

HAUMI E, HUI E – A GATHERING OF REFLECTIONS

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INTRODUCTION

In the quest to gain greater understanding, knowledge, and skills to support the most vulnerable in the communities they serve, kaimahi (social and health workers) of the Eastern Bay lwi Provider Alliance enrolled in a New Zealand Certificate in Public Health and Health Promotion Suicide Intervention and Prevention programme. The four providers in the Alliance are Tūhoe Hauora, Te Pou Oranga o Whakatōhea, Te Tohu o te Ora o Ngāti Awa, and Tūwharetoa ki Kawerau Hauora. The wānanga based course, delivered three days a month over a five-month period, is offered by Te Pū Wānanga o Anamata a Tūhoe tertiary provider.

My name is Vicki Murray, the kaiako (tutor) on this programme. When the proposal was put to them, several taura (students) decided they would tender reflections of their practice toward the *Scope: Contemporary Research Topics (Work-Based Learning)*. Kōrero (contributions) are presented as a Kaupapa Māori bricolage of tones from the spheres of taura learning in wānanga. Guided by the principles articulated in Tikanga Whakaaro (Barlow, 1994) of kaitiakitanga (stewardship of things pertaining to Māori culture and identity) and manaakitanga (care of mankind), the items are acknowledged as taonga (treasures). They are reproduced with permission from the individuals, who request their names and short statements be presented as whole and entire artifacts. Although they are taura in wānanga, Ashley, Te Poono, Charlie and Trish are highly regarded practitioners and leaders in their respective fields, and within their communities, hapū and iwi (tribal collectives). These insider narratives (Bishop, 1995) offer a rare opportunity to glimpse into the hearts and minds of the culturally informed practitioner. The expressions in verse are exemplars of indigenous auto-ethnography as 'the practitioner self' in the social, cultural, and spiritual spheres of their lived experiences (Whitnui, 2014).

He maramara kai, na tēnā na tēnā o mātou, (the following are merely chips, bite sized tales recounted from former encounters which continue to inform current thinking). I (Vicki) lead in with a refashioned motif of critical reflection, followed with a kaupapa Māori model of practice by Ashley, a nostalgic rap song by Te Poono, a memo Charlie pens to himself, and a poem on safe practice by Trish. The article concludes with a traditional chant by Toroa the captain of the ancestral voyaging canoe, Mataatua thereby acknowledging our collective sacred connection to this region as tangata whenua (tribal peoples) of Te Moana a-Toi mai ngā Kuri-a-Whārei ki Tihirau, mai tai ki uta (the Bay of Plenty coastal to mountain territories).

Due to the sensitive nature of the course, taura are required to participate in supervision to address the reporting and management of mental wellness or unwellness, suicide ideation, attempted suicide, self-harm, and other related issues which may surface. The alliance organisations offer clinical and professional supervision in their suite of work-safe practices but, as non-crisis services, often lack the level of self-awareness and self-care critical to situations arising from incidents associated with suicide. As a result, tangata whenua supervision sessions (Murray, 2017) in tandem with critical thinking, critical reflection, and influences on taura beliefs and practice (Dewey, 1933; Schön, 1987) are interwoven into the fabric of the course.

The first feature in this article is an explanation of the model of critical reflection applied in wānanga and its most recent reconfiguration.

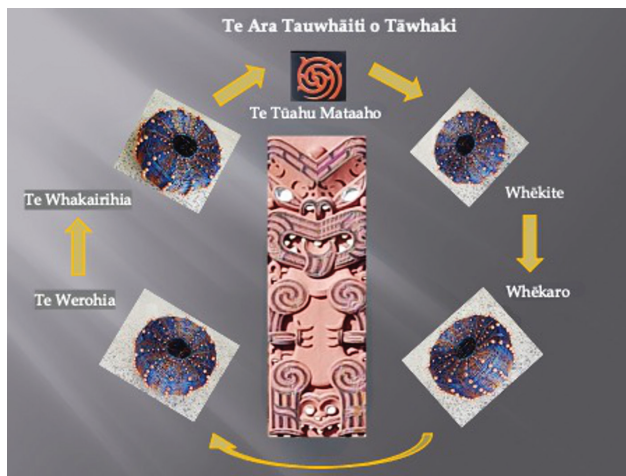
Te Ara Tauwhāiti o Tāwhaki – Vicki Murray

A motif for critical reflection called Te Ara Tauwhāiti o Tāwhaki came to light while writing reflections on practice in the 'Review of Learning', the first of the requirements toward the Doctor of Professional Practice. The model draws on the Ngāti Awa pūrākau (tribal narrative) of Tāwhaki-nui-a Hema, a demi-god who ascended the heavens to retrieve four kete (baskets) of specialised knowledge. The kete are sequential phases of critical reflection inside a process or pathway defined as Te Ara Tauwhāiti o Tāwhaki (Ngaropo, 2014). In the Tāwhaki traditions, the kete are an analogy to his thoughts in action on the tenuous journey through the heavens (Mead & Hetet, 1996; Nepe, 1991).

The kete and their functions are Whēkite (the observation of an activity), Whēkaro (learnings from the observation of the activity), Te Werohia (analysis and investigation on the learnings) and Te Whakairihia (application of new activity from analysis and investigation). Te Tūahu Mataaaho is the landing place where the critical reflective practitioner has gained new insights. Te Ara Tauwhāiti o Tāwhaki is a multiple perspectives approach and a process of inquiry in the pursuit of mātauranga (knowledge). Unveiled the motif as a visual representation of Te Ara Tauwhāiti o Tāwhaki appeared in the Review of Learning (Murray, 2020, p.7) before an assessment panel where questions were asked if the sketch did indeed depict a continuous process of reflection. Upon review, I could see an opportunity to make significant improvements to the design. The refashioned motif (Figure 1) not only portrays a process of ongoing reflection but clearly embodies a Kaupapa Māori world view and to the initiated a distinctively Ngāti Awa perspective. The poupou (carved post) representing Tāwhaki and Te Tūahu Mataaaho symbol are found at the entrance to Mataatua ki te Mānuka Tūtahi in Whakatāne. The kete harakeke (flax baskets) are from the collected artworks of local Ngāti Rangataua weaver Glenda Hape. Exhibited in museums and galleries across the globe to our delight, Glenda's artistry also adorn the whare kai (dining halls) of her Ngāti Pūkeko marae.

Over time, I have found taura make meaning and retain the whole concept of critical reflection better when integrated with a visual of the ancestral whakataukī (metaphor), pūrākau and real-life artifacts (Lee, 2005; Redden, 2017). In concert with Lee (2005) Te Ara Tauwhāiti o Tāwhaki, a motif for critical reflection, is thus a regenerative formula to preserve and transmit Ngāti Awa ancestral knowledge.

Figure 1. A Ngāti Awa motif for critical reflection, Te Ara Tauwhāiti o Tāwhaki¹



¹ Figure 1. A Ngāti Awa motif for critical reflection, Te Ara Tauwhāiti o Tāwhaki was designed by Vicki Murray (2021) specifically for this article.

The use of pūrākau or narrative approaches to explain and explore the meaningfulness of experiences embedded in wānanga is commonplace (Alterio & McDrury, 2003; Woodhouse, 2019). Te Orokohanga (the Māori creation story) is the backdrop to Ashley's intuitive framework. When discussing how it might be expressed in practice the taurira consensus was that Kia aro ki te hā o te tangata is 'manaaki tangata' (Mead & Grove, 2000; Shirres, 1997). As a health practitioner, manaakitanga is to show unconditional positive regard to another and as such is a curative process (Durie, 2003; Rogers, 1980). Ashley breathes life into her therapeutic framework, from its genesis through to the edition before us today.

Kia aro ki te hā o te tangata – Ashley Winiata-Simpson

"Kia aro ki te hā o te tangata." What resonates within me when I speak essence into these kupu? Ae, the existence of he, of she, of they who stand before me. The embodiment of whakapapa (genealogy), of pūrākau (ancient legends), of āhutatanga (ways of being) past and present that through time has shaped and moulded he, she, they who are presented to me. For what is "kia aro ki te hā" if not the acknowledgement of all that has gone into creating their existence. It is a model of practice created in response to previous rangahau (research) into indigenous theories and frameworks (Hollis-English, 2013). The core values that underpin my practice centre around acknowledging all aspects of whānau, hapū and iwi. It consists of four other core values; Āhuru Moai (to be in a calm place, a sheltered haven), Āhei ana (within one's power), Aranga ake (to arise, to emerge) and Arataki (to conduct or guide). Aro ki te hā is the first core value of existence and the central theme of this tuhinga (piece of writing).

Aro ki te hā, quite literally can be translated to acknowledge someone's breath and existence. It requires taking in all the ups and downs that has made this person who they are today and recognising that despite everything, this person is here existing. We look beyond the issues they present with and recognise what there is inside them to make positive changes (Pohatu, 2011). That progressive and empowered state we acknowledge as; kia aro ki te hā o te tangata, kia ora ai.

Like the rock that stands firm in the ocean, I am a 'toka tū moana' strongly positioned within Te Ao Māori. My worldviews, align within its realms of bodies of knowledge that strongly connect Iwi Māori to our tipuna (ancestors), and traditions. It is a fundamental part of our Māori identity and the ways which we as Tangata Māori interpret the world around us. Ko Ashley Winiata Simpson ahau. I am a social work practitioner for Te Tohu o te Ora o Ngāti Awa, with whakapapa links to both Tūhoe and Ngāti Awa within Mataatua. My model emerged from previous experience with rangahau into indigenous theories and models of practice such as Ngā Takepū (Pohatu, 2010). Kia aro ki te hā is my response to Kaupapa Māori theories and underlining values that are core to my practice. The framework was first presented as Te Tātua Ara Whāngai (The Pathway to Growth) at a research conference in 2018. Since then, after considerable reflection, the model has been reviewed and renamed Ki Aro ki te hā as it resonates more closely with my current practice and philosophies.

From the opening petition to its final rhetoric, his waiata kōingo (a present-day elegy) is a heart-felt reverberation of tragedies unresolved. Composing waiata may become a pou for Te Poono, just as 'he toka tū moana' is the anchor for Ashley in turbulent times. Waiata consequently is a conduit to reflect on professional practice and a medium to search for answers afflicting Māori, more poignantly those within his familial communities of interest.

Unheard Cries – Te Poono Te Poono

When will it stop?
Our children killing themselves for what?
Is it a family issue?
So many tragedies and raggedy tissues
And still we fail to remove the veil
I've got a feeling that the malice is too good to dispel
How many youth have died from death by suicide?
The toll is too high, too many unheard cries
The generations fallen and the denigration from then
Dismisses all accountability from the walls within
Kei te ngau i a tātau rangatahi te taniwha nei
Pūhukitia ōnā nihorei today
Don't need to be no academic to see an epidemic is cutting our family trees
Without guidance, they fall victim to the system and the violence
Papa hits, ropes clench, another breath is silenced
What are we doing to prevent, what are we doing to ascend from this immenseness?
The kāwana turns another blind eye
So we got to look towards the whānau and bring it back to our marae
We take the wisdom of our old and instil it in our youth so they realize their being a nobody isn't true
So rangatahi keep your head high
You ain't a kiwi, you are Māori so you can fly.

In 2004, I was privileged to be a part of the hīkoi (a march) to Parliament to protest the legislation of the foreshore and seabed. Following the hīkoi, a couple of friends and I decided to write a song to express not only the pain and anger stirring within us but also the wairua (spirit) of solidarity felt during the hīkoi. This eventuated in several songs being composed and although most were politically driven, we found ourselves writing about various topics affecting Māori at that time. "Unheard Cries" is a verse from a waiata that queried the high suicide rate among Māori, specifically rangatahi Māori (Māori youth). The medium chosen was rap as we believed rangatahi would be more inclined to the message being conveyed in a manner that appealed to them. It is termed a waiata kōingo or yearning song as we long for answers as to why suicides are higher for Māori than any other ethnic group, why our rangatahi are severely affected and what can we do about it? When brought down to the whānau level, those who have been affected are left also asking the same questions, why did he or she do it, why couldn't I see the signs and what could I have done to prevent it?

Te Poono Te Poono
Ki te ui mai koe i poua mai au i hea?
Māku e kī atu,
"I poua mai au i te awe nui o te Toroa
Mai ngā Kuri a Whāreki ki Tihirau, mai Te Moana a Toi ki Maungapōhatu."

Memo to Self – Charlie Houia

Charlie Houia pens a “Memo to self.” Daniel Taylor (1996) advocates strongly in the healing power of stories and insists everyone has a story to tell. As an expression of the truths of his experiences, a “Memo to self” is Charlie’s wellness model in praxis. The value of being and becoming through learning, as much as knowing, and doing, is at the heart of his personal and professional journey, the two are intimately entwined.

What is my why? Why do I get up in and repeat the same routine every day knowing I do not know what is in store for me? Sit up, check my phone to see what the time is. Am I late or early have I got time to have a coffee, shower, get changed, turn the TV on to listening to good morning news. Check Facebook to see what others are doing that I’m not.

“Carry on bro, put the kettle on”.

Think about what my day looks like? What have I planned for the day? Should I put it on paper or in my head and freestyle it. Plan A, Plan B, Plan C, D all the way to Z. Who will be there? What are the strategies I am going to use today to overcome whatever might happen today? If I did it like this, what would that look like? What happens if it doesn’t work? Who is there to support me? What am I going to eat? What waiata are we going to sing at karakia this morning? Put my phone on the charger. Take my phone off the charger. Will I make it through the day?

“Carry on bro, you are appreciated”.

My why is that I do what I do because of the experiences that I have gained? The mentors that have helped me? The cousin that got me in trouble with the police? The people I have loved? The people I have hurt? Being hurt by other people? DAD.

“Carry on bro, it will pass”.

Ah, that’s better. So, what is my why? Why I do all this but not in that order. I should say it is because of my family (wife, daughters, and son) but they contribute to who I am. Knowing what I am. Knowing what I am doing is right. Knowing I am doing what I do is with humility.

“Carry on bro, they know”.

I am responsible for you. You have come to me. I will do the best I can for you. My skills and abilities are for you. Do you understand what we did? How are you feeling? Are you ok? What happened? What an awesome day. What a draining day. What an uplifting day. Don’t forget to eat something.

“Carry on bro, expect the unexpected”.

As the sun goes down for my day, the sun rises when I get home. Who are there waiting for me is my why.

“Home time bro”.

My name is Charles Houia, I am of Ngāti Porou descent. This piece is a snapshot of my everyday preparation and a reflection and order of what I do every day. I am the alternative teacher at Te Pou Oranga o Whakatōhea. The students that I teach are colourful and come from vibrant back grounds. Back, looking back, reflecting, and searching. Grounds are the places where you are, where you have been, and where you go. My goal is to inspire students and ignite the fire that has been extinguished by mainstream systemic racism which I know they can overcome by with me and our team by finding their why.

“Ko te kai hoki i Waiaua.”

The food bowl that feeds the world.

This whakatauaākt comes from Whakatōhea and confirms the vision of the iwi of their entrepreneurial spirit, grounded in the history, cultural identity, language, and heritage of being Whakatōhea. I relate to this tribal saying because I give everything I have, in skills, knowledge and the attributes I have been gifted to the rangatahi I work with. I go above and beyond what is expected of me, keeping in mind that I have everything that nourishes me, restores my wairua and keeps me well at the end of each day when I go home.

Safe – Patricia Denny

FEAR was the first response Trish Denny experienced at the idea of expressing timbres on practice in verse, but her poem “Safe” is a legacy of love, learning and acknowledgement. As the tuakana of the wānanga, Trish has countless wisdoms to impart and is a natural storyteller. It is hoped this foray into reflections on practice in the genres offered here will encourage Trish and her writing companions to join, gather and compile more of their insights to appear in future publications.

Safe

Through childhood lenses an abundance of life experiences unfold
Some are kept cherished and close to our hearts
treasured memories
some securely, safely nestled within
perhaps, in our soul
Exploring within
Searching to understand the world
Amidst all this an evolving being
Learning, discovering
Listening attentively
Watching, observing
Imagining, dreaming
Feeling, thinking
Tasting, savoring
Smell
Growing
Developing the senses of body and mind

Uniqueness determined and informed by what is learnt
This emotion a critical survival instinct
Offers
Protection
Safety
Silent existence
Cautiously seeking
Permission, approval
to allow thoughts
dreams ideas to speak
have a voice
to express
feelings, emotions
thoughts
fostering strength to overcome this notion

F- face fear, adversity don't worry
E- embrace concern to address self-doubt and anxiety
A- accept, apprehensiveness, don't panic
R- restore resilience don't be afraid

Seasoned eyes
Ignites and stirs
Critiquing
Reflecting
To
Strengthen
Enlightening
Understanding
Values
Beliefs

“Kia tūpato” (“Be careful”)
Carefulness, make no judgements
Be Precautious
Attentiveness in all situations
Beware of hazards
Mindfulness of cultural differences
Watchful through engagement
Constant Awareness
People, places, and spaces
A value to
Guide
Inform
Process
Practice
Safety is Paramount

My name is Patricia Denny, I am a descendant of Te Whānau a Apanui, Ngāti Pōrou, Ngāti Ruanui. My current role is working as an Infant Child Adolescent and Youth clinician (ICAY) with Te Pou Oranga Whakatōhea Social and Health services. Within this role, there are many diverse challenges that our rangatahi face which impact on their health and wellbeing. Anxiety, depression, autistic spectrum disorder and suicidal ideation are some of the tests before them. On reflection the core of this poem has been informed by narratives of our koro, Miki Akuhata who in his wisdom constantly provided his gems of kōrero that were laced with love, compassion, and conviction. Although at the time his intent was not understood or given any clarity, it certainly left an imprint of thought, emotions, and curiosity, seeking answers. Little inquiring minds pondering with inquisitiveness to determine what was truth or fiction. Like our koro Miki with time and age we look back to go forward and endeavor to continue to make sense, appreciate and understand his world of intrinsic knowledge shared so long ago. I feel privileged and humbled to engage with whānau and their rangatahi, whom I have established trusting and secure relationships who trust to share their narratives, I acknowledge them and maintain the care and safety of their stories. In the context of this paper the underpinning message is clearly reflected to provide all encounters with a consciousness of “Safety first.”

CLOSING

In continuing the theme of safety, we close with the karakia Toroa issued to calm the raging waters at Te Awa o Te Atua (in Matatā) that had trapped the Te Arawa waka. After the chant was performed the waters subsided and tranquillity prevailed, Te Arawa continued their journey to Maketū. In the context of this article, this karakia is proposed to calm the way ahead for the taura as they continue the journey of serving their communities. The title of the article Haumie e, Hui e, is intoned in the concluding words of the recitation.

Ko wai ra, Ko wai ra, ko wai ra, Te Tangata tutu taua.
Kaore koa, Ko Hau, Ko Nuiho, Ko Nuake, Ko Manu, Ko Weka, Ko Toroa, Ko Ruiahona, Ko Tahingaotera.
Tenei te maro te hurua Huruuru nui no Manu no Weka.
Ka tu tapori atu ka tu tapori mai.
Wero noa, wero noa, nga rakau whakaiaia.
Na nga tupuna i tikina ki rawahi.
Hei homai mo taku waka mo Waimihia.
Te mata o nga rakau a Tu-ka-riri.
Te mata o nga rakau a Tu-ka-niwaha.
Te mata o nga rakau a Tu-kai-taua.
Whano! Whano!
Haremai te toki o **haumi e! hui e!**
Taiki e!

Haumi e! (We have come together!), **Hui e!** (We have carved our narratives together in this edition of Scope!),
Taiki e! (And it is done!)

Ko **Vicki Rangitautehanga Murray** ahau, he uri nō Ngāti Pūkeko me Ngāti Awa. Vicki holds a certificate to practice, is a member of the Social Work Registration Board, a teacher in wānanga and a learner on the Doctor of Professional Practice with Capable at Otago Polytechnic.

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Ashley Winiata Simpson is a social work practitioner for Te Tohu o te ora o Ngāti Awa, with whakapapa links to both Tūhoe and Ngāti Awa within Mataatua.

Charles Houia, I am of Ngāti Porou descent. I am the alternative teacher at Te Pou Oranga o Whakatōhea.

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