

Swings Roundabouts

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SUMMER 2017

TRANSITIONS

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SUPPORTING WHĀNAU

MAGIC OF DRAWING

TECHNOLOGY IN ECE



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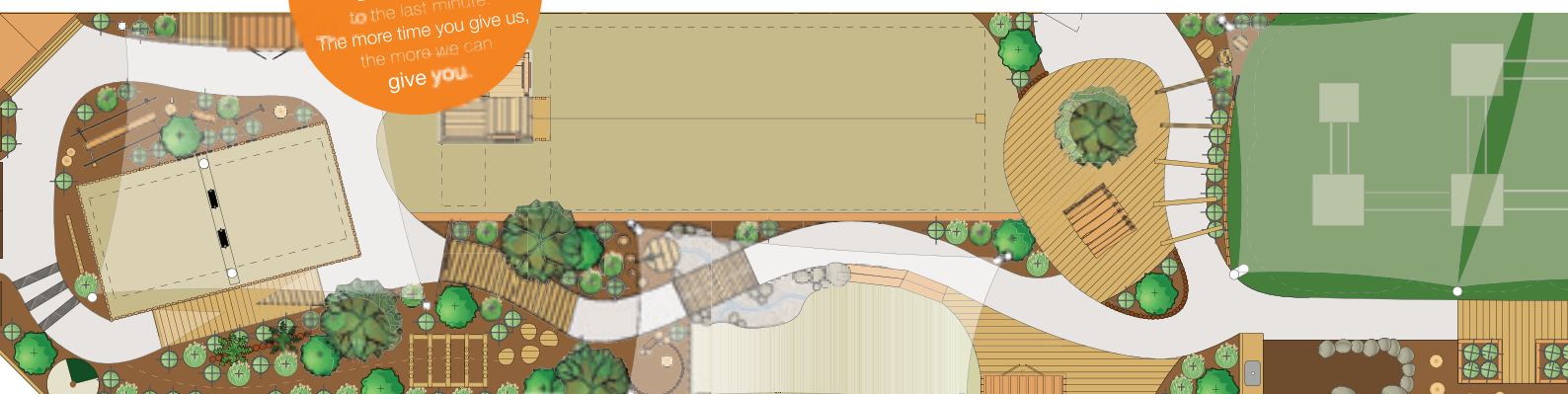
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Cover image: Tots Love Country Early Learning Centre

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FROM THE EDITOR



"The secret to change is to focus all the energy, not on fighting the old, but on building the new." Socrates

Change as we know is inevitable, and often we have little control on the many changes that occur throughout a lifetime. Research suggests change is the external situation while transition is the internal process people must go through to adapt to the change. Transition essentially is the psychological process through which people come to terms with a new situation and adjust and adapt. Many think if they just stay positive and not waste their time being negative they will manage the change, but research suggests that if people don't have a safe space to express and process their feelings and only internalise their fears with clear transparent process people are more likely to feel a sense of denial, anger, fear, frustration, which can cause resistance. And therefore the transition less successful than it could have been.

So how do we support transition in ECE? In the early childhood centre environment children can have many transitional periods from leaving their early childhood service to go to school, transition between age-based classrooms in large ECE centres or even just the transition between routine and play times. Also teachers are not immune, such as when a centre changes hands.

In this issue we have an article from Nichola Kirkwood who has shared the findings from a project she was involved in, the Petone Basin Transitions to School Project. Nichola shares her own experience of being part of the project team, which was a new experience and came with its own insecurities and fears (and hard work). Also shared are the findings and guiding principles from the project. You can find, *It's a big deal for all of us - Supporting transitions from early childhood services to school* on page 14.

The opinion piece, *How architecture supports a child transition*, on page 17 shares ideas on how architecture can influence the behaviour of people and what type of environments help both tamariki and their whānau be at ease. The article is also a

good reflection piece for those ECE centres who are have classrooms based around age groups with young children having to transition between classrooms. Is this the only way?

Childcare centre transitions, page 18, is a short piece offering advice for centres that are changing hands with tips on making the process as smooth as possible and also shares some processes that are often less successful!

Three Little Birds Childcare supporting whānau in Whangarei, on page 20, is an inspiring and positive read about a new centre in Whangarei who had a clear vision of how they wanted to make a difference to the tamariki and their whānau in Te Tai Tokerau. Three Little Birds leads with its heart and sound pedagogy, and after observing and listening to their community provided a quality ECE service they can be proud of and others can learn from.

Another article worth highlighting is *The Magic of Drawing*. This article written by an ECE teacher and artist, Rod Eales, shares art concepts and the pedagogy involved during the process of a recent project where they followed several children's interest in planets and space. Another inspiring article with some great practical advice.

There are also articles about lead in our gardens/dirt, where ideas can come from and the importance of networking, how to develop a performance management plan, and much more. Something for everyone! Enjoy!

If you've got a story to share with our *Swings & Roundabout* readers please get in touch. Contact Trudi, publications@ecc.org.nz

To all our readers have a wonderful time with your whānau and friends as you celebrate and relax over the following summer month.

Trudi Sutcliffe

Editor

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CEO's MESSAGE

CHANGE IS ON ITS WAY ACROSS THE EDUCATION SECTOR



Change can be a good thing. And change we have.

The new Labour-New Zealand First Government, with confidence and supply arrangements from the Greens, has signalled some new directions will be put in place in the education sector, including early childhood education (ECE).

Here at the Early Childhood Council (ECC) we have been long-time advocates for change and improvements in some key areas of our sector, and we work hard to seek change or at the very least, some tweaks.

This includes work to improve and change the current funding levels and the complex system underneath it, and seeking a level-playing field across the ECE sector, such as the uneven application of regulations for different ECE services.

We know at a snapshot level from the pre election policy statements that Labour was keen to return to the sector strategic plan, increase the universal subsidies, return to the 100 percent incentive, and improve learning support funding. New Zealand First has an interest in supporting Playcentres and Kōhanga Reo, and to review ECE teacher programmes.

New Zealand has a world-class ECE curriculum, *Te Whāriki*. However there are certainly areas of the sector that could be improved.

Addressing the loss of funding from the per-child subsidy level across both the Universal Subsidy and the 20 Hours ECE Subsidy is needed to compensate for inflationary adjustments, albeit within the current fiscal envelope. Upward adjustments to the per child rate will enable ECE services to be better placed to explore increasing their teacher numbers toward the 100% qualified goal.

Of course, achieving the 100% goal will also require a pool of suitably qualified teachers available to employ, which could be tricky

given the current teacher shortages we are facing.

If New Zealand First achieves a review of ECE teacher programmes, employers need to be able to have a say here, and for all parties, including the Education Council, to get around the table on this issue.

We also need a far less complex funding system. It's currently so complex it cannot be understood by parents, providers and even the government. Reinvigorating the funding review for ECE, that was started but never completed, could be just the ticket of change that is needed here.

A less complex funding system could, for example, enable children from low-income families or those living in hardship to be more easily prioritised to ensure those most in need can be funded to access ECE.

We are likely to see a renewed and welcome focus on ensuring those most in need can get access to the education and learning support they need.

ECE services must be a good fit for the communities they serve. ECE services could for example combine education and care with services for family health, parenting education, housing, parent support, and return to work programmes for welfare beneficiaries, which might support wider government policy in these areas.

Improving access to quality ECE for children with learning support (special) needs is also on the cards. Increasing the per-child hour subsidy for children with additional learning needs could be one way to cover the costs of education and care. And teachers could do with more support and training to enable them to better recognise children with additional support needs earlier.

It has been referenced that a commitment will be made under this new government to develop a 30-year strategy for education. It makes sense to look at education as a whole, and for a fresh look at this strategy

for education to include ECE at the table. A sector-wide view is important here.

We also expect there could be changes made to Communities of Learning. They are a great idea, but the current arrangement has meant ECE is not always sitting at the Community of Learning tables, and we need to be there to ensure a child's education is viewed as a whole.

Also expect to see lots of noise directed at the new government in a bid to address teacher pay inequalities that have crept in across the whole education sector. This effort is likely to pick up pace in the first quarter of next year. It would be good to see as an outcome, catch-up payments to education and care centres sufficient to restore, in part at least, pay parity between Kindergarten and other teachers who are doing the same jobs in ECE.

Finally, we'd also love to see all ECE service providers, whether they be home-based, parent-led, Kindergarten or an early childhood education centre, subject to the same reasonable levels of government rules and regulation. This would ensure ECE providers across the board offer the same levels of safety and quality because they operate under the same rules and regulations.

The Early Childhood Council looks forward to continuing these discussions on behalf of our members, and working with the new government, the incoming Education Minister, Chris Hipkins, and Associate Ministers, Tracey Martin, on the important portfolio of early childhood education.

Change can take time. At the end of the day, how we value our early childhood services, and the centre owners, managers, and teachers, directly feeds into the quality learning outcomes for our country's pre-school-aged children. To be continued....

Peter Reynolds



ECC UPDATE

THE ECC WELCOMES THE FOLLOWING EARLY CHILDHOOD CENTRES WHO RECENTLY JOINED THE EARLY CHILDHOOD COUNCIL:

- Sandcastles Early Childhood Centre, Auckland
- Central Hastings Early Learning Centre, Hastings
- Lollipops Educare Glen Eden, Auckland
- Whiz Kids, Whangarei
- Cromwell Early Learning Centre, Cromwell
- Lollipops Educare Half Moon Bay, Auckland
- Creators Educational Trust, Hamilton
- Pasifika Early Learning (PEL), Papakura & Taita
- Elmwood and Halswell Preschool, Christchurch
- Unitec Early Learning Centre, Auckland
- Woodlands Education, Auckland
- Akoteu Sia-'ae-toutaiola, Auckland
- Piccolo Park Early Learning Centre, Auckland
- Country Village Preschool, Auckland
- Our Family Early Learning, Auckland
- Kiddie Garden Learning Centre, Auckland (provisional)
- Dominion Childcare Centre Ltd, Auckland (provisional)
- Omaru Preschool Ltd, Tauranga (provisional)
- Littles Explorers Early Learning Centre, Whatawhata (provisional)

THE ECC ADVOCATES FOR A LEVEL PLAYING FIELD

The ECC advocates for quality ECE and a level playing field for all teachers, early childhood services, and for the whānau our ECE service providers work alongside with.

The early childhood education (ECE) sector in New Zealand is complex. Not because of the different options available to parents, whānau and caregivers, but because of complexity in funding, rules and regulations, and the fact these things are not applied uniformly across the sector. Even ECE teachers aren't allotted the same pay increases across the board by government.

How we value our early childhood teachers, and ECE services, directly feeds into the quality learning outcomes for our country's pre-school-aged children.

The Early Childhood Council (ECC), which is a voluntary membership-based body representing the interests of over 1,000 independent licensed early childhood centres, is a strong supporter of the existing ECE policy framework that offers parental, whānau and caregiver choice. Our membership base represents childcare centres across the whole country, and is made up of around 30% community-owned centres and 70% privately-owned.

The ECC listens strongly to their membership to ensure a level playing field for all involved in the sector. Recent examples include:

FOOD ACT

The ECC has been doing a lot of work around the Food Act and asking questions about the variable costs and charges associated with registration and verification for early childhood centres that provide food. The ECC met with the Minister of Food Safety, and officials from the Ministry of Primary Industries (MPI), last month. Following that meeting we have asked members to tell us, and also tell MPI, if you are quoted or charged high or higher than expected costs for registration and verification under the National Programme Level 2. This is important to show

the variation, and the high costs across our sector.

Keep telling the ECC about any issues or concerns you have with the Food Act and its implementation and cost impacts on your centres, email, policy@ecc.org.nz. And remember to send examples of high verification or registration costs to MPI too, at info@mpi.govt.nz.

REPRESENTING YOUR INTERESTS TO THE NEW GOVERNMENT

We are expecting to start seeing changes to the education portfolio with the new Labour-New Zealand First Government now at the helm. The Early Childhood Council has written to Minister Chris Hipkins and to one of the Associate Minister's of Education, Tracey Martin.

The ECC signalled it would be good to see the work that commenced on the funding review picked back up and completed. The best outcome being a far less complicated funding system. Also signalled that making upward adjustments to the per child rate is the best way to encourage ECE services to explore increasing teacher numbers toward the 100% qualified goal.

The ECC will keep you updated as the direction of the education policy emerges.

INTERPRETING THE ECE COLLECTIVE

The ECC recently sought to clarify an issue around how staff are paid under the collective after some Centres on the ECE Collective told the ECC they would prefer to pay salaried teachers by the hour because they work shifts of varying lengths. The ECE Collective requires teachers to be paid on salaries.

The ECC sought legal advice around possible implications of paying teachers based on an hourly rate, in terms of the current ECECA provisions. To read where potential issues could arise go to www.ecc.org.nz.

If you are in doubt contact your employment advisor or the ECC's Employer's Help Line on 0800 742 742 option 4 (ECC members).

CENTRE PROFILE:

TOTS LOVE COUNTRY



Tots Love Country Early Learning Centre is located in Rotokauri, Hamilton and caters for tamariki from 6 months to 6 years. A mixed aged centre which fosters a family environment. Phillipa Carroll has been a new manager, promoted from within the team for the past 21 months. In this time their small whānau centre has had a change in vision and direction. Having a committed and dedicated team has helped them work on improving administration and environment and changes to curriculum and planning. This has come from a lot of team work, inspired kaiako and involved owners. The centre looks at tamariki interests through noticing and planning for each individual child and weave this into centre wide goals. They provide tamariki with lots of space, grass, animals to care for and experiences as you would do at home.

PHILLIPA CARROLL

What is special about your centre and what is your centre's philosophy?

We believe in the positive nurturing whānau environment the country atmosphere can provide. We believe that whānau, community and embracing kaitiakitanga, caring for and utilising our natural environment, manaakitanga, caring for others and play being an integral part of children's learning.

Who is your community?

A real variety of local rural areas and whanau coming out from surrounding suburbs also.

What do you most love most about your job?

The knowledge that we are providing experiences for tamariki that many wouldn't get and that we retain and believe in the whānau environment and all it offers.

What is the biggest challenge facing ECE centres now?

Keeping up with paperwork and finding quality staff and relievers.

What's the best part about operating a centre?

Happy thriving tamariki, happy whānau and passionate kaiako.

What makes a successful quality ECE centre?

Passionate kaiako with a dedicated leader.

What do you enjoy most being a centre manager?

I enjoy leading a team knowing that we are providing a quality service for tamariki with lots of space, nature and a small home like environment. I feel a real sense of pride in managing such a unique centre. I am passionate about what I do and enjoy igniting passion in others.

As a new manager what's been your biggest achievement?

Achieving amazing results and getting positive feedback in our ERO report and having lots of positive whānau feedback. Also having happy staff that are empowered through being part of decision making processes and seeing staff flourish and become more passionate.



As a new manager you've implemented quite a few changes what brought around the changes?

Suggestions from ERO and a general need to get documentation updated and consistent.

What were the changes?

Making internal evaluation and teacher registration more streamlined, easier to follow and implement. Changing a lot of the inside environment to reflect our natural philosophy. Also adjusting our planning so that it is more individually based. Including kaiako and owners more to create a more shared leadership model, as well as reflecting our whānau philosophy.

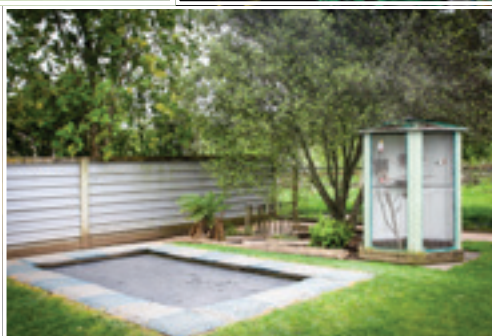
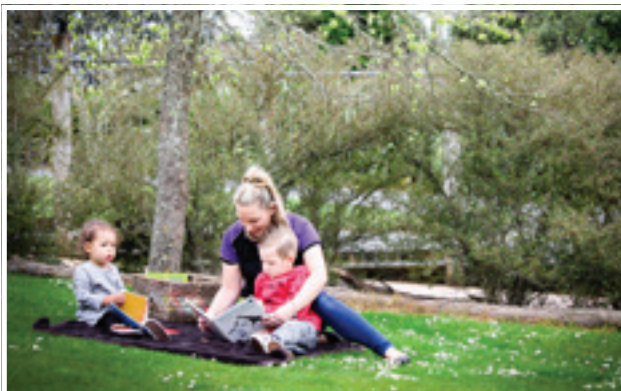
Biggest rewards from the changes?

Our kaiako have so much knowledge about documentation, they have full and meaningful discussions around internal evaluations that are ongoing and also relate to their teacher registration. They are excited to and regularly get involved with

outside agencies and take part in a variety of professional learning. The learning is more individually focused, so we are meeting more of our tamariki needs. We have happy and confident tamariki and in turn happy whānau.

Any challenges? If yes, how did you work through them?

Sometimes a challenge for privately owned or standalone centres means gathering and interpreting all the information and documentation ourselves. Developing our own formats etc, which can sometimes be time consuming but worthwhile in the end. To help with this I have become part of a network of managers and owners in similar positions so we can offer one another support. We have also recently joined our local kahui ako or community of learning group, He Waka Eke Noa which has been wonderful for making connections not only within early childhood but also across new entrant and primary.



SO YOU KNOW

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The Cancer Society has developed a **free** online training module to help you learn about when and why we need to be SunSmart and to provide you with the tools to support your service to do so. If you attain 80% in the questions at the end of the module, you will receive a certificate and a reminder of your own identified call to action. These can also be used as evidence that you are meeting the Code of Professional Responsibility through:

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- Commitment to families and whānau - engaging families and whānau in their children's learning and the Standards of Professional Learning and Professional Relationships.

For more information about being SunSmart, contact your local Cancer Society office.

Here is a link to the free online SunSmart PD module so you can get started right away!

<https://s3-ap-southeast-2.amazonaws.com/csnz/Modules/SunSmart+ECE+professional+development+module/story.html>

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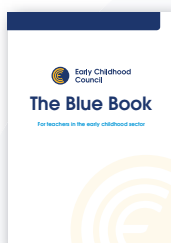
The Early Childhood Council offers both members and non-members a range of administration and management resources to help ECE services run smoothly.

THE ECC BLUE BOOK/ONLINE

The Blue Book helps early childhood teachers achieve full teacher's registration, obtain and maintain your practicing certificate, and to help with on-going professional development planning, and to help you to prepare for your appraisal.

Access Blue Book Online by subscription; go to www.thebluebook.co.nz to find out more.

For those who prefer paper-based solutions you can still buy the Blue Book folder, which is a stripped back version of the online tool at a reduced cost.



ECC'S FINANCIAL MANAGEMENT GUIDE

The ECC's Financial Management Guide is a comprehensive guideline for early childhood education centres on effectively managing a centre's finances. The guide is useful for both community-owned and private centres and includes a selection of tools and templates for use in your centre.

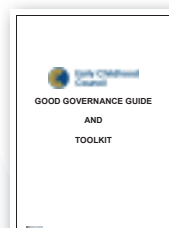
The contents of the ECC's Financial Management Guide, is available freely to ECC members via the "Support & Resources" section at www.ecc.org.nz.



ECC'S GOOD GOVERNANCE GUIDE

The ECC's Good Governance Guide is a comprehensive guideline for early childhood education centres on establishing and maintaining good governance practices.

The contents of the ECC's Financial Management Guide, including a wide range of additional tools and templates, is available freely to ECC members via the "Support & Resources" section at www.ecc.org.nz.



ECC INCIDENT REGISTER

This popular and top-selling resource was developed in conjunction with a health and safety consultant for use in early childhood centres. The 100 carbon copy forms are in duplicate, providing copy for parents and a copy for your records.

ECC ANNUAL WALL PLANNER

The ECC's Annual Wall Planner is a full-colour, A1-sized sheet containing the full year's calendar and featuring important and useful dates for centre managers. (Copies of the ECC's Wall Planner are sent freely to all ECC members each year.)

ECC DIARY

The ECC Annual Diary is a B5-sized, ring-bound diary featuring one page per week-day and filled with useful date reminders and information. This resource is handy for Centre Managers and teachers. (Copies of the Diary are sent freely to all ECC members each year.)

THE STANDARDS FOR THE TEACHING PROFESSION

The new Code of Professional Responsibility and Standards for the Teaching Profession, released at the end of June, are to be fully implemented as of the 1 January 2018. They set the benchmark for quality teaching in Aotearoa New Zealand and apply to all teachers who hold a practising certificate, regardless of their role or teaching environment.

The Standards for the Teaching Profession are comprised of six standards that reflect contemporary teaching practice in a range of learning contexts. Teachers must demonstrate that their practice meets these standards in order to gain full certification and then maintain their certification. In an appraisal process teachers show their professional understanding and learning and how they implement high quality practices in their everyday role. In this respect, the new Standards do not differ from the previous Practising Teacher Criteria.

So what are the main changes, other than condensing 12 Practising Teacher Criteria into six Standards in the revision process? The Standards cover the breadth of teaching practice, and the elaborations, largely derived from the former key indicators and

provide further guidance for teachers to use in their individual settings. The main change is that teachers are encouraged to demonstrate the depth of their work as professionals, for which these six Standards provide the framework.

HOW TO USE THE STANDARDS IN THE APPRAISAL PROCESS:

The Early Childhood Council (ECC) has extensive knowledge of the sector's needs and drawing on the expertise of professional bodies and certificated teachers has developed a detailed resource for teachers and mentors to assist in this appraisal process. This resource, **The Blue Book**, is available as hard copy and online, uses a step by step format, and provides explanations and reflective questions for guidance.

To support teachers and mentors throughout their learning journey the ECC also offer workshops and webinars that provide further insight, available to members and non-members. For further information and contact details please see the advert below, or go to www.ecc.org.nz or phone 0800 742 742.

The Blue Book - assisting you to meet the Standards.

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 **Early Childhood Council**

IT'S A **BIG DEAL** FOR ALL OF US - SUPPORTING TRANSITIONS FROM EARLY CHILDHOOD SERVICES TO SCHOOL

PETONE BASINS TRANSITIONS TO SCHOOL - A TEACHER-LED INNOVATION FUND PROJECT

By Nichola Kirkwood, with Dr Sarah Te One and the Petone Basin Transitions to School Project Team

For the past two years, a small but dedicated team of new entrant and early childhood teachers have been working on a Ministry of Education Teacher-led Innovation Fund (TLIF)¹ project on transitions to school. The title of our report, "It's a big deal for all of us" (Te One et. al, 2017), reflects our realisation of the huge impact successful (or otherwise) transitions to school can have on the lives of not only children, but also on their whānau, and teachers be (Hayes et al, 2015). Our research reinforces other findings in the field and demonstrates that "effective transitions are critical to the development of children's self-worth, confidence and resilience, and ongoing success at school" (Education Review Office 2015, p. 1).

Our project was set in the Petone Basin, a defined geographical space comprising of six primary schools and 27 ECE services (including kindergartens, community ECE services, independent ECE services, kōhanga reo and playcentres in Lower Hutt, Wellington). Some of the teachers were part of a network that met regularly to discuss common issues. My own journey began with phone call out of the blue asking if I would like to be part of the project, and without taking too much time to think about it my answer was 'yes'! The impact of my quick answer would be far reaching!

¹In 2015 the Ministry of Education approved the funding of the first research projects out of it's \$18 million TLIF fund

TOO MANY MESSAGES, TOO MANY DIFFERENT EXPECTATIONS

Teachers in both sectors were concerned by the huge range of transition to school approaches being used. If we, as teachers, were concerned about the lack of a consistent, coherent approach to transition to school, what must it be like for the

children and their families/whānau? We wanted to take our ideas further and so applied successfully for the TLIF grant. This meant we were funded to design and implement our project.

Our intended outcome was to produce a toolkit of resources based on the findings of our innovations and wider contextual research. This toolkit would be available for use by all early childhood education services and schools in the Petone Basin.

Our first steps were to identify a Project Team and, over the first six months, we developed our ideas and our action plans.

We asked two questions:

01. How can we ensure that each and every child has a smooth and consistent pathway between ECE and school in the Petone Basin?
02. How can current practices in ECE services and schools within the Petone Basin be developed, adapted and shared to ensure successful, coherent transition practices for all children?

We used action research and teacher inquiry models (for example, Cardno, 2003) to examine our transition to school practices and each introduced an innovation. We interviewed teachers in both sectors, as well as children and whānau, around their expectations and experiences of transition to school. We also conducted two focus group interviews with community-based service experts and leaders and managers in early childhood education (ECE) services and schools. At the same time, we continued to hold network hui with teachers in both settings to work through our emerging findings. We also used recent New Zealand research (Boyle and Petriwskyj, 2014) about the transition to school, notably the work of Associate Professor Sally Peters (who we were thrilled to be able to invite to speak at

one of our hui) and we used sociocultural theory to examine our findings.

NOT ABOUT NATIONAL STANDARDS

Our project did not measure student achievement or academic progress. The 'space' for our inquiry was in a borderland: transitioning to school. We learnt that transitions can be traumatic for some children and when this happens, their confidence as capable and competent learners is disrupted, sometimes for many years, and that this impacts on their school work. Therefore, to ensure that children's views of themselves as ready, willing and able to learn are important attitudes to foster, especially when starting school.

The step-up to 'teacher as researcher' was at times overwhelming. We learnt so much about the processes of undertaking research, particularly the importance of well-thought out project planning aligned with our budget and having expert guidance. We employed an administrator with a strong accounting background and a research advisor and critical friend, Dr Sarah Te One. Together, we were able to meet our checkpoints in time and, most, on task. We also employed a research assistant who interviewed parents and whānau and teachers as well as writing sections of the final report.

For me, finding out about the pressures on my primary colleagues was a big part of my discovery. Hearing about the impacts of testing and the demands on their time, meant I could now see how it might be difficult for them to be as flexible as we in ECE might like.

TRANSITION FOR ME TOO

As the demands of the project grew I began to see my participation as having parallels

in the transition to school for children. I went from being happy and comfortable in my little centre, familiar with the people, the processes and routines, to being suddenly in an environment way out of my comfort zone, meeting and talking(!) to new people and even at times being expected to sit at a table in a room with others trying to write about something I wasn't too sure that I knew much about! Perhaps my feelings, as I nervously prepared for speaking at a conference one day, were similar to those of the five year old about to go to their school's welcome assembly.

My own innovative practice entailed a subtle shift backed up by a big idea. I had long written each child a farewell letter on starting school, aligned with the strands of *Te Whāriki*. On their last day I would present the child with a copy of the letter for them, and another copy for their new entrant teacher, almost apologetically asking them to pass on 'if they chose to'. I had no idea if the new entrant teacher saw the letter at all, let alone if they found it useful.

Once I started the Project, I recognised that teachers in both ECE and primary school had limited understanding of their respective curriculum frameworks. I began to document each child's learning using the strands of *Te Whāriki* alongside the Key Competencies in the New Zealand Curriculum. I also started emailing the letter directly to the new entrant teacher, asking for their feedback. That meant I was able to get feedback from the new entrant teacher immediately. I learnt that the assessment information provided for the child was both useful and valued:

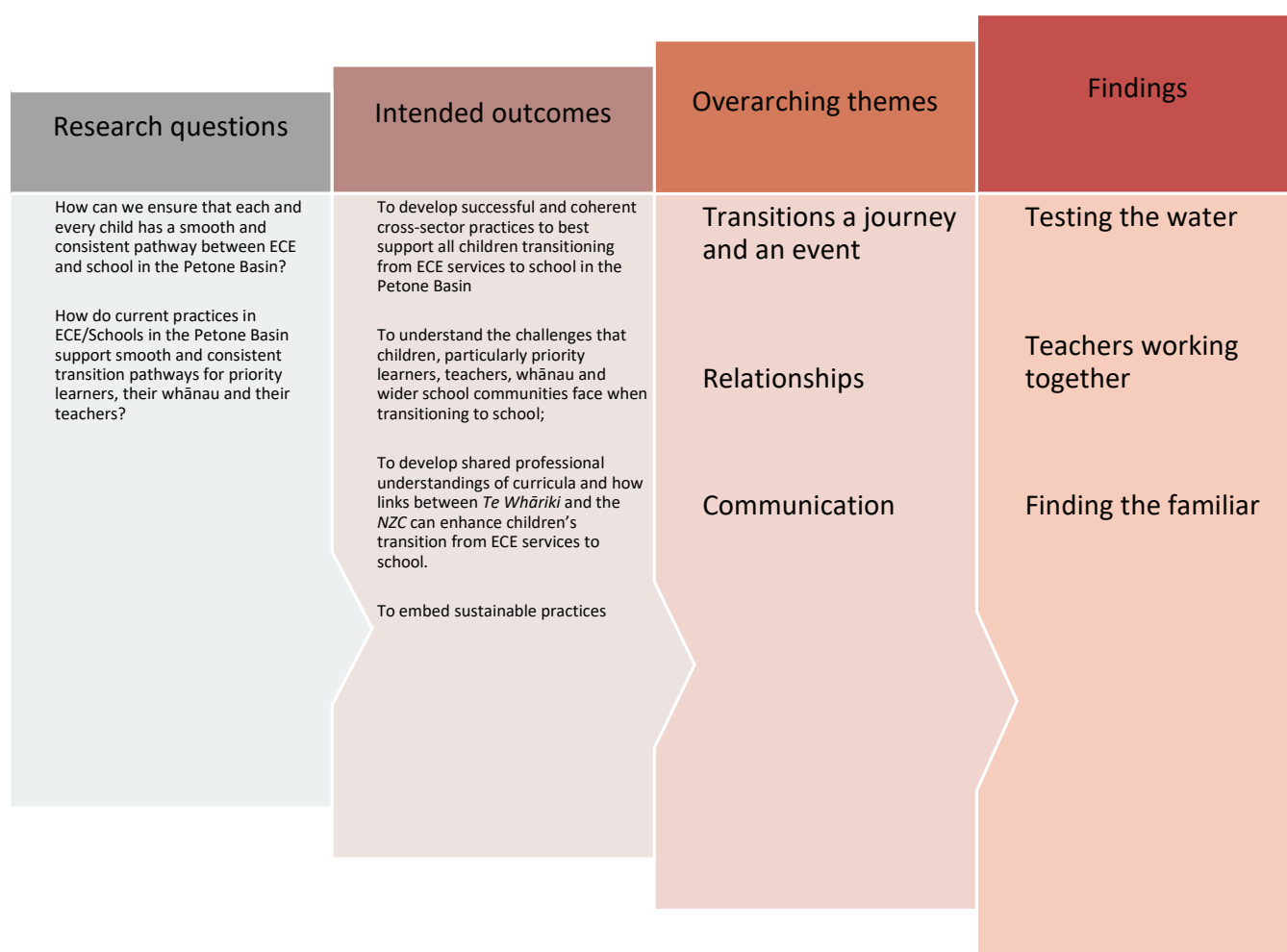
"I enjoyed reading the profiles that you have written as it gives us another perspective of [Child's name] that we haven't met yet. What a lot of work for you. Thanks for the effort you have made" (Primary School Principal)

"Thank you for such a detailed and personal account of [Child's name] as a learner and as an individual. I really appreciate the time you have taken in writing these documents, and they most certainly help me in terms of being

able to welcome her to school in a way which is supportive and responsive..... I have found the detailed manner in which you link ECE experiences with the Key Competencies of the NZC very useful. It enables me to 'see' her as she currently is within a learning environment, so I can best respond to her in a new one. She is clearly 'ready, willing, and able', what a wonderful way to enter school! Thank you again for your commitment to a smooth transition between ECE and school." (NE Teacher)

PUTTING IT ALL TOGETHER

Once all the interviews and innovations were complete the amount of data we ended up with was huge. The importance of relationships and communication was confirmed throughout the Project, as was an underlying perception that transitions to school were most usefully thought of as a journey and as an event. It took us a long while, and a lot of discussion to distill from the data three overarching themes and three major findings (see below).



Using the implications of our themes and findings we have developed six guiding principles, which alongside our recommendations, we believe will facilitate

the transition process for children, their parents and whānau, and for teachers. We hope too, that community service practitioners in social services and health as

well as policy makers will find these guides useful (see below).

GUIDING PRINCIPLE	RECOMMENDATIONS. TEACHERS SHOULD:
Transitions are a journey and an event	Take a long-term view of transitions. Start the process early, especially for priority learners. Incorporate flexible approaches to transitions as a 'to and fro' process.
Relationships matter	Support relationships between all combinations of adult, ECE services, school, child and whānau during the extended time of transition. Include community, health and social service professionals in discussions about transitions.
Communication matters	Communicate in ways that allow all involved to express a point of view about their experiences of transitioning.
Traditions of learning Means of learning Means of assessment	Acknowledge the different traditions and means of learning in ECE services and schools. Recognise the influence of policy on assessment shared between ECE services and schools during transitions.
Cultural context matters	Respect the cultural contexts and values that the child and his or her whānau brings with them when entering school.
Structural organisation matters	Recognise that ECE services and schools are structured differently; this affects their social organisation and impacts on transition experiences.

What we weren't able to achieve, and what we decided that we actually didn't want to, was the smooth and consistent approach that at first we set out to find. We discovered that the differences between us were worth celebrating and that every child's pathway to school will have its moments of uncertainty and points of going back and forwards (and not always predictable ones!). Speaking of uncertainty, if I were to receive another

phone call out of the blue one day I might think a little more carefully, but I reckon that the answer would probably still be 'yes'!

A child leaving an ECE service to start school is 'a big deal'. We concluded that the process of transitioning is not a one-off event. Our findings suggest that taking a long-term view of the process can make the pathway smoother and how this is achieved

requires consistent application, tailored to the child and whānau. This would ensure that all the participants are stakeholders in the transition to school process. We leave the last word to a whānau member:

"That's the greatest thing, the perception of it being one journey otherwise you leave something behind and you start something new with no linking". (Whānau interview).

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Nichola Kirkwood has a background in primary teaching and also taught English in Japan but has found her true passion in Early Childhood Education. Nichola has worked as a three to five year old teacher since 2004. Nichola has a particular interest in supporting children and their families as they prepare for and transition to school as well as in creating a love and respect for the natural world. Nichola currently works at Imagine Childcare Centre in Petone where she can be found inside or outside depending on her mood, but not often writing research reports.

Dr Sarah Te One has had a long history of research, professional development and child rights advocacy in the early childhood sector. Her current interests are in transitions to school; the refresh of *Te Whāriki* (2017); and in promoting awareness about the UN Convention on the Rights of the Child.

HOW ARCHITECTURE SUPPORTS A CHILD'S TRANSITION

The word 'transition' has multiple meanings for an architect, most being opportunities to create something unique, driven by climate and place. For example, the transition between outside and inside enable veranda spaces; transition between outdoor spaces create gateways; transition between indoor spaces create doorways. These may sound functional in today's terms, but older cultures celebrated these spaces - verandas, gateways and doorways can be found as special features on all old Kiwi Villas, on 300 year old Wharenui, on 500 year old Indian Palaces and on 2000 year old Greek Temples.

Within early childhood educational contexts however transition has a very different meaning, often associated with anxiety and stress for the user group. For example, transition to school, transition between age groups, transition between centres, transition between activities, transition between outdoor and indoor play. While the ministry website does provide advice on transition this still remains one of the most stressful periods for a child and parent to go through in the early learning education context.

Whilst architecture cannot cure all educational transition issues, it can have far more of a positive impact when it is understood how architecture can influence the behaviour of people.

Firstly - transition into a centre. What feels right when you walk in to a centre for the

first time? Is it close to home? Is it a friendly and familiar face? Is it the smell of fresh baking or the day's lunch? Is it the sun streaming in from high level and touching your skin? Is it the glimpses of the outdoor playground with mature trees dappling the sunlight? Our experience has shown that these kinds of experiences are the kinds that define a beautiful human space that both parent and child want to be in - and with advances in neuroscience today there is much evidence to support these old architectural 'feelings'. Centres need to have the things that make human beings feel at ease, as does any good building or environment.

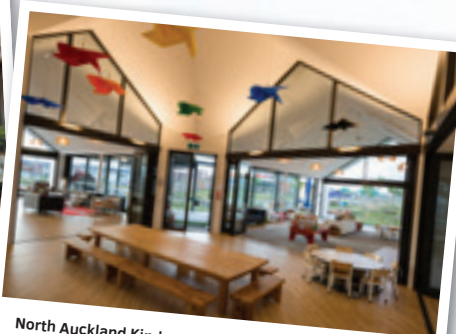
Transition between age groups can also be another highly stressful time for children, as they leave behind strong friendships and teacher bonds to go on to the next room. We have tried many different configurations in the design of centres to ease this - having larger groups in one big room broken up into smaller groups by furniture or low dividers, joined up veranda spaces to join 'rooms' together when outside, configuring rooms around a courtyard or dining space so that all share common space and face each other to give visual connection. While these designs go a long way to support transition they don't seem to fully resolve the issue entirely. There are however examples around the world where architecture has resolved such issues by innovative thinking combining pedagogy with building. The best example

we know of was a German kindergarten in Bavaria which had no age group breakdown. The centre was split into activities, arranged around a central indoor space - it was based on the idea of shops around a marketplace. Each 'shop' housed one activity - art and craft, dress-up / family play, construction, etc and the children could pick the activity they wanted to do most every day. If everyone wanted to do the same, then the marketplace also allowed expansion! With no age barriers, there were issues such as younger children smashing older children's work, though once the teachers found ways to embrace these as development opportunities instead of issues to overcome, the positive outcomes way soon resolved any issues: older children engaged more with the younger ones leading to less teacher input, younger children progressed in their milestones quicker, bonds were formed across age groups which carried on into school and there was no transition anxiety as there weren't any transitions!

It's interesting to reflect that transition issues, as with so many modern problems, have been created by the way we now operate and design our centres. When reflecting on the centres we went to as children they had no such issues as it was multi age group and housed in two large rooms close to home. We may be advancing more rapidly than ever before as a species, but you cannot take human nature away - it still takes a village to raise a child.



New Shoots Pakuranga - Outdoor centre activity space with shared veranda across classrooms



North Auckland Kindergarten - Indoor centre dining room

Collingridge and Smith Architects (UK) Ltd (CASA) has specialised in designing world class education architecture for over 20 years, both in NZ and the UK. CASA's believes in creating beautiful human spaces based on research that brings together architecture and evolutionary psychology. CASA has been recognised for their achievements in sustainable early childhood architecture with their designs achieving many local and international awards. Website: www.casa-uk.com



CHILDCARE CENTRE TRANSITIONS

BY ROGER BROCKELSBY

When a centre changes hands, the worst job for the seller is when the time comes to sit down with the staff of the centre and tell them that there will be a change in ownership. These may be people that you have known for years, people who have become friends.

Occasionally a centre owner will choose to inform their staff prior to or during the sales process but this is the exception rather than the rule. In my experience, the transitions in these circumstances have been relatively smooth however most owners choose not to tell staff until there is an unconditional agreement in place.

For those owners, those weeks or months of discreet negotiations and due diligence have been the secret that you have kept from your staff and now is the time to tell all – ‘oh, and by the way, here is your notice of termination’.

The reality is that the purchaser of your centre is just about always going to want to keep your staff in place. Continuity is vital for a successful transition and all purchasers are aware that settled staff are the best advocates and greatest asset for a centre. The exception to this is if there is significant overstaffing in the centre – this can often make for a difficult transition as the new owner will need to rationalise staff numbers.

Overstaffing can also have an effect on the desirability of the centre to a new owner. They will know that there may be redundancies which can have a negative effect on the owner-staff relationship and could take some time to rebuild.

What is the ideal transition for staff? When they are informed of a sale, the first thing they will feel is uncertainty. To alleviate

that, as soon as they receive their redundancy notices, the new owner should be on hand with their new employment contracts – keeping any ongoing uncertainty to a minimum.

Note, as well, that there are different rules in place for what are termed ‘vulnerable’ staff – cleaners or kitchen hands. For this group of workers there are rules in place to ensure continuity of employment with the new owner.



About the author

Roger Brockelsby is a LINK Childcare Sales Specialist. Roger can be contacted on 027 919 5478 / 0800 225 999 or email Roger.brockelsby@linkbusiness.co.nz

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TEACHER SHORTAGES

With the swearing into office of the new Government, and new Minister's in place, there have been renewed calls for decision makers to address the teacher shortages across the education sector.

The Early Childhood Council (ECC) has written to the new Minister of Immigration, Iain Lees-Galloway requesting adding ECE-qualified and experienced overseas-trained teachers to the list of those skilled groups that are scarce in New Zealand.

The ECC wrote to the previous Minister of Immigration in September, but did not get a reply. They have offered to meet the Minister about this issue and will keep you updated if they get a response from an ECE point of view.

ECC Chief Executive Officer, Peter Reynolds, says informal information from early childhood centres nation-wide suggests they

too are finding it hard to get relievers and fill vacancies.

The ECC has heard from members on their Facebook page that teacher shortages are a complex issue and one that has been a long time in the making. What's more, there are lots of layers involved around the time lags and bureaucracy that can exist across the departments that recognise qualifications and register teachers. For an overseas trained teacher to work in New Zealand ECE, the ECC understands teachers can face lengthy delays as they go through Immigration NZ, New Zealand Qualifications Authority (NZQA), and the Education Council processes. The ECC has talked to all of these agencies.

The ECC also contacted the Ministry of Education and received advice that a special taskforce will work on resolving the teacher shortage.

However, the ECC understands this could take up to 15-years and does not offer any practical solution to the over 2,600 licensed childcare centres throughout the country.

The ECC recommends there be an urgent move to address the teacher shortages across the whole education sector, and one option is to immediately look at the Skilled Migrant and Essential Skills policies, rather than leaving this skill category to the usual annual review.

For practical advice on overcoming some of these staffing issues, read the news item, *Potential alternatives for centres experiencing a shortage of qualified teachers* on www.ecc.org.nz (member section).

The ECC would also like to hear from you if you are experiencing difficulties getting relief teachers or filling vacancies for qualified teachers related to the ongoing teacher shortages. It is important that the government hears this issue is not just an Auckland one, and not just related to primary schools.

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THREE LITTLE BIRDS CHILDCARE

SUPPORTING WHĀNAU IN WHANGAREI

BY ELYSA SCHUSTER AND SIMONE BELTON

Three Little Birds Tikipunga opened three years ago with our Mill Road Centre following two years later. Since then we have been striving to be an Early Childhood Service that provided a setting that not only overcame barriers for tamariki attending ECE, authentic to the bi-cultural intent of Te Whāriki, but more importantly engaged with whānau in such a way that they were empowered and able to collaborate and be invested in their tamariki learning.

The vision of Three Little Birds however started a long time prior to this, with a dream by Wiwini Hakaraia (Owner), Elysa (Manager) and Marc Thomson who wanted to make a real difference in Te Tai Tokerau. Wiwini envisioned an ECE service that was inclusive and accessible to the wider Whangarei community but more importantly to those who for a variety of reasons were not engaging in Early Childhood Education. Te Tai Tokerau was the preference for a variety of reasons with Wiwini having whakapapa in the north and Elysa and Marc having whānau in Whangarei it seemed the obvious choice.

We believed all tamariki should be able to engage in quality education so spent time researching the barriers to why tamariki were not participating. Research from the Ministry of Education (2007) stated some of the barriers were transportation, fees and kai. Three Little Birds view was that although we are a private childcare centre we believed we could overcome these barriers within our funding and offer whānau a real choice here in Whangarei.

With the focus from the Ministry of

Education on raising educational outcomes for Māori and Pacifica tamariki and the statistics telling us that it was primarily Māori tamariki that were not participating within the Whangarei region we concentrated on creating an authentic bi-cultural setting. Right from the start with our philosophy being underpinned by Te Ao Māori we connected with whānau within our community. This was important to our kaupapa as tamariki who see their whānau working in collaboration with their Kaiako “gain a sense of continuity and of being cared for” and experience a “trusting and secure environment in which they can learn and grow” (Whalley & the Pen Green Centre Team, 2001, p. 95). We also could see the value that came from whānau actively participating in an ECE service. These benefits include enhanced social support, and parent learning and development (Mitchell, Royal Tangaere, Mara, & Wylie, 2006).

As the dream started to take shape with the purchase of our first house, renovations in full swing, we began to build relationships and venture into our wider community.



Kanohi ki te kanohi (face to face) was the obvious choice while connecting with tamariki and their whānau. Therefore prior to opening both our centres we meet whānau in their home a few times, getting to know the tamariki and starting to form reciprocal relationships and a sense of belonging to our Three Little Birds whānau.

Tikipunga opened with 67 tamariki and Mill Road opened with 85 tamariki all enrolled before license was granted and doors were even opened. The majority of these tamariki had not been participating in Early Childhood Education prior to coming to Three Little Birds. By offering a free van service, the centres providing all kai at no cost and affordable fees our pre-enrolment numbers confirmed for us that we were on the right track in overcoming the barriers. Underpinning this was our commitment that whānau will have meaningful connections with our Kaiako and management. Our enrolment data also had both centres where whānau identified as Māori at over 90% reemphasising our philosophical intent of being underpinned by Te Ao Māori.

Throughout our journey whakawhānaungatanga and manaakitanga has underpinned all we do and this has been the back bone to building relationships with whānau. Whānau rapidly recognised that we were respectful, authentic and committed to the principals of Te Tiriti o Waitangi. Tamariki have Kaiako that value diversity, are committed to the bi-cultural intent of Te Whāriki and that genuinely love and care for them. Though our original dream was focused on areas of high need within our community it is our belief that because

our centres are whānau focused we are now engaging with many more parts of our community who value our Kaupapa.

Through the building of relationships with whānau it quickly become apparent that many whānau were living day to day with many stresses and under intense pressure. Before we knew it, we were assisting whānau with Work and Income, housing issues, health concerns, and sometimes putting food on the table.

The mahi soon become too much for us to manage as we primarily wanted to remain focused on the provision of quality care and education. It was clear that the stresses within whānau were directly impacting on the wellbeing of the tamariki, therefore impacting on their education. The next logical step for us was to employ a part time whānau support worker (kaitiaki) who would be able to offer the extra assistance our whānau needed but remain connected to Three Little Birds. Another direct outcome when assessing where help was needed for us was tamariki health needs and Three Little Birds was the first private centre to engage with the IMOKO health programme as Dr Lance O'Sullivan was supportive of our dream, while recognising the need within our service. We now have 80 tamariki enrolled with IMOKO and growing by the day.

Three years later we now have a full time kaitiaki who we believe can engage whānau successfully through the sense of belonging and trust whānau have with Three Little Birds. *Ka Hikitia – Accelerating Success 2013–2017* focuses on driving two critical factors through the education system - high quality teaching and strong engagement (2013). Pedagogy and practice is constantly internally evaluated within our services and it is our view that our kaitiaki bridges many gaps and strengthens our capacity for engagement. "Strong engagement and contribution from students and those who are best placed to support them – parents and whānau, hapū, iwi, Māori organisations, communities and businesses – have a strong influence on students' success. Māori students' learning is strengthened when education professionals include a role for parents and whānau, hapū, iwi, and Māori organisations and communities in curriculum, teaching and learning" (2013).

As we have progressed our kaitiaki now works with several different government agencies and community groups throughout

Whangarei and is advocating on behalf of whānau, working towards a better outcome for them and their tamariki. We have now newly established a trust (still in its infancy and has no funding) Nga Kakano o te Noota (Seeds of the North) that will continue to work alongside Three Little Birds allowing our dream to continue to grow in Whangarei and Te Tai Tokerau whilst remaining central to our Kaupapa 'Ko te Tamaiti te Putake o te Kaupapa – The child – The heart of the matter'.

Although three years ago there was a lot of mistrust and misinformation circulating from the ECE sector in our community regarding vans being a use of 'bums on seats' and an inability to build relationships with whānau, we hope that by sharing our story that this allows others to see our dream. We thought 'out of the box' and utilised a variety of strategies to build and maintain collaborative relationships with tamariki and whānau. All staff within our service whether it be Kaiako, van drivers, or support staff are committed to our kaupapa "Three Little Birds Whānau", and tamariki and their whānau are part of and feel a real sense of belonging. Three Little Birds Tikipunga when undertaking their ERO review had affirming statements within the review that recognised that we were more than a 'bums on seats' profit driven service when ERO stated "They visit the homes of all families and establish relationships with whānau that are supportive and caring. Teachers believe that knowing children's whānau

adds considerably to their ability to connect well with children. Centre staff provide a pick-up and drop-off service for children from home to the centre and back. They also provide nourishing, well-prepared food



for all children throughout the day." As a private centre we do not qualify for any additional funding and the extra services we supply including our kaitiaki comes directly from our operational funds. But we believe strongly that having a kaitiaki working alongside the service and the whānau brings huge benefits and recognises the holistic approach needed within educational settings. We are not looking to make huge profits, we are wanting to better the lives of our tamariki and start them on a journey of lifelong learning and honouring our philosophical belief, **it takes a village to raise a child.**

He aha te mea nui o te a o

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



Kaitiaki Debbie Emberson

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THE MAGIC OF DRAWING

ESTABLISHING A 'DRAWING CULTURE' THAT SUPPORTS AND DEVELOPS CHILDREN'S CURIOSITY, IMAGINATION AND CREATIVITY.

BY ROD EALES

'If the practice of ART is a process of bringing into being – the "making visible" of mental images, then drawing is an important way of gaining knowledge and insight into both life and ART.' Graham Collier, 1972.

For me, this sentiment encapsulates the essence of what drawing has been about from prehistoric times through to the present day, across all cultures and all ages. The distinctly human practice of mark-making, drawing, was in fact the precursor to written language, serving the powerful purpose of uniting Man and the world. The evolving art of visual story telling through drawing continues to reflect the importance of this means of communication.

Communication is of course at the heart of all mark making. The innate human desire to listen, receive and express meaning has long driven and motivated us to share observations, wonderment, questions, investigations, plans, experiments, mastery of techniques, manipulation and coordination of materials, thoughts, ideas and emotions. Responsive/reciprocal

communication, verbal, visual or otherwise, supports and reinforces our relationships with others close to us, with our immediate community and with the wider world. The impact on our sense of identity through our relationships will manifest itself through our sense of wellbeing and belonging, and in turn affect the way in which we make our own unique contributions to life, the ways in which we explore the world, and discover our own ways to express ourselves .

As an Early Childhood Teacher I am in a privileged position of witnessing the developing pattern of mark making, familiar to all children. As with all other forms of Art, visual communication contains its own unique set of elements that make up 'The Language of Art'. These may be considered the 'tools' of the trade, which may be manipulated to both create Art, and to understand Art.

The elements of Art comprise of:

- Line
- Colour
- Composition

- Texture
- Pattern
- Shape/Form
- Balance
- Mass/Volume

Any one or all of these elements or visual symbols can be employed in such a way as to construct a personal narrative, which then has the ability to be 'read' by an audience. Thus, any kind of mark making or drawing carries meaning that is significant to the viewer and it is meaning and connection that people are seeking when they are reading a visual image.

These elements can be effectively taught to young children through a socio-cultural approach to teaching. Central to this approach is Lev Vygotsky's notion of 'scaffolding', where children's learning is supported through guided and shared participation alongside both teachers and peers. Common scaffolding techniques include the following:

- Observation



- Directing Attention
- Listening
- Encouragement
- Looking for Patterns
- Making Connections/comparisons
- Discussion
- Modelling
- Questioning
- Reflection
- Identifying
- Investigating

Armed with knowledge of the elements of Art and understanding of scaffolding techniques, a teacher can then establish the relevant skills, knowledge and attitudes that will support children in their visual communication. The role of the teacher is therefore critical in the process of affecting artistic development in a 'real' fashion which is directly related to Art in the wider community and society.

I have been actively employing this approach to Art, predominately with drawing, for many years, working with small groups of children (from between five and ten at a time). Many of our projects have become long-term investigations into the natural world. Living in Dunedin has provided us with an abundance of natural landscape features which we have accessed with the centre van. The children have explored coastal tunnels, lava caves, giant sand dunes, volcanic pyramids, a penguin colony and ancient concretions. These places are full of both geographic and cultural history, providing us with inspiration and a 'reason' to draw. In addition to outdoor excursions, other projects about the natural world have included; flowers, sharks, flax, deep sea creatures, wild animals and more recently, space.

Through the Space project I will endeavour to illustrate the Magic of Drawing. The initial interest in the planets of our solar system came from a four year old boy, and soon after, ignited the imagination and interest for several of his peers, for a further five month period. Drawing became our platform for in-depth investigation and exploration on the subject matter, Space. Add another layer of exploration into the 'Language of Art', and therein lies the recipe for the MAGIC of Drawing. Time is also an important ingredient. Children are naturally curious and in a world where so much demands their attention for so short a time, we need to promote and extend this curiosity. Time allows children room to become secure in their knowledge, to listen, assimilate and reflect on what they have experienced in the world. It offers an expansive landscape with freedom to explore both subject matter and the 'tools' of the trade more extensively. Time then allows room to make a response, to acquire a sense of mastery, room to think and feel, room to engage with materials and mediums, room to rehearse and to try new things. It has been time that has given me the greatest insight into children's thinking and capabilities in terms of their Art development.

In practice, the day to day experience of what the boys called, 'doing space' was analogous to participation in a finely tuned series of dance improvisations. It was the responsive/reciprocal nature of our deep connection through a shared interest that bound the group for so long, through so many conversations, provocations, challenges and risks that empowered this group to achieve such a high degree of mastery, confidence, sense of identity, work ethic, communication skills and Art knowledge base. The complexity and multifaceted manner of working holistically, across different levels and layers of meaning is evident in the drawings amassed during this experience.

The original interest in planets soon morphed into a series of provocations that took us into further unforeseen directions, including exploration into the science, history, mysteries, drama and beauty of space. The children's motivation and drive captured the interest of other children who joined us at various intervals along the way. This this became a welcome intrusion and opened up new dialogues that moved us in new directions.

The role of the teacher is of great importance within a socio-cultural setting. For me it begins with setting the scene each day for investigation and excitement. It is a matter striking a balance between providing teacher led provocations, resources and challenges; and an openness to accepting the contributions that children bring to each day. Together, both the process and the end product are richer for this balance.

It can be time consuming to develop sets of resources appropriate to each project, especially as drawing is a visual language and requires imagery to reinforce and illuminate ideas and information. Regarding the Space project, any first- hand, physical experience of this remote part of the natural world was out of the question, so provocations centred around resource books, library, You Tube, video, film and a visit to the Dunedin Planetarium. I am careful to source the best possible images and laminate them for protection and future use. I sourced both real and imagined images of space, so there was room for those who preferred to work more with their imagination, as well as for those whose interest was rooted more in the reality of space. As it turned out, the boys embraced both lines of direction. Since 'pictures tell a thousand words,' the more meaning we can gather from external sources, the richer the children's drawings will become. Creativity does not happen in a void and as we are immersed in developing a visual language, the more experiences and images the better. Imagery feeds the sense of sight and adds to children's visual repertoire.

I also draw alongside the children. They like an adult to be an active participant and it has proven to be such an important part of how I teach and an effective way for children to learn. An example of this began when I noticed that everyone was drawing Saturn with its rings going across the planet, as opposed to going around it. I didn't correct this, but I did draw Saturn with its rings stopping at either



end of the planet one day. The boys were supposedly working on their own drawings and I said nothing about what I had done. However, the next day all drawings from each boy had reframed the way they drew Saturn's rings. I then directed the children's attention to the new direction and explained this aspect of perspective. Later that day, I overheard them relating this piece of artistic information on perspective to another teacher. Clearly, they thought it was a worthy piece of information to pass on.

On another occasion, someone asked me why I was drawing dots all over my drawing? After explaining that they were planets and stars furthest away, and therefore not as clear, we tested this theory by looking at houses next door to centre, houses in the middle of town and houses on the peninsula across the harbour. It appeared that those houses furthest away were much smaller as well. Once the children were convinced of the merit of this piece of information, I



noticed they employed this same technique in their own drawings. I also overheard his piece of information being passed on to another teacher! These are examples of pieces of art information that add onto what they already know, and which the children can now use to create with in the future.

From time to time I also offer images of Space from the internet for the children to colour in. I do this, confident in the



knowledge that the children I teach may in fact benefit from these images, since they have a diet rich in visually creative experiences away from colouring in. Incorporated in the context of a dynamic Art programme, these images can be a source of information, like any other image. Not all of our Art practices need to be highly creative. There is room for practicing colouring and relaxing, via image.

Drawings throughout the Space project concentrated on the elements of line, colour, composition, space, and shape. Of these, line proved to be the most valuable giving us the shape and form of our subject matter. We also explored it as a way of representing action, after realizing we needed a way, of describing the movement of meteorites, comets, moons and asteroids travelling through space. We made this exciting discovery together, and it opened the door to all kinds of explosive space dramas from that point on.

Line is the considered the hero of drawing and we certainly developed it to a high

level in order to describe a multitude of real and imaginary subjects. The children were encouraged to try out the things that their peers have discovered, to copy for the purpose of seeing how something works. They were also encouraged to problem solve ideas that no one has drawn or thought of before.

During this particular project, as with others, hundreds of drawings were created. Evident in their drawings was a complexity of knowledge expressed in the beauty of drawing. A strong desire emerged in me to preserve the essence of our journey together, and so I documented a small proportion of it (fifty drawings along with their own captions) in a children's Art book, *It's Dark in Space*.

The book is a celebration of children's Art and the curiosity, imagination and creativity that made these narratives visible. The drawings are a visual reminder of a child's capacity to embrace the wondrous and to express their identity through a series of magical drawings. Their practices echo their prehistoric ancestors, and in doing so, the children have reinforced their own uniqueness and humanity.



Drawing is a powerful platform for transformation on many levels. Above all, in the context of the ECE curriculum, it must be fun, free, open and exciting, overlaid with the discipline, mastery and reality of Art in the 'real' world.



About the Author

Rod Eales is a practising Artist (painter) and ECE teacher. She's worked in a variety of roles including ECE Tutor at Otago Polytechnic, Playcentre Supervisor, Kindergarten Teacher, Painting and Life Drawing Tutor, Children's Art Educator, Teacher Workshop Presenter and is currently a teacher at Early Childhood on Stafford. Rod is a passionate advocate for making Art 'REAL' and making it visible.

For Teacher Workshops and copies of *'It's Dark in Space'*, contact:

Email: eelsforwheels@gmail.com (Please note the email address in *'It's Dark in Space'* is now no longer in use, please contact Rod through this Gmail account.)

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DEVELOPING A PERFORMANCE MANAGEMENT PLAN FOR STAFF WHO ARE NOT DOING THEIR JOB

WHO IS RESPONSIBLE, LEGAL RAMIFICATIONS?

BY PETER REYNOLDS

Performance Management is the term used to describe the process set by a centre to ensure all staff are aware of the level of performance expected of them in that role – whether a teacher or support staff, as well as any individual objectives they will need to achieve to achieve overall centre objectives.

The Ministry's licensing criteria require each licensed ECE service to have "suitable human resource management practices" (GMA7). That means more than having a job description and employment contract. It also means having processes in place for when things start to go wrong.

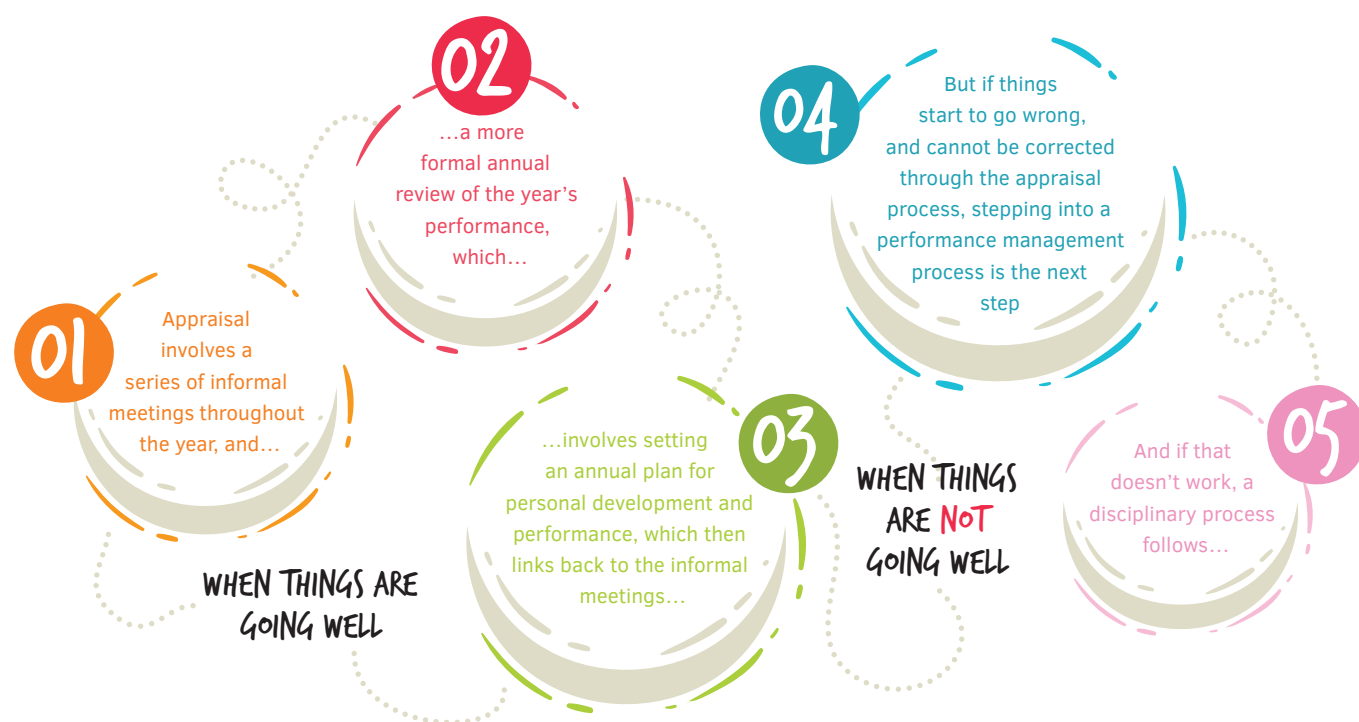
It's not just early childhood centre managers

that find approaching and dealing with poor performance issues daunting. This stuff is fraught, emotionally draining, and simply not something many are used to having to face. I often find centre managers avoiding poor performance issues, brushing them under the carpet, or using restructuring as a way to get rid of someone who isn't performing.

Employment law in New Zealand is also a challenge if you are not working with it closely all the time. Many employers say it is very difficult to get rid of a poor performer, even when the case is very straight forward.

At a high level, the most important thing to remember is that performance management

is about a very systematic process. If you follow it, without cutting corners, you should be fine. Performance management also relates closely to your appraisal system, since the latter is concerned about how the staff member is meeting the requirements of the job. Good appraisal systems involve regular meetings with individual staff during which you can discuss performance achievements, concerns and improvement plans/activities. It is when these do not appear to be working or changing the behaviour of staff that a more focussed, structured process is necessary.



Most centres will have a performance management system in place; however, the difference will be whether the centre has adopted an informal or formal approach towards their staff.

Some centres don't have specific documented processes in place. Any staff goals and objectives set will be mutually agreed upon between the manager and staff member in the annual appraisal meeting. Best practice is to document these

objectives as a reference point for less formal catch-ups through the year.

This performance management approach will respond to any specific areas of performance that are not up to expectation. This will follow where you may have identified the performance issue during the appraisal process, but the poor performance persists.

The first step is to call a performance

meeting with the staff member. It is important to note that this is not a disciplinary meeting and no disciplinary outcome can come from it. The staff member is also not entitled to bring a support person in the same way they are in a disciplinary meeting.

At the performance meeting, you will be clear about the performance issue at hand and what good looks like.

A performance management meeting organised to discuss the staff member's performance should be a two way discussion which will provide you the opportunity to find out whether there are any underlying issues that you may not be aware of that are affecting the staff member's performance. For example: clashes of personality, domestic situations, lack of training, etc. From this discussion you will also be able to assess if the staff member's lack of performance is purely performance related. If so, has anything changed in the centre to cause this issue or change in attitude?

At the end of the meeting the staff member should be aware of the following outcomes:

- Fully aware of their performance goals they need to achieve and/or expected behaviour required by the centre

- An agreed action plan to rectify the staff member's performance issues, with clear guidelines on how their performance will be measured going forward
- Organise any training needs highlighted by the staff member
- Mutually agree a date which is fair and reasonable to review the staff member's performance
- Potential consequences that could result from the staff member's performance not improving, for example moving to a disciplinary process that could impact on the staff member's employment at your centre.

An effective performance management system will have the effect of focusing staff in your centre on the centre's objectives. Through successfully identifying staff members' training and development needs,

and by providing constructive feedback to your staff on their performance, you will enable staff to improve and develop their skill sets within their role.

It is good practice to communicate what form of performance management system your centre uses for its staff during your induction process. By the end of the induction process staff should be aware of their goals and objectives they need to achieve within their role to ensure they are performing satisfactorily.

The sole purpose of a performance management system is, therefore, to assess and ensure that staff are carrying out their duties, which they are employed to do, in an effective and satisfactory manner, which is, in turn, contributing to the overall success of your centre.



About the author

Peter Reynolds is the Early Childhood Council's (ECC) Chief Executive Officer.

The ECC has more information on performance management as well as further guidance and information across all aspects of human resource

management exclusively for ECC members. Go to www.ecc.org.nz, log in, and look under Support & Resources/Tools & Resources.

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DIGITAL TECHNOLOGIES & HANGARAU MATIHIKO - HOW THIS LINKS TO ECE

New Zealanders are now living in a digital society. Our young people need to be confident and fully equipped to contribute and flourish in the society of the future (*Minister's forward in the Digital Technologies & Hangarau Matihiko (DT & HM) consultation document*).

On 28 June 2017, Minister of Education Nikki Kaye, announced a 40 million dollar package of initiatives to support the implementation of the Digital Technologies & Hangarau Matihiko programme for years 1 to 13.

This has come about as the result of the review of the positioning and content of Digital Technologies & Hangarau Matihiko in our national curriculum. In July 2014 the former Education Minister Hekia Parata and Minister Steven Joyce launched the Science and Society Strategic Plan "A Nation of Curious Minds: Te Whenua Hihiri i te Mahara". The review was a key initiative of that plan.

Through June to September consultation occurred with schools and communities about the draft content of the Digital

Technologies & Hangarau Matihiko curriculum. In November 2017 a report which illustrates the key themes from this consultation process will be available.

From 2018 Digital Technologies & Hangarau Matihiko will be included in the *New Zealand Curriculum and Te Marautanga o Aotearoa*, starting at Year 1 through to Year 13, and will form part of the Technology Learning Area and Hangarau Wāhanga Ako.

There is an English and Māori medium pathway. This approach is world leading; the Ministry of Education are not aware of another national curriculum where digital technology has been introduced into an indigenous language curriculum.

The new Digital Technologies & Hangarau Matihiko curriculum content will build on the existing key competencies in the *New Zealand Curriculum and Te Marautanga o Aotearoa* to further enable young people to develop the skills and confidence to identify local and global problems and opportunities, and design and develop digital solutions in response.

Two new areas have been introduced for both the English and Māori medium curriculums. The key ideas include:

- understanding the computer science principles that underlie all digital technologies
- developing computational and algorithmic thinking skills
- knowing how to develop instructions to control digital technologies and solve problems
- understanding the digital world, how to use technologies ethically, and the implications of being a digital citizen
- designing and developing digital outcomes while considering their role and responsibility as digital citizens.

HOW DOES THE DT & HM CURRICULUM LINK TO TE WHĀRIKI?

The new Digital Technologies & Hangarau Matihiko curriculum content will build on the existing key competencies in the *New Zealand Curriculum and Te Marautanga o Aotearoa*.

Te Whāriki: Early childhood curriculum, The New Zealand Curriculum and Te Marautanga o Aotearoa all have a similar vision for children and young people. These relate to being confident and competent learners who are able to fully participate in society. The strengthened Digital Technologies & Hangarau Matihiko content links closely to *Te Whāriki 2017*.

Te Whāriki 2017 supports the development of digital fluency and promotes:

- integrated use of digital technologies, with children experiencing a wide variety of materials and technologies in their early education, including digital devices
- the use of these technologies to access and engage with the world, including the ability to represent discoveries using creative and expressive media, including digital media, and supporting children to develop an understanding of safety and security when communicating in a digital world
- children to be increasingly capable of using a range of strategies for reasoning and problem solving.

WHAT DOES THIS MEAN FOR EARLY LEARNING SERVICES?

Computational thinking for digital technologies is one of the new areas being introduced into the school curriculum. Computational thinking is a problem solving process that includes a number of characteristics and dispositions. It enables a student to take a complex problem, understand what the problem is and formulate possible solutions. This information is then presented in a way that is understood by a computer.

In early learning services kaiako can be intentional in the role they play in supporting children to develop skills in algorithmic thinking. An algorithm is a plan, a set of step by step instructions to solve a problem. The learning opportunities provided in early learning services can support children's early understanding of this concept, such as:

- dressing oneself
- following a recipe
- planting seeds
- using poi.

Supporting children to develop an understanding of the process they are following and the order in which it is undertaken is an algorithm. In later learning

these algorithms are used as a starting point for creating a computer programme.

Designing and developing digital outcomes is about understanding that digital systems and applications are created for humans by humans. They develop increasingly sophisticated understandings and skills related to designing and producing quality, fit-for-purpose, digital outcomes. In early learning services kaiako could encourage children to:

- consider what digital device is most appropriate to use in different situations
- develop an awareness of some computer applications and their purpose.

In an early learning context this approach should be integrated into the curriculum, build on children's prior knowledge and encourage critical thinking skills. *Te Whāriki* should be used as a lens to guide kaiako practice and to inform the development of a responsive, child-centred curriculum.

What is important to note here is that a lot of learning in Digital Technologies & Hangarau Matihiko doesn't require a digital device – it focuses on digital thinking and ideas which, particularly when working with young children, can be achieved in a range of non-digital environments.

ACROSS THE LEARNING PATHWAY

Consideration is being given to this initiative and how it relates to learners across the learning pathway. The MOE is currently designing a variety of interventions in the Digital Fluency programme using a pathway approach and is looking for opportunities to connect with the early learning sector. One current initiative is that early learning services who are members of Kāhui Ako can participate in Professional Learning and Development with a focus on Digital Fluency.



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TECHNOLOGY - OPPORTUNITY FOR INTEGRATION INTO BUILDING DESIGN

Whether you love or hate technology it is something that is now part of our children's life from the moment they are born. As a young child growing up in New Zealand is it very hard to escape the ever-ready phone to capture every moment or the ever-present screens that are even now found in bus shelters and in many shop displays.

What does that mean for our children within an early learning environment? The use of technology in the classroom in an innovative and meaningful way is becoming increasingly essential in the global, connected world. Educators are aware of the unknown landscapes our children will be treading as they continue their path as lifelong learners. Much of the change is being driven by the ever-expanding landscape of technology and innovation.

For many using technology to promote global connection, relationships and creativity makes it one of the most important resources available - the possibilities are endless. For example, there are educators who are building globally, connected classrooms, where talking and interacting with friends from different countries and cultures are a natural part of the curriculum.

Another area technology is becoming an important resource is in managing the indoor environment quality and ongoing costs within a centre. Examples include sensors that monitor the carbon dioxide levels within a sleep rooms, building management systems that turn off all the lights and turn on the alarm at the end of the day.



So how does a centre successfully integrate technology so that it is very natural and accessible to the children and the teachers? For this to happen technology needs to form part of a centre's pedagogy. This will determine what type of technology will align and support that centre's key values and create the best value for all.

Like any good project the best way to deliver it is to partner with the right team - and this is probably more true with ICT than some other projects due to the speed of change and highly specialised nature of it. There are so many different types of software and hardware, not all of which are compatible, it's a minefield to the beginner.

Once you have a good ICT partner then they can inform you of the many options for your budget and go about configuring the system and external inputs such as fibre you will need.

We find that most centres generally focus their ICT on the preschool rooms, especially

in the transition to school areas where it tends to manifest as more traditional computer screens with software like reading eggs to ready children for this at school. However some have embraced hand held devices especially for younger children and these can be far more personal and interactive. Even software like Google earth can be highly captivating for this age group and works great on tablets. Some centres we have built installed interactive whiteboards but we have had mixed feedback on these as they are expensive and don't always perform as anticipated.

Overall I would say ICT can be fun and interactive in an early childhood setting, but don't feel pressured to implement it because others have. It needs to be tailored to the centre and the community - most children have too much screen time in their daily lives at home nowadays so some time away from it whilst at a centre is not always a bad thing!

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CONNECTED MINDS - NOW THERE'S A GOOD IDEA!

BY PHIL SALES

Everyone, it is said, has their own private weakness: Those blissful little moments of self-centred indulgence when the trivial becomes all-consuming and important matters fade into irrelevancy. For some, it might be watching the latest episode of *Shortland Street*, while for others it could be a riveting Harry Potter novel or maybe even a wee dram of fine old malt whisky!

For me, it is words. I have a deep and abiding interest in unusual words, some of which will stick in my head, well after their 'use by' date. Forty years on, I still remember my joy at reading Ben Johnson's *Volpone* and discovering that 'shambles' was actually an old Elizabethan word for an abattoir's establishment! Remember that antiquated semantic fact, the next time that you tell your children that their bedrooms look like a shambles!

Another word that I rhapsodise over (quick, there goes another one!) is the word *serendipity*. This word is one that we are probably all familiar with, meaning a happy or fortuitous discovery. Think of that gleaming gold coin on the footpath or that stick which just happens to be an ideal shape for a digging tool in the sandpit! Adults and children alike know the joy of

finding something unexpected and delightful, which lifts the spirits and excites the mind.

While we tend to associate serendipity with objects and things, it is also true that we can serendipitously stumble onto stimulating thoughts and ideas. There is also an intriguing argument that we can actually increase our chances of finding good ideas, by using a few simple strategies.

As educators, we probably all appreciate the value of good ideas to stimulate learning, to engage effectively with our learners and to get better educational outcomes. However, the value of good ideas doesn't stop there. Good ideas are the things that help us to solve difficult problems and to make sound decisions.

Well-known popular science writer Steven Johnson has some interesting thoughts about good ideas and where they come from. Johnson suggests that good ideas don't happen in isolation from each other and that the popular picture of a genius having a sudden stroke of inspiration, or a blinding revelation, is inherently flawed.

At face value, Johnson's claims might seem somewhat counter-intuitive. After all, we can probably all think of instances

where we have woken up at 3:00am with a brilliant idea or when we have had one of those sudden 'Eureka!' moments. However, Johnson's interest is in what lies behind, and leads up to, these moments of insight.

In Johnson's view, good ideas can take a long time to come together. He talks about 'slow hunches', which need time to mature and develop. These hunches are based on lots of other ideas bumping against each other until the right ones literally collide together, creating that Gestalt-like moment of triumph, when the whole becomes more than the sum of the parts. Visually, this is almost like seeing a child taking a simple set of wooden building blocks and then turning them into a fantastic and futuristic cityscape!

Johnson also suggests that it is unusual for only one person to have all of the hunches needed to form a really good idea. It is through the collision of smaller ideas, contributed by other people, that more significant ideas can develop. So, it follows that if we are looking for good ideas, then we need to expose ourselves to as many other ideas as we can, by exchanging our insights with those around us.

In a modern-day professional context, we do this quite regularly, through a combination of active and passive opportunities, such as reading books, observing situations, attending conferences and even just having a quiet coffee with a colleague or two. This is how our ideas collide (and keep colliding) until our slow hunches turn into something significant. All of which now brings me to my own recent encounter with serendipity ...

So, there I was, wisely minding my own business, when three things happened in quick succession. As with any occurrence of serendipitous good fortune, I was simply an innocent by-stander: Befuddled, bemused and trying to make sense of it all.

The first of these three serendipitous events was that I met Alyson. Alyson is a career coach and quite a recent migrant to Wellington, having made the move from the United States, only a few months ago. The two of us found ourselves on the founding committee of the grandiosely named Wellington Small Business Group, and we inevitably struck up a conversation around comparative coaching practice.

The second event happened shortly after this, when I received an invitation from a very jovial and pleasant Irishman by the name of Cillin (that's pronounced 'kill lean', for those readers with an interest in other languages). Cillin has been in Wellington somewhat longer than Alyson has, and he also works in the coaching space, as a business consultant. Cillin is the moving force behind a coaching network which meets regularly to discuss matters related to coaching, so again the inevitable happened and we found ourselves in the same room, sharing the same conversation.

So far, so good. For those familiar with the old saying 'once is an accident, twice is coincidence and three times is a habit', I was about to turn this coincidence into a habit, which has been pre-occupying my thoughts for the last few weeks.

The third event was an email that landed on my desk from Jenni at Capital Hockey. Some of you may know that hockey is an 'inter-generational thing' in my family and that I have been involved in coaching the sport for many years now. Here now, was an email from the new Capital Coaching Collective asking for my thoughts on elite coaching opportunities.

OK, so I know that this is just a simple clustering effect, where things just happen to fall together without any deeper intrinsic meaning. It just so happens that three instances of something-of-interest-to-me have occurred in a short space of time and my tiny little human brain is now trying to read some significance into them.

At the same time, these three happenings aren't entirely without meaning. As I sit and reflect, I can relate this random sequence of events to Steven Johnson's thoughts around where great ideas come from, and somehow it all seems to make perfect sense to me.

I can see the ideas of others (such as Alyson, Cillin and Jenni) gently bumping into each other in different combinations. With a bit of luck, over time and with a bit of experimentation, some of these shared thoughts will start to gain momentum, and maybe eventually collide, with enough force to turn a few 'slow hunches' into some really great ideas.

For all of us, the message is pretty clear. We can all benefit when we do three simple things: Connecting, sharing and reflecting. How well we do this depends on how open we are to making these three principles work for us. At work, a good place to start is by sharing your own 'small hunches' with your team, and then listening to their own insights, in return.

So, at the end of the day, what is the big takeaway that we can learn from all this? What is the ultimate 'big idea' that all these slow hunches and fortuitous interactions lead up to? For me, it is the thought that we can build more-and-richer ideas by increasing the number of quality interactions that we have with the people around us.

As Steven Johnson says, "That's the real lesson of where good ideas come from. That chance favours the connected mind."



About the author

Phil Sales heads up Business Development and Entrepreneurship for the School of Business at Whitireia New Zealand [www.whitireia.ac.nz].

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SHOULD YOU BE CONCERNED ABOUT LEAD PAINT?

BY GERARD MCCARTEN

We've probably all heard of 'lead paint' and are aware that it is not safe. But why was it used at all, why is it so dangerous, and why is it still an issue for childcare centres today?

Throughout human history lead has proved itself to be an incredibly useful metal. It does not rust and is highly malleable. It has been put to all sorts of uses such as pottery, painting, cosmetics, piping, batteries, roofing, radiation shielding, the list goes on.

In different forms: lead carbonate and lead sulphate (white lead), lead oxide (red lead), and lead chromate (yellow lead) has been used in paint since ancient Greek times as a pigment, to speed up drying, and to improve a paint's durability and resistance to moisture. These qualities make lead paint ideal for protecting and decorating buildings.

Lead also has a sweet taste, which might be why ancient Romans added it to their wine and dinnerware. It is also why kids of yesteryear liked to chew their painted cots, windowsills, and painted toys.

But despite its usefulness, lead is also a poison. Toxic levels of lead in the body (lead poisoning) can cause a variety of symptoms such as tiredness, high blood pressure, abdominal pain, difficulty with memory, mood disorders, and can ultimately lead to death.

In children, lead affects the developing

brain and nervous system and can result in impaired cognitive and neurobehavioural development of children. Exposure to lead in the womb can slow a foetus' growth, result in lower birth weight and even cause premature birth.

Lead is a bioaccumulative toxin meaning prolonged exposure to a low level of contamination can result in noticeable lead concentration in the body over time.

Lead was widely used in paint in New Zealand until 1965, when white lead was banned. Red lead and lead chromate were used until the late 1970s and early 1980s. Another lead containing compound, calcium plumbate, continued to be used as a primer for galvanised roofing until the 1990s. It wasn't really until 1996, when the government finally banned lead in petrol, that lead was properly phased out of widespread use in New Zealand.

This means that many properties in New Zealand contain or used to contain buildings that were painted with lead-based paints. Over time or as a result of sanding and repainting, paint flakes or dust will have found its way into the soil surrounding the building. It may also have been buried through redevelopment. Lead is a persistent environmental pollutant which means it doesn't break down and the soil can remain contaminated long after a building may have been removed.

Ministry of Health guidance¹ advises that studies have found ingestion to be the primary route for lead entering a child's body. Pre-school children are particularly vulnerable as they tend to eat, chew, lick or suck anything they can get their hands on. We all try in vain to get our children to wash their dirty hands before eating. It is conservatively estimated that children may ingest up to 100 mg/day of soil. Further studies have shown a correlation between hours spent playing outdoors and blood lead level, especially for preschool children. Therefore, outdoor play poses a significant risk for children.

Given the widespread use of lead based paint in New Zealand and the age of many of our buildings, the potential for young children to come into contact with lead contaminated soils needs to be carefully considered when looking to establish an early childhood education centre or home-based childcare centre on a property.

The Resource Management Act (the RMA) and the national environmental standard on soil contamination² (the NES) provide a regulatory framework under which any childcare centre must comply.

The Ministry for the Environment publishes a Hazardous Activities and Industries List (the HAIL) that lists activities and industries considered likely to cause land contamination. Under this list, land that

has been subject to the intentional or accidental release of a hazardous substance in sufficient quantity that it could be a risk to human health or the environment is captured. This can include land that may be subject to soil contamination from the past use of lead-based paints.

Under the NES, changing the use of HAIL land to a use that is reasonably likely to harm human health, disturbing the soil, or subdividing it, is likely to trigger the need for specialist investigation by qualified experts to determine whether lead is present in the soil and whether it exceeds normal background levels. The Ministry for the Environment has produced guideline levels for various soil contaminants including lead³. Depending on the results of the investigation

and level of contamination found a resource consent and/or remediation work may be necessary.

For both new and altered childcare centres, councils are increasingly requiring evidence of whether the potential for lead contamination in soils has been investigated and what measures are proposed to remediate contamination if found.

A detailed site investigation and remediation action plan will be able to determine an appropriate methodology for decontamination. For example, this might involve the removal of contaminated soil to an approved disposal facility or constructing a hard cover such as concrete or asphalt.

As a rule of thumb, establishing a childcare

centre use (including home-based care) on a site that contains or contained a building built before 1996 will require consideration of the potential for soil contamination from historical use of lead-based paint. The likelihood of contamination on the site will increase the older it is, with tests on properties that have or had pre-1980 buildings likely to produce results indicating lead contamination of the soil.

As part of its services, Establish can ensure soil contamination issues are fully addressed. We would be happy to assist you should you have any questions about the impact of the soil contamination on your childcare centre plans. For further information don't hesitate to contact us.



About Gerard and Establish: Gerard McCarten is Operations Manager at Establish and has over 16 years' experience in the regulatory, planning and resource management sector working for local authorities and private organisations both in New Zealand and overseas. Establish is New Zealand's only specialist ECE development consultancy and are industry leaders in providing comprehensive development services for the childcare sector, including site finding, due-diligence, resource consenting and complete childcare developments.

For more information visit www.establish.co.nz or email info@establish.co.nz

¹Ministry of Health. 2012. *The Environmental Case Management of Lead-exposed Persons: Guidelines for Public Health Units: Revised 2012*. Wellington: Ministry of Health

²Resource Management (National Environmental Standard for Assessing and Managing Contaminants in Soil to Protect Human Health) Regulations 2011

³Ministry for the Environment. 2011. *Methodology for Deriving Standards for Contaminants in Soil to Protect Human Health*. Wellington: Ministry for the Environment.

Q & A WITH AUTHOR VANESSA PETERSON

VANESSA PETERSON, AN ECE HEAD TEACHER HAS WRITTEN A SERIES OF BOOKS, KUAKA'S JOURNEY. READ BELOW ABOUT THE BOOKS AND WHY SHE WAS INSPIRED TO MAKE HER LIFE EVEN BUSIER THAN JUST BEING AN ECE HEAD TEACHER!



What is the series about?

Kuaka's Journey is a series of children's books about a small godwit who makes long journeys across the sea to visit different people and places.

What inspired you to write these stories and what is your main aim for these stories?

I discovered a lack of resources for teaching children about different cultures during Samoan Language Week four years ago. My aim is to provide children and teachers with a story that they can use to learn about different cultures.

Who do you see reading these books?

Children of any age as well as teachers.

Why did you choose a kuaka to be your main character?

I always knew that the main character would be a bird. I have always loved drawing and drawing birds is a hobby of mine. Kuaka are a native bird to NZ and one of the only birds that travel long distances and can often be seen in the mud flats near where I live.

You illustrated and wrote these stories, what do you enjoy most?

I have always loved drawing and I have a keen interest in art, but I have really enjoyed the research aspect of writing and learning about different cultures.

The illustrations are very detailed; did they take long to create?

I started drawing in December last year and it seemed to come together very quickly with the first book being released in August.

My mother-in-law is the brains and talent behind the illustrations and turns my black and white drawings into the beautifully coloured illustrations they are!

What was your biggest challenge in getting these books published?

I work 40+ hours as a head teacher in an Early Childhood centre in Auckland (The Secret Garden Huapai) so time is definitely the biggest challenge!

I also struggle at times when ensuring that all my information is correct – google only tells me so much!

What feedback have you received?

I have had wonderful feedback especially from the children and families at the centre. They all know Kuaka now and can't wait to see what story comes next!

Are there more Kuaka Journey books planned?

Yes, Kuaka will travel all over the world... if I can draw it she can travel there! I have already drawn up the drafts for Tonga, The Cook Islands, The Solomon Islands and Iran and India is in the making!

You are also an ECE teacher, has this inspired you in anyway?

It has definitely inspired me. Seeing a lack of cultural resources inspired me to write these books!

Who are your favourite children's authors?

I love Dorothy Butler, Joy Cowley and Margaret Mahy – the NZ classics!

Is there anything else you'd like to tell the readers about your publishing journey or the Kuaka Journey series?

I have been so lucky to have the support from my family and friends. As mentioned my mother-in-law is so incredibly talented and turns my drawings into amazing illustrations.

I am also so lucky to have my fiancé who works for a local printing company – Tass print, who print my books for me.

I hope to travel to the countries of the books that I have written about to share them with the schools and children.

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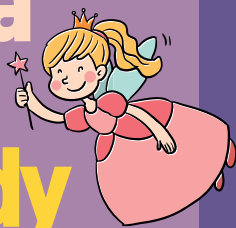


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MĀORI TEACHING AND LEARNING GUIDE

PRODUCED BY NEW ZEALAND TERTIARY COLLEGE

New Zealand Tertiary College (NZTC) has developed a teaching and learning guide to partner with its successful Māori language learning resource – *Te Reo Māori: He taonga mō ā tātou mokopuna* (He Taonga).

The 48 page colour guide has been produced to support early childhood practitioners with the incorporation of te reo Māori into their daily centre life. Drawing on the teachings in He Taonga, the publication supports teachers to use and implement the He Taonga resource in their centres with fun and engaging activities specifically tailored to the early childhood education environment.

The guide aligns with the goals of the Ministry of Education, seeking to inspire professionals to promote the use of te reo Māori as a living and relevant language in everyday practice when working with young children.

New Zealand's early childhood education curriculum *Te Whāriki* outlines the shared obligation New Zealanders have to protect the Māori language and culture. The guide supports this by sharing invitations, provocations and ideas to aid the application of te reo Māori and the creation of learning environments where te reo Māori is used in natural and authentic ways.

"NZTC is proud to support the sector with another resource that supports the inclusion and incorporation of te reo Māori in early childhood centres. This new publication offers fresh ideas on every page for early childhood teachers to weave te reo Māori and our bicultural heritage treasures into children's everyday learning in authentic ways.

"The college is committed to supporting bilingualism and biculturalism and we will continue to develop initiatives to further this

in the coming years. We know that our He Taonga Teaching and Learning Guide will give early childhood practitioners inspiration and additional confidence to teach and speak te reo Māori in their roles and weave it into their daily curriculum and experiences with children," said NZTC Chief Executive Selena Fox.

For more information about the guide, or to purchase a copy, visit www.nztertiarycollege.ac.nz/about-us/he-taonga



**New Zealand
Tertiary College**

TERTIARY COLLEGES GROUP

Resource **REVIEWS**



SUMMER DAYS

By various authors

Puffin

Summer Days is a beautiful collection of children's stories and poems that celebrates the golden days of summer, by some of New Zealand's finest writers and illustrators.

Go snorkelling in the cool, cool water and build a sandcastle on the beach. Explore rock pools and have a picnic by the sea as the sun slowly sets. Dive in to find all sorts of treasures by many of New Zealand's

best-loved writers and illustrators, including Margaret Mahy, Joy Cowley, Gavin Bishop, Pamela Allen, Gwenda Turner, Patricia Grace, James K. Baxter, Dot Meharry, Brian Turner, Jenny Cooper, Vasanti Unka and many more.

An exquisitely produced hardcover with a ribbon and sunny yellow-edged pages, *Summer Days* a perfect collection for when you are looking for that special story that represents the feel of summer. The stories and poems range from simple text to amuse some of our younger toddlers while others are perfect for children 4+ with their longer text and complexity. A story for everyone!



THE CHRISTMAS TREE TANGLE

By Margaret Mahy

Illustrated by Sarah Davis

Picture Puffin

The Christmas Tree Tangle by our renowned Margaret Mahy will be a favourite among the Christmas books you read this season.

Goodness gracious, what do I see!

The kitten has climbed the Christmas Tree!

Climbed so high and climbed so far

To cling with her claws to the Christmas Star.

Help! A cute little kitten has managed

to scale to the very top of the town's Christmas tree. The cat climbs up to rescue her, followed by the dog, the goat and the pigs. Amid squealing, bleating, barking and mewling, the clever little kitten climbs her way back down the tree, leaving all of her rescuers stuck!

The Christmas Tree Tangle will keep young listeners amused as one calamity after another occurs on a single Christmas tree. The catchy text rhymes and has lots of rhythm so a pleasure to read out aloud and children will enjoy the wee twist at the end! The exuberant illustrations add to the delight. Full of humour this book is a goodie and a fun read for our festive season.



SCARFACE CLAW, HOLD TIGHT

By Lynley Dodd

Picture Puffin

Another rollicking picture book featuring the mighty Scarface Claw in the much-loved

Hairy Maclary and Friends series. Inspired by true stories of cat owners driving off without realising their cats are on the roofs of their cars. Scarface Claw is happily snoozing in the sun. But then his comfy spot starts to move, and suddenly Scarface is off on an unexpected adventure.



KEEPING YOUR CHILDREN SAFE ONLINE

By John Parsons

potton & burton

Keeping Your Children Safe Online is an empowering book for all parents in our modern society due to the internet having taken a central place in our lives and the universal adoption of smartphones and computers.

Although most of the book is geared for parents of older children and teenagers it's also an important read for parents of younger children to develop strategies in dealing with the challenges of the digital world before it's crucial.

The book is in two parts with Part One giving

strategies to parents by taking their existing parental skills and updating for the digital age and introduce fundamental concepts and strategies to help children stay safe online such as parents asking their children from a young age for their permission to add their photos on to social media and transferring family values into the online environment, ie all family members not using their cell phones at the table, not just the children, etc.

Part Two focuses more on specific risks young people can face including sexual predation and cyber-bullying.

This book would be a fantastic resource for ECE centres to share with families and also for their own knowledge to help support and offer guidance to their families.



THE NEW ZEALAND ART ACTIVITY BOOK (NEW EDITION)

By Helen Lloyd

Te Papa Press

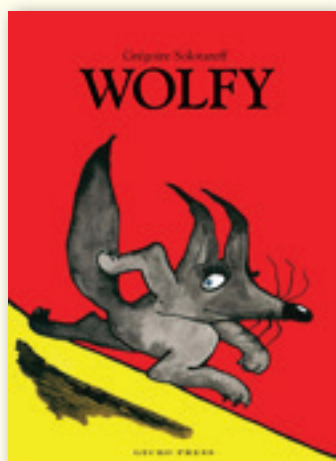
The New Zealand Art Activity Book has hands-on creative activities which have mostly been designed for older children to explore and express ideas and techniques similar to those used by the featured artists. Although designed for older children there are still a lot of ideas that can be used in an early childhood environment to extend children's art, expression and creativity.

The book has over 50 significant historical and contemporary works from the country's

national collection at Te Papa, as well as 15 commission art pieces from contemporary New Zealand artists.

The artworks chosen use a variety of mediums and techniques by Māori, Pacific, Pākehā and New Zealand Asian artists. Māori and Pacific phrases are also used throughout the book to encourage and expand children's language skills.

Activities include: imagining and drawing what you might see through a window or what could be floating on clouds, or designing your own treasure box, using flowers to make dye, making recycled lei or building sculptures from found objects, kōwhaiwhai creation, etc.



WOLFY

By Grégoire Solotareff

Gecko Press

Wolfy is a book about friendship, difference and empathy between a wolf and a rabbit who choose to be best friends.

The pair met and become good friends. Tom

the rabbit teaches the wolf to play marbles, read, count and fish. Wolfy (who Tom names) teaches Tom to run very fast. But eventually their friendship is tested by the classic game 'Who's afraid of the big bad wolf?'

Children will enjoy the animated illustrations and is a great story to read aloud to both large and small groups of children.



THE LONGEST BREAKFAST

By Jenny Bornholdt

Illustrated by Sarah Wilkins

Gecko Press

The baby wants breakfast so Malcom gets out of bed to get started. Then in comes Toby. And Una and Toto, then Alice – they're hungry too. And Conrad from next door and his sister Ruby! Everyone has a request for breakfast. But who is taking care of the baby?

This is a fun family story preparing for breakfast amongst 'organised' mayhem and a variety of breakfast requests. *The Longest Breakfast* is a celebration of family life under a sense of joy and contentment family life can bring (despite the chaos).

The story has a twist at the end that all readers both young and old will relate to. The illustrations are delightful and add to the sense of fun and family life. This is a great book to read together in small groups and an opportunity to talk about children's own family life at home, breakfast, etc.



IT'S MY EGG (AND YOU CAN'T HAVE IT!)

By Heather Hunt

Illustrated by Kennedy Warne

potton & burton

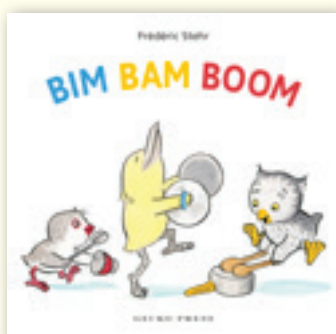
This heart wrenching story is inspired by the success of Backyard Kiwi, a kiwi recovering project on the Whangarei Heads.

The story captures the reality of a kiwi trying

to hatch an egg and having to fend off attacks from cats, dogs and stoats.

This story is an important story to share with our young New Zealanders as it communicates the importance of recovery programmes for our native wildlife.

The story is told in a simple format for young readers with tension and anticipation within the text and the dark and brooding illustrations – all which will keep their interest.



BIM BAM BOOM

By Frédéric Stehr

Gecko Press

Bim Bam Boom is a fun and potentially noisy board book for young toddlers as the book captures the joy of making music with pots and pans.

A pot and two wooden spoons – BIM BAM –

little owl made music! Canary, sparrow, chick and raven join her. Two saucepan lids – TISH – TISH – a bowl and a ladle – BOOM BOOM.

Toddlers will enjoy the simple text that encourages lots of interactive reading and noise making. The illustrations are also a treat, with such cute and expressive faces on these young characters. Overall an amusing and fun board book for toddlers.



I NEED A NEW BUM! AND OTHER STORIES

By Dawn McMillan

Illustrated by Ross Kinnaird

Oratia Books

This collection of three books includes the bestseller *I Need a New Bum* with two previous collaborations from this winning

duo, *Seagull Sid and the naughty thing his seagulls did!* And *Doggy Doo on my Shoe*.

These amusing stories will have many children howling with laughter with these poo and bottom themes where you have angry seagulls dive-bombing to reclaim their beach from littering humans, the problem of standing on 'doggy doo' and the discovery of a crack on your bottom and how to fix it!



KUAKA'S JOURNEY SERIES: KUAKA VISITS NIUE, FIJI AND SAMOA

By Vanessa Peterson

Couch Monster Publishing Limited

Early childhood teacher Vanessa Peterson noticing a lack of resources for teaching about different cultures during Samoan Language Week responded by creating her own books. These books follow Kuaka (Bar-tailed Godwit) who is native to New Zealand and who flies long distances between Alaska, Australia, New Zealand and the Pacific Islands.

So far in the series Kuaka has flown to Niue, Fiji and Samoa (with India, Cook Islands,

Solomon Islands and Iran to follow soon). Each book follows a similar formula, where Kuaka meets a native animal, eats local delicacies, visits iconic destinations and attends important cultural celebrations such as the Niuean Ukulele Festival and the Hibiscus Festival in Fiji.

These brightly coloured books celebrate different cultures and will be enjoyed by all children including those who get to hear their own language and culture within a story. Each book has teaching resources with facts and useful links to further information, as well as templates to copy for colouring and art. To help with pronunciation there are tips throughout the book.

Great books for all ECE centres.



TE REO MĀORI: HE TAONGA MŌ Ā TĀTOU MOKOPUNA

A Teaching and Learning Guide

Edited by Roimata Rokx

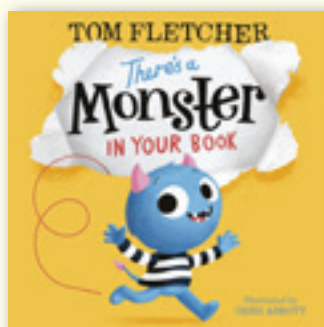
New Zealand Tertiary College

Last year the New Zealand Tertiary College published *Te Reo Māori: He taonga mō ā tātou mokopuna – A Māori language resource designed to support early childhood practitioners*. This resource offered te reo Māori learners with beginner words and pronunciation support, as well as complex phrases and sentences for the next step. Greetings, grammar, numbers, colours, shapes, feelings, positions, introductions, the learning environment, prayer and much more were covered throughout this resource.

The Teaching and Learning Guide addition has been produced to support early childhood practitioners in incorporating te

reo Māori into their daily centre life. The guide shares invitations, provocations and ideas to use te reo in natural and authentic ways. Ideas include: He aha te wā, Matua Wuruhi? (What's the time Mr Wolf), creating question and answer cards to carry with you on hand to practice asking and helping children answer in te reo Māori, Ika Ika (Go Fish) and promote stories around food such as telling stories about Tanagaroa and his tamariki of the ocean to promote an awareness and appreciation of kai moana and sustainable practices.

The Teaching and Learning Guide alongside the original language resource will support and encourage ECE teachers to incorporate te reo Māori in the learning environment and will also extend beginner and intermediate learners of te reo Māori through the language phrases, ideas and provocations offered.



THERE'S A MONSTER IN YOUR BOOK

By Tom Fletcher

Illustrated by Greg Abbott

Puffin

There's a Monster in Your Book by Tom Fletcher is a fun, interactive read that children will love. This book has the potential to get even the children who are hesitant towards story time excited to listen.

Filled with bright colours, onomatopoeias,

adjectives and charming illustrations children are sure to love this book. Children get the opportunity to intertwine playing and reading with this story, such as being instructed to tilt and shake the book in order to get rid of the monster in their book, only to have to lure him back in at the end. This book is creative and young minds will be entertained and engaged, I'm sure they'll even be a few giggles throughout. I'd recommend this book for one-on-one or with groups.

Reviewed by Fern Marie



KAPAI AND THE KAURI TREES

KAPAI'S NEW MATES

KAPAI GOES WHALE WATCHING

KAPAI AND THE MOUNTAIN LEGEND

KAPAI BUNGY JUMPS

KAPAI AND THE HIGHWAY ROBBERS

By Uncle Anzac

Puffin

Kapai the kiwi is an amusing and fun character who in each book takes the reader on a new exciting adventure or journey. This series of books by Uncle Anzac are enjoyable to read, with bright cartoonish illustrations,

a poetic rhyming format that gives each story a flow from page to page, and relatable, well rounded, loveable characters.

In each book we are taken on a different but equally fun story in which we see Kapai overcome fears, resolve problems and take on new challenges, all whilst children learn about more about New Zealand, from the All Blacks, to facts about kiwis and aspects of our culture, language and landscape, Uncle Anzac takes it all on in these fun and easy to read stories.

In this series children will learn some basic Te Reo Māori in which they will then be able to incorporate in their day-to-day life. At the start of each book there is a glossary featuring a list of the Māori words and their meaning that children will be introduced to throughout the book. From the get go these books prove themselves to be a fun yet useful resource for parents or teachers to incorporate Māori language into their teaching.

Children will love this series of books and will enjoy learning new words they can use in their day-to-day. I'd recommend this book for both groups and one-on-one sessions.

Reviewed by Fern Marie



Penguin Random House Prize Pack

Penguin Random House has kindly donated THREE prize packs for *Swings and Roundabouts* readers, each pack containing THREE Books!

To be in the draw to win a Penguin Random House Prize Pack answer this question,

Which New Zealand famous author has a review in this issue of *Swings & Roundabouts*?

Hint: the story involves a kitten and a Christmas tree!

Email your answer with your contact and postal details to publications@ecc.org.nz by Friday 26 January 2018 to go in the draw



Competition Winners

Congratulations to the following winners who have won 3 Penguin Random House books for their ECE centre:

- ☆ Michelle Carrington, Newstead Country Preschool, Hamilton
- ☆ Karen Ward, Little Rugrats, Woodville
- ☆ Shona Dean, Busy Bees Educational Childcare Centre, Dannevirke

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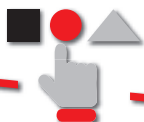
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LAST LAUGH



A guy was down on Fisherman's Wharf when he saw a seafood restaurant and a sign on the Specials Board which read, "Big Lobster Tales, \$5 each."

Amazed at the great value, he asked the waitress, "\$5 each for lobster tails ... is that correct?"

"Yes," she answered, "It's our special just for today."

"Well," he scoffed, "they must be little lobster tails."

"No," she replied, "It's the really big lobster."

"Are you sure they aren't green lobster tails -- and a little bit tough?"

"No," she said, "it's the really big red lobster."

"Big red lobster tails, \$5 each?" he said, amazed. "They must be old lobster tails!"

"No, they're definitely today's," she told the man.

"Today's big red lobster tails -- for \$5 each?" he repeated, astounded.

"Yes," she insisted.

"Well, here's my five dollars," he finally decided, "I'll take one."

She took the money and led him to a table where she invited him to sit

down. She then sat down next to him, put her hand on his shoulder,

leaned over close to him and narrated, "Once upon a time there was a really big red lobster ..."

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