**Pono Video**

**Visual**

**The video begins. The screen is black. Across the middle, in large, white, capital letters is the word ‘Pono’. Below is written ‘To be true, valid, honest, genuine, sincere’. The screen fades and a picture of a river appears, looking out to the opposite bank which is covered in bush. In the foreground on the right is a blurred profile image of a woman.**

Audio

Even though it's been 14 years now my partner has passed away, it still feels like yesterday.

**Visual**

**The scene changes to another stretch of river, again looking across to the opposite bank. In the middle of the screen are the words 'This story is a personal experience about transitioning from acute care to community care'.**

Audio

I became quite sick um,

**Visual**

**The next scene appears. A woman is sitting on a brown couch. In the bottom left of the screen is her name, Kolini Baker. The image focusses more closely on Kolini's face. She has dark hair tied back. The scene continues to change, showing Kolini outside watering plants on her patio, then closer up to show the plants themselves, then closer again onto Kolini's hand holding nozzle of the hose spraying water.**

Audio

I'd lost my kids, and I'd also lost my house within that same year so I pretty much hit rock bottom, and um, I just became so unwell, and depressed at the time that I thought I didn't have a future at all, and I started taking hard drugs at the time, I was on methamphetamine for a while there.

**Visual**

**The scene changes to a close-up of a red geranium flower. In the middle of the screen are the words 'Kolini's early contact with the mental health system was unsuccessful'. The scene then changes to a picture of a wooden deck overlooking the river. In the background is a building, and there are boats moored further down the river. On the dock are three ducks, two black and one white, all sitting. The scene changes to a brief picture of the ducks swimming on the water.**

Audio

That time when I was trying to get help I was hearing things, seeing things, hallucinating.

**Visual**

**The scene changes to Kolini sitting on a brown couch. There are floral arm covers on the couch. The wall behind the couch is white. Kolini is wearing a blue top and has her arms crossed.**

Audio

I was climbing the walls at that point, I was losing it.

**Visual**

**The scene changes to a close-up of plants blowing in the wind at the side of a road. It then changes to a duck swimming on water. The water looks muddy and brown. The scene then changes back to Kolini sitting on the couch with her arms folded.**

Audio

I was trying to get off the drugs but, I needed help from them, and they don't want to know nothing because I was using drugs but I was asking them for help to get me off the drugs and they turned me away.

**Visual**

**The scene changes to a close up of a white, boiling kettle, on a blurred background. In the middle of the screen is written 'During a mental health crisis, Kolini also sought help at an emergency department (ED)'. The scene changes to Kolini making two cups of tea at the kitchen bench. The white kettle has flowers painted on the side. The scene changes to a portrait hanging on the wall. It is of a young girl wearing a red top. She has dark hair in pigtails. The scene then shows Kolini again, sitting on the couch, her right hand touching her chin.**

Audio

When I was in the ED, waiting to be seen by a psychiatrist two to three, maybe five hours later you get seen by a psychiatrist.

**Visual**

**The scene changes to Kolini and another woman (her mother) sitting at a table drinking the cups of tea. The woman has brown hair and is wearing a blue jacket and a brown striped top underneath it. The table has a blue checked cloth on it, and there is artwork on the wall behind them.**

Audio

Yeah, that person should be taken seriously from the beginning and not turned away. If I didn't see them I would have been six feet under.

**Visual**

**The scene changes to the woman (mum) leaving the house. The door is glazed, and the number 2 is next to the door frame. The scene expands to show Kolini walking down the steps in front of her mother. It then shows the two women walking together along a path on the river front. It is a clear sunny day. As the women walk on away from the camera, the words 'Kolini spent time in hospital in Whanganui' appear on screen. These words fade and are replaced with 'She returned to the community with the support of Te Oranganui, a local Māori health provider'.**

Audio

Mum had to save me, she got me a bus ticket, bring me back to Whanganui, and got me on the right medication.

**Visual**

**The scene can get back to Kolini sitting on her couch. It then changes to a close-up of a flax plant, gradually changing focus from the flax to the river behind it. It changes back to Kolini on her couch.**

Audio

Te Oranganui have played a big part of my life for the last 11 years they've been a great help, they've been actually a saviour for me. It is like I have had the support after coming out of the hospital and that.

**Visual**

**The scene changes to a picture of the sky. There is a flock of birds flying. Across the screen is written ‘A key worker was assigned to Kolini to support her transition back into the community’. The scene changes to show the Te Oranganui signpost. On it is its logo, which is four triangles depicting mountains, the three in the back are black and the front one is green. Behind the triangles, in pale grey, is another taller triangle with koru depicted in it.**

Audio

I was given a key worker and she was great, she was marvellous, she done pretty much everything, she was like a second mum to me. And Te Āwhina and

all that involved as well.

**Visual**

**The scene changes to briefly show the outside of a house, Te Oranganui, and then moves inside to show a man playing a guitar and singing. He is wearing glasses and a checked shirt. Across the screen appear the words ‘Waiora Hinengaro Day Activity is a Te Oranganui service Kolini has attended for the last three years. The camera pans to a woman standing beside the man, also singing. She has glasses and tā moko on her chin. She has long hair in a braid. It then pans to show a group of people standing in a circle, also singing.**

Audio

The community service is open to everybody.

**Visual**

**The screen changes to show a woman sitting in front of a table. She is wearing a brown apron over a brown top. On the table is coloured flax and a white vase containing dried flowers. Hanging on the wall behind her is artwork. In the bottom left of the screen is written ‘Jennifer Kenny – Art Tutor’**

Audio

I first met up with Kolini yeah, a couple of years ago yeah. She came in like we all did into the whare.

**Visual**

**The scene changes to show Kolini at a table in Te Oranganui. On the tables are various plates of food such as sandwiches and pies. There is art on the wall behind Kolini. There are several scenes following of people in the room, some sitting at the table, others sitting against a wall, all laughing and talking.**

Audio

She's shown some really good leadership, and you usually find her in the kitchen, yeah, getting cheeky to different ones.

**Visual**

**The scene returns to Jennifer at the art table, talking, then moves to a picture of Kolini laughing, with a tub of colouring pencils in front of her. The scene then shows a drawing of flora and fauna, partially coloured in. It then expands to show different people around a large table, all colouring pictures and talking to each other.**

Audio

Everyone, I suppose they set their own tikanga on different places, and we have ours here. It's that whanaungatanga and manaakitanga, it's those things that appeal to us. Usually it goes without being said, you don't normally talk about it and if you come and engage the atmosphere you sort of pick it up. It's just as long as we see people feeling like they belong.

**Visual**

**The scene changes between a close-up of Jennifer talking to the camera, and shots of people singing, or sitting and talking.**

Audio

We've got a job to do and that's to make people feel comfortable, and feel like they want to come back, and enjoy themselves, and even become more well if they can.

**Visual**

**Then scene shows a cup of tea and a plate of food, then moves to a shot of Kolini eating, laughing and talking. It then moves back to the scene of Kolini on her brown couch, talking to the camera.**

Audio

Well, at the time it made me feel safe from the world, I felt like oh, I was somebody I suppose.

**Visual**

**The scene goes back to Te Oranganui. There are shots of Kolini drinking tea at the table with other people, of a man writing on a white board, a picture of a tree with handmade leaves, a group of people around the colouring table, and then back to Kolini on her couch, sitting with her arms folded and talking to the camera.**

Audio

And that there was help for people like me that I wasn't alone. The people there are lovely, they all have issues as well, and the majority of them there are for mental health. But, they're just wonderful people to be around, and I can connect with them and understand what they've gone through because I may not have walked in their shoes but, I've gone through something similar, and we're just one big happy family so to speak, yeah.

**Visual**

**The scene changes to show Te Oranganui again. Various pictures of people at the colouring table, of Jennifer helping them, of the artwork, a person cutting out a picture of a bird, a close-up of the picture of the tree, people weaving with flax.**

Audio

You want staff that have got the right attitude.

We've all got our different approaches. I can only see it as a natural thing to do if you're working in that environment you use your own experiences to help make connections.

With my own experience of depression, and stress, anxiety,

other diagnosis over the years, I'm given the opportunity to quite comfortably do what I feel.

**Visual**

**The scene shows a close-up of the woman with tā moko, weaving flax with Kolini at a table. There is a close-up of their hands weaving, and then the shot goes back to Kolini on her couch.**

Audio

It is a Māori organisation group, there's not many in New Zealand that has a service like this. Being with the service here brought me closer to my Māori side of things, and especially me learning my pepeha, I didn't know that from a bar of soap and now I do. So, you know just little things that um, that they've taught me over the years.

**Visual**

**The scene shows a close-up of the weaving, it is green and a natural flax colour. It then shows Kolini and Jennifer holding up the long piece of woven flax.**

Audio

And I self-refer now, because they've been like my second family.

**Visual**

**The scene goes back to Kolini on her couch, talking to the camera. It pans closer to show just her face and folded arms.**

Audio

I thought if it wasn't for their support I would be at a lost end, yeah.

**Visual**

**The video ends. The screen is black. Written across it in the middle is ‘Ki a Kolini Baker and whānau. Ngā mihi aroha. Kia kaha’. This screen fades and is replaced by ‘Kia ora’ at the top of the screen. Below that is written ‘Jennifer Kenny, Sharon Crombie, Waiora Hinengaro Service, Te Oranganui Whanganui’. At the bottom of the screen is written ‘Kia kaha’.**

**This fades and a new script appears. This reads ‘Te tūhonoi I ngā manaakitanga, te whakapai ake I ngā whakawhitinga ratonga. Connecting care: improving service transitions’. Below is written ‘Improving mental health consumer experiences whilst moving from one health service to another’.**

**This screen fades and a new one appears. This reads ‘Hikina te kounga o ngā hauora hinengaro, waranga hoki’. Below is written ‘Improving the quality of mental health and addiction services’. In the bottom left of the screen in black and white is the logo of the Commission. This consists of three thin squares with white circles of differing size within them. In the bottom right corner is written ‘Te Kāwanatanga o Aotearoa’. In the middle of the screen at the bottom is the web address ‘www.hqsc.govt.nz’.**