

Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea.
A tangata whenua model of supervision.

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Abstract

This thesis explores a cultural practice, specifically a Tangata Whenua (people of the land) model for supervision through the experiences of research participants using a phenomenological approach. The model for supervision is called, 'Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea' (Return to your mountain to be cleansed by the winds of Tāwhirimātea). Māori (Indigenous people of Aotearoa, New Zealand) epistemology and tangata whenua frames of reference are woven throughout this qualitative study as bracketed by the researcher's Māori centric orientation to Phenomenology and Kaupapa Māori Theory, the research methodologies.

The fusion of ever changing horizons are highlighted as the hermeneutics of traditional cultural practices performed on ancestral locations interact in positive ways for Māori social workers today. Karakia (incantation), mihi (identification through kinship relationship to people and land), waiata, (song), whakataukī (proverbial sayings), pūkōrero (narratives) and te reo me ōna tikanga (Māori language and processes) are a few of these practices which reconnect the participants to their own iwi (tribal) and hapū (sub-tribal) ways of knowing, seeing and being. Thus 'grounded' they are better able to integrate tangata whenua epistemologies within the workplace and in their practice. In effect the benefits extend to the whānau they work with and can be transferred in kind to advance hapū and iwi wellbeing.

The phenomenological inquiry acknowledges the research participants claim to select, recollect and reflect on expressions within their own traditional knowing beyond those modelled by the researcher. The study found the efficacy of Hoki ki tōu maunga is as a cohesive and holistic model of supervision of wellbeing for kaimahi Māori implementing Maori models of practice and working with whānau Māori. The findings of the study highlight the need for tangata whenua epistemologies and methodologies to be integrated into social work and supervision practice policies for Māori social workers as a cultural standard.

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Firstly, my deepest thanks go out to the study's research participants. The sharing of your experiences will advocate for the need and development of culturally appropriate practices for Māori social workers. Your reflections show that Māori or indeed tangata whenua models of practice such as Hoki ki tōu maunga are platforms toward building confidence and strengthen your practices as kaimahi Māori. It is anticipated these attributes will flow on to help build confidence and resilience in the whānau you work with.

Ki a koe Anaru Eketone, University of Otago lecturer and academic research supervisor. E hika, e hara te tangata nei he maunga nekeneke, he toka tū tonu, tū tonu, mai i te timatanga o tēnei hikoi tae atu ki te mutunga. Kare he kōrero tū atu, ka nui te mihi. Ki a koe e te tuakana, Jozie Karanga, he mutunga kore o te mihi ki a koe hei ringa tautoko ki te kaupapa nei. He mahi whakahirahira tēnei mai to tāua kuia, to tāua rangatira hoki a Muriwai e whakatauākī atu ki a tātou te kupu kōrero, 'mai i ngā Kuri ā Whārei ki Tihirau', ā, ki ngāi tātou te iwi Māori puta noa i te motu. Ki a koe e te papa Te Tuhi Mate, kōrua ko taku tūngane a Arron Smith, kei runga noa atu kōrua hei whāriki manaaki ki tēnei, arā, ki a tātou nō Ngāti Pūkeko, anō hoki, nō Ngāti Awa. To my dear friends, Tania Mullane and Hazel Abraham I am forever grateful for your invaluable contributions.

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Tēna rā koutou katoa.

Karakia

Tēnei au, tēnei au
Te hōkai nei i taku tapuwae
Ko te hōkai nuku
Ko te hōkai rangi
Ko te hōkai o tō tipuna
Ā Tāne-nui-a-rangi
I pikitia ai
Ki te Rangi-tūhāhā
Ki Tihi-i-manono
I rokohina atu rā
Ko Io-Matua-Kore anake
I riro iho ai
Ngā Kete o te Wānanga
Ko te Kete Tuauri
Ko te Kete Tuatea
Ko te Kete Aronui
Ka tiritiria, ka poupoua
Ki a Papatūānuku
Ka puta te Ira-tangata
Ki te whai-ao
Ki te Ao-mārama
Tīhei mauri ora!

“Ko Ngāi Tamapare, ko Ngāti Rangataua, ko Ngāti Pūkeko
E tū! E tū e! E toro, e toro e!
E mihi nei! E mihi nei e! E mihi ki te ao” (Nuku, 1997).

Pepehā

Ko Mataatua te waka

Ko Pūtauaki te maunga

Ko Rūrīma, Motu Tohorā, me Whakaari ngā moutere

Ko te Moananui a Toi te maraeroa

Ko Mataatua Wharenui ki te Mānuka Tūtahi

Ko te Whare o Toroa te papa whenua

Ko Ōhinemataroa me Te Waioho ngā awa

Ko Kōrakōtea e Rua kē ki runga i a Rewatū

Ko Pupūaruhe anō hoki te urupā

Ko Ngāti Pūkeko te iwi

Ko Ngāi Tamapare te hapū

Ko Te Rewatū te marae

Tēnei au i te taha o tōku ūkaipō

Nō Ngāpuhi ahau i te taha o tōku matua

Ko Vicki Rangिताutehanga Murray tōku ingoa

Ko Pūtauaki, ko Kōrakōtea ngā maunga tapu

(My sacred mountains are Pūtauaki and Kōrakōtea)

This pepehā (tribal saying) names the two important landmarks to my hapū (subtribe). Pūtauaki stands majestically in the Rangitāiki plains where his form is a prominent landscape feature. Kōrakōtea by comparison is a little hillock on the inland road of Rewatū (Rewatū is also the name of my marae), both are sacred burial grounds. In caverns near Pūtauaki's peak the bones of the chiefs of the Rangitāiki were carefully concealed (Phillis, 2010). Te Niho o te Kiore a cave at the base of the mountain was used in kind before burials were standardised by the Pākehā (New Zealander of

European descent). Kōrakōtea urupā is where Ngāi Tamapare return to Papatūānuku (mother earth). According to Hohepa (2011) 'Bones became icons; the metaphor became the group name. Iwi really refers to kōiwi or bones. By taking the bones to secret caves over the whole territory it makes us all literally bone people.

The short explanation of the pepehā offers the reader a mere suggestion of the richness and fullness of its meaning hidden in the depths of te reo me ōna tikanga (the Māori language and its protocols and traditions).

Hei aha rā, tēnei te mihi atu ki a koutou katoa.

(These few words fall short but, I bid you all a warm welcome).

Preface

The following guidelines with regard to language are used in this paper. A macron (a dash placed above vowel) is used to indicate a double length vowel sound. The macron will assist the reader to pronounce the words correctly and to avoid ambiguity, for example, mana (authority) and māna (for him/her) (Ngā Pae, 2010).

The preference is to present words which vary from iwi (tribal grouping) to iwi, hapū (sub-tribal grouping) to hapū as is pronounced from those tribes and sub-tribes of the author.

All participant kōrero (data) will be presented in this format - usually only found with quoted material that is more than three lines in length:

Tabulated and in italics. The dialogue is verbatim or the way the original material was [sic]. No translations of Māori words or phrases are offered. The data is provided within the context of the writing. The analysis of data can be found in the chapter on Method.

The third person pronoun in te reo Māori (the Māori language) ia (him/her) is non-gender specific. Therefore, the words she, her and hers will be used throughout this work to mean he or she, him or her and his or hers. The feminine pronoun is chosen in this instance to honour the contributions to the research community wāhine Māori (Māori women) have and continue to offer, to acknowledge the researcher and more importantly to mihi (salute) the Māori women research participants who were better able to illuminate the phenomenon and provided most of the data for the project.

Tēna koutou katoa. (Thank you all).

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The Introduction

Toi tū te kupu, toi tū te mana, toi tū te whenua

(Hold fast to Māori culture, without language, without mana and without land, the essence of Māori will be lost).

This paper is written as partial requirement towards a Masters in Social & Welfare (Endorsement in Clinical Supervision) through the University of Otago. The objective of this study is to contribute to the paucity of research on models of practice to meet the supervision needs of Māori social workers conversant in te reo me ōna tikanga (proficient in Māori customs and practices including speaking the language). The term Māori social worker is used throughout the text to correspond with the field of study, but could also embrace counsellors, health workers, healers, nurses, occupational therapists, psychologists, youth workers, and other practitioners or kaimahi Māori (support workers who are Māori) in the helping profession working with vulnerable Māori whānau (families or clients).

As Iwi/ Māori social and health providers continue to develop services to meet the needs of the communities they work and live in, Mātauranga Māori approaches, (Hohepa 2011) where the key components are Iwi/ Māori knowledge, values, processes and self-determination become the preferred practice of choice. There was a strong call in recent studies toward improving the social services supervision environment. Survey respondents linked the supervisory setting to the quality of supervision. Access to culturally appropriate supervision, availability of more Māori supervisors and a corresponding environment was proposed. The phenomenon under study could be one possible response to his findings.

Moving between the two Māori and Pākehā worlds, personally, was neither memorable or traumatic, it seemed a rather unremarkable occurrence not worth consideration until entering into the field of social work. My eyes and heart opened to the dichotomy between Pākehā and Māori, the haves and the have nots all the more curious as I had grown up believing we were 'rich'. The negative statistics on Māori

especially in the social, health and education sectors was the impetus for exploration, to not only find out why but more so, to know what we as service providers can do to help other struggling Māori whānau improve their situation and live without recurrent intervention. More specifically my concerns were for whānau who access multiple services inter-generationally, those at the 'bottom of the pile,' at one time categorized as high and complex needs whānau and more recently, vulnerable whānau. The answers as to what we do to help change their situation are complicated and as perplexing as the origins, so much so that it would take two decades to find a possible contributing solution.

A twenty-year sojourn of the world, adventuring in search of a purpose for life, I was to return home to find 'it' right under my nose. The secret, my meaning to life was to reconnect to my ūkaipō (that which nurtures me as a Māori), my culture, my language and events associated with my whānau, hapū and iwi. Although fortunate enough to be able to manage within the Pākehā system, I gravitated toward Māori collectives until working for Māori inside of Māori education, social and health related organisations became my preference. The next step was to learn te reo Māori, which coupled with returning to participate in marae, hapū and iwi activities and teaching and mentoring Māori concepts and models led organically into developing a tangata whenua supervisory model of practice. As this was born out of the desire to work with my own people the model is first and for-most a reflection of my tribal iwi, Ngāti Pūkeko and Ngāti Awa. The model is called Hoki ki tōu maunga. Although Hoki ki tōu maunga as a practice has been applied across tribal groups within the Mataatua region, it is yet to be tested beyond this proximity or used as a framework with other indigenous cultures. This study is the beginning process to see if it can indeed contribute to supervisory practice specifically but not exclusively for Māori social and health practitioners.

The thesis is structured into six chapters. Each chapter is initiated by a whakataukī summarising a symbolic critical perspective of research. The perspective is through a tangata whenua lens. The research topic is Hoki ki tōu maunga. The research intention

is to describe Hoki ki tōu maunga from the participants first person perspective. Although not asked specifically of the participants, the study asks and provides responses to three questions;

- What is Hoki ki tōu maunga?
- How is Hoki ki tōu maunga implemented?
- What are participants' experiences of Hoki ki tōu maunga?

Me hoki whakamuri kia anga whakamua. The future is informed by the past. Chapter One, the Literature Review provides an overview on the movement of supervision practice from Western conventional understandings to current views on bicultural, cultural and Māori models of supervision in Aotearoa, New Zealand. Ancestral landscapes and their relevance to Hoki ki tōu maunga as a tangata whenua model of supervision will be explored. The review aligns to the orientation of the research study in that it is based on a therapeutic model of care and openness to the other.

Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea. Return to your mountain to be cleansed by the winds of Tāwhirimātea is the whakataukī and name of the supervision model which is the research topic. Chapter Two looks at Hoki ki tōu maunga from a distinctively Ngāti Pūkeko, Ngāti Awa perspective.

Me whai i ngā tapuwae a o tātou tipuna. Follow in the footsteps of those who have gone before. Chapter Three is the Research Theory where Māori Centred Approach, Kaupapa Māori Theory and Phenomenology are woven holistically into the fabric of the thesis. It is here the relationship between Hoki ki tōu maunga as an indigenous model of supervision and the methodological approaches used in the project is considered.

Mau ana ki te aka matua. Hold onto the parent vine. Chapter Four reiterates the importance of maintaining consistency and reliability in the research Method.

Nau te rourou naku te rourou, ka ora ai te iwi. With your basket and my basket, the people will live. Chapter Five is the presentation of the Findings using tangata

whenua ideology and adopting the following principles of Ngā Pou Mana o Io (Ngaropo, 2005):

- ✚ Mana Atua (Spiritual connection)
- ✚ Mana Tīpuna (Connection through ancestry)
- ✚ Mana Whenua (Connection to the land)
- ✚ Mana Tangata (People connecting to others)

Te kai a te rangatira, the discussion makes sense of the findings and provides possible reasons for those findings. Chapter Six explains of the importance of the findings to the research followed by the limitations and implications of the findings.

Through this research study the possibilities of Hoki ki tōu maunga contributing and supporting indigenous ways of expression and being and preserving tribal narratives, language and rituals within a practice framework (Durie, 2001) are revealed. The thesis is written for the participants of the research and for Māori supervisors working with Māori social workers practicing from Māori centric perspectives. Hoki ki tōu maunga is also an avenue in the realisation of the opening whakataukī for the introduction to this paper, to hold fast to that which is uniquely Māori.

Tuturu whakamaua kia tina.

Haumie hui e

Taiki e!

Chapter One - The Literature Review

Me hoki whakamuri kia anga whakamua.

(The future is informed by the past.)

The focus of this literature review is on the practice of supervision within the field of social work and its relationship to Māori models of practice. Whilst supervision is commonplace within health and counseling disciplines, the universally recognised practice standard determined by the New Zealand Social Work Registration Board (2013) underpins this study. Social workers, it might be expedient to note, advise, support and advocate for individuals, families and communities dealing with personal and social issues (Health Careers, 2011). The role of supervision will be expanded on later but in a nutshell, supervision helps social workers improve their practice. Social work and supervision practice literature from its parochial beginnings in Aotearoa, New Zealand has seen the emergence of contemporary praxes to meet the needs of the politically complex work places and diverse community environments. This can be seen in the works of Beddoe & Egan (2009), Brown & Bourne (1996), Carroll (2007), Hawkins & Shohet (2007), Kadushin, (1992), Munson (2002), Payne (2014), Redmond (2004), Shohet (2006) and others.

This review provides an account of supervision from a functional and delivery perspective. It then offers a discourse on different types of supervision with an emphasis on the advent of evolving paradigms of supervision for indigenous cultures leading into a more comprehensive view of Māori models of supervisory practice. Further-more the relevance of cultural capability and competency in the discipline will be discussed. The use of landscapes in therapy and the parallel practice of accessing ancestral sites for supervision is explored through a tangata whenua (indigenous people of Aotearoa New Zealand) lens (White & Epston, 1990).

The philosophical foundations of the research and its investigation into a tangata whenua model of supervision is presented. This model is exemplified by the

whakataukī, Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea, a practice of supervision located on ancestral sites. Although the contribution of supervision to improving social work practice is widely recognized, research investigating practitioners' experiences of supervision is limited. Research investigating cultural supervisory practices is even more scarce. The opening saw, 'me hoki whakamuri kia anga whakamua' is a reminder that for Māori the past, the present and the future are explicitly linked. The literature review will look at what has been done in this space and what is happening now to provide an insight to what might be possible in the future.

The Role and Function of Supervision

Supervision, it is said, is the vehicle through which the worker's practice is reviewed (Schon, 1983; Weld & Fook, 2011). Analysis, reflection and training in supervision are all strategies to help maintain the safety of the worker, the agency and the client. Adding value to the experience of supervision for participants should then be evident in addressing retention of the workforce, reduction of stress levels for social workers and improved practice outcomes (Noble & Irwin, 2009; Stewart, 2011). Supervision takes different forms in diverse settings, but as a general rule is directed towards competent practice, client welfare, the development and well-being of the worker, and towards organisational learning (Hughes & Wearing, 2007; Van Heughten, 2011). Its objectives are competency, practice that is accountable to all stakeholders, continuing professional development and education (Petes, 1967; Winning, 2010). In its resource 'Professional supervision guide for Nursing Supervisors,' Te Pou¹ (2011) offer a framework echoing the model Kadushin (1992) introduced to help understand the tasks of what is termed as professional supervision in three areas:

- A. Educative/Formative: function focuses on developing your supervisee's skills, understanding and abilities.

¹ Te Pou o te Whakaaro Nui; a provider of Mental Health programs

B. Administrative/Normative: function focuses on developing your supervisee's understanding of the professional and ethical requirements of their practice.

C. Supportive/Restorative: function focuses on developing your supervisee's ability to cope with the emotional effects of their work (Te Pou, 2011, p.1).

These core functions are essential for supervision within a cultural context, but manifest in ways unique to the cultural grouping. The intent of cultural frameworks and particularly to indigenous tangata whenua practices is to revive the tangata whenua within tangata whenua practitioners, to relate to their own whānau, hapū and iwi traditions (Royal, 2006). On a broader cultural sense this can translate to mean reviving the indigenous within indigenous practitioners to relate to their own indigeneity (Rangihau, 1967). A fuller account can be found later in this chapter in the section on Cultural Supervision and in further detail in chapter two.

Modes of Supervision Delivery

Aotearoa, New Zealand social work practice, including supervision in line with its colonial history, continues to reflect Euro-centric hegemonic positioning (Brown & Bourne, 1996; Carroll, 2008; Houkamau & Sibley, 2011; Munford, 2006; Nash, Munford & O'Donoghue, 2005; Royal, 2003). The application of supervision appears in four key modes of delivery which are informal, formal, professional and clinical supervision. Cultural supervision is a more recent optional add-on, although in effect it is a constitutional paradigm representing Māori positioning as a partner to the signing of Te Tiriti o Waitangi (The Treaty of Waitangi) (Consedine & Consedine, 2001; Mikaere, 2011). Within the different modes are approaches such as individual (Loganbill, Hardy & Delworth, 1982), dyadic (Bernard & Goodyear, 2004), group (Hawkins & Shohet, 2007) and live forms of supervision (Weld & Fook, 2011). In the conventional contractual formal arrangement, individual and dyadic could be misconstrued as being one and the same (Fields, 2008). Loganbill et al (1982) call this 'self' supervision. O'Donoghue (2002) describes the 'dyad of the supervisor and supervisee' within an

organizational as a two way cooperative dynamic process where both parties interact, influence each other and develop together. Dyadic supervision is also when a supervisor meets with two supervisees at the same time (Petes, 1967).

Group supervision more often than not, is a forum for case conferencing, and discussions on critical reflection, debriefing and a collective, team approach to case management (Fields, 2008; Ruch, 2011). More challenges are posed within group supervision in the logistics of getting everyone to attend at the same time and place. The supervisor must also be mindful of personality dynamics within the group as well as the supervision issues presented which are contributing factors as to why individual or peer supervision is the preferred option. Interestingly, Māori perspectives on the dynamics and notion of learning and developing in collectives is often quite the reverse. Traditional Māori gathered and lived in collective units called *whānau* (families), *hapū* (collective *whānau* units) and *iwi* (collective *hapū* units) (Marsden, 1979; Salmond, 2004). This implies that group supervision, would lend itself naturally to a cultural framework where the imperative is not on the individual, the 'I am I', but on an 'I am we' orientation (Rangihau, 1967, p.4). Group supervision would meet Māori practitioner needs by providing a wider forum for *whanaungatanga* (collective collaboration) and the institution of *Mātauranga Māori* (traditional Māori knowledge), *te reo Māori* (the Māori language) and *whakapapa* (ancestral lineage) as portals to support Māori ways of learning and being (Durie, 2004; Meyer, 2001; Walker, 1990).

In managerial and professional supervision the supervisor is seen as the expert where sessions deliberated on the supervisee's functioning rather than their practice (Davys & Beddoe, 2010). This colonial view of supervision imitated dominant positions of western individualism by white middle-class males who held all the power (Webber-Dreadon, 1999; Kane, 2001). Beliefs, values and worldviews of other cultures or ethnicities were not considered. There has been a glimmer of hope in recent publications on social work supervision to suggest there is movement away from this archetype (Beddoe & Egan, 2009; Maidment & Beddoes, 2012; Munford & Sanders,

2011). The converse of the supervisor as the holder of knowledge and authority is reflected in Māori concepts such as ako and tuakana-teina. Ako means both to teach and to learn. Ako recognises that both supervisor and supervisee bring learning into the space which allows the development of new shared knowledge. Ako is founded on the attitude of reciprocity which is concerned with maintaining balance and harmony in the relationship (Ministry of Education, 2009; Royal-Tangaere, 1996). Tuakana refers to the elder, senior or more experienced person whereas teina is the younger inexperienced person in the dyad or group. Tuakana-teina is a fluid senior-junior or mentor-mentee relationship, where the supervisor offers instruction in one instance and is the recipient of learning in the next. The interconnected philosophies of ako and tuakana-teina are effective principles which support collaborative and collective responsibility to developing the supervisory relationship and working through supervision tasks and issues. Ako and tuakana-teina prescribe to an archetype where the supervisor relinquishes the role of privilege and supremacy by providing a space for guided autonomy in a holistic manner (Elder et al., 2009; Pohatu, 2004; Vygotsky, 1978).

Unsurprisingly Euro-Western conventions have dominated texts and research in fields beyond social work supervision in the New Zealand, but Māori scholars and academics (Bishop, 1994; Cherrington, 2003; Durie, 1995; Jahnke & Taipa, 2003; Marsden, 1979; Mikaere, 2003; Smith, 1992; Tuhiwai-Smith, 1996; Walker, 1990) brought to light and continue to advocate the positive impact culturally appropriate approaches have in improving education and health outcomes for Māori. These in turn have filtered through to influencing performance and practice outcomes not only for Māori social work practitioners but for other indigenous supervision practices.

A distinct cultural perspective in Aotearoa, New Zealand is the assertion that the supervisory relationships for the Pasifika social worker extends beyond the supervisor and supervisee in the workplace. The Pasifika 'other in the room' includes the clients, the clients' families which may embrace *aiga* (relationships within their villages) and their involvement in wider community groups such as churches. Thus the Pasifika

practitioner is acutely aware of the value of these relationships because of their own participation within these multifarious community groups (Mataira, 1985; Su'a-Hawkins & Mafile'o, 2004). Extending on that premise, Autagavaia (2000) maintains the supervisor and the supervisee need to be of the same culture, Tongan supervising Tongan practitioners, Samoans supervising Samoan practitioners. Pasifika working with Pasifika to enhance the personal, professional and cultural identities of the social worker. Pasifika identity and context influence the transmission of information, *talanoa* for example incorporates customs and core values intrinsic to the time honoured practices relating to dialogue specific to the people of Tonga and Samoa (Connolly, Crichton-Hill & Ward, 2008; Helu-Thaman, 1998; Vaioleti, 2006).

The corresponding Māori attitude is expressed as *mai te Māori, mā te Māori, mō te Māori* (from Māori, by Māori, for Māori) (Smith, 1997; Winiata, 1984). The encompassing Māori world view of cultural supervision dawned with Bradley in 1993 where *tikanga, kawa, whakapapa, aroha, te reo* and other values were said to be foundational to practice. Ruwhiu (2009) discusses indigenous issues in New Zealand where the cultural landscape for Māori had to consider the spiritual, natural and human dimensions. His key 'recognition points' document the importance history and narratives contribute to Māori wellbeing. Stepping ahead to 1995, Ruwhiu supplemented his earlier elucidation with the concept of *mana* (esteem, status) enhancing practices as a cultural response to working with Māori. Acuity from cultural field experts with exemplars are provided later within this review, but is much more extensive and will continue to develop as research by Māori central to Māori wellness expands. These present the ideal cultural blueprints for the praxis of cultural supervision in New Zealand (King, 1995, 1997, 2011; Wepa, 2003). Cultural congruence from a Māori perspective is confirmed and reflected within these cultural blueprints which in turn manifest as effective outcomes and result in an improvement in wellbeing for those involved in the supervisory process (Durie, 1999; Rogers, 1951). Cultural supervision for Pasifika and Māori practitioners includes all parties associated in the process much wider than the supervisee as a professional. It also

considers the person in culture, their family as well as their involvement in the community (Su'a-Hawkins & Mafile'o, 2004). Additionally, cultural supervision for Māori must embrace frameworks central to Māori thinking and behaviour. The unique way Māori view the world is reflected in the nine domains within Durie's (1999) marae encounters which on the whole are implicit in the following frameworks.

Māori Models of Practice

The pōwhiri poutama (Huata, 2011²; Milne, 2005 & 2011) as a counselling model demonstrates what is done on the marae can also be a culturally appropriate process in practice. It is the preferred engagement and formal ritual encounter framework for any meaningful events which involve Māori, including supervision (cultural, clinical or professional). In *'He Rongoā kei te Kōrero: Talking Therapies for Māori'* (Te Pou, 2010, p.15) the pōwhiri poutama is termed a process oriented framework, but it is more than that, as it also promotes the facilitation of effective engagement which Drury (2007) and Boyd, Dickey & Ikkala (2012) say is key to creating and sustaining therapeutic interventions for change.

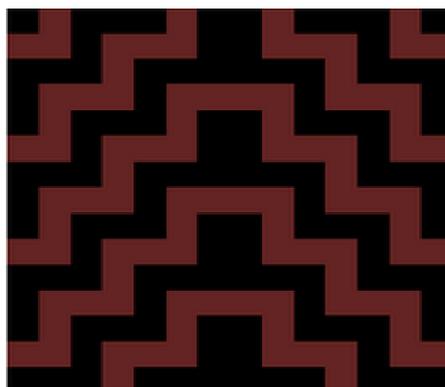


Figure 1: The Poutama

The three key cultural markers referred to previously, namely the spiritual, natural and human dimensions (Ruwhiu, 2009), are relatively easy to apply to practice because culturally competent practitioners understand these cultural activities as

² Huata, P. (2011). Personal communications [Te Ngaru Learning Systems Wānanga].

precursors or building blocks to fostering Māori resilience. Many tikanga programme facilitators adopt these or comparable markers already (Department of Corrections, 2005; Mauriora ki te Ao, 2009) as relational fundamentals in engaging the indigenous heart and spirit. Often Māori participants are not able to articulate why they like the programme only that it works for them. Houkamau & Sibley (2010) noted this experiential resonance in processes where collective self-esteem and active identity engagement is present. Experiential resonance to the uninitiated thus is concurrent in cultural markers followed in the noho marae process such as the pōwhiri, learning pepehā, listening to stories about the history of the marae and its people, as well as other marae tikanga too numerous to mention (Eggleston, 2000; Hamilton-Katene, 2009; Tauroa & Tauroa, 1993). Meyer (1998 & 2004) says this is an indigenous view of seeing the world in patterns or a cultural empiricism which is a wholeness and mature understanding of tangible and intangible systems. Gadamer (1996) attributes experiential resonance to his notion of primordial truth. This hermeneutic hypothesis is deliberated further in chapters three and six.

Webber-Dreadon (1999) instituted the awhiowhio a five-spiralled model positioning the person or one's self, 'au' within the family, 'whānau' and beyond as an engagement and scaffolding framework. These can be likened to the steps within the pōwhiri poutama where relationships develop gradually, over the duration of the supervision activity. The relationship is influenced by converging factors beyond the professional in the social work environment. In later writings (Webber-Dreadon, 2010), tikanga is examined as a transformative theory in social work. The connection of those (au; whānau) in the spiral to whenua, through Papatūānuku and to Ranginui is illuminated through genealogical decent tables known as whakapapa. The presence of wairua in the peripheral spaces between Mother-earth, Sky-father and the inner spirals is the fusion of physical dimensions with the essential healing element spirituality (Webber-Dreadon, 2010; Te Pou, 2010).

Evolving constructs are distinctive in work by Eruera (2005 & 2012) where He Kōrari Kōrero a tangata whenua framework as a philosophy for supervision and Te

Whiriwhiringa as tangata whenua functional supervision approaches provide an overview of Kaupapa Māori supervision. These appear in a range of fields of practice such as: Whakapapa (inter-relatedness of Atua (Gods), tāngata (people) and whenua relationships within supervision, Tikanga (Kaupapa Māori supervision processes and protocols), Mohiotanga (Kaupapa Māori kaiārahi experiences and knowing) and Pukenga (Kaupapa Māori supervision skills and attributes). Emphasis is placed on the workers need to understand their culture and the impact this may have on others and on their practice (Eruera, 2012, pp.14-16). This too is an imperative in the supervisory relationship and is reflected through another indigenous cultures' lens where the 'environmental relationship, myth, visionary traditions, traditional arts, tribal community, and nature-centered spirituality have traditionally formed the foundations of American Indian life for discovering one's true face, potential, identity, one's heart, and one's foundation, all of which lead to the expression of a complete life' (Cajete, 1994; Dilthey, 1989; Gadamer, 2004; Vaioleti, 2006).

Cultural Capability

Cultural supervision is a response to cultural accountability and development of workers to ensure their cultural objectives are valued and explored within the supervision relationship and practice (Davys, 2005). Therefore, in Te Pou's (2011) professional supervision guide of nursing supervisors it is assumed that an experienced supervisor who shares the same cultural heritage as the supervisee is better able to provide support, nurture and encourage cultural and clinical alignment in the relationship. Cultural supervision may well occur at the same time as a supervisee's professional or clinical supervision or be separate activities where support could be provided by a kaumātua (Māori elder) who understands the Māori dimensions of wellbeing (O'Donoghue, 2008) if the supervisor does not have the cultural competencies. The purpose was and still is to enhance practice, confidence and to ensure that the workers contributions are valued and understood. When clinical and cultural skills are integrated into practice congruency has been achieved.

Even though O'Donoghue's (2008) survey was directed at non-Māori supervisors the themes identified are in today's social climate, particularly relevant for Māori supervisors. The survey respondents' suggestions of having a wharenuī as a space for supervision for social workers is yet to be realized although whare wānanga (universities and tertiary learning institutes) do access marae as cultural spaces for traditional Māori pedagogies of learning (Addis, Hall, Higgins & Higgins, 2011). Field (2008) projected that supervision had to move beyond the inflexible old fashioned practices to new ways of delivery in order to improve the experience of supervision and effect practice outcomes for practitioners. For many Māori, supervision systems instituted from cultural pedagogy delivered in cultural spaces are essential in developing culturally competent practitioners.

From a social constructivist lens, extensive research has highlighted the importance of the transition processes in supervision (O'Donoghue 2003 & 2011). This suggests that from a social constructionist sense cultural is an attitude, a way of thinking formulated within a social context. Additionally, O'Donoghue signalled that the co-creation of culturally meaningful supervision can be initiated through a co-constructed identification dialogic engagement broader than the dyadic (a group of two) supervisory relationship of old. Moreover, Hair and O'Donoghue (2009) suggest that voice should be given to the supervisee as well as consideration be given to the cultural side in social work and supervision. This could include peer or group supervision where the supervisor invites the supervisees' knowing into the exchange of ideas. The Child Youth and Family Practice Centre (2012) provides a definition which refers to cultural supervision as the vehicle to facilitate cultural accountability and the development of culturally respectful, responsive and effective practices. This it says is to include engagement with all cultures in the broadest sense. Social work, according to Maidment & Beddoes (2012) is a demanding profession and if supervision is to develop and support practitioner wellbeing the adoption of alternative models to address these issues is crucial. Su'a-Hawkins & Mafie'o (2004) see cultural supervision as a means to raise a number of cultural processes including

cultural awareness, safety and support. An obvious solution lies in the adoption of cultural practices, not homogenous cultural practices or the acceptance of arbitrary Māori concepts within the hegemonic landscape but the integration of traditional practices specific to the people of this place, Aotearoa New Zealand (Milne, 2009).

Cultural Competency

Eketone (2012) identifies types of cultural supervision from perspectives outside of and within New Zealand. Briefly these include cross cultural, culturally appropriate, culturally competent and culturally effective supervision. Cultural supervision for Māori, goes beyond the core functions of education, safety and support by providing an environment and a mana enhancing process which recognises tikanga and values that validate the supervisee's culture. Supervision may be conducted in part or totally in the reo (language) of the supervisee. It considers the supervisees personal as well as professional development, this is a holistic approach to supervision.

With the objective of attracting, improving the retention and efficacy of their Māori workforce, one District Health Board project team researched a number of training providers throughout New Zealand offering cultural supervision education and training programmes. This was to determine the benefits of strengthening their existing supervision programme. The implementation of cultural supervision was to raise awareness and practice of tikanga Māori and support the spread of knowledge about tikanga through the health workforce. The report defines cultural supervision as:

A process that explores and reconciles practice and cultural issues for Māori working in health and provides appropriate management strategies, skills and confidence for Māori to retain their own cultural beliefs, identity and integrity (Kowhai Consultants 2011, p. 10).

Regular participation in effective cultural supervision would strengthen cultural competency, improve methods of communicating and working effectively with Māori

whānau. Cultural supervision then would in effect build workforce capacity and thus the organization's capability to deliver culturally responsive services to Māori whānau. The final analysis found the holistic concepts of cultural competence and cultural proficiency are developed through continuous training and reflexive practice maintained within cultural supervision not only administrative, educative and supportive but cultural functions as well (Kowhai Consultants, 2010). Cultural competency is explained in the same report by McFarlane (2010) as a continuum (1 to 6) from cultural destructiveness, cultural incapacity, cultural blindness, cultural pre-competence, cultural competence through to cultural proficiency. The notion of a cultural assessment tool to measure individual competence can cause feathers to ruffle akin to the blood quantum debate where the implication is that tikanga is quantifiable, rather than being a useful tool to help developing practitioners position themselves (Houkamau & Sibley, 2010). The Takarangi Cultural Competency Framework and Te Arawhata Tōtika are two recent cultural competency frameworks. The former was developed as an educative intervention to influence and shape practice for practitioners (Matua Raki, 2012). The latter, employed at governance, management and operations levels is essentially a quality standards tool to determine culturally appropriate and responsive service provision to Māori (Wairarapa District Health Board, 2008). A culturally appropriate perspective of cultural competence is more likely to be qualitative in nature, where feelings and observations are reflected and shared during supervision by practitioners. Although they may have their place in clinical and governance settings the named frameworks sit outside of cultural supervision practice where the intent is to transform practice in a holistic manner through customary rituals of the people of the land.

Supervision Landscapes

Extending on Carroll's (2001) statement that supervision is not restricted to the room in that it occurs and whilst not speaking specifically about supervision, Ungar (2005) contends that the outdoor environment and the wilderness are sites of therapeutic

healing. Kaupapa and Tikanga Māori programmes run by Iwi health and social service providers utilise wilderness and environmental sites for delivery (Department of Corrections, 2005; Hamilton-Katene, 2009). Tūhoe Hau Ora and Whakatōhea Iwi Social and Health, two services based in the Eastern Bay of Plenty have run tikanga programmes hosted on various marae around the region, for a number of years now. After the formalities of the pōwhiri (formal welcome onto the marae) and the whakawhanaungatanga (initial meet and greet process) participants are introduced to sites where traditional stories and activities relevant to the iwi are imparted. The places visited are part of the programmed outdoor activities. These places are landmarks such as mountains, coastal and inland waterways, reserves and sacred sites such as one-time battlefields, monuments and burial grounds all intended to connect participants to iwi or hapū conventions. In some instances, hunting, fishing, natural healing methods such as rongoa and food gathering excursions are included in the delivery. Present day tikanga programmes both on the marae and in the bush and waterways (pursuits such as hunting, fishing and shellfish gathering considered merely as leisure activities) were essential survival skills in traditional tribal life.

Tikanga programmes are useful as they offer participants' (Baumeister & Leary in Winning, 2010) the need to belong. They (Baumeister & Leary) go on to say that interpersonal attachments are a primary human motivation which is why tikanga programmes have huge relevance especially to participants who find their whakapapa links them to particular landscapes. Russel (2000) believes landscapes are where we lay our human tīpuna and returning to these landscapes gives opportunity for the stories of these tīpuna to be retold. This distinct factor takes belonging beyond what Laszlo (2004) refers to as the genealogy of man or between people in point and time. Tikanga programmes of this nature are reflected in pou (pillars) found within a traditional Māori health model, Ngā Pou Mana o Io (The Four Sacred Pillars of Io (Ngaropo, 2010, BOPDHB³) which are elucidated concisely as;

³ <http://baynav.bopdhb.govt.nz/media/1564/regional-maori-health-services-cultural-practice-manual.pdf> (p,7).

Mana Atua (spiritual)

Mana Tīpuna (ancestral)

Mana Whenua (land)

Mana Tangata (people)

In a contemporary supervisory setting the pillars also acknowledge Mana Atua as the sacred spiritual power of the Gods, Mana Tīpuna as the power one gains through descent, Mana Whenua is authority over lands and indigenous rights and Mana Tangata is the sovereignty held by the person. Collectively frameworks such as Ngā Pou Mana o Io lend naturally as support mechanisms of wellness for Māori and to the consideration for landscapes as sites for supervision.

Supervision on Ancestral Sites as a Cultural Revitalization Strategy

In looking at the significance of ancestral sites to Māori, the descriptions by Kawharu (2009) addresses landscapes and their relevance to social associations in te ao Māori (the Māori world view). The categories specific to this study are (ii) and (iii):

(i) *landscape designed and created intentionally by man.*

(ii) *organically evolved landscape.* This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

They fall into two sub-categories:

– a relict (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form.

– a continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time, it exhibits significant material evidence of its evolution over time.

(iii) *associative cultural landscape*. The inscription of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent (Kawharu, 2009, p.319).

Organically evolved ancestral landscapes as a relict, a continuing or an associative cultural landscape could therefore contribute to supervision in a number of ways. If as Kawharu cites associative cultural landscapes are inscribed on the World Heritage List by virtue of powerful associations including those of a cultural nature, then ancestral landscapes as sites for cultural supervision could be part of a whole cultural revitalization strategy (Royal, 2006; Ruwhiu, 2009). Prevailing attitudes have long cautioned against employing supervision as therapy but where whakapapa resides in supervision Pohatu (2003) and Pope (2008) suggest there are multi-dimensional factors to the session that enhances the experience for the participants in significant ways. Carroll (2009), Milne (2011) and Pere & Nicholson (1997) comment on the interrelatedness of spiritual, natural and human dimensions which gives voice to culture and therefore cultural supervision can be a therapeutic activity. Autagavaia (2000) also intoned that therapeutic engagement as an underlying tenet of cultural supervision is deemed an essential component of professional and clinical supervision. Houkamau & Sibley's research (2011) highlights therapy as 'culture-as-cure' where psychological resilience was higher in Māori who had greater access to, an awareness of and engagement in cultural tradition. The Hawaiians, indigenous tuākana (older cousins) to the Māori also believe their greater philosophical and pedagogical knowing as Hawaiian people is contained in the land and surrounding elements. Lessons from the land or place make it possible to connect to ancient knowledge, the greater cosmic consciousness which Meyer (2006, p.4) puts simply as 'Place and People. People and Place.'

A tangata whenua model of supervision

People and place for tangata whenua is a kinship relationship to landscapes or tūrangawaewae (a place for the feet to stand) from cosmological ancestry through to present day Māori (Carter, 2005; Mead, 1997; Tuhiwai Smith, 1999). This is established in formal rituals of encounter, marae architecture, narratives and articulated through the research project's opening whakataukī Hoki ki tōu maunga kia purea koe e ngā hau o Tāwhirimātea. The whakataukī is also imbedded in the Māori creation stories and as such is whakapapa based (Barlow, 1999; Lee, 2009). The origin of the whakataukī is told by Mead and Grove (2003) and is an expression of tūrangawaewae and cosmological ancestry, an ancient wisdom brought forward in to modern day application. Pepehā and whakataukī provide the foundation for culturally safe processes for Māori that parallel with the practice of supervision. The axiom directs a person to first look at their own conventions or traditions to restore their sense of well-being (Hair, 2011) and as such is a universal truth. Similar aphorisms are passed down through the generations in ancient wisdoms such as:

He rongoa kei roto i tō tātou reo (Milne in Te Pou, 2010).

(Our language is a medium to healing) (Author's translation).

and

Kia ū ki tōu kawai tupuna, kia matauria ai, i ahu mai koe i hea, e anga ana koe ko hea.

(Trace out your ancestral stem, so that it may be known where you come from and where you are going) (Jones & Metge, 1995).

In the promotion of the advancement of social work training and practice through research D'Cruz and Jones (2004) put forth a wero or challenge, to find resources and processes to meet the needs of the social worker. Walsh-Tapiata & Webster (2004) aligned this in practice maintaining a plan for cultural supervision is essential in ethical professional practice. Training for supervisors in culturally relevant methodologies, weaving cultural safety into supervision (Wepa, 2004) and a change

in the environment for supervision were also issues identified by Bradley (1993) and Eruera (2005). Fast forward to the studies by O'Donoghue (2011) which had social workers still asserting the need for culturally appropriate supervision. Context appropriate ancestral legacies are a rich source of knowledge and Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea is a grounded approach to the way Māori can incite what first nations researcher, Walters (2006) terms cultural protectors (karakia, waiata, pūkōrero, te reo) in supervision and in their personal and professional practice. As yet no direct reference to landscapes (ancestral or otherwise) as sites for supervision (cultural, clinical or professional) has been sourced by the author. History educators Harcourt, Fountain and Sheehan (2011) argue the need to engage with memorials and heritage sites, to develop historical thinking. This approach regards sites of memory and historical significance as places of active meaning;

Indigenous frameworks of reference that recognise the place-based nature of cultural and geo-historical significance that are attached to particular landscapes (Kelly, 1999). For example, traditional Māori place names, many of which have been erased from common usage by the processes of colonisation, serve as important cultural markers or “memorials” of a tribe’s past. They function as mnemonics that assist in the telling of oral histories and traditions that help Māori live and orient themselves in the land they inhabit (Barton, 1998 & Kelly, 1999 in Harcourt et al 2011, p. 30).

The context of ancestral landscapes as sites of identification and self-reflection for cultural groups are referred to universally in Greider & Garkovich (1994) and Kawharu (2009), to indigenous people referenced by Hee, Kyle, Walters and others (in Ngā Pae, 2006 & 2010). Hair (2011) also supports co-created conversations and locally defined cultural knowledge and practice as being culturally relevant and socially just. The development of a configuration of supervision practice by cultural insiders was a suggestion in the same article that supports this research. This notion is supported by

many historians and academics (Baker, 2008; Durie, 2001; Hohepa, 2011; Karetu, 1979; Marsden, 1979; Mead, 1997; Mikaere, 2003; Moon, 2003; Ngata, 1985; Walker, 1990) to name a few. Pohatu (2003), Ruwhiu (1995), Webber-Dreadon (1999) and others contend that the concepts from te ao Māori can be transferred into social work specific impressions including the practice of supervision. Links to whenua through whakapapa and historical events are essential elements to knowing for Māori. Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea suggests supervisees may find some value in returning to their proverbial mountain to be grounded in their own cultural practices, knowledge and ways of thinking and being from a tribal perspective. Returning in essence to their tūrangawaewae or ūkaipō, the source of their most intimate nurturing.

Conclusion

The literature review not only highlights the value of, but the necessity of utilising culturally appropriate methods of supervision to improve outcomes for indigenous cultures. There is extensive evidence supporting the inclusion of Māori models and frameworks within social work supervision. This research is a response to the challenge of developing culturally appropriate frameworks within the landscape of social work practice in Aotearoa, New Zealand today. Moreover, it is an explicit response to developing dynamic and effective practices for tangata whenua.

The literature review positions the phenomenon under study Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea within the context of supervision. In the next chapter an overview of Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea as a tangata whenua supervision model and how it is implemented in practice is provided. The overview will give the reader an insight into what it might contribute to the cultural landscape of supervisory practice. Leaping ahead a little further, in chapter three the opening whakataukī for this chapter me hoki whakamuri kia anga whakamua as a fusion of horizons of theoretical approaches will be revealed.

Chapter Two

Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea.

(Return to your mountain to be cleansed by the winds of Tāwhirimātea.)

Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea hereafter referred to as ‘Hoki ki tōu maunga’ is a tangata whenua (people of the land of Aotearoa, New Zealand) model of supervision which takes place on ancestral sites of significance to Māori. This chapter gives an overview of the structure of the supervision session and the significant sites accessed for supervision. It also provides further information specific to the research question of how Hoki ki tōu maunga the practice of tangata whenua supervision on ancestral landscapes may contribute to the experience of supervision. From a theoretical perspective Hoki ki tōu maunga follows the process outlined in Figure 12 (Abacus, 2004). The steps in Te Poutama o te Powhiri presented by Paraire Huata (2011 & 2013) show the phases seen in the ritual of the pōwhiri, the traditional custom of welcoming and hosting manuhiri (visitors) onto the marae (Drury, 2007; Salmond, 2004; Tauroa, 1993).

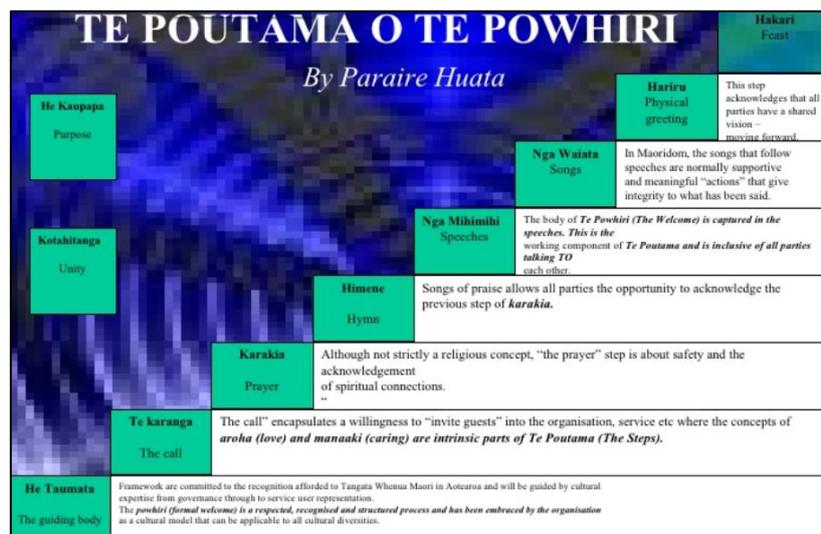


Figure 2: Te Poutama o te Pōwhiri.

(Abacus, 2004 p.46)

In Hoki ki tōu maunga the steps are followed as illustrated, but in a less formal manner, on a much smaller scale and structured to meet the needs, capacity and

cultural competency level of the participants. A pōwhiri or greeting (either formal or informal) in most tangata whenua supervision models would progress through each stage of this process. The whole āhuatanga or ethos of te poutama o te pōwhiri is especially pertinent to the practice of Hoki ki tōu maunga, as ancestral sites could be likened to marae without walls. The professional and clinical specific stages of supervision are not depicted in Huata's model, this comes later in the proceedings. An example of the session relative to supervision is provided below. All the steps in Te Poutama o te Pōwhiri are included in the engagement between participants from the initial meeting on site through to the close of the supervision session. This includes the sharing of a light meal or snack (not a hakari or feast as one would be greeted with on a marae) before dispersing. Food is used to whakanoa the facilitation of participants return to the normalcy of daily living after this (spiritual) encounter (Kohere & Te Ohorere, 1994; Marsden, 1979). Before outlining Hoki ki tōu maunga in more detail, the landscapes and sites for the process will be described.

Ancestral Sites

Mareta Kawharu (2009) has so far provided the most descriptive dialogue on ancestral and cultural landscapes from a world heritage perspective. Her work sets the foundation for connected studies on similar accounts of other ethnic peoples' reverence to landscapes (Cajete, 1994). This leads onto viewing studies of social service programmes delivered in (New Zealand and internationally) the wilderness or the environment with promising results such as the connecting of physical and cognitive dimensions of self, relationships with others and influence on cultural development (Eggleston, 2000; Department of Corrections, 2005). In collating these studies together, there is reason to believe ancestral and cultural landscapes as sites for supervision could contribute to the supervisory experience for Māori. The study will explore and articulate the scope and contexts of those experiences with relevance to social work practice. The final discussion will also look at how these applications might translate further afield.

To start with let us look at what is meant by cultural or ancestral landscapes from a first person perspective and as a descendant of Ngāti Pūkeko and Ngāti Awa (tribal collectives who have socio-political, cultural and spiritual connection to lands and seas within the Bay of Plenty region). These spaces include marae (a site with a carved house and other associated buildings), pā (fortified palisades) sites, wāhi tapu (sacred sites) urupā (burial grounds), wāhi maumahara (memorial parks), whenua rāhui (reserves), taunga waka (landing places) and any other location that has cultural significance to Māori including ana (caves), poupou (posts), toka (rocks), rua (hollows), and rākau (trees) to name a few. The sites are typically associated to an ancestor, a prominent leader or an event within a tribal people’s history⁴. For the purposes of this study the landscapes considered will be within te rohe o Mataatua ki te Moana-a-Toi (The Eastern and Western Bay of Plenty Region coastal area which comes under the mantle of the Mataatua Canoe).



Figure 3: Map of the Mataatua Region (www.teara.govt.nz)

⁴ Authors note: Although reference is given to a single ancestor and event, multiple and cross generational variations occur.

For the people of the Mataatua Confederation of Tribes in the Bay of Plenty the traditional mantle of the tribes' reign extends from Bowentown "the Dogs of Whārei.." southward along the coast to Whangaparāoa "...to Tihirau ." The people of Mataatua expressed this as: mai i Ngā Kuri-ā-Whārei ki Tihirau (Mead, 2003; Walker, 1990). Muriwai an ancestress of te Waka o Mataatua (the Mataatua Canoe) placed he rāhui (a restriction) across this designated coastline after her twin children drowned. Mai i Ngā Kuri-ā-Whārei ki Tihirau as a locator and tribal identity boundary endures to this day as an affirmation of the mana (high esteem) Muriwai still holds not only to Whakatōhea Iwi (a tribal group located in the Ōpotiki region) where she is one of the principle ancestors but to all of the tribes of Mataatua. Born of chiefly descent Muriwai was a ruahine (a woman known for her wisdom) and a matakite (a person who is able to see into the future). Amongst other memorable acts she deposited the mauri (life principle) of the Mataatua Canoe at Te Mānuka Tūtahi (The lone mānuka tree which stands upon a stone alter).

The mānuka tree also known as the New Zealand tea tree (*leptospermum scoparium*) was planted by Wairaka later. The tree lodged on the stone alter was known for its healing powers. It was at this sacred alter that rituals were rendered to parties preparing for and returning from battle.

Te Mānuka Tūtahi, the alter stands on the Wairere side of the Mataatua Wharenui and is also the name of the marae known as Mataatua ki te Mānuka Tūtahi.



Figure 4: Map of Ngāti Awa tribal domain

(www.teara.govt.nz)

These landmarks form the tribal domain of the tribes of Ngāti Awa in the Bay of Plenty; from the western boundary of Pongakawa, eastward to Ōhiwa, inland to Matahina, Maungawhākamana, Pōkuhu, and back to Pongakawa. The mountains and promontories of Pūtauaki, Whakapau-kōrero, Ōtīpa, Te Tiringa and Te Rae-o-Kōhī overlook the wetlands and tributaries flowing from the Tarawera, Rangitāiki and Whakatāne rivers out into Te Moana-nui-a Toi. The Mōtiti, Rūrima, Moutohorā and Whakaari islands not only adorn the expansive coastline but have been inherent in the fabric of the people of the Mataatua (Te Rūnanga o Ngāti Awa, 2003).

When the Mataatua first came here approximately 700 years ago, the area was known as Kākāhoroa. Toroa, the captain and navigator of the Mataatua his brothers Tāneatua and Puhi, sister Muriwai and daughter Wairaka had been told to look out for three landmarks, so they would know they had arrived at the right river mouth. Irākewa, Toroa's father instructed him to look out for a large rock near the estuary inlet, a cave and water falling from the cliff face. These landmarks are known as Te Toka o-Irākewa, (The Rock of Irākewa) Te Ana a Muriwai, (The Cave of Muriwai) and Wairere (Wairere waterfalls). Te Toka o-Irākewa now lies beneath the water line as it

was destroyed during the construction of the Whakatāne wharf before culturally significant sites became nationally recognised⁵.

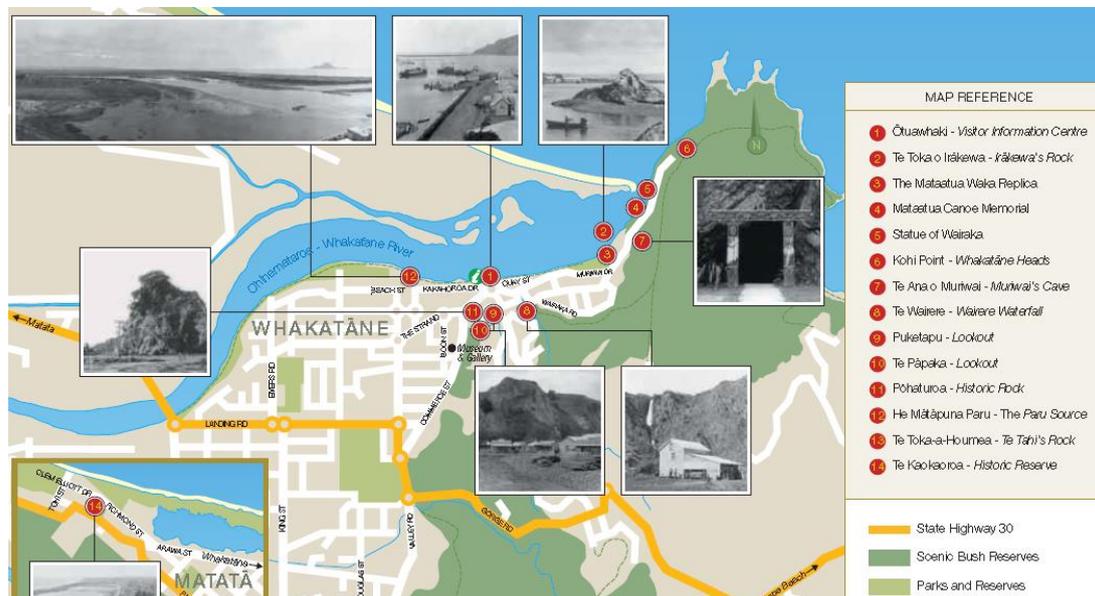


Figure 5: Whakatane District Map (<http://www.whakatane.com/whakatane-district/map>)

Twenty (20) ancestral sites located around te ngutu awa o Ōhinemataroa (now commonly known as the Whakatāne river mouth) accessed in Hoki ki tōu maunga are;

- Kāpū-te-rangi
- Mataatua ki Te Mānuka Tūtahi
- Motu Tohorā
- Ohiwa (he wāhi rāhui)*
- Ohope (te takutai oneone me te pari o Ōtarawairere)*
- Ōpihi Whanaunga-Kore (ā tirohanga noa)
- Ōtuawhaki
- Pāpaka Pā
- Pōhaturoa

⁵ Site information source is from Ngā Tapuwāe o Toi Whakatāne Heritage Trail brochures. Whakatāne & District Historical Society Inc. & Ngaropo, P. (2012). Personal communications [Hikoi of Historic Sites along the Whakatāne River].

- Puketapu Pā
- Tauwhare Pā⁶
- Te Ana a Muriwai
- Te Toka a Houmea*
- Te Toka Tapu o Mataatua
- Te Toka Taiao
- Te Wāhi o Te Hau o te Rangi Tutua
- Te Whare o Toroa (Wairaka)
- Te Whare tawharautia o ngā Waka Taua o Ngāti Awa
- Wairere
- Wharaurangi

Landscape Overview

The following descriptions give a quick insight into the rich historical, cultural and spiritual associations Ngāti Awa have to ancestral places within te rohe o Mataatua (the Bay of Plenty District). It is important that they are documented as they provide context as to why these narratives give shape to the tāhūhū (the ridgepole of the meeting house) of this supervision framework akin to concepts found in Grele's (2011) Oral History Theory. There are many more significant sites beyond the scope of this study, this work then lays the foundation for further research on potential sites for supervision.

⁶ * These sites are inland or south of the river mouth, located in Ōhope and Ōhiwa.



Figure 6: Kāpū-te-rangi (Toi's pā) looking out to Moutohorā

Kāpū-te-rangi

Kāpū-te-rangi is thought to be one of the oldest settlement sites in New Zealand. The magnificent views from this historic reserve demonstrate its strategic importance. The line of ancestors associated with this pā site is long and noteworthy dating back to the arrival of Toi-te-hua-tahi (Toi the only child) to the area. A striking carved effigy to Toi - also known as Toi-kai-rākau (Toi the consumer of natural foods of the earth) and Toi-Ngāi-Te-Hurumanu (Toi the child of Ngāi Te Hurumanu and Huiari) surveying his domain is situated at the top of the knoll. Kāpū-te-rangi with remains of fortifications and trenches abuts one hundred and fifty-four (154) hectares of native bush extending from Wairaka the small settlement on the banks of Ōhinemataroa (the Whakatāne river) to the ridge known as Te Rae o Kōhī (Kōhī Point), across the valley to Ōtara-wairere (a water fall and bay), and along the coast to the bluff at the western end of Ōhope (a beachside location).



Figure 7: Whakatāne Walking Trails

There are numerous walking trails leading to sentinel posts found throughout the reserve. One of the more popular tracks is known as Ngā Tapuwāe-o-Toi (the footsteps of Toi) a reminder of Toi-te-hua-tahi's status in local history. His descendants are also known as the Tini o Toi (the multitude of Toi).



Figure 8: Mataatua ki te Mānuka Tūtahi www.mataatua.com

Mataatua ki Te Mānuka Tūtahi

Te hokinga mai o Mataatua Whareniui (Mataatua the House that came home) and Mataatua tāwharautia (let Mataatua be sheltered) speak in part about the return of Mataatua Whareniui from the Otago Museum to Te Mānuka Tūtahi in Whakatāne, in

September, 2011 (Mead & Mead, 2010). The story of the wharenuī and its relevance for supervision in contrast to the organically evolved landmarks (Kawharu, 2009) reviewed must be told in its entirety to experience the “Magic of the House.”⁷ Mataatua ki Te Mānuka Tūtahi is included in the landscape summary as the whakataukī associated with the whare whakairo (intricately carved meeting house) is discussed as part of the elements of the phenomenon and appears in the research findings.



Figure 9: Ōpihi Whanaunga-Kore

Ōpihi Whanaunga-Kore (Ōpihi of no relations)

Ngāti Awa ancestors were laid to rest at this ancient wāhi tapu (sacred burial ground), an eight (8) hectare reserve sand spit near the Whakatāne river mouth. One interpretation given by Best (1996) for the name Ōpihi Whanaunga-Kore suggests that relationships account for nothing in war and in death. Only tohunga and certain men responsible for burial were permitted on Ōpihi Whanaunga-Kore. Clothes were discarded as the tūpāpaku (the remains of the deceased) were floated across the river, laid in hollows and covered with sand. The swim back across to Wairaka marae assumed part of the whakanoa (cleansing ritual). Parts of the reserve have been used

⁷ “...Meet the House and Experience the Magic of the House” can be found on www.mataatua.com

by Ngāti Awa for hundreds of years, the covert interment of prominent predecessors meant strict restrictions were maintained regarding access to Ōpihi Whanaunga-Kore. Only recently in the opening of a new section of the cemetery have some of the early constraints been waived. Casket barers are fully dressed, women and children are now permitted on site.

Ōpihi as it is referred to by locals can be viewed from a number of vantage points such as Kāpū-te-Rangi on the bluff above or standing riverside at Te Wāhi o Te Hau o Te Rangi Tutua. The memorial reserve was recently named after one of Ngāti Awa's cultural leaders Te Hau o Te Rangi Tutua. He was he tangata mau tikanga (learned in tikanga), he tangata mahi whakairo (a carver), he tangata mau taiaha (skilled in Māori weaponry), he tangata tū i runga i te marae (an orator) and he tangata whakapono (religious). The loss to his iwi is shown in the following epitaph: Tukua te aroha o Ngāti Awa kia Hono ki te Ao (Let the love of the people of Ngāti Awa be the link to the world.)⁸ A pouwhakairo (carved post) stands in front of Te Hono Ki te Ao ki te Mānuka Tutahi (The building named The Link to the World at the marae at the lone standing mānuka tree) as a remembrance to this notable kaumātua and tohunga.



Figure 10: Te Pou Haki i Mataatua ki te Mānuka Tūtahi

⁸ The translation is submitted by the author.

In respect of the reverence of Ōpihi Whanaunga-Kore as one of Ngāti Awa's most ancient and sacred burial grounds, citations to the site have and are only given in supervision from Kāpū-te-rangi and other outlooks or riverside locations such as Te Toka Tapu o Mataatua and at Te Wāhi o Te Hau o Te Rangi Tutua.



Figure 11: Pōhaturoa

Pōhaturoa

Pōhaturoa once stood on the river's edge and in earlier times was sacred to Ngāti Pūkeko, Ngāti Awa and Tūhoe people. Pōhaturoa is now considered the centre of the township of Whakatāne and although much smaller than pre European days it is nevertheless an impressive monolith. Many rites and ceremonies were held at this rock, the caves at the peak held sacred deposits and Pōhaturoa retains the mantle of one of the most consecrated settings in the history of the people of this area. In more recent times, Ngāti Pūkeko and Ngāti Awa chiefs in 1840 signed te Tiriti o Waitangi (the Treaty of Waitangi) at Pōhaturoa. As another event of consequence this too is commemorated annually.

Te Ana a Muriwai (Muriwai's cave)

Toroa's sister Muriwai was on board the Mataatua canoe when it reached these shores in 1350. Upon arrival, she placed the mauri (life force) from the Mataatua canoe at the cave by the river. It was later moved to te Mānuka Tūtahi. Muriwai was so revered she lived in that same cave assigned to her by Irākewa. Although much smaller in size now a distinctive aura still surrounds the location, perhaps that is because the site is dedicated to one of the most significant leader's in the annals of Mataatua. It is through this influential ancestress that Ngāti Awa has links not only to neighbours Whakatōhea but to several other boarder tribal groups.



Figure 12: Te Toka Tapu o Mataatua

Te Toka Tapu o Mataatua

It was at this prominent rock near mouth of Ōhinemataroa that the Mataatua canoe first made shore. Upon arrival the men set out to survey the landscape from vantage points upon Kāpū-te-rangi leaving mostly womenfolk to tend to the canoe. At the rising tide the great canoe began to float off its mooring and was at risk of drifting out to sea. Realising the impending danger Wairaka, daughter to Toroa and a chiefteness in her own right proclaimed these famous words, "E! Kia whakatāne ake au i ahau!" ("I will be bold and act as a man!") broke protocol and paddled the canoe to safety (Mead, 2003,p.127). The town Whakatāne is named after that incident. On his return

Toroa moved the great waka to calmer waters where it was secured at a reef further up river known as Te Toka o Taiao. A bronze statue of Wairaka standing on the rock Turuturu Roimata opposite Te Toka Tapu o Mataatua memorialises her actions. In Whakatōhea traditions it was Muriwai who uttered this popular adage.



Figure 13: A statuette of Wairaka on Turuturu Roimata



Figure 14: Wairere

Wairere

Near the heart of Whakatāne, the waterfall known as Wairere (falling water) is the centre piece to a beautiful scenic reserve flanking Kāpū-te-rangi and is an important icon in Ngāti Awa history. Wairere was one of three landmarks given to Toroa, by Irākewa before he left his homeland. It supplied fresh water to the new arrivals. Te Toka Taiao (the anchor stone of the Mataatua Canoe) was located where the Wairere flowed into the estuary another reason why it was a hallowed site. The cascading waters are still used today for tohi iriiri (baptism ceremonies) and it remains one of the town's most picturesque areas.⁹ It is important to note that the more sacrosanct of rituals were performed at a stream connected to Pōhaturoa known as Waiewe.

These are the significant sites accessed in the practice of Hoki ki tōu maunga, we will now discuss their attributes relative to tangata whenua supervision.

Choosing an ancestral landscape for Hoki ki tōu maunga

Land evokes strong emotions states Ngāti Awa's own Tā Hirini Moko Mead (Sir Sydney Moko Mead) (2003) and are depicted in expressions such as:

Ko te whenua ko au, ko au te whenua.

(The land is me, and I am the land.)

The vital ingredient is to therefore find a landscape which connects the participant/s (in this situation; the supervisees) to it in some way through whakapapa to the ancestor/s, the actions of the ancestor/s, the whakataukī or themes running parallel to the sites history, narratives, songs or movement (Elder et al, 2009).

Kāpū-te-rangi and the ancestral sites on route to the mouth of Ōhinemataroa are ideal locations for introducing participants to the phenomenon of Hoki ki tōu maunga as

⁹ Site information source is from Ngā Tapuwae o Toi Whakatāne Heritage Trail brochures. Whakatāne & District Historical Society Inc. and personal communications with Ngāti Awa cultural experts Te Kei Merito and Pouroto Ngaropo (2010).

the stories and whakapapa for each site are well known and far reaching. The expansive views from Kāpū-te-rangi out across the Rangitāiki plains and rivers to Pūtauaki the principle ancestral mountain of Ngāti Awa in the west and out over the Moana-a-Toi (the Pacific Ocean) are breathtakingly panoramic. Kāpū-te-rangi gets its name “The scaffold to the sky” as it is the highest of the elevated sites which lie beyond the workplace milieu and the bustle of the township below. Toi’s traditional stronghold sits on the edge of a volcanic escarpment providing secluded peaceful spaces for reflection and the added therapeutic element of being outdoors. Standing in the foot holes of generations of tīpuna who gazed across these very plains and waterways reminds us of who we are and where we’ve come from. We are reminiscent of the relationships tīpuna had with the whenua. In their stories, songs and sayings are wise counsel which can and must be embedded into current day Kaupapa Māori and Tangata Whenua practices woven into the context of the present which will be effective and have a positive impact into the future (Karetu, 1979; Houkamau & Sibley, 2010; Laird, 2000).

In its simplest form the Hoki ki tōu maunga sessions follow this format:

1. Karakia – prayer to open the session.
2. Mihimihi – greet and acknowledge everyone.
3. Waiata – song.
4. Pepehā - introductions.
5. Te Huarahi - explanation of the session.
6. Pūrākau - stories of the site.
7. Te Hiahia - participant expectations of the session.
8. Kōrerorero - discussion.
9. Te Hua – lesson/s.
10. Karakia – prayer to close the session.

1. Karakia (ritual incantations)

Karakia is the first step in every session. In Hoki ki tōu maunga karakia is an acknowledgement that all ancestral sites are sacred spaces. Rituals to do with births, deaths, warfare, and the myriad of other gatherings formal or otherwise occurred on and around these sites (Kawharu, 2009). Shirres (1982) said to chant the words of karakia is to be one with the ancestors.

Ko te kupu tuatahi he tapu tō te kupu. He ihi tō te kupu, he mana tō te kupu, he wairua tō te kupu, ā, he mauri tō te kupu.

(The first words spoken are the sacred words. Words are the essential force with spiritual power and vital essence).

Karakia are therefore important to placate the ancient spirits, to satisfy tikanga and make the site safe to visit (Pio & Mead, 1981). Karakia also acknowledges Ranginui and Papatūānuku as mentioned in Māori creation stories. The children of Ranginui and Papatūānuku became the Atua of the natural world (Graham, 2009; Kahukiwa, 2005; Mead, 1996), they are known as;

Tane Mahuta	(God of Forests)
Tangaroa	(God of Oceans)
Tāwhirimātea	(God of Winds)
Tūmātauenga	(God of War)
Rongomātane	(God of Kumara/Cultivated Foods)
Haumie-tiketike	(God of Fern Root)
Ruaumoko	(God of Earthquakes)

The following incantation is one performed in Ngāti Awa rituals. It acknowledges Tāne te waiorooro, another name given to Tāne whose descent from the heavens with

the three baskets of knowledge (Ngaropo, 2010¹⁰) recited as: ko te kete tuauri, ko te kete tuatea, ko te kete aronui (the basket containing ritual chants, the basket containing evil, the basket containing love and peace) are taonga tuku iho (gifts handed down) to mankind (Smith, 1914).

Karakia Whakatapu i te kaupapa

Mai e te tipua

Mai e te tāwhito

Mai e te kāhui o ngā ariki

Mai e tāwhiwhi atu ki ngā atua

O i ka takinga te mauri ko te mauri i ahua noa mai

Ki runga ki ēnei taura ... Ki runga ki ēnei tauira

Kia tau te mauri ki runga ki ēnei tama

He tukuna nō te whaiorooro o Tānetewaiora

Tēnei te matatau kia eke

Whakatau tārewa ki te rangi

Uhi ... Wero ... Tau mai te mauri

Haumie ... Hui e ... Tāiki e (Te Rūnanga o Ngāti Awa, 2011).

This particular chant is performed in the tūturu (traditional) style. Many prayers heard today albeit intoned in Māori, are often centred on other cultures' beliefs and teachings. 'Mai e te tipua' is an example of karakia recited in Hoki ki tōu maunga to clear the path forward and to be open to the devine (Best, 1995; Shirres, 1997).

2. Mihi (greeting)

Akin to the whaikōrero (speeches made during the pōwhiri on the marae) the mihi is a greeting by the supervisor (of Hoki ki tōu maunga) to the supervisees. The mihi is

¹⁰ Ngaropo, P. (2010). Personal communications [Wānanga a hapū: Ngāi Tamapare, Rewatū].

delivered in te reo Māori to acknowledge this being a tangata whenua process and to invite attendees to recall and bring the language nuances and stories of their hapū and iwi into the space. This formal welcome is distinct from the introduction to the supervision session specific, which follows a little later.

3. Pepehā (introduction)

The mihi pepehā (tribal expression) is a formal introduction which acknowledges mountains, rivers, marae and other significant associations to the speaker and akin to the karakia recognises te tapu o te tangata (the sacredness of each person). In the sharing of mihi pepehā participants thus invite the spiritual nurturing and mutuality of relationships into the supervision space. Mihi pepehā within Hoki ki tōu maunga is an important phase in the ritual and the creation of safe spaces for engagement between people and place.

“Te pō, te pō, te ao, te ao te kimihanga, te hahaunga, i te kore, i te kore.

(In the eternal presence of ritual, we become one with the whole movement of creation”) (Shirres, 1997, p.27).

The mihi pepehā in Hoki ki tōu maunga also allows Māori women to uphold the taha wahine (the feminine element) as a reflection of the growing presence and significance of Māori women in the workforce, in whānau, hapū, iwi and community leadership roles (King, 1995; Mahuika, 1992). Aroha Yates-Smith (2003) would have us “reclaim the ancient feminine” by remembering the role atua wahine (female deity) have in Māori cosmology and the significance ruahine (an elderly woman of importance used in certain ceremonies for the removal of tapu, as in the opening of carved meeting houses) and the many other positions women hold that are central even to modern Māori society. Hoki ki tōu maunga is a forum for the women to express what it is to be wāhine Māori in the roles they fulfil daily.

4. Waiata (Song)

Waiata too are an important part of Māori culture as the words preserve the wisdom and knowledge of ancestors. Any number of the many forms of waiata are used in Hoki ki tōu maunga although mōteatea (laments) or oriori (lullabies) are favoured as they contain references to people, land and events. Two popular local chants imbued with whakapapa to ancestors and landmarks are Te Puku o Te Wheke or Ngā Tapuwae o Ngāti Awa¹¹. More contemporary waiata such as those composed and sung by Ngāti Awa songstress Maisey Rika are useful in transferring ancient messages in modern contexts and media. Tangaroa Whakamau Tai and Haumanu are two of Maisey's songs which resonate closely to the philosophies espoused by Hoki ki tōu maunga. Participants in Hoki ki tōu maunga inclination may be himene (hymns) or waiata aroha (love songs), any waiata is accepted as appropriate to the person, place and situation (Ngata, 1985; Orbell, 1997; Orbell & McLean, 2002; Te Rūnanga o Ngāti Awa, 2011).

5. Te Huarahi (Explanation of the session to participants)

The opening karakia in this thesis: Tēnei au... (Here am I...) is often heard on Ngāti Awa marae, in whaikōrero as a tauparapara, a type of karakia used to identify the speaker (Rewi, 2004). The following tauparapara was composed by the author and chanted as a journey identifying the locations used in my supervision undertaken on twenty (20) ancestral landscapes near te wahapū o Ōhinemataroa (the Whakatāne River mouth). This chant cites twelve (12) of those settings, eight (8) of which are expanded upon. This tauparapara is a compilation of whakataukī and whakatauākī (epigrams where the speakers are known) or well-known phrases (Forster, 2003) coupled to ancestors of the most predominant Ngāti Awa landmarks scanning across the land east to west as seen from Kāpū-te-rangi. Whakapapa to each ancestor, the histories and sayings associated to every land mark and their relevance to past and

¹¹ Words to both laments and the two waiata can be found in the Appendices (pp.153-157).

present day Ngāti Awa from this chant alone demonstrates the significance of landmarks to tribal identity.

He Tauparapara Toka Tipua
Tū ana ahau ki Pōhaturua
Te iringa o ngā tīpuna
He kupu tauā ki Wharaurangi
Ko te Waiewe tuku kiri
Eke ana ki Pāpaka, ko Puketapu
Titiro whakarunga ki Kapū-te-rangi
Ko Toi-kai-rākau, Te tino o Toi
'Hōhonu te tangata ki te whenua'
Ko te Wairere tāheke noa
He puna wai Māori
He tohu whenua ki a Toroa
Ko te Ana o Muriwai
'Mai i ngā Kuri-ā-Whārei ki Tihirau'
Anga atu ki te ngutu awa o Ōhinemataroa
Ka whakairinga te waka
Ki te Toka Tapū o Mataatua
Are mai anō te kupu a Wairaka
'E, kia tū whakatāne ake au i ahau'
Toka runga, toka raro ko Irākewa
Toka mauku, Arai awa,
Toka roa, Himoki, Hoaki
He tipua, he taniwhā
Ka anga atu aku kamo ki te one i te wahapū
Ko Ōpihi-whanaunga-kore

Ki a Turuturu Roimata
Tae atu ki te Rae o Kōhi
Hei hēteri ki te ākau
Ka rere rōnakinaki atu ki te au tūraha
Ko te ahi atua ko Whakaari
Te Tahī-o-te-rangi te tohunga tapu rawa
Puea ake ko Tūtarakauika
Ka puta ko te kōrero 'Waiho mā te whakamā e patu'
Ka rere āwhiowhio atu au ki Motu tohorā
'Pōwhiri a Raetihi kōwatawata kōangiāngi
Ka karanga ngā ngaru whatiwhati ō te Moana-nui-a-Toi
Ka waiata mōteatea ko pōhutukawa'
Ko te wai pūkaea a Taiwhakāea
Hūpekepeke ana au ki ngā moutere iti
Ko Rurima, Tōkata, Mou-toki
Ko te kauae o Waitaha-ariki-kore
Ko te Paepae ki Rarotonga te waka tipua
Huri whakauta rā taku rere ki te maunga nekeneke
Ko Pūtauaki, Te Matapihi o Rēhua,
Ko Rangitūkehu te tangata
Ko Rangitāiki te awa
'Ngā mate kai runga, ka tangi kai raro'
Hoki kōmuri au ki te rarā o te ora, ki Ōrini
Ko te Toka a Taiāo te punga tāwhiti o tōku waka
Ko Mataatua ki Te Mānuka Tūtahi
Ko Ngāti Awa, ko Ngāti Pūkeko
E kō, kō, koia e ara e! (Murray 2012, p.7)¹²

¹² He Tauparapara Toka Tipua was written as partial requirement for Te Tohu o te Reo at Te Pū Wānanga o Anamata (2015).

Each phrase in the tauparapara leads into associated tīpuna kōrero which extends far beyond the fanciful rendition below but the poetic translation is to help the reader get a glimpse and a sense of the meanings attached to these ancestral landscapes:

A Chant to Ancestral Landscapes

My journey begins at Pōhaturoa
There spirits of ancestors' repose
Deliberation at Wharaurangi
Waiewe place of rituals
Ascend to Pāpaka and Puketapu
O'er yonder to sky palisade
Of Toi wood eater
We the progeny of Toi eternal keepers of the land
Wairere gushing forth
Liquid sustenance
Navigators' signposts
Sage's hollow
Inconsolable sanctuary
Turn inward there Hines' pouted lips
Whence berthed veritable vessel
Upon hallowed rock
Bold acts and words proclaimed
Arise! Valiant maiden
O'er, under, never more seen
Guardians, custodians
Sentinels
Denizens
Lift mine eyes yon sandy estuary

Neither burial track n'er kith nor kin
Sacred outpost tears farewell
Protruding rugged BLUFF
Coastline sentries
Soar out beyond inshore currents
To volcanic isle quietly smouldering
Shunned abandoned sorcerer
Brought forth deep sea cetacean
Evermore maxim of shame will echo
Spinning off to petrified baleen
Ancient fort breezes welcome
Greetings o wind capped ocean waves
Pōhutukawa melancholy refrain
Chiefly summons reprieve
Westward to lagoon islets
Rurima, Tōkata, Mou-toki
Waitaha fleeting sojourn
Upon revered craft from islands Pacific
Cast landward to thee oh mountain who walked
Pūtauaki - the caverns of Rēhua
Of Rangitūkehu
Rangitāiki submerged plains
Lament the departed atop and below
Return again to co-joining tributary
There reefed the great canoe
To Mataatua carved house where altared mānuka stands
For those of Awa, of Pūkeko
It is there, it is there!

This tauparapara is woven throughout the sessions not only as part of the explanation for Hoki ki tōu maunga it is also the foundation for the narratives and the lessons from the land. On a broader note, descendants of any of the ancestors mentioned can recite parts or all of this chant in their mihi pepehā or waiata oriori.

6. Pūrākau (Narratives)

The first pūrākau in Hoki ki tōu maunga must be the cosmological narrative found in the whakataukī and the thesis title itself. It is bound to te Pōwhiri of te Poutama in the poutama design seen as tukutuku (intricately woven panels) on the walls of carved meeting houses. Tukutuku are visual reminders of Tane's ascent of the steps leading up to the heavens, to seek the baskets of knowledge. This whakataukī talks about the hazards and difficulties Tane was presented with when he was returning to earth with the baskets and how he overcame them (Huata, 2013¹³; Kruger, 2012¹⁴). Supervision is an opportunity for social workers to discuss challenges that present in their roles, within this particular narrative, in one phase of Tane's journey are best practice models and ethical guidelines to assist the social worker find their own pathway forward. The steps upward and the mirrored reverse steps downward on the poutama tukutuku symbolise the journey to enlightenment for both Tane and the social worker (Hohepa, 2012¹⁵). Pūrākau can also be found in other forms of oratory including whakataukī, two well known examples of *kōrero ki te whenua* (narratives to and from the land) in context to the research project are given firstly as:

Whatu ngarongaro te tangata toi tū te whenua.

(As man disappears from sight the land remains).

¹³ Huata, P. (2013). Personal communications [Training: Te Kupenga Hauora – Ahuriri].

¹⁴ Kruger, T. (2012). Personal communications [Te Tohu o te Reo: Te Pū Wānanga o Anamata].

¹⁵ Hohepa, P. (2012). Personal communications [Te Tohu o te Reo: Te Pū Wānanga o Anamata].

This adage talks to man's mortality as the antithesis to the permanency of the land. The creation of Hineahuone ki te one i Kurawaka (Hineahuone, the first woman shaped with earth at Kurawaka) and Hinenuitepō's residence in Rarohenga (the nether world where she receives the souls of her children once they have left the world of light) are depictions of Māori association to the whenua from birth to death (Kahukiwa, 2005; Mikaere, 2003). In traditional times once a baby was born the whenua (placenta) was returned to the whenua (land) connecting that child to their place of birth. During the transitory period of the creation of te ira tangata (humankind) from Papatūānuku and the return to her in death strongly suggests the role of tangata is that of guardianship of the earth. The following ancestral site's narrative (New Zealand Department of Conservation, 2008; Merito, 2010¹⁶) further reminds tangata whenua of their obligations not as owners of but as kaitiaki of the landscape; Kāpū-te-rangi is the place. Toi-te-huatahi is the ancestor. The whakataukī consequently is associated to the place, the ancestor and his people;

Hohonu te tangata ki te tangata. Hohonu te tangata ki te whenua.

(The relationships between people. The relationships of man to the land).

When on Kāpū-te-rangi reciting the axiom above is a prompt informing all that this is not only a historic landscape for Ngāti Awa but to all the descendants Te Tini o Toi. Kāpū-te-rangi's associated antiquity to peoples two hundred (200) years before the arrival of the Mataatua also links the current kaitiaki to the first inhabitants and voyagers crossing *te Moananui-ā-Kiwa* (the Pacific Ocean) from Hawaiki. The implications of specific whakataukī to current practice in linking professionals, kaimahi to kaimahi and kaimahi to whānau Māori through whakataukī and pūrākau whenua is emphasized (Kruger et al., 2004). As the theme of the above whakataukī is guardianship and stewardship of the land and natural resources it endorses accessing traditional sources such as *rongoa* (healing methods) when supporting whānau Māori

¹⁶ Merito, T. (2010). Personal communications [Ngāti Awa Rangatahi Leadership Wānanga].

(Moon, 2003). Congruent with tikanga based practices it is also a prompt to include in care plans Māori methods and places of healing in conjunction with Western procedures and medications if necessary (Ungar, Dumond & McDonald, 2005; Te Pou, 2010). Ultimately, Hoki ki tōu maunga is a medium where tangata whenua as teina to Atua, Whenua and Tīpina, in the application of Māori philosophies of practices such as whakatauki and pūrākau can participate in and perpetuate core aspects of what it is to be Māori (Clarke, 2009; Henare, 1988; Marsden, 1979).

7. Kōrerorero (Discussion)

Discussions within supervision can be prompted by individual and group expectations of the session prior to, at the commencement of, or initiated by an activity within the session. Regardless of the number of supervisees in attendance the discussion is centered on models of best practice. This is where a review, reflection and discussion of issues and concerns of practice occur. The discussion might well be deemed the heart of supervision. Kōrerorero in Hoki ki tōu maunga is premised on the guiding philosophies of tīpuna korero relating to the site of the supervision within frameworks such as Ngā Pou Mana o Io (Ngaropo, 2004).

8. Te Hua (Outcomes)

The outcomes from each session are reviewed and recorded by supervisees. As with the discussion topics, the results or conclusions reached are those determined by the supervisee. The supervisees record their thoughts, observations and feelings on He hau whakahaeretanga (Guided reflections – see Appendices) created by the author specifically for Hoki ki tōu maunga.

9. Karakia Kapi (Removal of restrictions)

Karakia to close the session. Although karakia is the most common practice, wai (water) or kai (food) in certain places and situations can also be used to whakanoa or

to remove restrictions from the session (Best, 1995; Salmond, 2004). Hoki ki tōu maunga occurs on continuing associative cultural landscapes where participants are encouraged to develop, extend and reflect on their practice from hapū and iwi perspectives. It urges them to learn, reinstate, and apply values and practices from their own hapū and transfer the learning where appropriate to the work they do with whānau. Hoki ki tōu maunga insists workers are clear about their roles and responsibilities as advocates of and for their whānau, hapū and iwi. By going onto an ancestral site, by seeing, standing, feeling, hearing, sharing, accepting and engaging in the process it is anticipated that one will identify with the richer experience of Hoki ki tōu maunga.

Conclusion

Although the sites of engagement for Hoki ki tōu maunga in the natural attitude according to Husserl (1963), are observed as a lookout, hillock or bluff, the intentionality of the phenomena (Heidegger, 1962; Osborne, 1990; Smith, 1991; Smith & Osborn, 2007) distinguishes the landscapes as ancestral sites (Mead, 1977; Kawharu, 2009). Elements of marae encounters tabled by Durie (1998 & 1999) if observed in the natural attitude may seem incongruous if one is looking at a mountain being just a mountain, from a lookout to gaze out upon the vista, or at a rock among many others in the river. The intentionality (Gadamer, 1996; Heidegger, 1962; Husserl, 1963) of Hoki ki tōu maunga inferred through rituals of encounter, tīpuna kōrero and whakataukī present a specific lens on those objects revealing the mountain as he tipua (a revered ancestral mountain), the outlook as he pā tūwatawata (a fortified village) and the rock standing in the river as he toka tipua (a natural landmark attributed to particular ancestor/s). The depth and richness of the intentionality sees the mountain as Pūtauki, the lookout as Kāpū-te-rangi and the rock standing in the river as Te Toka Tapu o Mataatua i roto i te awa o Ōhinemataroa (The sacred rock where on its arrival the great navigational canoe, Mataatua first birthed in the river named after the tipuna

Hinemataroa). Durie (1998) places these objects within the Tangata Whenua domains of mind, earth, land and identity brought to light through allusive thinking espoused in Māori values, beliefs, traditions and customs.

Chapter two was an introduction into the implementation of Hoki ki tōu maunga as a tangata whenua model of supervision. Although specific to the rohe whenua o Mataatua ki te Moana-ā-Toi and on a wider scope to tangata whenua o Aotearoa, it does provide a platform for the application of other cultural models of practice to complement existing modes. As Māori continue to question and indeed challenge the 'one size fits all' colonial attitude towards contemporary practice in this space, Hoki ki tōu maunga offers a method of practice to lift the ihi, wehi and wana (power over self, excellence, and self-respect)¹⁷ of tangata whenua practitioners to advocate for change in their supervisory practice to one that recognises and validates tangata whenua traditions. Durie (2005) would have Māori live as Māori which recognises the place of te reo, tikanga, whenua, whānau and iwi as components of Māori wellness. It is not for the other to know Māori or Māori ways, but it is for Māori, as tangata whenua to maintain ngā taonga tuku iho (treasures gifted by the ancestors) in Māori living experiences i te kainga (at home), i te wāhi mahi (in the workplace) and in the lives of the whānau, hapū and iwi encountered on a daily basis.

Māori have a distinctive way of viewing the world, issues often arise out of the inability to communicate these unique ways of being in competing Pākehā terms. Chapter three is a window into how this might be achieved expressly within the context of research methodologies and a particular view of truth and being.

Ki te mārama i te tangata me mārama hoki i tōna ao.

(If you wish to understand a man, know the world in which he lives)

(Evans, 2010).

¹⁷ Authors contextual translation

Chapter Three – Research Theory

Me whai i ngā tapuwae a o tātou tīpuna.

(Follow in the footsteps of those who have gone before).

In this section on Research Theory the basis for choosing qualitative research approaches is discussed in the context of the research phenomenon and the research questions. The study asks three questions which will be outlined shortly. The first two questions have been answered extensively in chapters one and two. The emphasis of the research study and for the following chapters has the final question as the foci.

The natural laws of inquiry for Māori, Kaupapa Māori Theory and the writer's understanding of Phenomenology as qualitative orientations to research are presented. These theories highlight and support indigenous epistemologies with particular relevance to transformative approaches to research for and by Māori, including, Māori integrative knowledge systems (Gadamer, 2004; Royal, 1998). In simple terms, if research according to Durie (2006) is about understanding others, then research with Māori should be based on Māori ways of knowing, doing and being. The common theme present in culturally responsive methodologies based on Māori traditions and customs is *te taha wairua*, the spiritual element (Berryman, SooHoo & Nevin, 2013; Cajete, 2000; Durie, 1998; Valentine, 2009). The consequence of spirituality to the study is covered in depth later in this chapter and particularly in chapter six but as a point of note the author refers to spirituality as the 'intangible relational factor'. Connections or relationships to common philosophic ideologies, methodologies and understandings form the basis of the study. The relational interplay between Kaupapa Māori Theory and Phenomenology from a hermeneutic position will be posed toward the end of the chapter.

The use of qualitative instead of quantitative or mixed method approaches for the research project is reflected in the aim of the research. It is not only to find answers to the questions but to gain a meaningful understanding of the phenomena, Hoki ki tōu maunga, through the common or shared experiences of the participants. The research study asks;

- What is Hoki ki tōu maunga?
- How is it implemented?
- What are the participants' experiences of it?

The phenomenon in this study is a social activity (Weber, 1981). The social activity is cultural supervision and more specifically is supervision designed to meet the cultural needs of a particular group of people. That particular cultural group are Māori, the indigenous people of Aotearoa, New Zealand. Māori use the term tangata whenua (the people of the land) to identify themselves and the connection to their place of birth. The supervision activity is centred on tangata whenua values, beliefs, rituals and traditional practices. The supervision activity is held at various natural landscapes of significance to tangata whenua. The supervisory activity is articulated as Hoki ki tōu maunga. An elaboration of Hoki ki tōu maunga, a tangata whenua model of supervision implemented on ancestral landscapes can be found in the previous chapter. Hoki ki tōu maunga as the phenomenon under study is to be examined in the research context identified by Cajete (2000) as native science, the natural laws of interdependence which are also mirrored in Durie's (1998) marae encounters. It also adopts Gadamer (2004) and Tuakana Nepe's (1991) view of native Māori science as a metaphysical base which is distinctly Māori and influences Māori thought, understanding, interpretation and being in the world.

This research study looks at a Māori phenomenon, involves participants who are Māori, by a researcher who is Māori and the intent is that the outcomes will

benefit Māori. Given these parameters the research theory engaged is expected to meet the needs of those being researched, the researcher and the wider research community (Jahnke & Taipa, 2003). Māori-centred methodological paradigms of conduct are employed for this research study, to add value to the process and the opportunity to create an authentic and robust study, a blend of prototypes is adopted. The research orientation will embrace Kaupapa Māori Theory and Phenomenology deliberated from a tangata whenua perspective which is heuristic and holistic. Heuristic in that few preconceived notions on the direction and outcome of the research are made and holistic by focusing on the bigger picture in order to understand the parts (Neuman, 2000). Phenomenology as a research methodology on the other hand is distinct from that of the nature of being, rather it is the study of consciousness and focuses on the objects of direct experience (Giorgi, 2005). The object of direct experience being the experience of Hoki ki tōu maunga. These tensions will be explored in detail later in the discussion.

The Natural Laws of Māori-Centred Inquiry

Contrary to research of Māori by early ethnologists and historians to New Zealand shaped by Eurocentric concepts and understandings, Māori-Centred Inquiry (Durie, 1996; Forster, 2003) and Kaupapa Māori Theory (Bishop, 1998; Tuhiwai Smith, 1995) are declarations of tino rangatiratanga (self-determination), more specifically Māori determination. This is the precedence for Mātauranga Māori (traditional knowledge), Māori epistemologies (the theory of what and how Māori knowledge is acquired) and a world view which places Māori at the centre are recognised as legitimate principles of research and is the natural attitude of enquiry and intentionality for this paper (Heidegger, 1962; Jackson, 1999; Royal, 1992).

Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea as well as being the underpinning locution of this particular supervision framework, is

also an articulation of the fundamentals of Māori Research Theory. Research has always been part of the Māori psyche mai rā anō (from time in memorial). Institutions and concepts of seeking and sharing knowledge (wānanga and ako) according to Pere (1994) were unified and interconnected clusters, not disjointed or compartmentalized as is the norm today. Traditional Māori institutions such as research which Mead (2003) reasons is the acquisition of knowledge were not unlike the attainment of the baskets of knowledge gifted to mankind by Tāne.

Māori attitudes to research are traced to the cosmological narratives which demonstrate the greater collective gain to mankind beyond Tāne-nui-a-rangi in his ascension to the twelve heavens in search of the baskets of knowledge. Tāne was accountable to his siblings as well as the māreikura and whatukura (female and male supreme beings) he met at each stage of the journey. Consultation, rituals, protocols and processes were followed at every step up through the heavens (Jahnke & Taipa, 2003). The tīpuna kōrero or cosmological and ancestral narratives are foundational to the research phenomenon and are qualitative in nature as they describe social processes and reasons for the phenomenon. Tīpuna kōrero inclusive of cosmological narratives are central to inquiry regarding Māori. Cosmological narratives can vary from iwi to iwi. Ngāti Awa has Tāwhaki-nui-a Hema ascending the aka matua (the parent vine) to obtain four baskets of knowledge from the heavenly realms (Mead, 1996). Variances of this nature bring to light tribal nuances the research needs to consider when engaging in Māori-centred inquiry.

Kaupapa Māori Theory

Barnes (2000) believes the purpose of “kaupapa māori” is for Māori to be able to ask questions of ourselves, to provide understanding of what we do and find our own solutions to improving our lives. Barnes’ notion of Kaupapa Māori Theory is also fundamental to this research as supervision is a reflective

practice where the guided learning is facilitated to meet the needs of the supervisee. It could be said that research is a socio-cultural construction, therefore research with, by and for Māori encompasses traditional and contemporary knowledge and espouses Māori values and beliefs, language and culture (Royal, 1998). Research with Māori has a duty to not only search for solutions but to advocate benefits for Māori (Durie, 1996; Tuhiwai Smith, 1995). Research with Māori moreover has an obligation to improving Māori cultural wellbeing (Smith, 1997). Freire (1996, p.16) was speaking of education when he coined the term “the practice of freedom” but effective research could affect “creative and analytical discovery of the transformation” of peoples’ lives across disciplines including supervision.

A Qualitative Orientation to Research

The decision to observe a qualitative orientation instead of quantitative or mixed method approach for the research project was based on a number of factors addressed in Neuman’s (2000) comparative table on quantitative versus qualitative styles (p.16). Foremost is the fact that all aspects of this research involve cultural meanings and derivatives, explicitly with Māori, for Māori and by Māori. Secondly, Hoki ki tōu maunga is an interactive process where values, the third element, are not only present but explicit (te reo and tikanga). The fourth aspect is that the process is authentic (to tangata whenua) and as a phenomenon Hoki ki tōu maunga is situationally constrained (it occurs on significant ancestral sites and is culture specific). The fifth consideration is that the research involves only a small participant group. The next component suggests the analysis is portrayed thematically as this one is, referred to in the literature review and in the data collection as Ngā Pou Mana o Io (see chapters four, five and six). The final qualitative feature of concern is the involvement of

the researcher (myself) in the research not only as a subjective insider but as a “passionate participant” (Guba & Lincoln, 1994 in Neuman, 2000, p.75).

Qualitative research provides a contextual understanding into how and why a phenomenon occurs rather than a statistical explanation of procedures (Osborne, 1994). Osborne then claims that qualitative research is descriptive and is a science in its own right. This research attempts to provide an understanding of the experience of Hoki ki tōu maunga through the participants’ narratives and rich descriptive reflections (Barnes, 2000). Giorgi (1970) believes phenomenological research of this kind in practice is also the basis for the study of ontology, the recognition of what it is to be human. Phenomenology he says (akin to Interpretive Social Sciences), is concerned with the nature of social beings (the research participants) who make sense of their world within the social activity (Hoki ki tōu maunga). If qualitative research is explorative and inductive in nature, then phenomenology is the methodological approach used to gather, analyse, discuss and report on the data.

Phenomenology

Phenomenology is both a philosophy and a methodology (Smith & Thomasson, 2005) which from a Māori world view means he mata rua, (it has two faces) or several aspects are under consideration (Barlow, 1999). There is a history and lineage of philosophers and theorists who have disclosed, debated and expounded on aspects relating to phenomenology. Phenomenology in this study as with Kaupapa Māori and Māori centred approaches is an orientation, therefore it will look at the participants’ description of phenomena and the meanings they attach to the phenomenon experienced (Lester, 1999; Royal, 2002). It is to be noted that phenomenology does not aim to explain or evaluate the phenomenon but to describe it from the participant’s perspective and in the participants’ words (Gadamer, 2006). The historical movement in

phenomenological studies can be distinguished by the briefing of outstanding scholars (only one notable is named in this study) in the selected fields of; transcendental phenomenology (Husserl, 1963), existential phenomenology (Heidegger, 1962), hermeneutical phenomenology (Gadamer, 2007), linguistic phenomenology (Derrida, 2008), ethical phenomenology (Levinas, 1998) and phenomenology of practice (Giorgi, 2005). An eclectic approach is chosen for this research study with existentialism, hermeneutics and linguistics taking lead roles. Phenomenology of practice relative to social work will come into play in the later stages of the data analysis. Husserl's (1963) notion of intentionality is a key component in all phenomenological studies including this one. These terms will be expanded upon forthwith but relate specifically to the phenomenon of Hoki ki tōu maunga. Heidegger's (1962) existential inquiry in the context of Hoki ki tōu maunga sees the participant within the context of his world if not physically then metaphorically. Examples of this are found in pepehā such as;

Ko au; ko te maunga, ko te maunga; ko au.

(I am the mountain, and the mountain is me).

The aphorism brings to light the fact Māori believe they are not only from the mountain but they are the mountain. This aligns with Gadamer's (2004) attitude of hermeneutics as it is living interpretation, and Cajete's (2000) philosophical view that man is in and of nature. A discussion within the environment of Māori cosmogonic beginnings, of world views, identity, connections to whenua me te moana (land and sea places) and participants' relationships to each other is explained through whakapapa and to participants' ontological perspectives (Durie, 2001 & 2004; Tuhiwai Smith, 1999; Yates-Smith, 2003). As with most matters of importance in Te Ao Māori an account of ontology can be found in the literary poetry thus;

Ko ngā tikanga o te iwi he mea hanga hei here te tangata ki ngā taonga o te
whenua me te rangi.

(The conventions of the people were designed to link mankind to the things of
the earth and of the universe).

Qualitative and humanistic in its approach, phenomenology is a study of ways
of being in the world (Binding & Tapp, 2008; Green, 1997; Lester, 1999;
Ricoeur, 1977). In the report Patu Hohepa (2011) wrote on the traditional
history of the far north township of Hokianga his birthplace and the cradle of
Ngāpuhi, he outlines the key components of Mātauranga Māori as Iwi Māori
knowledge, Iwi Māori values, Iwi Māori processes and Self-determination.
Hohepa's (2011) view that this is Māori epistemology, coupled to Māori
ontology is also supported by Henry & Pene (2001). The existential Gadamer
(1996) must have been indigenous, perhaps even Māori as his belief is that our
present informs our future and cannot be separated from our tradition and
history. The past therefore is part of our living and in the cultural
understanding of being. It can be realised at a number of levels as the opening
whakataukī in chapter one and as:

He kākano ahau, i ruiruia mai i Rangiātea.

Kaua e wareware, he kākano, he kākano ahau.

(I am a seed sown from the heavenly realms of greatness.

Never forget the seeds of greatness, I am the seed).

History is intimately bound up with identity, this is defined by Gadamer
(1960/1996) as well as Ricoeur (1979) followed more recently by Green (1997)
and Crotty (1997). In his book, *Look to the Mountain*, American Indian Gregory
Cajete (1994) advocates for the development of indigenous education founded
on tribal values, traditions, myths and relationships with the environment.

According to Hawaiians Manulani Meyer (2001) and Clayton Hee (2010) land, language and heritage are cultural connectors for indigenous peoples. These sentiments are echoed by Katrina Walters (2006) of the Choctaw Nation. The shared indigenous view is also reflected in the dreamtime storytellers of the historical aboriginal people whose spirituality is inexplicably linked to the land in voices which locate the land 'as our Mother' (Kyle, 2006). Traditional Māori history is as intimately bound up with identity in similar but distinctive ways for the people of the land of Aotearoa, New Zealand (Barlow, 1999; Buck, 1949; Marsden, 1979; Walker, 1990; Best, 1995; King, 2011; Salmond, 2004).

The Intangible Relational Factor

Wairua (spirituality) is the vital energy, the connector that genealogically ties Māori to the earth (Henare, 2001). This kinship relationship and respect for the natural environment is given expression in ritual, in ways of living and being. These values are still embraced by Māori today as part of an active tradition (Barlow, 1999; Bergin & Smith, 2004; Durie, 1999; Valentine, 2009). In Gadamer's (Regan, 2012) view we socialised human beings are already immersed in traditionally affected ways of coping with our world, this is a hermeneutic orientation. These 'pre-given', 'prejudices' or ways of seeing and acting are part of the conditions of understanding, they inform our current behaviour and enable a reappraisal (McCaffrey, 2012) of future possibilities. Karakia and tīpuna kōrero are traditional rituals which allow reconstruction of those customs (Shirres, 1982; Warnke, 2012). Māori often look to the past as a way of envisaging the future, to learn from the wisdom of ancestors and accept the current situation in part through understandings of where they have come from. This recognition enables Māori to begin to shape possibilities towards the future which again refers to the way research is woven holistically within te Ao Māori. It is signposted in the chapter's opening maxim and that which follows;

Titiro ki muri kia whakatika ā mua.

(Look to the past to proceed to the future).

If phenomenology is a reflective inquiry into human meaning, then hermeneutics is the interpretation of human meaning to experiences found in language. Hermeneutics is also a position of understanding. There are a number of hermeneutic theories which will be outlined but the Gadamerian (2006) view that words get their meaning from the ontological phenomenon of living conversation and shared practice is foundational to this study. In marae encounters when referencing the metaphorical domains, specifically tangata whenua domains of mind and earth Durie (1998) assures the reader that significance is not measured by causality alone. Gadamer confirms this in stating that truth and meaning is not merely an instrument but is primordial as we (humans) come into the world with historic knowledge or traditions. In the context of Hoki ki tōu maunga understanding tangata whenua (the supervisees) lived experience on significant historical settings is as Dilthey (1889) writes, to also know they are having meaningful social action with a purpose (cultural supervision). Durie's point is, a lived experience would occur outside of the context of the research phenomenon, or any social activity but the impact of the experience and meanings would be quite different. The domain of space within the phenomenon of Hoki ki tōu maunga allows introspection for the individual and a shared space for collective exchange of ideas and feelings within a purposeful context. Although Hoki ki tōu maunga is held on physical landscapes the dynamics of the metaphoric domains are represented in the phenomenon so become one and the same. A double hermeneutic of the emphatic and questioning domains considers the personal, historical, cultural and professional perspectives of the participants vocal, textual and visual accounts of the experience (Derrida, 2008; Lester, 1999). The

experience and textual account therefore are both holistic and heuristic, that is the text and sketches are considered part of a coherent whole and understanding arises through shared dialectic interactions (Dilthey, 1989).

In Husserl's (1963) work consciousness and intentional experience have significant links to language. Gadamer (2006) saw these links in tradition and language, in this study it is expressed in karakia, mōteatea, mihi, waiata and in tīpuna kōrero. Derrida's (2008) radical claim was that meaning is linguistical and resided in the text, examples can be found throughout this paper as whakataukī, the images of the ancestral sites and in the main cosmological narrative referencing the phenomenon under study, Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea. Riccoeur (1979) claims self identification and the meaning of being resides in the wider scope of language, in myth, religion, narratives and art. Riccoeur's (1979) hermenutic detour looks beyond the surface linguistics to deep underlying meanings, unveiled by Maddison (1988) as the hidden and unhidden messages within the text. The following saw and drawing (Figure 15) demonstrates this tenet.

Kei muri i te awe kāpara he tangata kē.

(Behind the mask, hides another man).

Pictorially it is represented as:



Figure 15: Kei muri i te awe kāpara he tangata kē, he mā.

Iti te kupu, nui te kōrero. (A detailed narrative lies beyond these few words.) The writer is obliged to pose yet another proverb to help explain the preceding one! The trans-literal meaning is; to understand the stranger behind the tattooed face. The face marked by distinctive traditional patterning symbolises this particular culture from any other. In essence it is an indictment of expressing the cultural phenomenon of what is it to be Māori in a language and art form other than te reo Māori and the craft of tā moko as the true essence is never captured in totality (Bishop & Glynn, 1999; Higgins, 2004; Hohepa, 2011). Kei muri i te awe kāpara he tangata kē: recognising, engaging, understanding difference was the theme and name of the 2010 Ngā Pae o te Māramatanga 4th International Traditional Knowledge Conference. Presenters spoke of understanding the differences in culture, (of individuals and individuals in social groupings) that our worlds as collective people are multiple and complex. As indigenous people, we are fully aware of our diversity and becoming more knowledgeable of the common experiences which connect us and allows us to respond to each other in ways that create spaces and pathways where we can engage and live fully as a human collective that has positive impacts on the greater all.

Just as Caputo (1987, p.61) stated “we understand as we do because we exist as we do,” in his magnum opus *Truth and Method*, Gadamer (2004) elaborated on the interpretive effect of what he described as a hermeneutic circle. Deliberate and intentional application of the hermeneutic makes the researcher aware of the dynamic between the thing under consideration (Hoki ki tōu maunga) and the fore-structures of understanding that are already part of their traditional being in the world (pre-conceptions and prejudices of prior experiences of te reo me ōna tikanga as well as supervisory practice). Gadamer (2004, p.269) wrote that a “constant process of new projection constitutes the movement of understanding and interpretation.” The refiguring of this hermeneutic circle

considers it as a kākano (seed) in stages of growth, as ngā hau o Tāwhirimātea (the winds of Tāwhirimātea) continuously ebbing and eddying in a state of āwhiowhio (whirlwind) (Webber-Dreadon, 2010) convey the movement of understanding that can never quite return to its previous position. By assigning new projections as cultural units of meaning (as a seed, the winds of Tāwhirimātea and a whirlwind) the writer gives examples of the interpretation of the text (as findings) influenced by a cultural and traditional effected consciousness in the discussion chapter (McCaffrey, 2012).

From these responses, Hoki ki tōu maunga then as Crotty (1997) explains is a new concept of supervision that has been explicated. The chant, He Tauparapara Toka Tipua (in chapter two, p.39) created and shared to participants of Hoki ki tōu maunga is a tīpuna narrative specific to the people and place of Ngāti Awa. Here the understanding of the phenomenon is found in the domain of common meaning and the shared experience of it, therefore a new approach to effective reality and objectivity has been postured (Gadamer, 2004; Riccoeur, 1979). The act of reading surmises Regan (2012) raises the conscious awareness of the interpreter to create new units of understanding expressed in the indigenous cognizance as;

“We must be able to hear what is not said, to see what cannot be seen and to know the unknowable”

(Queen Lili’uokal ani in Hee, 2010, p.18).

Perhaps with all indigenous people and certainly with Māori, the intangible and tangible lore or tikanga bind an individual to the collective groupings. By recalling Māori to their essential whakapapa grouping, tikanga creates an agreed spiritual and social unison (Bishop 1996). Tikanga permeates an individual and adheres to whakapapa of whānau, whānau whānui (the extended family which is often multi-generational and can include non-blood

relationships like in-laws), hapū, iwi, tīpuna, whenua, life and Atua Māori. Recreating opportunities to gather and practice tikanga or values of aroha (love, respect, compassion) and manaaki (care, support) gives life and meaning to Māori ways of being (Cloher, 2004; Houkamau & Sibley, 2010). Hoki ki tōu maunga is more than group supervision, it is collectivistic just as Kaupapa Māori research is cooperative, where the orientation benefits all the supervision/research participants (Field, 2008; Janke & Taipa, 2003).

Two realities on collective benefits for Māori practiced in Hoki ki tōu maunga are described firstly by Kapua (2010, p.64) in "*Etahi tikanga mo te mahi a Roopu i Te Mahi a Roopu*," (guiding principles for the development and management of group projects). Although directed at learning in educational settings the sixteen (16) values outlined are useful tools for all successful collaborative encounters including this study. Some of the values not thus far enunciated in this paper are foundational to both supervision and research with Māori are; tohatoha (sharing), mahitahi (working as one), utu (balance), kotahitanga (unity) and rangatiratanga (leadership).

The second example is an account given by Paraire Huata¹⁸ at a training session to kaimahi (staff) at a rōpū hauora (Māori health provider) is an engagement standard. "On our marae, what we as Māori people do really well is; greet the people, feed the people and support the people. Simple but effective!" Huata's assertion is the Poutama o te Pōwhiri unadorned. As a practice model the greeting can be as simple as kia ora (hello) or as elaborate as the whaikōrero which includes all the stages of the formal rituals. Feeding the people in the broadest sense spiritually, emotionally, intellectually and eventually physically in the sharing of prayer, song, discussion and food are all essential in the process. Feeding the people is a metaphor for what Weber (1981) distinguishes as meaningful social action with purpose. It occurs in many social constructed

¹⁸ Huata, P. (2013). Personal communications [Te Kupenga Hauora – Ahuriri staff training].

fora including pōwhiri and is also the intentionality for Hoki ki tōu maunga as a purposeful social, professional and cultural activity. The metaphoric feeding of people in the pōwhiri and nourishing the supervisee culturally in Hoki ki tōu maunga also exemplifies “reduction” as a phenomenological factor. Both activities according to Giorgi (2005) assume the natural attitude of encounter for the participants who have an empathetic understanding of the lived event. The interpretive approach of the phenomenon, Hoki ki tōu maunga is founded on the ethical orientation of hermeneutics toward openness to the other. Openness to the other is an attitude fundamental in relationships within supervision with supervisor and supervisee, as well as co-participant relationships with the researcher in research. Indigenous researcher, Chilisa (2011, p.279) portrays this relationship arrangement as “a sense of me inside the sense of we.” This pact is also evidenced by the respectful and reflective openness the researcher has to other interpretations of the phenomenon. To Gadamer (2006, p.224) openness to the other is thematic in all dialogic reflective practices and is understood as a way of “cultivating the capacity to listen to another.” More importantly as Hoki ki tōu maunga is a reflective practice in cultivating the capacity for Māori through the symbolisation of rituals to reflect and restore Māori ways of knowing, being and behaving. In this ever-changing world Gadamer (2004) warns us not to take these pre-givens or biases as absolutes although they are intuited in the meaning of being.

Lester’s (1999) approach as a visible researcher who takes an active part in the research trying to understand the phenomenon from the participants view and asking critical questions of the text is adopted in this study. Visible in a Māori sense is expressed as kanohi kitea (a face seen and known), and is demonstrated in Hoki ki tōu maunga in whanaungatanga through mihi and pepehā to each of the participants. Visibility is also a face seen and known in social settings within the professional sector and at formal and local gatherings in common with participants (Pere & Barnes, 2009). Taking an active part in the study is

exhibited in dynamic listening and demonstrating an openness to that which has not yet been posited (Giorgi, 2012), to what has been said and not said (Moules, 2002). Smith & Osborn (2007) call this approach Interpretative Phenomenological Analysis (IPA) which will be explained further in the next chapter.

Conclusion

A conversation on kaupapa Māori theory, Māori-centred inquiry and Phenomenological approaches within the research environment and the interface of Māori ontology and identity has been explored. Cosmogonic connections of the participants to te whenua, te moana, me te ngāhere (the environment) and how empathetic meaning by participants to the phenomenon of Hoki ki tōu maunga has revealed the following observations. Epistemologies and ontology espoused by Māori are intrinsic in cosmological narratives and tīpuna kōrero exemplified throughout this paper in whakataukī. Māori are a historically affected culture where traditions and customs live and breathe in relationships with the land and each other through established rituals of encounter. Hoki ki tōu maunga encourages respectful and reflective conversations where the perspectives of the individual are understood by the collective and accepted in the shared experience of the phenomenon. The contribution Hoki ki tōu maunga offers to continually developing cultural supervision practice and as a traditional Māori orientation to research is posited. The philosophical foundations of the research design and its investigation into a dimension of practice not previous documented is postured in the literature related to the methodology of phenomenology and its synergistic relationship to the phenomenon, Hoki ki tōu maunga. The final observation from a methodological perspective is that the intentionality of the research phenomenon and approach invites diverse hapū and iwi presence

within the collective experience of “Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea” a tangata whenua model of supervision.

The elucidation of the tikanga or attitude adopted to this research now fulfilled, the next step towards māramatanga (understanding) how the data will be obtained and the processes in gathering the data to answer the final research question is next.

Mā te tū i runga i te whenua ka rongō, Mā te rongō ka mōho, Ma te mōho ka mārama, Mā te mārama ka mātau, Mā te mātau ka ora!

(By standing on the land you will feel, in feeling you will know, in knowing you will understand, in understanding comes wisdom and then life!)

Chapter Four – Method

Kia mau ki te aka matua.

(Hold onto the parent vine).

The research subjects, the instruments, the conditions for the gathering and the analysis of the data are discussed in this section. Reliability and validity in the conduct of qualitative research, the rationale for participant selection, maintaining ethical practice, and, the strengths and limitations of the study are identified. The purpose of the research study is not to evaluate or explain the phenomenon, Hoki ki tōu maunga but takes a naïve approach to understand the phenomenon through the participants lived experience of it.

As previously stated the research questions are;

- What is Hoki ki tōu maunga?
- How is it implemented?
- What are the participants' experiences of it?

This chapter explores how the third question is answered by asking the research participants to describe their experiences of Hoki ki tōu maunga.

In qualitative research, the main instrument according to Creswell (2009), remarkably, is the researcher. Further to that it is advised the researcher must come with or quickly learn all the skills needed to not only find the participants but make sure participants are aware of research requirements including preparing and getting consent forms and other documentation sorted. Discussions about the process and coordinating meetings with the participants as well as gathering the research data, maintaining confidentiality and keeping the data secure are some of the immediate technical competencies indispensable for systematic research.

The participants in the research

The research is based on a subjective insider study where the researcher considers the views of respondents within her own supervisory practice. The participants of the study are not a random selection due to the nature of the phenomenon of Hoki ki tōu maunga. The supervisees involved in the supervision sessions are also the research participants. The research not only seeks to have the participants describe the meaning of the phenomenon but indeed to highlight units of meaning within the phenomenon otherwise known as reduction (Husserl, 1963). Bell (2010) says experience and understanding of conditions within the phenomenon are features of a purposive sample group. It is essential to this study that the participants are familiar with the supervisory process and have a basic understanding of tikanga and te reo Māori, the preconditions of the research phenomenon.

The purposive participant group are kaimahi Māori (Māori social workers) providing services in the Mataatua region, seeking cultural supervision. Although the eight (8) participants are employed by the same organisation, each have different roles and work at separate sites within the designated geographical area. The participant group belong to a larger collective of kaimahi employed in mainstream social service agencies. The kaimahi participate in monthly meetings held in regional site teams. The monthly gatherings on the most part address the competing tensions of working in western oriented organisations where little value is given to kaupapa Māori practices. Although each of the kaimahi receive regular professional and clinical supervision the collective submitted proposals to their employer asking for access to cultural supervision and/or mentoring. The applications suggested supervision and mentoring would help strengthen and validate Māori ecological approaches fundamental to their own identity and sense of well-being. Engagement in holistic approaches to cultural supervision, they reasoned would in turn reflect in robust cultural practices in the daily contact

with their clients, who are children excluded from school. By and large these children presented are Māori, therefore, kaimahi also engage with wider whānau networks. The submissions were successful and made provision for eight (8) kaimahi to participate in cultural supervision quarterly for the year, effective immediately. The data collection occurs on the first of the four supervision activities only. The recruitment of the participants into the research study was by and large good timing and a convergence of two activities, the demand for cultural supervision and the requirement of the researcher to have participants for the research study. It is consequently, beneficial to and meets the needs of both the researcher and research participants.

In order to meet the limited timeframe for the study and to fit in with the work commitments of the kaimahi requesting cultural supervision, two separate group sessions are held on two consecutive days of the same week. Data thus is gathered from both groups over the two days. Five (5) participants attend the first session and three (3) participants are in attendance at the second. The two sessions were held in the same week but on different days to suit all parties including the independent supervisor-interviewer. All eight (8) research participants identify as Māori, five wāhine (women) and three tāne (men). The researcher and the independent supervisor-interviewer are Māori. The requirements do not specify an ethnic orientation, the sample group as kaimahi Māori are a natural self-selecting sample for the research phenomenon. This type of arrangement as Patton (1980) states is convenience sampling in that the participants need not be Māori but must be able to answer the research question.

The point has been articulated several times in the paper before now but it is important to note once more that the researcher was also the supervisor of the supervisees involved in the cultural supervision activity. The cultural supervision activity is the research phenomenon, Hoki ki tōu maunga and the participants in the supervision were also the research participants. A culturally

competent supervisor independent of the research was engaged to interview the participants as a group some weeks after the supervision activity. In Māori Health research with Whānau Collectives, Cram (2011) observed that hui (gatherings, group supervision and the group interview in this instance) have become a preferred method of engaging with the participants. Thus, the safety of the participants and the credibility of the research is maintained. The independent supervisor-interviewer, is a strong advocate for research and supports Māori epistemology and praxis. Lengthy debates between the supervisor-interviewer and the researcher to find the best process to ensure the participants' views in context and not the researcher's outputs were gathered, maintained and fairly represented are regulatory. The decision to use Ngā Pou Mano o Io (introduced in the literature review) a wellness model which is consistent with the orientation of the participants was chosen and is presented in the thematic layout of the findings in chapter five.

Two external contributors invited into specific phases of the research as cultural experts were a kaumātua and the chair from the researcher's marae and hapū (Te Rewatū ō Ngāi Tamapare). The consultation is in part to ensure the project meets the beneficial interests and safety of the participants from authorities on cultural processes within the region and to seek validation of the tikanga process in the supervisory model remains consistent with current iwi practices. Both advisors have an understanding of supervision in the context of tuakana/teina and are therefore able to determine the suitability of the phenomenon as an appropriate cultural practice to the people and place (mana tangata whenua) of Ngāti Awa and Ngāti Pūkeko. The ethical guides specific to the data collection process for this study were mentioned in the discussion on ethics but not to the extent that is presented later in this chapter. Both advisors are familiar with the thematic framework Ngā Pou Mana o Io as it is the featured wellness model within the Bay of Plenty District Health Board (BoPDHB) the region of the research activity. The cultural advisors, questioned

the value of providing translations to data expressed in te reo Māori. The counsel to the researcher was to take particular care to maintain the integrity of the participant voice. Data captured from participants of iwi other than that of the researcher must be treated with due respect and caution. They gave notice that the data is to remain in its original form, in both te reo Māori and English or a mix of both if that is how it is expressed. Any translations would arise only from the natural dialogue of the participants.

The researcher has made every attempt to adhere to the afore mentioned guidelines.

The Data

According to Giorgi (1970), Green (1997) and Smith & Osborn (2007) there are six basic steps to qualitative methods considered by phenomenological research studies. Each of the steps will be expanded upon as displayed below as the order affects the validation and replication of the research data.

- (1) collection of data
 - (2) reading of the data
 - (3) breaking of the data into parts
 - (4) expression of the data from the disciplinary perspective
 - (5) synthesis of the data
- and
- (6) data analysis

1. Collection of Data

Primary data collection procedures in qualitative research include but are not limited to observations of the research participants, reviews of records or documents and verbal self-reports by research participants (introspective or retrospective), interviews (unstructured or structured), questionnaires (mailed or in-person) and diaries kept by research participants (Green, 1997; Smith &

Osborn, 2007). The primary data collection procedures for this study are the recordings and observations of the participants' descriptions, of conversations, understandings, interpretations and experiences of the research phenomenon. All recorded conversations are *kanohi ki te kanohi* (face to face), that is they are conversations between the researcher or the interviewer and the participants individually or within the group setting. Thoughts and reflections articulated by each participant are documented in writing primarily in the process lodged as a record of supervision. The reporting form designed specifically for Hoki ki tōu maunga called *He hau whakahaeretanga* is the participant record of the session (a template can be found in appendices). Introspective and retrospective dialogue and explanations of key aspects of their initial experiences of Hoki ki tōu maunga are discussed in the group setting during the evaluation phases of each session and later at the interview.

Participants are fully informed of the nature of the research. The time and venue following the supervision sessions is arranged for the independent interviewer to facilitate *he kōrero-a-rōpū* (a group interview) with the participants. Technical, interactive and attention in communication competence are skills Helfferich (2009) and Osborne (1994) deem to be essential in research related interviews. The interviewer they say must create an atmosphere of respectful concern for participants and establish good rapport. This is achieved through *karakia*, *mihimihi* and *whakawhānaungatanga* (reconnections to each other). To open the data collection phase and promote a genuine interest in illuminating the phenomenon (Warnke, 2012), the interviewer asks participants to sketch a scene from the supervision session. They are then invited to discuss the sketches as symbolic representations of their experiences of Hoki ki tōu maunga. The interviewer's skills allow dialogue to flow freely. The venue is chosen by the participants so they are in familiar territory, in an environment they were comfortable with, in the reflection of actions, thoughts and feelings. The interview is akin to a reflective

supervision session, a double hermeneutic (Husserl, 1963; Moran & Dummett, 2001) where the experience is revisited after a short interval to allow a new repositioning or interpretation of the event.

The interview dialogue is captured on voice recorder, transcribed and reviewed by the researcher and interviewer. Participant sketches and photos of the ancestral sites relevant to the study are provided in the following chapter and maps showing the locations can be found in chapter two. An ejournal of observations in the field is retained by the researcher for the period of the study. The data gathered from all sources including the signed consent forms and ethics approval documents is stored in paper form and on a USB data storage stick and then placed in a locked filing cabinet. As a secondary backup repository, data is retained electronically on the researcher's secure cloud facility. Both storage spaces require password entry, access to these is confined solely to the researcher.

2. Reading of the data

To remain consistent, the study holds the view of phenomenology as an orientation (Osborne, 1990) rather than a methodology. In the reading of the data, the researcher is therefore liberated from what Moules (2002) deems are the constraints imposed by most research methods. This aligns with the purpose and intent of Hoki ki tōu maunga as an emancipatory cultural supervision model of practice as well as an evocation of traditional Māori attitude to research (Mead & Grove, 2003; Royal, 1992). The raw data is read through first without analysis to grasp the full essence of the text and encounter the data with fresh eyes. It thus adopts an openness to other interpretations (Gadamer, 2006). Giorgi, (2005) stresses the importance of regarding the data just as it has been given. Smith and Osborn's (2007) catchphrase 'a global overview with objective expectation' is redefined as curious subjective

anticipation. The researcher is empathetic with the words and meanings the participants place on the experience although previous knowledge and personal bias or judgement of the data is carefully set aside (Spradley, 1979).

3. Breaking of the data into parts

Each participant's dialogue is then read separately. Themes are identified within Ngā Pou Mana o Io (The Sacred Pillars of Io) as Mana Atua (the spiritual power, the Godhead), Mana Whenua (authority over land or territory), Mana Tīpuna (power through descent) and Mana Tangata (status and human rights). Common reflections within the four themes are collated. Experiences that cultivate a new way of seeing are of significance and as such are highlighted for further consideration. This is where the researcher must make an analysis of the data, as some of the responses could just as easily be categorised in more than one of the thematic pillars. The thematic constitution of the parts is analysed according to Smith & Osborn's (2007) attitude of Interpretive Phenomenological Analysis (IPA).

4. Expression of the data from the disciplinary perspective

An open attitude allows perspectives to emerge from the descriptive units of meaning expressed in the participant's everyday language (Smith & Osborn, 2007). The findings can be reported to include direct quotes, short stories or excerpts from interviews, all powerful forms of qualitative data. These provide invaluable perspectives of the participant voice which Osborne (1994) calls 'sound bites' adding value and meaning to the data to illuminate structures within the phenomenon. It is worth remembering that phenomenology as the research instrument is looking at how the participants lived through and interpreted the supervision experience. These sound bites are known as 'meaning units' in IPA which is how Smith and Osborn (2007) say the

researcher makes the implicit explicit. Implicit in that the meanings may not directly state or refer to the activity of supervision. The researcher must therefore render the meanings explicit so there is no doubt the units of meaning relate specifically to the research phenomenon, Hoki ki tōu maunga a tangata whenua model of supervision facilitated on ancestral sites.

5. Synthesis of the data

The general approach to this qualitative study is synthetic rather than analytic as it looks at the phenomenon holistically. As such the research attempts to capture the whole of the experience first and weave the units of meaning or essential structures into the participants' real world. Understanding the whole and the parts within the whole is the hermeneutic circle (Gadamer, 2004). The explicitness of the data collection methods Neuman (2000) reckons is minimal as participants have more latitude in how they respond. He believes the openness of this procedure gives scope for the researcher's personal judgements to be presented. The synthesis of these essential structures of the phenomenon is thus framed within the research parameters. The researcher observes the phenomenon in a dialectical manner much like a conversation going back and forth in order to initiate questions or a hypothesis for future research.

6. Data Analysis

Phenomenology and Hoki ki tōu maunga are discovery oriented as phenomenological research remains close to the actuality of this experience of supervision. The intentionality of the research phenomenon and the relationship to the subjective meanings experienced by participants is analysed to determine what the essential structures or constituents of the phenomenon are. A number of themes emerge from the perceptions and views of the participants, their description and understanding of the cultural supervision

on ancestral sites are collated thematically and the researcher assumes (as close as possible) the attitude of IPA. These themes within the ethnographic style consider Becker and Geer's (1982) personal constructs and rich narratives in this context as explicit to a cultural specific discipline. Analysis includes matching data to that which is observed, participant responses during the activity, feedback given by respondents, written supervision reports, the sketches and discussions from the group interview. The frequency of specific thematic narratives is identified and discussed. The strength of inference is assumed once factors recur with more than one participant.

Ethical Considerations

A number of Māori researchers and academics expand on appropriate ways of behaving for and with Māori (Graham, 2009; Irwin, 1994; Royal, 1998) but Linda Tuhiwai Smith's *Māori Cultural Ethics* based on conduct for researchers engaging with Māori are followed in the supervision activity as well as the research study. They are; Aroha ki te tangata (a respect for people), Kanohi kitea (to present yourself to the people face to face), Titiro, whakarongo, kōrero (look, listen, speak), Manaaki ki te tangata (share and host people, be generous), Kia tūpato (be cautious), Kaua e takahia te mana o te tangata (do not trample over the mana of people), Kaua e mahaki (don't flaunt your knowledge) (Tuhiwai Smith, 1999, p.120). Tuhiwai Smith's (1999) seven ethical conduct concepts particular to this research study are clarified below. Whakataukī support each ethical concept hei kinaki kia whakatō te kōrero, as symbols to adorn and add deeper meaning to what has been said (Jones & Metge, 1995).

- i. Aroha ki te tangata (respect shown to the participants) occurs during each stage of engagement beginning with the pōwhiri tuatahi which is the initial invitation to participate in the research. Secondary rituals of encounter; the mihimihi and whakawhanaungatanga occur before

discussing the idea and the process of the research. Aroha is observed when organizing the day, time and venue for the research activity as this can be a testing time for the researcher and the coordinator of the participant group. Good planning skills, patience and having faith in the purpose of the research activity by both parties is imperative if the research is going to proceed. Aroha ki te tangata must also be maintained through the design, data collection, analysis and writing phases of the study as the researcher is ever mindful the participants' narratives are conveyed as close a representation of their original intent as possible whether they are ā- kanohi (in the presence of) or ā-whakaaro (in the contemplation of). The researcher acknowledges the participants' koha (valued contribution) to the research and on the completion of the project restores the balance by gifting a copy of the compilation of the research findings to each of the participants. Aroha ki te tangata recognises the collective contribution to the study and therefore all the participants will be invited as a whanau to this closing phase of the project. Participants will be invited to comment, celebrate, reflect and reposition themselves in relation to the study. Aroha ki te tangata is the re-establishment of relationships as a continuum to be maintained until the next time they come together (Chilisea, 2011).

Kia aro ki te hā o te tangata.

(Pay heed and dignity of the person).

- ii. Kanohi kitea is not only about being present with participants, it is also to engage and connect spiritually with them individually and collectively through karakia, waiata and pepehā. It means to be an active participant in the research activity, to live the experiences of the research with the participants. The value of being a relational oriented researcher (Pere &

Barnes, 2009; Simon, 2012) is indeed to have a researcher who recognizes and understands the experiences of the participants as an empathetic insider (Dilthey, 1889). The researcher has a relationship with the participants which is centered on a shared understanding of the phenomenon. The researcher thus is able to write inside-out, being in the experience with the participants, feeling and reliving Hoki ki tōu maunga through their words instead of remaining objective and writing about them and the activity as an outsider where the participants are deemed, the 'other' (Smith, 1992). The researcher has credibility in the community and is a face seen at local, regional and national events where Māori gather to celebrate or mourn as whānau, hapū and iwi. The researcher must be acutely aware of the responsibilities to the participants and the impact the research has on the sector, within Māori circles and the wider indigenous and research communities (Tuhiwai Smith, 1999; Jahnke & Taiapa, 2003).

He kitenga kanohi, he hokinga mahara.

(To see a face is to stir the memory).

- iii. Titiro, whakarongo, kōrero is to observe, to listen and then to talk only to gain clarity or to invite more dialogue. The more attentive the researcher is to the first two activities the more understanding is gained to accurately interpret and analyses the data. The researcher examines the text, as units of meanings or stories told in sketches with an open mind and heart to allow new structures of the phenomenon to be revealed (Giorgi, 2012). This is possible only by putting aside all preconceived ideas and biases to feel the emotions within the structures giving voice to things said and, not said (Moules, 2002). Kōrero is to question, acknowledge, guide, affirm, clarify and expand on what has been presented. Kōrero in the final stages is also to thank and celebrate participants' contributions to the research.

Mate kanohi miromiro.

(To be found by the sharp-eyed little bird).

- iv. Manaaki ki te tangata is to care for, to support, to look after and to take the time to make participants feel welcome. It is to be generous and to cater to their needs spiritually, physically, emotionally and intellectually. Manaaki ki te tangata is collaborative where participants are included in the dialogue and time is taken to explain the whole process. When meeting participants choosing an environment which is familiar engenders the sense of safety and where they are more likely to be open to new ideas and experiences. Hui-tahi (meet as a group) is fostered at every stage of data collection thus the individual is nurtured by the collective and a collective attitude to the phenomenon under study is shared and then collated in the presence of the group. The participants are supported by the researcher in the recognition of individual and collective skills, knowledge and expertise, with progress updates and review of protocols with the researcher's advisors.

Manaaki whenua, manaaki tangata, haere whakamua.

(Care for the land, care for the people, go forward).

- v. Kia tūpato (be cautious) is also articulated as āta haere, āta whakarongo, āta titiro, āta tuhi, āta noho, which advises the researcher to behave respectfully, to listen intently, to observe carefully, to write mindfully and to be patient in the engagement with participants (Pohatu, 2005). Me tiaki te puna kōrero kia mau hoki te rere o te reo is a reminder to retain the intent of the participants' dialogue and value dialectal variances. Āta in this study is concerned primarily with nurturing and maintaining relationships with the research participants.

He taonga nui te tūpato.

(Caution is highly prized).

vi. Kāua e takahia te mana o te tangata (do not trample over others) is exemplified throughout all of the seven ethical considerations as participant led conversations and in the reporting back to participants regarding the progress of the study. Kāua e takahia te mana o te tangata is reflected in the thematic pillars;

- Mana Atua – in the metaphoric domain of the marae ātea space and time are provided for each participant to connect to the dimensions beyond the physical, using traditional methods relative to people and place. Participants are invited to share karakia or affirmations from their iwi or spiritual orientation.
- Mana Tīpuna – participants are treated with the respect and reverence of their status as descendants of long and recently departed ancestors.
- Mana Whenua – participants can connect to the land and seascape in numerous ways most often through their tūrangawaewae, their marae, hapū and iwi affiliations. If their whakapapa is unknown a higher-level connection as tangata whenua and a descendant of Papatūānuku and Ranginui is sanctioned.
- Mana Tangata – the recognition of participants' skills, knowledge, reflections and narratives within their practice and cultural understandings of the phenomenon are accepted as valid. Kāua e takahia te mana o te tangata is reverberated in the saying, he mana hoki to te reo o iwi kē. The saying simply means all opinions are accepted and valued regardless of the origin. Mana motuhake is about allowing participants to make sense of their world and their

experience of the world in their own units of meaning, rendered in English, in the language of their ancestors, or a combination of both (Barnes, 2000). All experiences highlight the structures within the phenomenon and as such are accepted as a truth or modification of a previous truth or a recontextualization of an original truth (Gadamer, 2006; Lester, 1999).

He tangata takahi manuhiri, he marae puehu.

(The marae is disreputable when guests are not respected).

- vii. *Kaua e mahaki* (don't flaunt your knowledge). Humility is a major contributor in building and nurturing relationship in research with Māori. It does not bode well to blow your own trumpet, to tell people that you are qualified in this and that. It is a sure way to get offside of Māori who practice from a kaupapa Māori paradigm. The metaphoric explanation is found in sayings such as this; *he hīhī maunga, he tangata whakaiti* (an awe-inspiring mountain, a humble person) where the researcher directs praise to the 'maunga' which in this case is of course the research, it then suggests the researcher is a mere instrument who ensures the magnificence of the maunga is revealed. Others may view the truism, *he tangata whakaiti* as a sign of inferiority or being in a position of inferiority but indeed in the Māori world to put others before yourself, to offer your time, effort and skill in servitude is a most respectful way of engaging with others. Servitude in essence is to celebrate the voices of the participants by acknowledging and giving due credit to all those who have contributed to the research study. The researcher demonstrates these values on completion of the research by returning the gift of the findings to the participants and the research community. The response of the readership to the research findings can never truly be anticipated but it is the author's

sincere wish that the participants and wider audience find something of value inscribed in this document.

Kāore te kūmara e kōrero mō tōna reka.

(The kūmara does not speak of its own sweetness).

All research which involves human participants must gain Formal Ethical Approval, be reviewed and approved by an Ethics Approval Committee. This research study is partial requirement of a Master of Social Work in the Department of Sociology, Gender and Social Work at the University of Otago. Before commencing the research an application proposal must first be endorsed by the Head of Department prior to going before the University of Otago Human Ethics Committee for approval. The three main principles governing ethical approval for this study are beneficence, justice and autonomy. Beneficence and justice consider the merit of the research, that it is worthy of researching. It is justifiable when the participants and the research community will benefit from the study. Subject autonomy is an obligation to fully inform the research subjects of the nature and process of the research. Signed formal consents gained from each person who participates in the research must be free of any coercive influences (a template can be found in appendices). The safety of the participants is the researchers main concern, their privacy and confidentiality must be maintained. Deception or misrepresentation in research is not acceptable (Denzin & Lincoln, 1998). At the University of Otago where research involves Māori, a Research Consultation with Māori application request must also be completed, reviewed and mandated by the Ngai Tahu Research Consultation Committee. Further to the institutional ethics protocols and approval processes other general ethical principles the researcher considers are; professional competence and responsibility, social responsibility, integrity and the respect for participants'

rights, dignity and diversity (Neuman, 2000). Ultimately, the researcher takes responsibility for integrity in the production of knowledge, and has a duty of care for the protection and maintenance of research participants' mental, emotional, physical and spiritual wellbeing (O'Leary, 2011).

Strengths and Limitations of the research

Qualitative research approaches particularly from western perspectives believe the effects of the researchers preconceived notions are never quite value free or absolutely 'objective.' Objectivity is achieved when the researcher remains at a distance to the researched (O'Leary, 2011). A number of limitations are inferred in the inclusion of research participants from the authors practice as a supervisor in this research study, yet from a social work and cultural perspective it could be regarded as a strength based approach.

As a descriptive exercise this study offers individual interpretations from a small purposive sample group which limits the scope and possible diversity of data gathered. Contamination could occur in both unconscious reporting (where the researcher sees only what they want to see) and conscious non-reporting (where data that contradicts the preferred hypothesis is deliberately omitted) (Patton, 2002). As an insider researcher concerned with studying a phenomenon with participants inside one's own cultural community it is important to know the influences this has on the validity and reliability of the research. Research of one's intimate communities and social or professional groupings provides opportunity to be the recipient of rich narratives and lived experiences in a relational perspective which an objective outsider would not be privy to. Techniques, tools and the awareness of challenges which may arise as an insider researcher are implemented to retain ethical integrity, avoid potential bias and maintain the trustworthiness of the data gathered (Green, 2014). Extensive examples both general and localised, were provided in the

application of Māori Cultural Ethics (Tuhiwai Smith, 1999) found in the chapter on Method. The validity and reliability of the study reasoned within the specified ethical framework of phenomenology and Kaupapa Māori research is considered as an insider researcher, from the paradigm as the supervisor, the researcher and situated as the teina in the teina-tuakana relationship.

As the supervisor and researcher this duplexity is explained using the emic and etic concepts (Berry, 1989; Pels, 1999). Emic research seeks to understand cultural specific behaviour of one particular culture. Etic on the other hand is concerned with finding universal perspectives by comparing experiences of phenomenon across cultures. Emic research orientation is reflected in indigenous research paradigms where the researcher is situated as a participant in the research. Reliability in the truthfulness of the narration and the interpretive intervention of the researcher is questionable where research data is not available. If all potential interpretations have been offered they cannot be judged in absolutes but limited to merely adequate explanations. Most traditional western research is etic oriented and has the researcher as an outsider telling the story of the 'other' who collates the data into general patterns and commonalities (Bishop, 1996). As the supervisor and researcher in this study the position of a dual emic or lo and behold an emic-emic (an intimate subjective insider-insider) is taken. Akin to supervision where the supervisor's role is to facilitate the supervisees' reflective experience, Kaupapa Māori research locates the power away from the researcher and in the hands of the participants (Tuhiwai Smith, 1999). Resolution in the enfolding duplexity is, according to Pels (1999), in the inter-subjectivity and interdisciplinary relationship that emerges from the research. Three examples of relational concepts in this study are teina-tuakana considerations in the initial meeting with participants, in the peer supervision provided by the independent supervisor-interviewer and seeking advice from cultural experts. Teina-Tuakana recognises participants' skills, knowledge and expertise in tikanga

Māori as well as in supervisory practice. The strength of this practice sees the researcher assume the role of the teina (junior) in the presence of a tuakana (senior/elder) or tuākana (elders) identified and defined through whakapapa (including mana whenua) and in the relationships and professional role/s with the participants.

The researcher receives regular supervision by tuakana and tuākana who facilitate a space for the researcher to reflect on the supervisory, academic and cultural aspects of the research study. This is a systematic process to not only ensure the research is methodical, and can demonstrate rigor in qualitative research but is also holistic in that it is congruent with the research orientation. The researcher receives supervision from a tuakana (both in descent and experience) supervisor (grounded in tangata whenua ideology). The researcher also accesses supervision from a tuakana in academic research (within the Department of Sociology, Gender and Social Work at the University of Otago) and observes safe and respectful practice (tikanga) as tuākana mentorship from tribal elders. Finally, there are often tensions in the merging divergent western and indigenous knowledge systems. Intentionally bringing both reductional and holistic paradigms together to create synergistic ways of understanding the world may be pushing the boundaries of a novice researcher but in the hermeneutic circle the horizon is ever changing. It may be time for a fusion of horizons (western and indigenous) out of which will come a new way of thinking and being (Gadamer, 2007). It is important to keep in mind the purpose of this research is to have participants describe their experiences of the phenomenon, not to explain or evaluate it.

The researcher as a subjective in-research participant benefits from the duplexity of familiarity of the phenomenon to make insightful observations about the findings. Maori Marsden (1975) asserts that only Māori as subjective insiders can adequately reflect Māori thought. Following in his footsteps this study assumes a descriptive method to explore participant thinking and

understanding of the phenomenon. In the process of having 'conversations' with the findings, the researcher remains open to the universal understandings of sharing a unitary phenomenon with the participants.

These hermeneutic conversations are based on a naïve hypothesis of being open to other possible ways of knowing whereby the researcher maintains a constant process of recognition of possible bias (Neuman, 2000). That very subjectivity in itself could lead to a number of biases including influencing the findings, reading more into the findings than the participants intended or tampering with the findings, however this is incongruous with the primary data collection method. The group interview was conducted by an independent interviewer and the narratives are in harmony with the participant sketches produced at the interview. Although Weber (1981) says there is no absolute objective analysis of culture or insider subjectivity, the findings and the study overall would be considered more reliable if conducted by someone less intimately involved with the phenomenon. It must be noted that all of the participants in this study had completed or were currently undergoing post graduate studies in their specialist fields. The study methodologies therefore were well within their scope of knowing. Secondly, they had advocated strongly for cultural intervention imbued in *te reo me ōna tikanga* which meant the Kaupapa Māori processes adopted in the study were warmly received. The credibility of the study is also established by the researchers experience of the subject and the length of time (15 years) spent in the field as a clinical and cultural supervisor (Lincoln & Guba, 1985). Triangulation of data according to Abrams & Gilgun (2002) is a demonstration of robust research design. The match between qualitative approaches and the complexities of practice; the roles of values such as social justice and empowerment; the centrality of theories; and the benefits of methodological pluralism although mooted in the research design could have been more explicit. This limitation is not so much an oversight but a fact associated to the shortcomings of a novice researcher.

The small sample size for the research study is also an underlying limitation. The conditions for choosing a purposive sample group are explained fully in the chapter on Method but in brief, participants' familiarity with the process of supervision and an understanding and willingness to engage in *te reo me ōna tikanga* were not only desirable but critical to the study. Indubitably, a larger sample group would provide opportunity for a broader capture of data.

Throughout the entire writing of the thesis, the greatest dilemma was whether an evaluation of the phenomenon rather than a description of *Hoki ki tōu maunga* should have been undertaken. The cultural advisors' utterings, "*Me āta haere!*" (Move with caution), and my supervisor's edict to take one step at a time made it apparent the study is merely the first stage of an ongoing process.

Conclusion

The chapter opened with the words taken from arguably the most famous of the deeds of the semi-divine hero, *Tāwhaki-nui-ā Hema*. *Kia mau ki te aka matua* means to hold onto the parent vine (Alsop & Kupenga, 2016, p.97). It is the first part of the *whakatauaikī* which goes on to say, *kei mau ki te aka tāepa* translated as; don't cling to the loose one (Mead & Grove, 2003 p.215). These words of caution were imparted to *Tāwhaki* by his *kuia* (grandmother), who was the guardian of the vines to the heavenly realms. There are two vines, only by grasping hold of the parent vine was *Tāwhaki* able to reach his destination (Mead, 1996). The parent vine is anchored firmly into *Papatūānuku* (mother earth) and above to *Ranginui* (sky father). Seizing hold of the loose vine will end in disaster as it whips the bearer to the edges of the sky. The analogy is used as a reference to grasping hold of a valid and reliable instrument for gathering, collating and analysing data. The tools used in this study are inherent and unique to Māori and are preferred by the researcher because they are traditional derivatives. The methods outlined in this section accommodate

both western and indigenous epistemological interpretations but ultimately privilege the participants in the research study to be participants in a study that resonates with their personal, professional and cultural perspectives.

The main implications of the researcher having direct involvement with research participants is a way to study the social interaction in its entirety and in parts that otherwise could not be studied. The research is strongest when the researcher is able to observe small groups of participants interacting in living traditional metaphysics in the present. Participating in research from a relational subjective insider within intimate communities can give rise to a number of issues. Understanding the limitations and the potential for bias in the orientation can be countered as demonstrated especially in the ethical considerations. The identification of methods of recruiting participants, arranging the research activity, gathering and analysing data in qualitative research is complex. Holding fast to the *aka matua* or the systematic reproduction of the methods described above are indicative the research requirements of the study are satisfactory and the purpose of the research which is to describe the individual experiences of the phenomenon, *Hoki ki tōu maunga* as a *tangata whenua* supervisory activity are met. These rich, emotive and illusory descriptions are presented as findings in the next chapter.

Chapter Five – The Findings

Nau te rourou naku te rourou, ka ora ai te iwi.

(With your basket and my basket, the people will prosper).

The aim of the research is to record the lived experiences of Hoki ki tōu maunga for the participants as a supervisory event. Participants are asked to describe their experiences of the research phenomenon, Hoki ki tōu maunga, a tangata whenua model of supervision practised on ancestral landscapes. The first question – what is Hoki ki tōu maunga was referred to in the literature review and expanded on in the following chapter. The second question – how is Hoki ki tōu maunga implemented was covered at length in chapter two. The reasons for adopting phenomenology and Kaupapa Māori approaches and why and how data was gathered were provided in chapters three and four. Here in chapter five is the presentation of data gathered from participants lived experiences of the phenomenon, Hoki ki tōu maunga. Participants were asked to describe their experiences of it, not to analyse or evaluate it, only to describe it. The rourou or baskets of participant reflections both spoken, written and their expressions in art form are the research findings. Each one is intimately connected to the next in the experience of the individuals and the shared experience of them all as a collective. The occurrence of Hoki ki tōu manga occurred in several stages over two days, with two groups of kaimahi. The first group of five met with the researcher and the independent supervisor-interviewer at an inside facility because the weather was bleak and windy, the forecast was for rain. After introductions and an explanation of the activity the winds had blown away the low-lying clouds so the group set off to Te Toka Tapu o Mataatua an ancestral site on the banks of the river. The sun was out in full the following day so the second group went directly to Kapū-te-rangi, the escarpment located above the town hub to begin their session.

The data gathered in three specific ways is documented in the order presented to the researcher as;

- i) expressions given on site and written in participant supervision reports; He hau whakahaeretanga (guided reflections) (see Appendix).
- ii) introspective dialogue recorded by the independent interviewer at the group interview.
- iii) sketches; symbolic representations of participant experiences of the phenomenon.

The data is presented here as findings portrayed in thematic groupings to best retain and convey the participants' voices in context. The themes appear as key concepts represented by four pou (pillars) found within a traditional Māori health model, Ngā Pou Mana o Io (Ngaropo 2010, BoPDHB¹⁹). A holistic approach to the data would see the responses fit across a number of themes. The data is placed into the theme (or pillar) which the researcher (who is also a participant in the phenomenon) believes best represents the participant's unit of meaning.

Ngā Pou Mana o Io (The Four Sacred Pillars of Io) are again explained briefly as;

- ✚ Mana Atua (the spiritual power, the Godhead).
- ✚ Mana Tipuna (power through descent).
- ✚ Mana Whenua (authority over land or territory).
- ✚ Mana Tangata (personal status and human rights).

The phenomenon Hoki ki tōu maunga at te waha pū o Ōhinemataroa (the Whakatāne river mouth) from a participant in the first group is described to two colleagues in the second group who went up to Kapū-te-rangi for their

¹⁹ <http://baynav.bopdhb.govt.nz/media/1564/regional-maori-health-services-cultural-practice-manual.pdf>

supervision session. This is a sequential conversation related on a timeline where the session began with karakia, mihihi, whakawhanaungatanga, a cup of tea break with music playing in the back ground followed by the introduction and explanation of Hoki ki tōu maunga as the supervision model. The participants were then given folders. Inside the folders were te hau whakahaeretanga, the reporting form designed specifically for this activity and a thought provoking message presented as a whakataukī. The group then hopped into a van and took a short trip riverside to Te Toka Tapu o Mataatua, the landing place of the Mataatua canoe.

The narratives by the individuals follow. A tick denotes a different participant response;

✚ Mana Atua (creation, reflection, motion, circular, collective, spirituality)

- ✓ *It's just a series of ideas, like... I was thinking of what happened 1st, 2nd, and 3rd: Anyway, these are just little reminders of things I remembered from that day. I came to the session already with something on my mind that I wanted resolved that I'd been working intensely on for quite some time in recent months prior to the hui and over a number of years actually and it's returning. So, where I was probably sitting with the resolving of these things is probably like if you think of a coil quite tied up and inward and I don't know when it started to happen but I think it started to happen on the way there I found myself relaxing a little bit...*

Oh, there was a sense of something, we are moving something changing, people are changing, and we came into the room, and they had set it up so calmly, it was so serene. And you both welcomed us and we were in a circle so there's a sense of a circular thing happening...

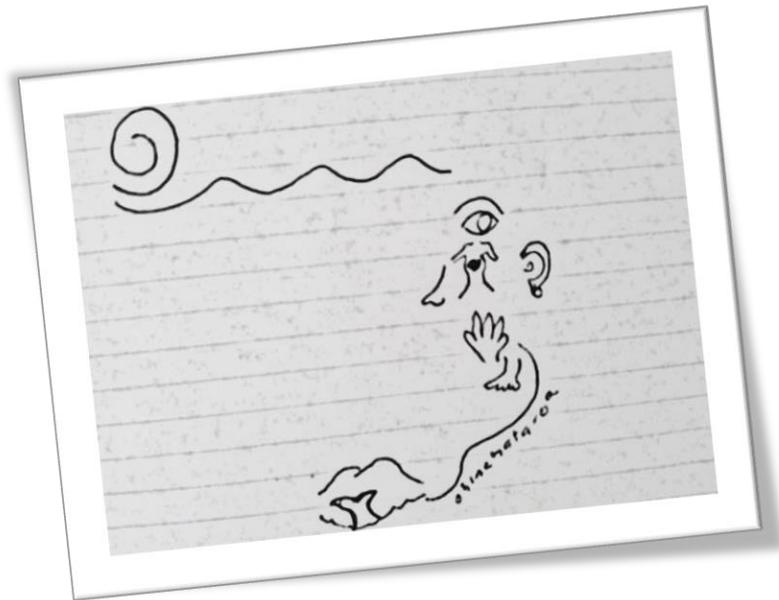


Figure 16: Sketch (a)

Then when the tauparapara was given and the trailing of the words and the rolling of the images just started to create a whole different world it was kind of a meaning but my feeling was we had begun going into a different space. Then as we were going through the process and there was the korero that we were sharing with each other it actually dawned on me there was movement and it seemed to me that when we were sharing and it was turning the experience of supervision into a full circle.

I think xx even asked us what we thought supervision was for us and I thought of a clinical model straight off and then I was listening to what she was saying and people were saying and sharing and thinking this is so not what I think of supervision to be ever!

- ✓ *I like visual things, if I don't have a visual image in my mind I'm lost, anyway my picture is here*



Figure 17: Sketch (e)

- ✓ *Where am I?*
- ✓ *You are there, you are the tall one, and here are the 3 girls. We've all got smiles on, because we might not have all had smiling as such but I wanted to convey joy or happiness, just a feeling of absolute contentment. At different stages, we were standing alongside xx who is one of these as she going through her tauparapara around the landscape and started with all the maunga, and through the bush, down the awa, talked about all the special rocks which I didn't even remember to put it in here, and across the moana to the various islands you know looking out, looking out towards what I know as White Island*
- ✓ *With the awa down there (and) I had some incredible goals and I have some I want to do and I had some bolts*
- ✓ *It was very much like water it was very soothing*
- ✓ *It took me back to that whakataukī 'he kakano i ruiruia mai i Rangiātea' it entrenched it in me that no matter where I go I come from that place*

- ✓ *There was this sort of bringing me back to earth, the wairua from each session was bringing me to a settled place, I felt settled and a lot of that was made ... very tapu ... the whole process felt sacred and really safe.*
- ✓ *And I liked that, I liked that we could be allowed to experience ourselves in situations in a broader way possibly even more indigenous because of the stories that were shared, so that was awesome, kind of freeing in a way*
- ✓ *We really connected to the wairua which came through as everyone said these little blue folders, that got issued out, no one got a choice you just got what was given and you just took it, and there in this folder was this kōrero and my one was 'Mai ngā Kuri-ā Whārei ki Tihirau' which was like lightning bolt (boom, boom-boom) you know I've had that whakaaro about our rohe for as long as I've been working here*
- ✓ *If you recall my whakataukī was 'Mata-tua tā-wharau tia' and you'll all recall I refused to go and pay 40 bucks remember when you all went down to Mataatua for a meeting, and I said I would get down there at some stage and why should I pay \$40 for my own marae. So, isn't it interesting that on the day that I'm there for cultural supervision what do I get (hahahaha)? This is exactly - ae, inexplicitly linked really, it was meant to be, I felt that frequency I mean that proverb came to me it was right in front of me and it said K you will go to see it, it's just a matter of time. The beautiful building that it is and its meaning is shelter for the people. It was lovely and to experience that was phenomenal*
- ✓ *Yes, so it was a collective process, definitely a collective process and I have to say I was a wee bit surprised you know if I think about it. I went through this process about being in the now, being present in what we were doing*

but at the end I looked back and I thought wow I didn't want it to end right then, I could have kept going

- ✓ *But I was even on reflection surprised how much space it had given me in my own āhua basically, so it was good, very good, ka pai*
- ✓ *I felt settled and a lot of that was made by xx and yy cos they made it very tapu, the tapu feeling, the whole process felt sacred for some tapu for some and really safe*
- ✓ *Mihi ki runga, ki raro, ki te taiao.*
- ✓ *I know in our spiritual world it's all linked and indigenous people have ancient knowledge that's for me to find out so I had a superb day*
- ✓ *Me noho puku kia uru ai te hau ora ki taku wairua. Be still. Let the healing wind fill my spirit.*

✚ **Mana Tīpuna (ancestors, whakapapa, tohunga, protocols)**

- ✓ *And of course, you can see ngā manu, the awa, the sun, these are lightning bolts here 'uira'*
- ✓ *It led to these 3 ways of mōhio [sic], of learning, the birds are really important because it's about setting free, letting go*



Figure 18: Sketch (i)

- ✓ *The wai was really soothing emotionally, a soothing path, how xx and yy set it up it gave us a sense of feng shui*
- ✓ *'He kākano ahau i ruiruia mai i Rangiātea, he kākano ahau.' I am a seed I am of that special place I am that place*
- ✓ *Our kuia Muriwai I want to learn a lot more about her*
- ✓ *Appreciate Wairaka (within me) when I need a source of strength*
- ✓ *There were 6 sensors for me anyway that come to the fore, it was whatumanawā and it was more so when we went down to the water and xx was talking about Wairaka, about mana wahine and it took me back to my kuia*
- ✓ *Kia mau te puku o ngā kōrero pūrākau me ngā whakataukī*
- ✓ *I don't know why I call him the gentleman but he was a tipuna, he was a gentleman and he was a tohunga but didn't have 100% support of his people, probably 90% didn't support him and he was sent off to the island*

to perish (haha), lucky for him he was saved, he did some karakia, and he was saved by a whale, yes Tūtarakauika, and he called the whale and the whale came and zoomed him back and he had an offer, and the offer was so shall we even the score here? And he could have, he could have totalled the people but he didn't, he didn't, he decided to pull back and I remember and the thought that was shared with us was 'let their shame be their punishment, and it was that, that phrase 'let shame be their punishment that made me think, oh is there another way of thinking, thinking about the situation that I was in, so that, that was amazing actually, that little phrase 'me waihō mā te whakamā e patū' yeah waihō yeah I couldn't believe it that was a critical turning point for me

- ✓ *And this particular whakataukī and I shared about the bee cos the week before that we had gone up to the awa, the Waitahanui awa and there's only one particular rock that's on Waitahanui and that's where our tupuna used to talk about the bee. At the karanga, when the bee hears the karanga the bee comes and I was thinking about that whakataukī - oh it was beautiful, the whole day was beautiful*
- ✓ *I very much felt like I'd been lifted up by ngā hau o Tāwhirimātea and swirled into this direction and I just had to trust it, try not to control it*
- ✓ *It came to a huge finale, 'haumie huie tiaki e' on that maunga 'mai ngā Kuri a Whārei...'*

 **Mana Whenua (sensory, birth, connectivity, cultural identity, ūkaipō)**

- ✓ *For our day, we went up to the pā site of Toi, here we are and we just overlooked the wonderful landscape.*



Figure 19: Kāpū-te-rangi looking out across te Moana-ā-Toi to Motu Tohorā

- ✓ *Taking us back to the maunga for me aroha is that maunga - I really like the idea of going to the maunga*
- ✓ *For me it created, it felt as though I was standing on a maunga the image, a maunga a-wairua, the maunga in hoki ki tōu maunga*
- ✓ *To be closer to nature - to Papatūānuku me Ranginui...*
- ✓ *Ka whakahokia ki tōku awa me ngā wāhi tapu o*
- ✓ *Mihi ki te whenua nei hei kapū te whenua i te hau kainga*
- ✓ *Well where we were at the mouth of the river which for me starts further up and so why I put Ōhinemataroa here is because that's my personal link to the river mouth and then down to Tūtarakauika and we could see to Whale Island*
- ✓ *So, the experience you talked about senses and so we went on a hiko and there was movement around and the touching of the ground and we were*

outside and could actually smell the sea we could hear the waves and we could see the waka and see the little rocks ... and we could touch the ground and I just felt completely connected to these other elements

- ✓ *Te rere o te kupu ki te ao - ehara ki rō whare*
- ✓ *But here there is just special vibes emanating from the land for me, and I just felt what I'd learnt that day, well I guess in terms of our tangata whenua culture supervision was that somehow in a group by just a gentle process of sharing and being I actually was able to put some of my thinking and my questions into perspective and things that might have been issues faded away, now I can't even tell you what the issues were it's too early in the morning [haha]. So, my questions to myself but I know they were answered and I felt very, very content about that and I don't mean in answered as in solved but some clarity added in terms of direction and that was ... fabulous, so that's me*
- ✓ *The vibe in the car it could have driven its self [sic] back it just about did*
- ✓ *I just remember the places that we went passed and talked about as we were going home, there are more than I have here but anyway it's been a journey since then and a complete turning and I could cite many examples where the issue that I had, I was sitting on when I came to our hui has been opened out, unfolded, totally unblocked, yeah, it's awesome*

✚ **Mana Tangata (authority, ability, skills, expertise, practice)**

- ✓ *And in that safe place [sic] felt really connected to the taha wairua which came through in these innocuous little blue folders*

- ✓ *I haven't sketched anything... The first thing that came to me was my hair and what that sort of means to me, in reflection, it's my life the strands, my wife (this is a true story) says you need to look after your hair and no your cutting your side burns so... so I started using these supports, it's a life journey yes, it's in strands and irrespective it grows, it marches on but you need to support that.*

The kaupapa... Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhiri when I look at this I think I need to let my hair out and let it blow around in the hau. It's the hōhonu thing, I see real value in this kaupapa, because we don't do it, we don't look after ourselves, I don't it! It's usually all one way it's give, give, give.

- ✓ *During our session, up on Toi's pā we had an opportunity to kōrero about where we were albeit briefly. What I shared up there was I needed to give more time for myself. It's the hōhonu thing. I see real value in this kaupapa, we don't do it, we don't look after ourselves, I don't get anything back it's all one way it is give, give, give*
- ✓ *So, I started with love cos love is the opening, it's a big kaupapa for me but just to say aroha is how I started, that way I was open*
- ✓ *I'm shepherding and guiding, so this is about letting go*
- ✓ *It felt like I was being reminded that this is a purpose that I'm in at the moment because this rohe is important to me personally, I'm investing a lot of time in it and not to be afraid about that, it's not as big as it sounds, it's about it coming from here (ngākau), it's not a scary prospect*
- ✓ *And just as we started to share more and more and we got our whakataukī I kept just looking at it and I felt more peaceful within me*

- ✓ *So, at some point during the process I realised I was on a path a journey, it was a good journey a safe journey*
- ✓ *I think I shared it that morning I've been over supervised because when you are in ... you have it weekly and fortnightly and then you have your so called clinical supervision and so I thought oh gee here's another supervision so I was a bit 'awangawanga' when I went but I don't know what it is, it's that release it's that, it just felt, I think it's wahine too, you know being amongst wahine, I think it started, at the door it really helped, and then it started the sharing*
- ✓ *The whakaaro that comes to mind 'tika' right place to be, if I was going to be anywhere it was gonna be the right place to be*

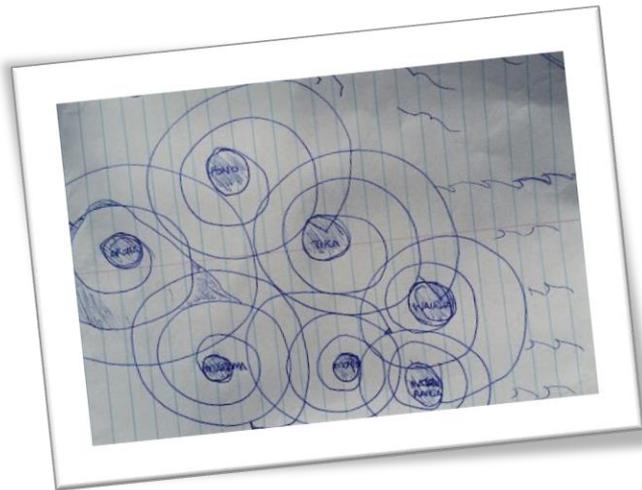


Figure 20: Sketch (o)

- ✓ *I had to bring trust in so that the aroha could stay so that I didn't close up and go back to my natural which is pono in this circle here*
- ✓ *Oh, and the other part I liked was everybody shared and in particular one of our colleague shared and it was wonderful to be able to support her. I think*

it was a powerful thing for her that day [and I heard that she was much better after]

- ✓ *My role is to care for the health needs of the rohe and that whakaaro, that whakataukī is commonly in our minds when we work ('Mai ngā Kuri-ā Whārei ki Tihirau')*
- ✓ *The process that was incredible starting with the tauparapara that xx shared with us to going forward and seemed to have captured the hearts and minds of a lot of people not just the group in this room including our manager who is really supportive of it now and I think it's because she can see, she is aware of the incredible change the way we are as a roopu working in this organisation, at the professional level at another level (the influence of our roopu... we worked very hard to get it going - it's been quite significant... so maybe it's showing*
- ✓ *Personally, I saw a change in management immediately, I saw a shift - more aroha centred, really impressive this kaupapa, it's the wairua*
- ✓ *The 2 significant changes - I saw in management was a more opening up of our ideas and the relationships, and supportive of things Māori*
- ✓ *Maybe there's a bit of envy from some of our colleagues who think how come they couldn't wait. We couldn't wait and it was a flaming huge success, things have happened, things have happened.*
- ✓ *But I want to thank you and xx for giving me the experience, I'm nearly 50 and I'm just on a learning path and it's getting more about celebrating who I am as a wahine Māori*

- ✓ *I won't like to have it any other way that's supervision and want to have more and I want it to be known as TANGATA WHENUA supervision, not as Māori supervision, not as cultural supervision but as MANA WHENUA supervision we talked about that.*

Conclusion

The findings are presented as kete rourou (four thematic pillars) of the spiritual, ancestral, environment and human elements from Te Ao Māori. These reflections of units of meaning stated in the first person appear as conversation pieces, as iterative reflections and succinct sound bites. Authentic representation of participants' experiences of the phenomenon are captured in English and te reo Māori as vocal symbols to help the reader manifest an understand of the findings. Pictorial artwork produced by the participants and landscape snapshots are visual stimuli to the narratives. The results of the findings are reviewed, examined, analysed and discussed at length in the following chapter.

Ka tiritiria, ka poupoua
ki a Papatūānuku
ka puta te Ira-tangata
ki te whai-ao ki te ao mārama.

(Portioned out, planted
in Mother Earth
the life principle of humankind
comes forth into the dawn into the world of light).

Chapter Six – Discussion

Ko te kai a te rangatira - he kōrero.

(The food of the chief is deliberate and robust debate).

Kua tiritiria, kua poupoua ngā rourou ki a Papatūānuku ki te Ira-tangata. Ka puta ki te whai-ao ki te ao mārama, kia tihei mauri ora. The findings have been portioned out, planted in Mother Earth the life principle of humankind and now come forth from the dawn, into the world of light, to breathe and thus, live.

Te kai a te rangatira (the discussion) allows the researcher to reawaken the text by making sense of what has been said (Husserl, 1963). The purpose of the discussion is to not only make sense of the findings but to provide the possible reasons for those findings. It is to describe individual experiences, to maintain group norms, to explain the relationships between the findings and the participants, to state trends and to reveal variation. A discussion on the key findings with an explanation of their importance to the research will be offered. The chapter closes with a discussion on the limitations and implications of the findings and offers recommendations for further consideration.

The purpose of the research

The traditional orientation to research of both Kaupapa Māori Theory and a Phenomenological approach is woven seamlessly throughout the research study including the discussion. The research intention is not based on a hypothesis as it seeks to have participants describe their lived experience of, or indeed, highlight units of meaning of the phenomenon from the first-person perspective. The research phenomenon is Hoki ki tōu maunga. The purpose of the research was firstly to describe what Hoki ki tōu maunga is. Secondly it was to describe how it is implemented, both of these aspects were covered for the most part in the first two chapters. The participants' descriptions of the event were presented as findings in the

previous chapter. The author will now give a hermeneutic account of meaningful possibilities of these findings.

Explanation of the findings

A review, an explanation, an analysis and discussion of the findings for each of the thematic pillars follows the order presented in the previous chapter. The analysis assumes the philosophical underpinnings of Gadamer (2004) which is that being makes human existence meaningful and underlies tradition and language. Gadamer observes truth in phenomenology as an event or experience humans engage in or are changed by. Hermeneutics is an understanding activity and Gadamer's distinction is that understanding is ontological and not instrumental as scientific truths instituted on cause and affect assert. Ontology is concerned with human existence and the nature of being which Gadamer says is primordial. Primordial truth is thus deeper as it predates scientific truth which he reckons came much later. The antagonistic opposite to scientific truth which is formal and constrained, ontological truth structured by history (or tradition) and language has the capacity to move, grow and change (Gadamer, 1996). This said, then Māori ontology must be primordial as it not only predates scientific truth but is also traditional and linguistic. To survive, Māori traditions and language have also continued to develop and adapt to the changing environment. Ontological truth in a Gadamerian sense is incomplete and dynamic. Fortunately, Māori have been able to modify ancient traditions to meet the ever-changing needs of their communities. They also recognise the necessity to reposition tradition to correspond to future horizons of change (Bishop & Glynn, 1999).

The explanation of the findings is a critical hermeneutic engagement with tradition, language and the phenomenon of Hoki ki tōu maunga. One final interchange in concert with Gadamer (2006) is that truth is fallible or imperfect. Since truth is a play, a medium or dialogue, it can be accepted, or rejected by the receiver. It can be modified and repositioned because hermeneutics is translation. Truth by the same token is fallible because translation is situated in the presence of the translator in the dialogue

of understanding, and each presence is unique. It may be useful to note (as stated in chapter three) the translator or author's understanding is consistent with and follows due prudence of the text implicated in the traditions and linguistics of te ao Māori and of Kaupapa Māori theory.

Ngā Pou Mana o Io

✚ Mana Atua

In the first pillar Mana Atua, the thematic concepts (creation, reflection, motion, circular, collective, spirituality) are present in all the participants' descriptions of the phenomenon. This is not surprising as the themes in Ngā Pou Mana o Io are consistent with the processes in Hoki ki tōu maunga. As a supervision activity Hoki ki tōu maunga is also the facilitation of ongoing reflective conversations with the self and others (Davys & Beddoe, 2010; Gadamer, 2007). Mana Atua recognises the sacred power of the source of creation, of Io, and significant 'others' as rātou kua wehe ki te pō, kei tua o te arai (those who have passed beyond the vale to the great unknown, where-in is the source). The implementation of Mana Atua in Hoki ki tōu maunga as a supervision practice (refer to chapter two) sees every session open with karakia (a ritual incantation) to acknowledge ancestral sites as sacred spaces. In the exercise of incantation rituals participants become one with Atua, one with the whenua, one with tīpuna, and one with each other (Shirres, 1982). The opening lines to the Karakia Whakatapu i te kaupapa gives rise to this phenomenon.

Mai e te tipua

Mai e te tāwhito

Mai e te kāhui o ngā ariki

Mai e tāwhiwhi atu ki ngā atua

O i ka takinga te mauri ko te mauri i ahua noa mai

Ki runga ki ēnei taura ... Ki runga ki ēnei taura..

Ko te kupu tuatahi he tapu tō te kupu.

He ihi tō te kupu, he mana tō te kupu, he wairua tō te kupu, ā, he mauri tō te kupu
(Shirres, 1997).

In his transcript 'te kupu tuatahi, he tapu tō te kupu' (with regard to the first word, it is the sacred word), the importance of acknowledging the devine relationship between Atua and Tangata (Gods and People) is highlighted. Indeed in Ngā Pou Mana o Io the thematic pillars appear in this order; Atua, Tīpuna, Whenua and Tangata following the same configuration of pepehā and whakapapa, echoing Shirre's interpretation of the karakia. These structures and arrangements are principles of practice in tuakana-teina where Tangata (humankind) is teina to Atua, Whenua and Tīpuna. As such it is the role and responsibility of the teina to tiaki (care for) the tuākana. The recurring holistic nature of te Ao Māori obliges tuākana to also nurture and provide for the teina.

Spirituality, feeling safe, settled, healing and feeling peaceful are familiar concepts within the findings of this the pillar relating to the spiritual power, the Godhead. Participants' frequent reference to spiritual accounts of the experience was the most profound finding in the study. Barlow (1996), says this on tapu, when in a state of tapu, one is 'under the influence and protective powers of the gods' (p. 128). Entering into the state of tapu was due in part to the use of karakia and the tauparapara, Te Toka Tipua, in the opening sequence of both sessions. The purpose of tauparapara, consistent with the statements of both Shirres and Barlow, Durie (1999) believes, is two-fold. In the first instance the tauparapara initiates the state of tapu where the audience is moved out of the ordinary (the state of noa) into the state of tapu (the spiritual realm). Consequently, through the tauparapara the participant is also able to connect with the heavens as well as the natural and spiritual elements. In the first narrative, the participant has entered the domain of interconnectedness where trajectories of patterns of understanding have been created which loop, revolve and spiral in an orbit, each one influencing the other (Durie, 1999; Shirres, 1982).

Then when the tauparapara was given and the trailing of the words and the rolling of the images just started to create a whole different world it was kind of a meaning but my feeling was we had begun going into a different space.

The state of interconnectedness includes both tapu and noa where participants' access to taha wairua (the space beyond the physical dimensions). To enter into this domain of safety participants must have trust in the people and the process (Durie, 1994). An understanding and participation or relationship with te reo and tikanga related to tapu and noa are fundamental in reaching this state. Belief of or at the very least an acceptance of the process is also the underlying tenet which affects the capacity to engage in a meaningful way. In this instance, the participant can sense the presence of change, the hermeneutic circle and fusion of horizons has begun.

There was this sort of bringing me back to earth, the wairua from each session was bringing me to a settled place, I felt settled and a lot of that was made ... very tapu ... the whole process felt sacred and really safe

Entering into the domain of interconnectivity into te taha wairua is according to Durie (1999) an indicator of healthy functioning. The experience of Hoki ki tōu maunga by these accounts is a process where participants are able to safely explore dimensions beyond the physical realm. The interconnectivity particularly on sites of significance over which ancestral spirits linger, (Mead, 2003) is an opportunity for participants to feel at one with recent and long departed kindred. As direct descendants of Ranginui, Papatūānuku together with all of their godly children Māori are also able to connect with their divinity encoded as;

He tangata, he atua... (Mead & Neil, 2003, p.11).

Reconnecting to the divine within has to be one of the most provocative aspects for participants accessing this domain. Only by returning to te pō or the source of

nothingness where pure potential and opportunity reside is restitution or renewal possible (Vitale, 2014). Here in is the point of difference, the intangible “wow” factor inherent in traditional practices not as a separate feature but part of an integrated whole. As significant as Mana Atua is, it is indivisibly located within the inter-related pillars of Ngā Pou Mana o Io.

Mana Tīpuna

In the second pillar Mana Tīpuna, participants’ citations to their associated ancestors was the most common theme presented in the findings. This thematic concept of power through descent was illuminated by a selection of whakataukī and whakatauākī. Whakataukī as cultural parables are essential tools in Hoki ki tōu maunga, they refer to human relationships and are symbols conveying deeper truths. Whakataukī containing metaphors and images which are highly condensed units of meaning (Ricoeur, 1977) were carefully chosen and given to each participant at the beginning of the session to meet the objectives of the session. 'He kakano i ruiruia mai i Rangīātea', 'Mai ngā Kuri-ā Whārei ki Tihirau', 'Mata-atua tā-wharau tia', 'Me waihō mā te whakamā e patū' and 'Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea' were whakataukī recollected in the findings. Jones and Metge (1995) view whakataukī as poetry or musical oratory where the deeper meaning lies beyond that of the literary text. These inferred referents connect the living and the non-living (Chilisa, 2011; Durie, 1999). In these metaphoric domains, participants use allegorical language to convey understandings and establish relationships across a scope of contexts of place and people such as;

Mihi ki runga, ki raro, ki te taiiao (I acknowledge all that is above, all that is below, and the surrounding elements)²⁰

²⁰ Author’s translation

Ka whakahokia ki tōku awa me ngā wāhi tapu (I will go back and visit my awa and other sacred places)

Mihi ki te whenua nei hei kapū te whenua i te hau kainga (I acknowledge this landscape which is a sanctuary for the people of this region)

The distinct symbolism of whakataukī to Mataatua ancestral lines was conspicuous in two specific examples, the first is;

Me waihō mā te whakamā e patū' yeah waihō yeah I couldn't believe it that was a critical turning point for me

The opening words can be found in one of the most well-known tipuna kōrero about Te Tahī-o-te-rangi. This particular ancestral narrative and whakataukī are synonymous with significant land and seascapes, whakapapa and history of the people of Ngāti Awa. It demonstrates the relevance of tradition and language from times beyond the memory of most to present day life. The participant has made a number of hermeneutic reconfigurations connecting the narrative of a legendary tohunga stranded on the volcanic isle calling forth a deep-sea cetacean to return him to shore ahead of the people who abandoned him. Although betrayed by his tribe he chose to show compassion as retribution by proclaiming 'Let shame be their punishment'. The tohunga's response resonated strongly with this participant in seeking solutions to today's issues from traditional events and people of significance. The distinct symbolism of whakataukī to Mataatua ancestral lines was conspicuous in the second of the two examples as;

If you recall my whakataukī was 'Mata-tua tā-wharau tia' and you'll all recall I refused to go and pay 40 bucks remember when you all went down to Mataatua for a meeting, and I said I would get down there at some stage and why should I pay \$40 for my own marae. So, isn't it interesting that on

*the day that I'm there for cultural supervision what do I get (hahahaha)?
This is exactly - ae, inexplicitly linked really, it was meant to be, I felt that
frequency I mean that proverb came to me it was right in front of me and it
said K you will go to see it, it's just a matter of time. The beautiful building
that it is and its meaning is shelter for the people. It was lovely and to
experience that was phenomenal*

Despite there being several tīpuna and the associated kōrero to the saying 'Mataatua tāwharautia' the overriding maxim is consistent. It was and still is, to remind the tribal leaders of Mataatua, their first priority is to shelter or protect their people. The whakatauākī was chosen in Hoki ki tōu maunga as an abstract or practice ethic for kaimahi working alongside whānau Māori living within the Mataatua tribal region. Mataatua, 'the House that returned' is a magnificent building but because the emphasis was to confine the activity of Hoki ki tōu maunga for this particular group to natural ancient landscapes, it was not one of the chosen locations. Irrespective of this fact, the impact of the participant's previous experience attached to the saying resurfaced. Although out of context with the original intent and therefore an inadvertent deviation, the end result is one the participant found value in. Gadamer (2007) asserts, there are no right or wrong truths, they are an evolving and fusion of meaningful events as this example demonstrates.

Although the responses to both whakatauākī differed there seemed to be strong resonance by participants in finding possible solutions to long and perhaps deep-seated issues within ancient text or tipuna kōrero. These two findings are case studies in practice of the popular adage prefaced in the literature review;

Me hoki whakamuri kia anga whakamua.

(The future is informed by the past.)

A critical point to note is that one participant linked this whakatauākī 'He manu hou ahau, e pī ka rere' (I am a young bird poised for flight) not to the untimely demise of the Ngāti Awa ancestor Mautaranui otherwise known as Maitaranui (Mead & Grove, 2003) but to a particular ancestor and place specific to her people, a neighbouring iwi within the Mataatua tribal region. The participant's rendering of the whakatauākī embodied quite a different meaning and context from the original but had a profound effect on the audience in the sharing of her ancestral narrative with colleagues, the other participants in the activity.

And this particular whakataukī and I shared about the bee cos the week before that we had gone up to the awa, the Waitahanui awa and there's only one particular rock that's on Waitahanui and that's where our tupuna used to talk about the bee. At the karanga, when the bee hears the karanga the bee comes and I was thinking about that whakataukī - oh it was beautiful, the whole day was beautiful

In the domain of synchronicity, the value of the relationship is defined by the participant's interpretation of a reduction within the phenomenon (in this example reduction is referring to the ancestral saying which is a unit of meaning within one aspect of the supervision activity) (Durie, 1995; Ricoeur, 1981). In the sharing of her hermeneutic horizon, a propagation of different horizons (or narratives in this case) renders a broader meaning to the original. Co-creation in the domain of whaikōrero or metaphor in conjunction with the domain of space has been effective in allowing comparisons or distinction and wider relationships to be established (Durie, 1999; Gadamer, 2006). The marae ātea or domain of space in the literature review suggested that Hoki ki tōu maunga was to return to a metaphoric marae which is of course is a parable for an ancestral landscape. The position of Mana Tīpuna in the findings has been articulated but actually research on an activity practiced on ancestral landscapes must also consider Mana Whenua in the same conversation too.

Mana Whenua

In the third pillar Mana Whenua (the concept of authority over land or territory), edicts to Hoki ki tōu maunga kia purea ai e koe ki ngā hau o Tāwhirimātea featured strongly. This is of course no surprise as Hoki ki tōu maunga is the locution of several interconnected features within the research study. It is the professional practice of supervision, it is the cultural occurrence, it is the research phenomenon and by default the social activity located on ancestral sites (Weber, 1981). It is an integration of four discrete parts of a holistic practice (Binding, Moules, Tapp & Rallison, 2007).

Mana whenua is associated to physically returning to the whenua, a maunga (in recognition of Hoki ki tōu maunga) or an ancestral site of significance. Whenua is the foundation of Māori social system, it forms the basis for how Māori view the world and their existence in their world (Mead, 2003). In marae encounters Durie (1999) declares the whenua links Māori not only to their earthly identity through Papatūānuku but to the wider elements of te tai ao (the environment) through the children of the primordial parents to return full circle to Ranginui. The strengths of these links from the land to the heavens and everything else in between have a profound effect on Māori outside of the physiological and emotional dimensions of this study. Without exception, every one of the references compiled in the literary review underscore existential Māori to the whenua. Ancestral connections to whenua have been referred to extensively but the interment of whenua (the placenta or after-birth of the child) into Papatūānuku, to bind or link the child to the land is just as significant to Māori identity. The notion of Māori identity bound to whenua from birth, through life, in death and beyond is central to Hoki ki tōu maunga and to the findings in this study.

In Mana Atua through karakia, tauparapara or whakataukī participants are able to access their maunga-a wairua (metaphoric maunga). This is also possible in the actual returning to the whenua and specifically to ancestral sites as the experiences are more profound. Tradition or history is fundamental to Gadamer's phenomenological

hermeneutics because meaning or truth is historical. Landscapes are meaningful if the historical events related to them are known. If the sacredness of the historical events is known, then the meaning associated to those sites is likely to be more acute. Although the sites of engagement for Hoki ki tōu maunga according to Husserl (1963) in the natural attitude are observed as a lookout, a hillock or bluff, the intentionality of the phenomena (Heidegger, 1962; Smith, 1991) distinguishes the landscape as an ancestral pā site (Mead, 1977; Kawharu, 2009). The inspiration for such robust dialogue in the findings was intensified by being able to see, hear, touch and feel the ancestral stories and indeed to bring them to life in present day context (Durie, 1999; Giorgi, 2012).

So, the experience you talked about senses and so we went on a hikoī and there was movement around and the touching of the ground and we were outside and could actually smell the sea we could hear the waves and we could see the waka and see the little rocks ... and we could touch the ground and I just felt completely connected to these other elements

There were 6 sensors for me anyway that come to the fore, it was whatumanawā and it was more so when we went down to the water...

The discussion of the findings relating to Mana Whenua also embrace natural elements other than earth such as water, air and fire. In tangata whenua terms these can be translated as wai, ahi and hau but are more commonly located as a small representation of the inexhaustible Māori deity; Tangaroa, Māhuika and Tāwhirimātea. In this short explanation on the wider influences and associations of Mana Whenua it is hoped more light has been shed on the relationship between Māori ontology and primordial truth. Having discussed the thematic findings for Mana Atua, Mana Tīpuna and Mana Whenua it is now time to turn to the what the findings reveal about the human factor, Mana Tangata.

✚ Mana Tangata

In the fourth and final pillar, Mana Tangata there was a slight shift in the tone of the findings. No single definitive aspect stood out for the thematic concept of status and human rights other than the noticeable attitudinal transformation of the participants by their workplace colleagues. Although not explicit, it is implied the change was a result of their participation in Hoki ki tōu maunga. From this finding it can be determined that life enriching transformation can occur when reconnecting with ancient traditional knowledge and processes (Chilisa, 2011). An observation worthy of note was the participants' determination to name the phenomenon under study 'tangata whenua supervision'. This verbalised symbolism of the phenomenon (Gadamer, 2004) demonstrates a willingness to engage with the phenomenon beyond the tangata whenua domains of land and time to also embrace the domain of space (Durie, 1998) thus refiguring this hermeneutic circle and projecting a new cultural unit of meaning (Gadamer, 2004).

The sketches as visual prompts were an unexpected but welcome bonus as a data gathering tool, they generated rich narratives and unintentionally became an organic triangulation source. Interestingly, the participants with the more artistic sketches were also the most articulate and expansive in their descriptions of the phenomenon. This manifestation could indeed transpire in any of the previous thematic pillars but has been placed in Mana Tangata as a symbolisation of mahi-ā-toi (artwork), contemporary whakairo (carving) but with pencil on paper instead of chisel in wood, a representation of that which is produced by the hand of mankind. A magnitude of meanings can be found in the mahi-ā-toi, primarily as an articulation of the participants' relationships to Ranginui and Papatūānuku, beyond to their children revealed through imagery in concord with the vocalisation of their thoughts transcribed in the findings (Durie, 1999). The symbolic interaction of participants' awareness is their relationship atū (beyond) the self-unearthed;

In sketch (a) as Ōhinemataroa (awa), Whakaari (volcanic island), Te Moana-a Toi (ocean), and Tūtarakauika (whale) the imbedding of the pūkōrero of Te Tahī-o-te-Rangi. The symbolic eye, nose, ear and hands on the ground conveys the sensory nature of the experience, being able to see, hear, smell and feel the elements which brings the narrative to life. The eye too, with this particular participant is indicative of the time space relationship with the pūkōrero of the tohunga and the relevance of the message to present day situations.

In sketch (e) there is complicity with the participant's words; *the landscape, all the maunga, bush awa special rocks, moana, islands and White Island*. The depiction of the group looking out over the land, river and seascape demonstrates the value of atu again, where shared experiences contribute to making the event more meaningful than if the participant had been alone. It would have been a different kind of experience but adds another dimension to the event beyond the landscape to include a social element as well, thus adding to the individual's healthy social functioning. In marae encounters this occurrence falls into Durie's (1999) domain of interdependence.

Sketch (i) is quite simplistic but *ngā manu, the awa, the sun, these are lightning bolts here 'uira'* are significant atu determinants especially 'uira' an emotional intensifier.

Tūhonohono, explains the synchronicity of Ngā Mana o Io (the relationship between all thematic pillars) and that of Phenomenology, the research methodology. Both place value on the relationship with the phenomenon as much as the phenomenon itself. In the supervisory sense, the relationship between the participants individually and collectively is as valuable as the issues discussed in the session. The hermeneutic circle involves the participants, the ancestral sites as well as the process of Hoki ki tōu

maunga. In the domain of synchronicity mutuality, reciprocity and restitution are valued;

we were in a circle so there's a sense of a circular thing happening...

I liked that we could be allowed to experience ourselves in situations in a broader way possibly even more indigenous because of the stories that were shared, so that was awesome, kind of freeing in a way

Gadamer's phenomenological hermeneutics situates the participant in their understanding or being in tradition. This primordial truth gives a structure or horizon to the understanding but also allows a new knowing into the hermeneutic circle initiating a fusion of horizons. Thus, the truth is accepted, adapted and gives rise to a new horizon of understanding within the community of participants. Creation of this kind is not only liberating but helps build agency in the participants, where confidence and kinship in shared understanding is established. All of this leads to the elevation of the person's authority, Mana Tangata which is the final thematic pillar. Thus the inter-related connections of the whole as the cornerstone of the research participants' interaction with their spiritual and physical worlds has been determined.

Implications of the research

The aim of the research was to describe a cultural phenomenon from first-person perspectives. This was achieved in so much as the findings drew attention to two key features; firstly, that the experience for these participants was spiritual in nature and secondly, the intrinsic merits of whakataukī in relation to the ancestral sites demonstrated how important symbolism is in the experience. As a consequence, the findings give evidence that for these participants Hoki ki tōu maunga is a holistic activity, best considered in totality as Māori models of health are, rather than as an aggregate of cardinal parts. The research findings imply that definitions of what constitutes as therapy are indeed different for Māori than for Euro-Western cultures,

and therefore some flexibility is needed in allowing for alternative definitions of therapy (White, 1993). Walters (2006, p.42) states, “people are actually searching for indigenous medicine to help address the trauma that they’ve encountered and the trauma they carry with them”. Her research findings show that “people have utilised different forms of traditional health practices such as fasting or going out on a hill to seek a vision, prayer or engaging in a tribal specific ceremony.” She also goes on to say that “...a spiritual transformation must take place. Just as the vampire is eradicated through spiritual means, so must we decolonise ourselves through spiritual means and the development of our traditional and contemporary indigenous knowledge” (Walters, 2006, p. 46). These perspectives are also indicative of the ongoing impacts of colonisation faced by tangata whenua of Aotearoa (Mikaere, 2011; Walker, 1990). The implications of the findings strongly suggest Hoki ki tōu maunga as a wellness and resilience model has value for tangata whenua practitioners. It was identified in the discussion on limitations of the research and it is therefore recommended that research evaluating Hoki ki tōu maunga is undertaken in the future by an independent source. Just thinking about the scope of that study is rather daunting as there are so many components to take into account but there appears to be merit in furthering the research.

Currently the three modes of supervision are individual (most common), dyadic (used more in informal peer situations) and group (usually peer or multi-disciplinary or clinical meetings) (Bernard & Goodyear, 1998). Hoki ki tōu maunga advocates for the convention of collectivism exemplified in this parliamentary speech given by Tariana Turia, "First and foremost, we don't live as individuals, we are very much part of a collective. We have very strong whakapapa to one another and so that's critically important to us... in doing that we remain strong, we remain collective and we remain responsible to one another" (E Tu Whānau, 2013, p.4). Hoki ki tōu maunga is a tangata whenua activity underpinned by iwi ideology which supports collective vision and aspiration for indigenous communities whilst celebrating iwi dynamics and difference. It is anticipated the outcome of the recommended evaluative research will

add verification for culturally appropriate supervision for indigenous practitioners as a standard option alongside the current modes of supervision available today.

Conclusion

As we approach the end of the paper it is prudent to return to the purpose of the research which was to find responses to three questions;

- What is Hoki ki tōu maunga?
- How is it implemented?
- What are the participants' experiences of it?

The answers to questions one and two can be found in the first two chapters. The third and final question has been addressed in the chapters five and six, the findings and the discussion. In the discussion several key findings were revealed which give credence for the implementation of cultural models such as Hoki ki tōu maunga into supervisory practice. The first observation was that all of the findings of the experience of Hoki ki tōu maunga by participants involved in the study were positive in nature. Furthermore, the interchangeable use of wairua and spirituality frequently emerged in participants' descriptions of their experiences. The hermeneutic orientation referred to wairua as the intangible relational factor or factors in this instance. Those intangible relational factors are the relationships between people, peoples' relationships with the environment, and the relationships between people and the non-physical 'spiritual' world or the teina-tuakana relationship.

The only noticeable variation between individual and group norms was found in tribal interpretations of specific symbolic narratives therefore aligning to the phenomenological emphasis on subjective experiences and interpretations of the world. In summary, although conveyed in the thematic pillars of Ngā Pou Mana o Io, the key findings of the participants' descriptions of their experience of Hoki ki tōu maunga can only be embodied as an integral part of the whole. As Māori continue to question the effectiveness of current practices within social work and supervision, the importance the findings have to the research is to not only reaffirm the value of holistic

models of wellness in social work and supervisory practice but to make access to cultural supervision for Māori and indeed other indigenous practitioners a practice norm rather than an exception.

The discussion on the limitations of the research was a reality check in what resembled a review of the age old philosophical debate between subjective and objective research positions and justification for research design and methodology. It has been the most difficult part of the paper to write and would have been really useful to consider at the beginning of the research process. It is a hermeneutic window in what the ideal research study might achieve, but here we are nearing the end and it is what it is. The discussion on the limitations was an opportunity to look back at each phase of the research process and ask what could have been done better, a very useful self-evaluative exercise for the reflective supervisor and researcher.

If the implications of the findings support the research participants to continue to access tangata whenua supervision or any other cultural intervention as a matter of course rather than as an exceptional event, the research study will have met one of their objectives. This on its own will be an excellent outcome. Should the implications of the findings add to the growing body of evidence supporting tangata whenua methodologies within the research community and as wellness models of practice in the social, health and community services in Aotearoa, New Zealand, then the study will have merit beyond the tribal boundaries of Mataatua which is also a favourable outcome. If it contributes in kind to supporting the cultural methodologies and practices of other indigenous peoples it will achieve more than was originally envisioned and provide justification and inspiration for further studies of this nature.

The recommendations from the research in summary are;

- The implementation of policy supporting supervisory practice for kaimahi Māori collectives followed by formal and informal evaluations of this process.
- An evaluation of Hoki ki tōu maunga as a supervisory practice be effected by a third party (an etic or if at all possible, an emic researcher). The evaluation

compares and contrasts current clinical and professional supervisory practice to Hoki ki tōu maunga.

- A stocktake on cultural and indigenous models of supervision be undertaken.

E kore a muri e hokia.

(What is done, is done).

The succinct dictum relates to the fulfilment of the intent of the research in providing responses to the research questions. Thus, an evolution of the hermeneutic circle of the phenomenon, Hoki ki tōu maunga has transpired. These are the author's reflections in text today. However, tomorrow the winds of change will offer fresh developments and reconfigure the horizons of the topic under study yet again, but at this moment in time, it is what it is.

I te mutunga (finally)

What this research study tells us, is the value of indigenous knowledge and tradition in contemporary settings cannot be refuted. Therefore, indigenous social workers must advocate for supervisory practice to meet their cultural needs. In truth, the concepts are universal differentiated purely by culture and language. This research journey has been an awakening for the author, for us as Māori to return to our mountains, that is, to trust in Māori ways of being and doing. To be cleansed by the winds of our tīpuna, to look to the past to find solutions to issues consuming us today. Kia tīhei mauri ora, including fulfilling tangata whenua and teina responsibilities of caring for Papatūānuku and thereafter ourselves.

Whakarongo ki te reo o te whenua, te reo o te moana, te reo o te ngāhere.

Kia rongō ai i te hā o te whenua, te hā o te moana, te hā o te ngāhere.

(Listen to the sounds of the land, sea and the native forests.

Let the healing breathe from the land, sea and forests fill you).

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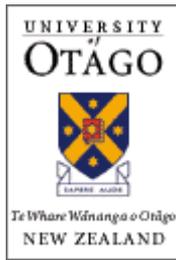
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Appendices

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Form Updated: February 2011

HUMAN ETHICS APPLICATION: CATEGORY B (Departmental Approval)

1. University of Otago staff member responsible for project: Eketone, Anaru (Mr)
2. Department of Sociology, Gender and Social Work
3. Contact details of staff member responsible: anaru.eketone@otago.ac.nz 03-4795051
4. Title of project: *Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea – a supervision model.*
5. Indicate type of project and names of other investigators and students:

Staff Research Names

Student Research Names

Level of Study (e.g. PhD, Masters, Hons)

External Research/ Names

Collaboration
Institute/Company

6. Recruitment and data collection will commence in November, 2012. Data collection is to be completed in December, 2012.
7. Supervision for social and health workers considers the clinical, professional and cultural aspects of the worker's practice. The primary purpose of supervision is to make sure the safety of the client, the practitioner and the agency are maintained. Supervision occurs more frequently for the new practitioner but in many agencies, it is scheduled on a monthly basis. Many factors determine the length of each session which can be as short as 45 minutes or as long as 2 hours. Supervision sessions in general are facilitated by a team leader, manager or qualified supervisor with individuals or in groups. Supervision sessions are predominantly held in offices spaces.

This project will look at ancestral sites as alternative locations for supervision. As an explorative study a phenomenological approach will be employed to have participants describe their experiences of the supervision session, and ask if supervision held on ancestral sites fulfills the purposes of supervision for them, how and why. They will be asked to describe how this was done and what if any thing was significant to them. They will be invited to talk about the location for supervision and what meaning that particular site had for them. The final part will have them consider what the experience meant to them with regard to professional, clinical and cultural supervision and to their practice.

The study will invite participation from Iwi/Māori health and social services practitioners in the Bay of Plenty Region '*mai i nga Kuri a Whārei ki Tihirau i Mataatua ki te Moananui a Toi*'²¹ who have engaged in a model of supervision premised on the philosophical perspectives articulated in the whakataukī, '*Hoki ki tōu maunga kia purea ai koe ki ngā hau o Tāwhirimātea*.'²²

²¹ From Bowentown southward along the Bay of Plenty coast to Whangaparaoa

²² Return to your mountain to be cleansed by the winds of Tāwhirimātea

Although the study looks at experiences of participants from a specific tribal area, it is anticipated the findings could be of interest to Iwi/Māori groups in general, to other indigenous nations and the social community workforce looking to develop indigenous supervision practices.

8. Data collection will take place on an ancestral site where the participant has previously engaged in supervision. Interpretative Phenomenological Analysis (IPA) is the research methodology which will look at data collected from conversations or semi structured *kanohi ki te kanohi*²³ interviews with 2-4 respondents. The interview dialogue will be saved on an audio recorder. The interviewer will number each tape to retain participant anonymity unless they specifically request to be identified.

For the purposes of this paper the questions will be posed in English. The dialogue will be translated by the researcher should the participants wish to respond in *te reo Māori*.

It is important to note that this research is not an evaluation of the effectiveness of this form of cultural supervision. Instead, it is an attempt to describe it and understand what meaning supervisees derive from the experience and process. An independent researcher/experienced cultural supervisor will conduct all interviews as the student researcher is the cultural supervisor and facilitated the supervision sessions held on ancestral sites with the study participants. The interviewer is practiced and highly skilled in *te reo me ōna tikanga*, in indigenous models of supervision and interviewing for research projects.

9. Some of the participants have engaged in supervision on a number of locations and therefore can choose a site of preference for their interview.

²³ Face to face

Public have access to all of the locations previously used for supervision on ancestral sites but each site has secluded areas and spaces suitable for interviewing. As a health and safety measure, the entrances to the major sites can be accessed by vehicle followed by a gentle walk to the seating areas. Wheel chairs can access most of the sites, although this should not be a factor with the proposed participant group or the interviewer.

Applicant's Signature:

*(Principal Applicant: as specified in Question 1, Must **not** be in the name of a student)*

Signature of *Head of Department:

Name of Signatory (please print):

Date:

Departmental approval: *I have read this application and believe it to be scientifically and ethically sound. I approve the research design. The Research proposed in this application is compatible with the University of Otago policies and I give my consent for the application to be forwarded to the University of Otago Human Ethics Committee.*

IMPORTANT: The completed form, **together with copies of any Information Sheet, Consent Form and any recruitment advertisement for participants**, should be forwarded to the Manager Academic Committees or the Academic Committees Assistant, Registry, **as soon as the proposal has been considered and signed at departmental level.** Forms can be sent hardcopy to Academic Committees, Room G23 or G24, Ground Floor, Clocktower Building, or scanned and emailed to gary.witte@otago.ac.nz.

INFORMATION SHEET TEMPLATE

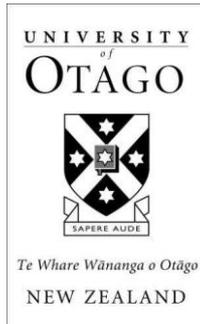
The following template should be used as a guide for providing information to potential participants before they agree to take part in the research project. Not all of the suggestions or headings on this template will necessarily apply to all projects. An Information Sheet is written in the form of a customised letter of invitation to each target group of research participants. It must contain all the information potential participants need in order to make an informed decision about whether or not they wish to participate in the research.

An Information Sheet is expected to be submitted with the application for ethical approval in all Category A applications and most Category B Reporting Sheets. The Information Sheet Template can be used as a prompt for a cover letter introducing the research even in cases where a formal written Consent Form is not used, eg, in an anonymous survey.

The Information Sheet should be written in appropriate language for your participants. In most cases it should be free from jargon and comprehensible to lay people.

The Information Sheet you submit with your application should be the final version you intend to use. All traces of the prompts from the Human Ethics Committee to the researcher should be removed and it should be carefully proofread for grammatical accuracy and consistency and correct spelling.

[Reference Number *as allocated upon approval by the Ethics Committee*]
[Date]



The Title of the Project is:

*Hoki ki tōu maunga kia purea ai koe e ngā hau o Tāwhirimātea,
a supervision model.*

INFORMATION SHEET FOR PARTICIPANTS

Ko Pūtauaki, me Korakotea ōku maunga tapu,
Nō Ngāti Awa, nō Ngāti Pukeko ahau.
Ngā mihi nui ki a koutou.

Thank you for showing an interest in this project. Please read the information sheet carefully before deciding whether or not to participate. If you decide to participate, thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

This project is being undertaken as part of the requirements for a Masters in Social Work.

Supervision for social and health practitioners, individual and group sessions are traditionally held in office spaces. The aim of this research is to look at ancestral sites as alternative locations for cultural, professional and clinical supervision.

You have been invited to participate in the project because you currently or recently engaged in supervision on an ancestral site within the Bay of Plenty

Please read and sign the consent form to participate in the study.

Should you agree to take part in the study you will be asked to identify one of the ancestral sites you had supervision on. An independent researcher will ask you to describe your experiences on the site/s relevant to the project, this will take around 45 to 60 minutes.

You do not have to answer all of the questions and you may withdraw from participation in the project at any time, without any disadvantage to yourself of any kind.

Your responses will be recorded on audio tape. The tapes will be coded so that no personal information appears. The information gathered will be analysed and used to answer the project question. If requested you may have a copy of your typed interview and amend or delete any parts you wish to.

There is no funding attached to the project but if you would like a copy of the research outcomes please let me know.

The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand.) Every attempt will be made to preserve your anonymity. Access to the tapes will be restricted to me and my supervisor.

The data collected will be securely stored in such a way that only those mentioned below will be able to gain access to it. At the end of the project any personal information will be destroyed immediately except that, as required by the University's research policy, any raw data on which the

²⁴ From Bowentown southward along the Bay of Plenty coast to Whangaparaoa

results of the project depend will be retained in secure storage for five years, after which it will be destroyed.

If you have any questions about our project, either now or in the future, please feel free to contact either:

V. R. Murray and/or Anaru Eketone

Department of Sociology, Gender and Social Work

University Telephone Number [...]

University Telephone Number 03-4795051

Email Address anaru.eketone@otago.ac.nz

This study has been approved by the Department stated above. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479-8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.

Hoki ki tōu maunga kia purea ai koe e ngā hau o Tāwhirimātea,
a supervision model.

CONSENT FORM FOR PARTICIPANTS

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:

1. My participation in the project is entirely voluntary;
2. I am free to withdraw from the project at any time without any disadvantage.
3. Personal identifying information [*audio-tapes*] will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for at least five years.
4. The research has no external funding attached to it which means there will be no commercial use of the data.
5. The results of the project may be published and available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve my anonymity.

I agree to take part in this project.

.....
(Signature of participant)

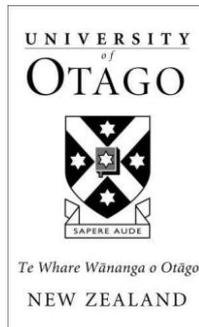
.....
(Date)



[The advertisement which will be used to recruit participants should be attached to the application for ethical approval. This template can be used to develop the advertisement. Please ensure the standard of the written material is of the highest quality, with correct spelling and grammar. You may wish to include an image to increase your advertisement's appeal.

Please note: The University's Marketing and Communications Division encourages researchers to contact them regarding the printing of advertisements once the application and the advertisement are approved

by the Human Ethics Committee. Please contact: Ryan Helliwell, Advertising Co-ordinator, Marketing Services, Phone: 03 479 8463 Email: ryan.helliwell@otago.ac.nz]



This project has been reviewed and approved by the Department of Department of Sociology, Gender and Social Work University of Otago

Notes concerning Category B Reporting Sheets

1. This form should **only be used** for proposals which are **Category B** as defined in the policy document "Policy on ethical practices in research and teaching involving human participants", and which may therefore be properly considered and approved at departmental level;
2. A proposal can only be classified as Category B if **NONE** of the following is involved:-
 - Personal information - any information about an individual who may be identifiable from the data once it has been recorded in some lasting and usable format, or from any completed research; **(Note: this does not include information such as names, addresses, telephone numbers, or other contact details needed for a limited time for practical purposes but which is unlinked to research data and destroyed once the details are no longer needed)**
 - The taking or handling of any form of tissue or fluid sample from humans or cadavers;
 - Any form of physical or psychological stress;
 - Situations which might place the safety of participants or researchers at any risk;
 - The administration or restriction of food, fluid or a drug to a participant;
 - A potential conflict between the applicant's activities as a researcher, clinician or teacher and their interests as a professional or private individual;
 - The participation of minors or other vulnerable individuals;
 - Any form of deception which might threaten an individual's emotional or psychological well-being.
 - The research is being undertaken overseas by students.

[If any of the above is involved, then the proposal is Category A, and must be submitted in full to the University of Otago Human Ethics Committee using the standard Category A application form, and before the teaching or research commences];

3. Please ensure the Consent Form, Information Sheet and Advertisement have been carefully proofread; the institution as a whole is likely to be judged by them;
4. A Category B proposal may commence as soon as departmental approval has been obtained. No correspondence will be received back from the University of Otago Human Ethics Committee concerning this Reporting Sheet **unless the Committee has concerns**;
5. Please submit a Category B Reporting Sheet immediately after it has been signed by the Head of Department to the Human Ethics Committee:

**Manager,
Academic Committees
Academic Services
Room G23, Clocktower Building
University of Otago
gary.witte@otago.ac.nz**

16/10/2012 - 28

Wednesday, 17 October 2012

Mr Eketone
Sociology, Gender Studies and Social Work
Dunedin

Tēnā koe Mr Eketone

Title: Hoki ki tāu maunga kia purea mai e koe ki ngā hau o Tāwhirimātea - a supervision model.

The Ngāi Tahu Research Consultation Committee (The Committee) met on Tuesday, 16 October 2012 to discuss your research proposition.

By way of introduction, this response from the Committee is provided as part of the Memorandum of Understanding between Te Rūnanga o Ngāi Tahu and the University. In the statement of principles of the memorandum, it states "Ngāi Tahu acknowledges that the consultation process outlined in this policy provides no power of veto by Ngāi Tahu to research undertaken at the University of Otago". As such, this response is not "approval" or "mandate" for the research, rather it is a mandated response from a Ngāi Tahu appointed committee. This process is part of a number of requirements for researchers to undertake and does not cover other issues relating to ethics, including methodology; they are separate requirements with other committees, for example the Human Ethics Committee, etc.

Within the context of the Policy for Research Consultation with Māori, the Committee base consultation on that defined by Justice McGechan:

"Consultation does not mean negotiation or agreement. It means: setting out a proposal not fully decided upon; adequately informing a party about relevant information upon which the proposal is based; listening to what the others have to say with an open mind (in that there is room to be persuaded against the proposal); undertaking that task in a genuine and not cosmetic manner.

Reaching a decision that may or may not alter the original proposal."

The Committee considers the research to be of interest and importance.

As this study involves human participants, the Committee strongly encourage that ethnicity data be collected as part of the research project. That is the questions on selfidentified ethnicity and descent, these questions are contained in the 2006 census.

The Committee suggests dissemination of the research findings to Māori health organisations and social service organisations regarding this study.

NGĀI TAHU RESEARCH CONSULTATION COMMITTEE
TE KOMITI RAKAHAU KI KAI TAHU

We wish you every success in your research and the Committee also requests a copy of the research findings.

This letter of suggestion, recommendation and advice is specific to this research proposal and is current for an 18 month period from Tuesday, 16 October 2012 to 16 April 2014.

The recommendations and suggestions above are provided on your proposal submitted through the consultation website process. These recommendations and suggestions do not necessarily relate to ethical issues with the research, including methodology. Other committees may also provide feedback in these areas.

Nāhaku noa, nā



PR. NT REC

Mark Brunton
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Facilitator Research Māori
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Te Whare Wānanga o Ōtāgo Ph: +64 3
479 8738
email: mark.brunton@otago.ac.nz Web:
www.otago.ac.nz

He hau whakahaeretanga

Tauira

Kaiwhakahaere

Te wā

Te wāhi

Hei timatanga kōrero:

Tōu hiahia:

He kaupapa kōrero:



-
-
-
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-
-

He tohutohu:

Te whakakapinga kōrero:

He wā anō

Tohu a te Tauira Tohu a te Kaiwhakahaere

Te Puku o te Wheke

*Hua noa te hakiri o nga turi
ki te reo areare o te tipua
E papaki ana ki runga ki raro o tainuku
o tairangi kia puta ki Waiuni ii
Hei to mai i ana mokai ki uta kia tau ake ki te Poroporo.
Huarahi mai ana ki te pu waha o Ohinemataroa
ko puta ngaru e Haruru mai ana a i.
Ka hipa mai ia Roimata turuturu Roimata waipuke
Roimata pupuni e tau atu ai ki te toka o Taiiau u i.
Hei tohu ake i te ara ki te awa o Waioho
e karanga mai ra Ona papa ringa e Papaki ana ki uta
Kia tere mai kia tata mai Kia pirimai i.
Te putanga mai e he tohora, he wheke, he pioke
Aue te manawaroa i,
Pa hukahuka ana na wai Ohooho o te mauri e ki te kaueka
mo te Hahi Ringatu e
E momotuhia nei ona kupu whakaaro e oniihi,
Aue te mamae e.

Na Iharaira (Butch) Hakiaha.*

Ngā Tapuwāe o Awanuiārangi

E noho ana au i tōku taumata e i

E noho ana au i tōku taumata o te maunga o Pūtauaki te pūtahitanga o ngā hapū o Ngāti Awa e i

Ka titiro atu au

Ka titiro atu au ki Puawairua, Ko Te Rerehū, Ko Pirauwhenua, Ko Ngāti Hikakino e i

Hoki ko muri au

Hoki ko muri au ki Te Rangihouhiri, Ko Hinepare kei Ōtitapu te pūmautanga o Te

Rangihouhiri e i

Hāngai te titiro

Hāngai te titiro ki Taiwhakaea, Ko Toanatini, Ko Whiro ki te pō, Taiwhakaea ki te ao te tokotoru i Ōtamauru e i

Rere tika tonu rā

Rere tika tonu rā ki Te Hokowhitu, Ko Te Rau Aroha o Ngāti Hokopū e i

Whakawhiti atu au

Whakawhiti atu au ki Wairaka, Tamatea ki te Huatahi, Ko Ngāti Hokopū, Ko Ngāti

Wharepaia e i

Rere whakauta rā

Rere whakauta rā ki Te Rewatū, Ko Ueimua, Ko Tapa, Ko Ngāi Tamapare e i

Haere tonu atu rā

Haere tonu atu rā ki Rangimarie, Ko Rarawhati, Ko Ngāti Rarawhati e i

Huri tonu atu rā

Huri tonu atu rā ki Te Pāhou, Ko Rangataua, Ko Hinekete, Ko Ngāti Rangataua e i

Tāpapa ana au

Tāpapa ana au ki Te Pā Poroporo, Ko Pūkeko, Ko Rangimamao, Ko Ngāti Pūkeko poke kai e

Rōnakinaki ra

Rōnakinaki ra ki Pupuāruhe, Ko Toroa, Ko Kakepikitua, Ko Te Patuwai ki Pupuāruhe, Ko Te

Patuwai ki Mōtitī e

Rere arorangi au

Rere arorangi au ki Te Toki Tāreke, Ko Warahoe te awa, Warahoe te Tangata, Warahoe te hapū e i

Whuia reretia rā

Whuia reretia rā ki Tuāriki, Te Wairereahiahi, Ko Ngāti Tuāriki e i

Nekeneke atu rā

Nekeneke atu rā ki Te Māpou, Ko Rongotangiawa, Ko Hana Kiriwera, Ko Ngāti Hāmua e i

Ka titiro atu au

Ka titiro atu au ki Ruaihona, Ko Māhangai i te rangi, Ko Ngāi Tamaoki, Ko Ngāti Tarawhai

Huri tonu atu rā

Huri tonu atu rā ki Tūteao, Te Whakaurumai o te rangi, Ko Ngā Maihi o Ruamano e i

Tae atu ana au

Tae atu ana ki Uiraroa, Ko Tauwhitu, Ko Ngāi Tamawera e i

Rere tika tonu rā

Rere tika tonu rā ki Kokohīnau, Waipunaārangi, Ōruataupare, Ko Te Pahipoto, Ko Te

Kahupake e

Whakawhiti atu au

Whakawhiti atu au ki Iramoko, Ko Te Paetata, Ko Te Rama Apakura, Ko te Tāwera e i

Ka hoki nei au

Ka hoki nei au ki Pūtauaki, Ngāti Awa te iwi, Mataatua te waka,

Ko Koia e ā ra e.

(He Kōhatu Turua - Ētahi Waiata, Tauparapara, Karakia Tawhito ā Ngāti Awa, 2010).

Tangaroa Whakamautai

Te ararau o Tangaroa

E rere ki te papaurunui (x3)

Tahora nui ātea

Te manawa o te moana

Te mauri o Tangaroa

Tangaroa whakamautai (x2)

Tūtara Kauika

He poutiriao

Te wai o Tangaroa (x2)

Te tangi a te tohorā

He tohu nō aituā

Te mau a Tangaroa (x2)

He kaitiaki, He taonga, He tipua

He ariki, He taniwha, He tipua

He kaitiaki, He taonga, He tipua

Tangaroa whakamautai

Na Maisey Rika (Whitiora, 2012).

Haumanu

*Taku tūātea ka whati i te āheu
Papaki tū ana ngā tai ki te Onetapu
o Motunamata (x2)*

*I hea au i te urunga mai
o te ahi papakura*

*Hōmai te waiora
Haumanu hauora
Kia manawa tīti (x2)*

*He manapou, he manatawa
He mana whenua
He oranga-nuku
He oranga-rangi e (x2)*

*Mā te hau tāwaho
Ka pupuhi mai
He hōmai aroha
Taku tūātea (x4)*

Na Maisey Rika me Tama Waipara (Whitiora, 2012).