alive and dead until the box is opened.’

Barnaby has taken this work, although theoretical in nature, and demonstrated how the practical applications of some abstract concepts in theoretical physics are discussed. He shows how Schrödinger’s Paradox could be applied to everyday encounters, particularly to the ‘concept of quality’. Barnaby has further demonstrated this transition from theoretical to practical application in a series of workshops delivered to the polytechnic sector in New Zealand and Canada. In 2019 Barnaby will be presenting a summary of his work illustrating the Business of Theoretical Physics at the 2019 Institutes of Technology and Polytechnics (ITP) sector conference in Napier.

All research and innovation is based on theory. I have been combining theoretical construct with real world event to investigate the measurement problem found in quantum mechanics.
USING NEWMAN’S ERROR ANALYSIS PROCEDURE TO SUPPORT STUDENT LEARNING
Carlo Gabriel is a tutor in the School of Engineering where he teaches on the new Bachelor of Engineering degree. In 2018 Carlo carried out action research that looked to improve the educational achievement of a group of New Zealand Diploma in Engineering (Mechanical) students. Carlo’s project focused on the teaching of Thermodynamics and how this might be improved. The traditional lecture format of many introductory engineering courses can present challenges for engineering students,’ says Carlo. ‘I knew from previous teaching experience that students often struggle to solve mathematical word problems, and this is a commonly held view amongst other teachers in this field too.’

The study involved using the Newman’s Error Analysis Procedure to identify the errors the students had made when solving a number of mathematical word problems in Thermodynamics. ‘Newman’s research found that students do not generally read the whole problem and often struggle with things like vocabulary, and the symbolism of mathematics,’ explains Carlo. ‘There can be difficulties with reading and language fluency, as well as the abstract understanding that assists reading and understanding the meaning of problems.’

The Newman Error Analysis Procedure identifies mistakes in one of five categories: Reading Errors (R), Comprehension Errors (C), Transformation Errors (T), Process Skills Errors (P), and Encoding Errors (E). Carlo carried out a pre-test and used the Newman Error Analysis Procedure to determine which kind of mistakes each student was making. He then developed a study guide, which was designed to support the way students approach word problems in mathematics. It contained a number of solved problems or worked out examples. This study guide was used in class as additional material to complement traditional teaching methods. Carlo then carried out further testing on the students to see if there was any change in their test scores.

Paired-sample t-tests were carried out on the pre and post tests for each student, to see if there was a statistically significant difference in the students’ scores. ‘What I found out was very encouraging,’ Carlo says. ‘All of the students had improved scores in the second test, and these improvements were shown to have statistical significance.’ The results also showed that the number of errors made by the students in each of the five categories of Newman’s Error Analysis decreased.

Carlo presented his work at the Southern Institute of Technology and Otago Polytechnic combined Research Symposium in November, 2018 and intends to publish the findings of the study in SITJAR (Southern Institute of Technology Journal of Applied Research) in 2019.

The traditional lecture format of many introductory engineering courses can present challenges for engineering students. I knew from previous teaching experience that students often struggle to solve mathematical word problems, and this is a commonly held view amongst other teachers in this field too.
2018 was a very busy year for Audio Production tutor Charlie Rodgers who combined study on a Postgraduate Diploma of Applied Management along with teaching on the Audio and Music programmes at SIT, and touring New Zealand with band L.A.B. as their sound engineer.

Charlie is a past graduate of SIT’s Bachelor of Audio Production degree, which he now teaches on. He completed the degree in 2007, along with some of the performance music papers, and in 2017 returned to take up a full time teaching position. Charlie’s research interests lie in the field of live sound event management and this is the area that has been the focus of both his study and his research activities.

Charlie has had a long term connection to L.A.B., a funk/rock group founded by prominent New Zealand musicians Brad and Stu Kora. L.A.B. are known for their diverse sound which contains elements of many genre: reggae, funk, blues, and soul. 2018 saw Charlie spending his weekends at different venues all over the country using his technical skills as a sound engineer and on some occasions also as a systems technician working with the band. ‘Some of the L.A.B. gigs were part of organised festivals, such as the Queenstown Jazz Festival and Gisborne’s Rhythm and Vines, and others were part of a national tour,’ says Charlie. ‘They also did gigs with other artists such as Salmonella Dub, Katchafire and the John Butler Trio.’

Music event project management is where Charlie’s natural interests lie, and he was able to combine his study in this area with some practical applications in 2018. In conjunction with SIT’s Orientation Week Charlie organised and coordinated several lunchtime performances, public talks and evening gigs with nationally renowned musicians such as Che Fu, Laughton Kora, and Devilskin via his production company The Speed of Sound. ‘The SIT Talks series was designed to bring inspiring musicians down to Invercargill to run workshops/lectures so that the music and audio students could benefit from their experience,’ Charlie says. ‘Combining talks/workshops with live shows in the evening worked well as a format and meant that there was some information sharing combined with the practical.’ Charlie is responsible for the delivery of the music industry papers in the Bachelor of Audio Production degree, and so is able to utilise his vast knowledge and experience and apply this to his teaching.

Charlie intends to carry on his study and begin a Master of Applied Management in upcoming years and will continue to develop his skills in Project Management. His study focused on the goals and objectives that were needed to create a successful live music event in the Invercargill community. ‘The model I used was approaching an ILT (Invercargill Licensing Trust) venue to pay for all the expenses, while I acted as the connection between the artist and the venue,’ explains Charlie. ‘The reflective analysis after the gig meant I could fine tune my model for future events, while implementing preventative measures as well.’

Charlie has noticed that there has been a decline in local bands who write their own content. ‘Live sound has introduced me to many industry contacts through venue and touring work, this has enabled me to establish relationships where I am able to approach artists about performing in Invercargill on a personal level,’ says Charlie. ‘By hosting artists such as Tiki Taane and Che Fu I hope to inspire young musicians to perform their own music and see the original music scene in Invercargill built up again.

Some of the L.A.B. gigs were part of organised festivals, such as the Queenstown Jazz Festival and Gisborne’s Rhythm and Vines, and others were part of a national tour. They also did gigs with other artists such as Salmonella Dub, Katchafire and the John Butler Trio.
THE MORPHOLOGY OF THE MALDIVES

Contact:
Christine Liang
School of Environmental Management
christine.liang@sit.ac.nz
Dr Christine Liang is the Programme Manager for the School of Environmental Management. Her research is focused on the very topical area of climate change, particularly how it impacts atoll nations and reef islands. In 2013 she carried out fieldwork in the Maldives, a small group of islands in the Indian Ocean. ‘My research looks at the evolution of the reef island during past periods of sea-level rise,’ says Christine. ‘How they have changed over thousands of years and seeing if this will give us clues about what will happen to these low-lying islands in the face of future sea-level rise.’ Old school thought, Christine explains, suggests that these islands can only exist during periods of sea level fall, which is why reef islands are particularly vulnerable during periods of sea level rise. However, there has been recent evidence to suggest that they can persist and even grow during periods of sea level changes.

Christine’s fieldwork involved spending extended periods on three small islands in the Maldives. It was very physical work and Christine got very handy with a machete used to cut her way through the vegetation. ‘We looked at the morphology of the islands, what they look like, what they are made of, and carried out surveying to map topography of the islands,’ Christine explains. Taking samples from the ground involved using a sledge hammer and an aluminium pipe. ‘We had all these large pipes full of samples we had to lug around the islands! I got very fit after that!’

Now Christine is carrying out ongoing analysis of the samples she collected in collaboration with colleagues from the University of Auckland and the University of Exeter in the UK. She is using satellite imagery to trace the changes in the shoreline, along with analysis of the samples and of the images of the underground structure which were taken using ground penetrating radar. ‘I spent years counting grains of sand!’ she says. ‘But this lets us see the pattern of how each island was built up and what it is made of.’

In today’s world where climate change is a highly charged and debatable topic, Christine’s work is important and also ground breaking. ‘Ground penetrating radar hasn’t been used on reef islands extensively till now, our work is the first to do this to this degree.’ Christine’s work is being used to make future vulnerability assessments. ‘As a result we should be able to make more accurate predictions of how the islands will fare in the future.’ Christine presented her research at the 2018 Collaborative Staff Research Symposium held at SIT in November, and a paper she co-wrote with her fellow researchers was published in Geographical Research Letters, an international journal in the field of geoscience.

My research looks at the evolution of the reef island during past periods of sea-level rise. How they have changed over thousands of years and seeing if this will give us clues about what will happen to these low-lying islands in the face of future sea-level rise.
PERCEIVED STRESS AND RESILIENCE IN THIRD YEAR NURSING STUDENTS

Contact:
Debbie Watson
School of Nursing
debbie.watson@sit.ac.nz
Debbie Watson teaches on the Bachelor of Nursing degree and New Zealand Diploma in Enrolled Nursing at SIT. She graduated in 2018 with a Master of Nursing from the Eastern Institute of Technology (EIT) and presented the findings of her intervention study at the Mental Health Nurse Educator’s Forum in Auckland in September, 2018.

Debbie’s research was based on an intervention that focused on developing skills to manage perceived stress and develop resilience with third year nursing students. The cohort was divided into two groups, one did the intervention, while the other was a control group. ‘What we know from previous research is that student nurses are generally more stressed than other student medical professionals, such as doctors, dentists and pharmacy students,’ says Debbie. ‘One reason for this is that they often work part time while studying, and we know they are also heading into a career that is high pressure and has a high attrition rate.’

The research involved all the students completing a questionnaire that used two established standards of measurement, Perceived Stress Scale (PSS) and the Brief Resilience Scale (BRS). Then the intervention group took part in a workshop with Debbie where they received information about ways of reframing their thinking about stressful situations. They did some exercises based around self Cognitive Behavioural Therapy (CBT) such as the idea that an experience could be regarded as not being permanent, pervasive or personal, but rather that it could be seen as being temporary, limited to that one occasion, and not all about them personally,’ explains Debbie. ‘The group was encouraged to look at what they could control in particular situations, rather than focusing on things that can’t be controlled.’ Debbie also followed up with emails to the intervention group every two weeks or so, reminding them of some of the strategies and coping mechanisms that she had covered in the workshop. The workshop was also offered to the control group after the research was completed, so that they did not miss out on the information provided there.

The students were sent out on a nine week clinical placement and completed the same questionnaire with some open questions when they returned. ‘The biggest shift was in the Perceived Stress Scale,’ says Debbie. ‘The results showed that while the control group had the same levels before and after the placement, the intervention group showed a significant change in both scales, but particularly the PSS.’ The results suggest that incorporating ways to manage stress and to build resilience can be beneficial for student nurses.

Debbie has been able to transfer her research findings directly to her teaching. ‘The resilience building exercises are now incorporated into the year one classes in the Bachelor of Nursing, with an introduction in the first semester and a follow up session later in the year as well as with the Enrolled Nursing Level 5 students,’ Debbie says. ‘I have had feedback from some of the students who were taught these techniques last year that it is making a difference to them.’ Debbie’s research will also be published in Kai Tiaki, the Nursing New Zealand Journal in 2019.

What we know from previous research is that student nurses are generally more stressed than other student medical professionals, such as doctors, dentists and pharmacy students. One reason for this is that they often work part time while studying, and we know they are also heading into a career that is high pressure and has a high attrition rate.
PUMOANA, PEDAL STEEL GUITAR AND PERFORMANCE

Contact:
Kingsley Melhuish
MAINZ
Kingsley.melhuish@sit.ac.nz
Kingsley Melhuish is the Programme Manager for the Vocational level courses at MAINZ in Auckland where he also teaches on the Bachelor of Musical Arts and Bachelor of Audio Engineering and Production degrees. An established performer, he also carried out practice-based research in 2018 and wrote a number of original songs.

In 2019 Kingsley will complete a Postgraduate Diploma at the University of Auckland. In 2018 his practice based research examined the creative possibilities of the combination of pumoana (conch shell) and the pedal steel guitar. ‘The idea behind that came from thinking about the situatedness of those two instruments in the South Pacific: the pumoana is a ceremonial instrument and the Hawaiian steel guitar sound is synonymous with popular Pacific music,’ says Kingsley. ‘Yet it isn’t common to hear them together.’ The steel guitar is also a big part of the New Zealand popular music scene historically, with it being used on the recording of ‘Blue Smoke’, the first record that was written, recorded and produced in Aotearoa. As a part of that research Kingsley also wrote and recorded a number of songs for an EP which will be released in 2019.

Kingsley was actively involved in a range of musical performances around Auckland in 2018. He played various instruments, including taonga pūoro, on a track on acclaimed New Zealand composer Eve de Castro-Robinson’s album The Gristle of Knuckles. This was also performed at the album launch at the Auckland Fringe Festival. The concept for the album was performance reinterpretations of Eve’s works. She brought together a diverse range of musicians who collaborated to record her works in an improvisational and interpretive manner. ‘She invited a group of musicians to rework some of her compositions,’ explains Kingsley. ‘It was highly improvised and collaborative. I played a variety of taonga pūoro and the tuba.’ That performance won the Best Music Award at the festival and the album project itself was recognised at the Vodafone New Zealand Music Awards, where Eve won a Tui for Best Classical Artist.

Another interesting performance project that Kingsley was involved in was The Guerrilla Collection, a Pacific arts festival facilitated by the dance company Black Grace. ‘The Guerrilla Collection was about exploring the future of Auckland,’ says Kingsley. ‘Black Grace invited a group of artists to project their vision of what Auckland might look like in 30 years.’ Kingsley performed at both the Gala Opening and during the festival itself. He worked with poet and playwright Courtney Sina Meredith to create a multi-media work involving poetry, dance and music. ‘I used a soundscape approach, drawing on sound artist ideas. Multiple instruments were used: tuba, percussion, and many taonga pūoro.’

The idea behind that came from thinking about the situatedness of those two instruments in the South Pacific: the pumoana is a ceremonial instrument and the Hawaiian steel guitar sound is synonymous with popular Pacific music. Yet it isn’t common to hear them together.
INCREASING TEACHER CONFIDENCE TO DELIVER THE PHYSICAL EDUCATION CURRICULUM

Contact:

Duncan McKenzie
School of Sport and Exercise
Duncan.mckenzie@sit.ac.nz
Duncan McKenzie is the Programme Manager for the Bachelor of Sport and Exercise. He teaches across all levels of the degree as well as managing the Master of Applied Health Sciences (Wellness and Rehabilitation).

Duncan’s research in 2018 focused on an area that is very topical at the moment, the delivery of Health and Physical Education in primary schools. ‘In essence, primary teachers are often worried about teaching health and PE in schools,’ says Duncan. There have been two streams of thought from the government in responding to this: the first is to upskill the teachers in this area; the second is to bring in a specialist who is responsible for delivering this part of the curriculum.

Currently the specialist model is generally being favoured by the government, and there has been an increase in funding provided for this. ‘There is a real drive to bring sport and PE into school using outside providers,’ explains Duncan. ‘So, this provided a great environment to research what is most effective – teachers themselves delivering this part of the curriculum, or specialists.’

Previous research conducted by Duncan’s co-researcher, Alli McKenzie, from the School of Education at Otago University, focused on this very issue. ‘Alli was a part of a study that interviewed a large group of teachers to find out what they thought,’ says Duncan. ‘The results of this project suggested that while teachers liked the support of the specialists coming into the schools, at the same time they still wanted to do it themselves.’ An extensive literature review also gave insight into what worked and what didn’t: ‘the literature showed that what wasn’t effective was short term workshops, with no follow up.’

Keeping this in mind, along with Alli, Duncan set up a programme to deliver Professional Development to teachers in the area of Physical Education. This programme was then implemented at a school in Invercargill by Alli. ‘The programme was set up so that Alli went into a school for an afternoon every week over the course of a year. She attended staff meetings, and along with the teachers, identified topic areas to focus on,’ says Duncan. One of the aspects of this study that contributed to its success was the involvement and support of the principal, and the buy-in from the teachers, right from the outset. ‘It was really driven by the principal, we had that support right from the start, and we worked with the teachers in the design of the programme.’

The Professional Development was set up so that Alli would model the delivery of an aspect of the curriculum. The teachers would observe this, and then it would be discussed at a full staff meeting. They would then deliver it themselves to their classes. Alli would then observe the teachers in practice and there would be an in-depth debriefing session with each teacher, which allowed for critical self-reflections, along with feedback from Alli. The teachers went through two cycles of this process, and data was collected via interviews at the start of the study, and again at the end. The results show that the teachers’ perception of their own confidence increased, and that they also valued the Health and Physical Education Curriculum more as their knowledge and confidence increased. ‘For that group of people, it probably has changed lives,’ says Duncan. ‘The comments from the participants clearly show the effect that it had on them as teachers.’ The study has been published in the Journal of Physical Education New Zealand.

In essence, primary teachers are often worried about teaching health and PE in schools. There have been two streams of thought from the government in responding to this: the first is to upskill the teachers in this area; the second is to bring in a specialist who is responsible for delivering this part of the curriculum.
REAL-WORLD EXPERIENCES IN COSTUME DESIGN FOR A COMMUNITY THEATRE GROUP

Contact:
Emma Cathcart
School of Fashion
emma.cathcart@sit.ac.nz
Emma Cathcart teaches on the Bachelor of Fashion (Design and Technology) at SIT. Her research combines community engagement and student learning through a real-world project with a community theatre group in Invercargill.

Emma is passionate about providing authentic learning experiences for her students, and this led her to her current research focus, which involved students enrolled in a costume design paper at SIT, working with the Invercargill Repertory Theatre group to design costumes for a play the local theatre company were producing called A Streetcar Named Desire. Emma put in a lot of the groundwork to lay the foundation for the project, contacting members of the Repertory group, and working with them to determine the timeline for the project. ‘The intention was to provide a win-win situation for all involved,’ says Emma. ‘The students would benefit by designing, fitting and constructing real costumes, for real actors, and the Invercargill Repertory Society would benefit by having a number of garments created for one of their shows, which they could then add to their costume hire collection.’

Costume design is a particularly rich learning environment, due to the many considerations that must be taken into account when creating garments. ‘With costume design the student needs to think about the future of the garment. It is likely to be worn by multiple people, for example, which means that it needs to be easily adjustable. Seams need to be easy to unpick, waistlines need to be expandable, there needs to be deeper hem allowances and turn up cuffs added for a range of statures.’

Data was collected in the form of self-reflections from Emma herself, combined with questionnaires completed by the students involved, and notes from a debriefing session with the theatre company after the project was completed. ‘The focus was on valuable lessons learned from the process,’ explains Emma. ‘The results suggested that the students found the real-world scenario challenging, but a highly useful learning experience.’

Emma’s study began in 2017, with the data collection being carried out in that year. The ‘lessons learned’ have been able to be applied to a second iteration of the real-world project, with the costume design for the local theatre company being carried out again in 2018. Emma will also publish her study in the Southern Institute of Technology Journal of Applied Research (SITJAR) in early 2019. ‘I believe it is really important to contribute to our local community. This is one way that SIT students can give something back to the community they study and live in, and at the same time gain valuable and authentic experience in costume design.’

The intention was to provide a win-win situation for all involved. The students would benefit by designing, fitting and constructing real costumes, for real actors, and the Invercargill Repertory Society would benefit by having a number of garments created for one of their shows, which they could then add to their costume hire collection.
PLAGIARISM AND ACADEMIC INTEGRITY

Contact:

Jerry Hoffman
School of Business
jerry.hoffman@sit.ac.nz
As well as his role as senior editor for SIT’s peer reviewed journal SITJAR (Southern Institute of Technology Journal of Applied Research), Dr Jerry Hoffman’s research focus in 2018 was in the very topical area of student plagiarism. He presented his research as a case study at ARMS, the Australian Research Management Society Conference in Tasmania.

Jerry is the Academic Leader for the Postgraduate Diploma in Business Enterprise and the Master of Applied Management in the School of Business. A key element of Jerry’s role has always involved a focus of attention on issues relating to student plagiarism. In 2018 he decided to explore this in detail further, leading to a case study of SIT’s practices being delivered at the conference.

It is widely acknowledged that student plagiarism is a growing issue. Most tertiary institutes face the challenges of ensuring that students are submitting their own original work for assignments. ‘Plagiarism is more of a problem now than it has ever been before,’ says Jerry. ‘We see quite a range of types of plagiarism, from not following correct referencing procedures, through to those students who copy from another student or buy essays online.’ The last few years have seen a rise in the number of “essay mills”, sites which allow students to order an essay on a particular topic online. ‘The internet has really expanded the ways that students can cheat on assignments now,’ states Jerry. ‘Technology is highly advanced, there are more and more tools available and sites where students can buy assignments.’

The presentation that Jerry gave at ARMS outlined a case study based on SIT’s approach to plagiarism. It began by outlining the problem and the kinds of plagiarism issues the institute is facing, then explained the procedures that are being followed to prevent it. ‘I discussed what we do here,’ Jerry explained, ‘from providing seminars for students and staff, through to the consequences for students who do plagiarise.’ Jerry also discussed the use of software such as SafeAssign and its value in identifying plagiarism. ‘SafeAssign is particularly effective for checking one student’s work against other students’ work,’ says Jerry. ‘But there are other plagiarism detecting tools that are more effective when it comes to web content. The best means of detecting it is manually, by looking up sections in Google searches which is very time consuming.’ Jerry says that SIT has seen a decrease of suspected plagiarism in dissertations in the postgraduate programme since the new protocols for addressing plagiarism were introduced. ‘Overall the dissertations are of a higher quality, and there have been less being submitted with plagiarised content.’

Plagiarism is more of a problem now than it has ever been before. We see quite a range of types of plagiarism, from not following correct referencing procedures, through to those students who copy from another student or buy essays online.
DOCTORAL STUDY IN SIMULATION

Contact:

Johanna Rhodes  
School of Nursing  
Johanna.rhodes@sit.ac.nz
Johanna Rhodes
School of Nursing
Faculty of Health, Humanities and Computing

Johanna Rhodes is the Programme Manager for Year One of the Bachelor of Nursing degree at SIT, and in December 2018 she also took on the role of Acting Head of School. Since 2016 she has been engaged in PhD studies at Central Queensland University.

The story of Johanna’s journey into doctoral studies begins in 2009 when she first met Professor Kerry Reid-Searl, who was to become her supervisor seven years later. ‘I maintained contact with Kerry after that initial meeting and met up with her again at the Teaching and Learning Conference, hosted by SIT in 2013,’ says Johanna. At that conference Kerry demonstrated Mask-Ed™ in her keynote address, appearing as her alter ego Cyril, a retired butcher whose granddaughter is studying to be a nurse. Mask-Ed™ is a simulation teaching strategy which involves educators wearing realistic silicone suits, masks, and other body props and working with students as a patient. In 2014 Kerry returned to SIT and ran a Mask-Ed™ workshop with staff from SIT and other institutions in New Zealand. The four SIT staff who attended the workshop then went on to form a collaborative hub. ‘Mask-Ed™ has been a part of teaching at SIT since 2016,’ explains Johanna. ‘A group of us have also carried out an auto-ethnographic study which explored the implementation of Mask-Ed™ from our perspective, as a group of nurse-educators at SIT.’

Kerry and Johanna kept in contact and published an article together in 2015. ‘Then one day, randomly out of the blue she emailed me and asked me if I would be interested in doing a PhD,’ says Johanna. ‘And now I am well into the process of my studies, and on an Australian Government funded scholarship.’ Johanna’s doctoral research examines simulation from the point of view of the educators.

‘One of the themes that was identified in the research we carried out as a team was that the educators who do this are quite vulnerable,’ explains Johanna. ‘Our previous research showed that this could be a problem.’ According to Johanna there is a lot of literature about the process and importance of de-roling, or returning to your own identity, in relation to actors who undertake simulation and role play work. The literature is very clear about this for non-educators who assume patient roles as standardised patients. They are well prepared beforehand, supported during the process, and there is a debriefing afterwards. There is also a clear structure for students during the simulation learning process of preparation, support during and debriefing after as well. However, what Johanna has found is that there is very limited information about simulation from the perspective of the educators. ‘I want to know what is actually going on. I am asking: What is happening here?’

Johanna is following a grounded theory approach and will publish from her research as she goes. In 2018 she presented at the All Together Better Health Conference in Auckland, the Southern Institute of Technology and Otago Polytechnic combined Research Symposium in December, and gave a 3MT (Three Minute Thesis) presentation at the School of Nursing, Midwifery, and Social Sciences Research School in Brisbane. She also published an article based on the autoethnographic study in SITJAR (Southern Institute of Technology Journal of Applied Research) in 2018 with her colleagues.

Mask-Ed™ has been a part of teaching at SIT since 2016. A group of us have also carried out an auto-ethnographic study which explored the implementation of Mask-Ed™ from our perspective, as a group of nurse-educators at SIT.
E-PORTFOLIOS FOR STUDENT NURSES

Contact:
Karyn Madden
School of Nursing
karyn.madden@sit.ac.nz
Karyn Madden is the Programme Manager for the second year of the Bachelor of Nursing. In 2018 she completed her Master of Nursing through EIT (Eastern Institute of Technology). Karyn carried out an action research project, which examined the value of e-portfolios (electronic-based) for nursing students. Karyn Madden

Completing and maintaining a portfolio of current practice is an integral part of nursing, and this is no different for student nurses, who also need to show evidence of their competence and progression. Traditionally, paper based portfolios have been used, says Karyn. However, the literature supports the use of e-portfolios and use of e-portfolios at tertiary institutions has been linked to higher retention and success rates.

Karyn’s study focused on a group of nursing students at SIT who had previously used a paper based portfolio. They used the digital platform Pathbrite to develop their e-portfolios whilst on a ten week placement. Karyn used focus groups to gather their thoughts and experiences of using the e-portfolios and carried out a thematic analysis of the data. Four main themes emerged from the analysis, says Karyn. The ease of use and convenience of e-portfolios, the flexibility of them, the transparency of the platform, and finally the reliance on the supporting technology.

The final theme was somewhat unexpected, according to Karyn. The students found their own compatible apps, such as Camscanner, a free app which they would download into their phones, which allowed them to take a picture of something, convert it to a PDF, and then upload it to their e-portfolios.

The study found that all the students, and the tutor in charge of the programme, preferred the e-portfolios to the paper format and as a consequence of Karyn’s research, e-portfolios are now being used across all undergraduate nursing programmes at SIT.

One of the defining attributes of e-portfolios is that they are paperless, and this has strong benefits: it is better for the environment, and cheaper for both students and tertiary institutions. Whereas previously the School of Nursing would spend a significant amount on printing, with e-portfolios the only cost is for the license fee of the software to manage them, and this is much less than the cost of printing.

Karyn plans to present the findings of this study at ANEC (Australasian Nurse Educators Conference) in Dunedin in 2019, as well as publishing in the International Journal of e-portfolios. She has also started a longitudinal study, which has grown out of her Masters’ research. I want to look at the value of e-portfolios over time, and see if this changes, explains Karyn. The literature suggests that it decreases, I was unable to find that in my study, but this is something I would like to explore in the future.

Traditionally, paper based portfolios have been used. However, the literature supports the use of e-portfolios and use of e-portfolios at tertiary institutions has been linked to higher retention and success rates.
DISSONANCE, CONSONANCE AND ALL THAT JAZZ

Contact:
Mark Baynes
MAINZ
mark.baynes@sit.ac.nz
Mark Baynes’ research activities in 2018 involved performance, radio shows, presenting some of the findings from his doctoral studies into jazz pianist Brad Mehldau’s works, and writing a column for *New Zealand Musician*.

Mark is the Programme Manager for the Bachelor of Musical Arts at SIT’s MAINZ (Music and Audio Institute of New Zealand) campus in Auckland. His doctoral research focused on exploring dissonance and consonance in Western music, with Mark creating a lexicon that can be used to analyse these concepts in the context of contemporary jazz.

In 2018 Mark presented his research into the acclaimed American jazz pianist Brad Mehldau’s approach to dissonance and consonance at the SIT and Otago Polytechnic Research Symposium. ‘Mehldau really pushes the boundaries of dissonance (those chords and notes that create tension), and then consonance (where this tension is resolved) just that bit further in his music,’ explains Mark. ‘It’s about getting that psychological balance, where the dissonant moments make the consonance that follows them, that much better.’ This might occur through starting a beautiful romantic melody on a note that is ‘wrong’, or challenging to the listener. ‘It’s about contrast and balance, the idea that the hedonistic state and the pleasure that the listener gains from consonance — those notes/chords that sound pleasing to our ears — is amplified if it is preceded by a contrasting sonority.’

This examination of Mehldau’s approach to dissonance and consonance has impacted Mark’s own playing, particularly his approach to improvisation. Mark is an accomplished performer in his own right, playing regularly at venues around Auckland as a soloist and also with other artists. One of the events he performed at in 2018 was for the New Zealand music month concert series as part of the Allana Goldsmith Group. Allana Goldsmith is a jazz performer notable for her renditions of jazz standards in te reo, along with a number of original, jazz influenced songs in te reo. She and Mark have also written songs together and are currently working on a collaborative album.

Mark shares his love of jazz as a co-presenter on bFM’s The Jazz Show every Sunday. He also writes a regular column for *New Zealand Musician*. The focus of my writing for *NZ Musician* has been on analysing a track from the New Zealand charts in a way that makes it accessible to a generalist audience,’ says Mark. ‘While these often use approaches such as semiotics, which examines signs and symbols in music, the aim is to present this in a format that is not super heavy, but easily understood.’ Recent columns have focused on the songs of artists such as Drax Project, Carnivorous Plant Society, and Jon Toogood. ‘One of the songs I looked at in 2018 was “We know the way” written by Opetaia Foa’i, from the group Te Vaka, in collaboration with American composer/performer Lin-Manuel Miranda, which featured on the soundtrack to the Disney film *Moana,*’ explains Mark. ‘This song spent 48 weeks in the New Zealand Top 20. My analysis of the song was an attempt to understand why that was.’

Mehldau really pushes the boundaries of dissonance (those chords and notes that create tension), and then consonance (where this tension is resolved) just that bit further in his music. It’s about getting that psychological balance, where the dissonant moments make the consonance that follows them, that much better.
SINGING, SHOWS AND SANTA!

Contact:

Sally Bodkin-Allen
School of Contemporary Music
sally.bodkin-allen@sit.ac.nz
In 2018 Sally Bodkin-Allen’s research activities continued to build on an ongoing collaboration with Dr Nicola Swain at the University of Otago, and Associate Professor Susan West in Canberra, Australia, along with a variety of public talks, arranging and composing work.

Sally is the Research Manager at SIT and also teaches in the School of Contemporary Music. Her primary areas of interest lie in the field of music education and she is an elected Board member of ANZARME (Australia New Zealand Association for Research in Music Education).

Musical composition and arranging feature strongly in Sally’s research outputs for 2018. Along with works for cornet and piano, Sally created an arrangement of two songs from contemporary musicals Hamilton and Dear Evan Hansen called “Found/Tonight” which was performed by Southland Girls’ High School choir Femme at the Big Sing Finale at the Michael Fowler Centre in Wellington. “‘Found/Tonight’ was an arrangement of an arrangement,’ says Sally. ‘I saw the original arrangement of the two songs by Alex Lacamoire on Youtube and thought it would make a great piece for Femme to sing, but needed to make it longer and have a stronger ending, so finished the piece quite differently to the Lacamoire version. I also wrote the accompaniment for four hands on one piano, something I have never written for before!’ The girls also performed “Found/Tonight” at the ILT Christmas in the Stadium concert in December.

A highlight in 2018 for Sally was having a musical of her own performed in Sydney at the Genesian Theatre. She originally wrote the show, called “What Santa Does Other Days of the Year”, over twenty years ago with ex-Southlander Roger Gimblett. The musical ran from 23 November to 8 December and received some excellent reviews. One reviewer referred to the songs as being “cute-as-a-button”, and another suggested that “your toes will not stop tapping during the lovely songs”. ‘It was great to be able to read the reviews,’ says Sally. ‘Especially since I didn’t get to see it live myself. It was all very positive and so lovely to think of audiences of children and adults enjoying the show over in Australia!’

Along with the composing and arranging Sally has continued to build on her research involving Outreach Singing in the community. This project is ongoing and involves Dr Nicola Swain and Ass. Prof. Susan West. ‘Outreach Singing is an altruistic form of music-making,’ explains Sally. ‘It is based on participation and singing in a way that encourages others to sing.’ In 2018 the research focused on the effect of a single Outreach on singing confidence. We took participants on an Outreach to a rest home, where they sang songs with the residents there, such as “My Bonnie Lies Over the Ocean” and “You are My Sunshine” and did a pre and post evaluation to see if there was any change in the way they felt about singing in general and their own confidence in relation to singing.’ The results showed that a single Outreach could affect the way an individual felt about singing: ‘What came through in the results was that participants felt that the setting was one where there was no judgement about their singing, unlike other environments or experiences that they had had with singing. Another theme was that the participants gained pleasure and enjoyment from the enjoyment that their singing gave to others, they could see the positive effect that their singing had on the rest home residents and it helped their own singing confidence to grow.’ Sally gave public talks about Outreach singing to groups in the Invercargill and Winton communities, as well as presenting the research at conferences in Australia and New Zealand.
OFFICE FIGHTER

Contact:
Steven Woller
SIT2LRN
steven.woller@sit.ac.nz
Steve Woller is a Programme Manager for SIT’s distance learning faculty, SIT2LRN. In 2018 Steve was part of a team which entered the HP48 hour film festival, a competition which challenges filmmakers to create a short film from scratch in just 48 hours.

Steve produced and art directed the project, and along with SIT Productions crew members, Matt Inns, James Wilkinson, Nick McGrath, Ash Bartlett and Meiling Au, plus a number of SIT students and graduates, was part of a team known as Super Furious Ninja Dragon. This was the third year that the team has entered the competition, which has been running for 16 years.

Teams find out the parameters of the films at the outset of the competition, and each team is given a genre that they have to follow. In 2018 the boundaries were: the film had to include a puddle, a door slam, and a shadow/silhouette. For Super Furious Ninja Dragon the genre was splatstick (a genre of film which is a blend of slapstick comedy with splatter horror). ‘It’s a genre which doesn’t take itself too seriously,’ explains Steve.

The team’s finished product is Office Fighter, which follows the story of an underappreciated office worker through a “tough day at the office”. The film shows her internal thoughts and external reactions to what happens as she deals with a sleazy boss, lazy co-workers and unhelpful IT staff. It’s something like what we know a lot of office workers and administrators go through, with a humorous twist,’ says Steve.

The competition is structured in three rounds: regional heats, and finals, then a national grand final. ‘Basically all the entries are screened during the heats,’ says Steven. ‘So it’s an opportunity to see what everyone has done, from first time teams to pros.’ There are awards at the regional level, and a selection of films from each of the regionals all over the country go through to the Grand Final which is held in Auckland. ‘There’s over 500 films made each year across the country so it’s pretty cool to be selected to screen at the Grand Final.’

At the Dunedin Regional Final Office Fighter won runner up for Best Film as well as picking up awards for Best Production Design and Best Sound Design. It was later selected as a Wild Card nominee for the Grand Final where the team also won awards, being recognised for Best Production Design and Nick McGrath for Best Sound Design.

Creating a film in a mere 48 hours seems like a daunting task, but Steve says that it all comes down to organisation and teamwork. ‘If you are organised and have a good team you can do it, you just need to make sure that everyone remembers to eat and sleep. It requires collaboration and coordination, a lot of us studied at SIT and have been working together for ten years, everyone is highly skilled and loves to pitch in. It’s a great team that I’m proud to be part of.’

Basically all the entries are screened during the heats. So it’s an opportunity to see what everyone has done, from first time teams to pros.
TREES AND WATER QUALITY

Contact:
Tapuwa Marapara
School of Environmental Management
tapuwa.marapara@sit.ac.nz
Tapuwa Marapara teaches on the Bachelor of Environmental Management degree at SIT. In 2018 he worked on two main research projects: the first examined native tree species in Aotearoa and how these might be used to reduce the effects of flooding, while the second focused on the issue of water quality.

Tapuwa Marapara

New Zealand tree species to specific sites around the country. They focused on four main groups of native trees: Shrubs such as Ti Kouka (cabbage trees), mānuka, kohuhu, mingimingi and miro; Conifers such as kahikatea; Beeches such as Mountain beech; and Hardwoods such as Karaka.

These trees were chosen because of their physical structure, particularly their root systems. Trees with deep and dense root systems help soil to absorb water before it reaches rivers and lakes in times of heavy and prolonged rainfall,' explains Tapuwa. 'But this is dependent on a number of factors, each tree species is different, some can’t tolerate wet conditions, and it is dependent on where they grow.' Tapuwa points to the kahikatea, for example, as a slow growing tree that can be protected or nursed by other species that grow faster. This research will be published in 2019 and it is hoped that it will help practitioners to match specific tree species to appropriate sites during forest restoration for flood management.

Tapuwa is also involved in a project in the very topical field of water quality. 'Farmers need to access information about contaminants in waterways, but where do they go for this information?' asks Tapuwa. The Waituna catchment area has been a focus because of a continual decline in water quality levels in the area. 'We needed to come up with information for farmers to focus on specific targeted areas, both at the farm level and the whole catchment level.' Tapuwa used a software called the Land Use Capability Indicator in conjunction with ArcMap GIS (Geographical Information Systems) mapping. This system is designed to present all kinds of geographic data and provides maps of specific target areas that farmers can spend their resources and effort to improve water quality. 'Blanket recommendations don’t always work everywhere,' says Tapuwa. 'We need specific strategies that target specific areas. Movement of contaminants from land to the waterways is dependent on things such as the slope of the land, the amount of rainfall, soil type and vegetation, as well as the distance from the land to the waterway.' The mapping that Tapuwa has carried out along with colleagues from Victoria University and e3scientific limited takes all of these factors into consideration. ‘It provides a visual map to help farmers identify specific areas where they can focus their resources.’ Tapuwa presented the findings of this project at the SIT and Otago Polytechnic Research Symposium in November and it was also published in 2018 as part of an Occasional Report Series through the Fertiliser and Lime Research Centre at Massey University.

The main idea is that we can use nature to fight natural disasters such as flooding. There is a lot of current research which looks at the use of trees and forests as a tool for flood management.
COLLABORATION IN SONG WRITING AND PERFORMING

Contact:
Tony Waine
MAINZ
tony.waine@sit.ac.nz
Tony Waine, bass player with iconic New Zealand band The Narcs, was involved in a range of recording, performing and song writing activities during 2018.

Tony teaches across all levels of the Bachelor of Musical Arts at SIT’s MAINZ (Music and Audio Institute of New Zealand) campus in Auckland. He holds a Master of Arts in Music from Wintec (Waikato Institute of Technology) which focused on emerging models of collaboration in contemporary song writing. ‘I interviewed people like Joel Little, this was just before he worked with Lorde, and focused on the collaborative song writing models that led to commercial hits,’ explains Tony. ‘I also recorded an album of songs co-written with some of my favourite New Zealand artists: people like Hammond Gamble, Recloose, Shona Laing and Rikki Morris.’ This album, Brave Sheep, originally released in 2012, was released through DRM (Digital Music Release) in December 2018. ‘DRM is basically an aggregator,’ says Tony. ‘They put your music on a digital platform which allows it be distributed through channels such as Spotify.’

As a member of a group known as The Golden Kiwis Tony has performed at a number of festivals around New Zealand. The group includes Harry Lyon (Hello Sailor), Rikki Morris (Crocodiles) and Mark Steven (Ardijah) and performs a variety of kiwi songs that individual members played in the original bands. ‘We play songs like “Blue Lady”, “Gutter Black” and “Bliss”, so it’s kind of like we are playing covers of songs that are also originals for some of the group’s members,’ The Golden Kiwis played at the Waiheke Jazz, Art and Music Festival in 2018 at the Good Friday Groove session.

Tony also performed at Selwyn Sounds, a music festival held at Lincoln Domain, with The Narcs in 2018. ‘The Narcs were part of a line-up that included Jimmy Barnes, The Feelers, Mental as Anything and The Mockers,’ says Tony. ‘About 12,000 people attended that event.’ The Narcs also released two new singles in 2018. ‘“Summerhill Stone” was released in March 2018 and “Not Over” was released in November.’ ‘Both singles were recorded at The Lab, in Auckland.’ The Narcs played a North Island Summer Tour in January 2019 to promote the singles.

Another event that Tony was a part of in 2018, was Graham Brazier’s One Night Only All Stars Extravaganza and Vinyl Release Party. This was held at The Studio in Auckland, and featured original members of Hello Sailor (Harry Lyon, Rick Ball and Paul Woolright) along with a number of other legends of the music scene in Aotearoa such as Rikki Morris, Peter Warren and Jordan Luck. ‘After Graham died Alan Jansson finished the album, and this was an event to release a limited edition vinyl copy of it.’ The show was held to commemorate the third anniversary of Graham’s death and showcased a number of Hello Sailor songs as well as some of his solo originals.
Trish Conradson has a passion for historical research. In 2018 she worked in conjunction with the Southland Oral History Project and talked with women who had previously worked in maternity and nursing in Southland.

Trish is a Nurse Educator at SIT and teaches on the Bachelor of Nursing. She has a long term interest in the way nursing practices have changed over time which was a natural fit with the Southland Rural Heritage Trust’s Oral History Project. This project was established in 2006 and since then has been collecting oral histories from many people around Southland. Trish received training from the Trust in carrying out oral history research. She attended workshops on interviewing processes and using the digital recording devices and then began the process of recording histories herself. The recordings are kept in the Invercargill Public Library and are accessible to the public. ‘The focus is on protecting Southland’s regional history,’ says Trish, ‘Particularly the stories of everyday people, it’s not about celebrities. Oral histories are important because they capture the lives of ordinary working people, the invisible voice.’ Not everyone is suited to being interviewed for an oral history project either. Trish has found that some people find it difficult to talk freely about their lives, or freeze once a microphone is placed in front of them.

Trish focused on maternity nurses in Southland. An extensive interview was carried out with Heather McCorkindale who had been a midwife in Southland for 55 years. ‘Heather was fascinating to talk to,’ says Trish. ‘She had vast experience built over many years to base her practice on.’ The value of oral history is that is preserves the stories and memories of those who experienced them: ‘It gives us a slice of history and other people often say they can identify with those experiences.’

Trish presented at the 17th National Nurse Education Conference in Melbourne in May, 2018. Her paper was a case study of Heather. ‘The presentation highlighted Heather’s story, which is representative of the stories and experiences of so many midwives at the time,’ explains Trish. ‘What it shows is just how hard the nurses worked back then, and I’m not saying that nurses don’t work hard today, because they do, but Heather worked six days a week, often delivering multiple babies each day. The nursing students’ lives were so restricted back then too, when she was training she had a curfew to keep.’ Another feature of the women who worked as midwives across Southland’s history is the idea of flexibility: ‘Their ability to adapt over time really stands out to me, to survive as a nurse, as a midwife, you had to adapt and adjust. These women were quite remarkable in how they did that.’

Trish has also had an article published in Kai Tiaki based on Heather’s case study. In 2019 she will continue to work in the field of oral history and plans to examine the historical experiences of staff and students in the School of Nursing at SIT. ‘I want to talk to students and staff connected to SIT and look at how their experiences have changed over time.’

The focus is on protecting Southland’s regional history. Particularly the stories of everyday people, it’s not about celebrities. Oral histories are important because they capture the lives of ordinary working people, the invisible voice.
Conference Presentations and Posters


Public Talks and Workshops


Rhodes, J. (2018). *What are the experiences of educators as they assume, play, and de-role as simulated patients for the purpose of learning and teaching? Three Minute Thesis (3MT)*, presented at the School of Nursing, Midwifery, and Social Sciences (SNM&S) Research School, Brisbane, Australia.


Exhibitions


Creative Outputs


Published Articles


### Postgraduate Theses


### Edited Publications


### Web Publications


### Reports

