
:Pikopikotanga: E Toru nga Mea: The Threefold Unfurling:



A pancultural kaitiaki practice to examine and grow, consider and enable, your personal and professional Self.

Abstract

This Kaitiaki framework is a practice to examine and grow, consider and enable, personal and professional authentic expression of Self.

Using autoethnography and action research, inspired by a lifetime of curiosity and exploration of what it means to human, and what it means to be alive, and influenced by Dr Rangimarie Turuki Rose Pere's Celebration of Infinite Wisdom, this model seeks to resonate at a level common to all people regardless of culture and upbringing. Although the model is inspired by the Celtic symbol of the triple spiral or triskele, the spiral is a symbol seen broadly in many (if not all) traditions.

Using the triskele symbol the user is invited to consider layers of their lived and inherited experience, beliefs, and expressions, through the lenses of growth, vulnerability, and wisdom. The model has layers for use in personal development and professional needs, and can be used alone or in session with another or a group.

Bio

Kim was born and grew up in Hokowhitu (Palmerston North) and Wellington. Her first career was in the Merchant Navy, working across the globe on oil tankers, container ships, general cargo ships, and Oil Field and Antarctic Supply vessels; she navigated enough in the Northern Hemisphere, to know that the Southern Cross (Crux Constellation) is the one that points to home. After 7 years at the Maritime Safety Authority writing legislation and policy and managing maritime Search and Rescue, the light house service, and Maritime Radio, she returned to Hokowhitu. Kim has post graduate qualifications in Development Studies (MPhil, Massey), Management (Victoria University), Chaplaincy (Otago), and Kaitiakitanga (Te Wananga O Aotearoa) , and is ordained as a Cherag (light bearer) by the Sufi Ruhaniat; a

Universal Sufi lineage with no links to formal religion, whose Holy Book is the Book of Nature; and is a teacher of Ashtanga yoga. For the last fifteen years Kim has managed Social Service organisations in Palmerston North, and presently offers Kaitiaki Supervision to Managers, and is Chairperson of Te Pu Harakeke: Community Collective Manawatu, and Palmerston North Girls' High School. Kim is addicted to books and learning, gazing at the stars, and sitting in awe of the Earth and her biosphere.

Key Words

Kaitiaki, Supervision, Wairua, Cosmology, Pancultural, Triskele, Pikopikotanga.



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Introduction to August 2023 version

This article introduces the pan-cultural kaitiaki framework of Pikopikotanga: E Toru Nga Mea: The Threefold Unfurling (Pikopikotanga).

The driver for this research are two observations; firstly that many people I meet appear disconnected from a sense of the Sacred, and sometimes even have a fear of it, often due to associating the Sacred with organised religion that has scared them or their ancestors; and secondly social service professionals, such as Counsellors and Social Workers, are often motivated to explore Te Ao Wairua¹ with clients, but are uncertain how to do so, having a fixed belief of their own that they think should be suitable for others, or feeling unentitled to enter this space as they don't consider themselves as having the authority to do so.

The hypothesis underlying this research is that through roughly 70,000 years of modern human life on this planet, and the hundreds of thousands of years spent evolving to be the sentient upright walking mammals that we are, we had a direct and intimate connection with the wonder of life and our interconnected surroundings. That our brains and bodies evolved and are wired to connect with our surroundings and nature, and our societies initially evolved to tend to these needs. How and why, as our communities got larger and the need for stronger social structures arrived, the connection to the Sacred become intermediated by specialists and dogma² was created, is not the scope of this paper. What is fundamental however is that rejecting religion does not need to mean rejecting a connection with feelings of sacredness, and does not need to mean rejection of the wisdom that religious and other spiritual communities have carried through the ages through written, visual, and oral expressions. We do not have to throw the baby out with the bathwater. How can we recreate a healthy connection to the Sacred Realm, and assist our tangata to do so also?

The framework is intended to be used by an individual, in kaitiaki sessions, and in groups as a way to examine and grow, consider and enable, personal and professional authentic expression of Self. While infused with Mātauranga Māori this framework does not claim to be Māori and does attempt to be accessible across and between cultures. The article uses a framework of Mōhiotanga (exploration of self and verbalising the tacit), Māramatanga (adding knowledge and perspective; illumination), Hōhonutanga (going deeper and gaining clarity), and Mauri Ora

¹ Often with an intention to work with models such as the Te Whāre Tapa Whā approach of Sir Mason Durie (Durie, 1998, 69).

² The Oxford Dictionary defines *dogma* as “a principle or set of principles laid down by an authority as incontrovertibly true (Oxford University Press).”

(conscious wellbeing and expression of potential), and is infused with wisdom from a lifetime of curiosity about what it means to be human, what it means to be alive, and the exploration of many formal Wisdom traditions.

Biases

“Not all that seems to be true to even the most earnest and sincere investigator’s consciousness is necessarily accurate knowledge. Much that passes for knowledge among human beings is actually, upon closer and more critical inspection, merely prejudice or belief based on distortion, bias, hearsay, speculation, or pure fantasy.” (Stein, 1998, 14)

An article such as this is too short a format to fully analyse the foundations from which this framework arises, and therefore a full exploration of potential unintended biased influencing my work. Section 1 contains a significant exploration of self to offer the reader more insight into my lived and inherited experience that has provided the ground for this framework to emerge. However, I do draw the reader’s attention to two main biases in this paper. Firstly, I believe that all aspects of the Universe, animate and inanimate, are part of a single Divine Unity, and that all life has an authentic fullness that is both our opportunity and our responsibility to express. Secondly, I believe that all life, and especially those in a human body, have an opportunity and a responsibility to help all other life to also express their authentic fullness.



Section 1: Mōhiotanga (Exploration of self and verbalising the tacit)

For you, my Mother, my planet, my Earth

Please forgive the moments I lose courage.

Please forgive my (human) family who have forgotten, who take you for granted.

I offer you what I have, and will use the gifts you have given me to guide my (human) family to be worthy of our Gift of Life, of being the only place in the Universe to have green. I offer my serve as Your Kaitiaki.

I love you, thank you.

Section 1 Introduction

This section uses the pikopiko framework to āta wetewete tōku pūrākau (gently, deeply, consider own story), to give insight into who I present as now that underpins my framework offering, and concludes with a summary.

Section 1 Piko One: Cosmology. Bismillah: One word that contains all. (We begin in The Name of The One.)

Where to begin? Each place I think of begs deeper inspection, and so it seems I am drawn to begin at the beginning of which there isn't one I'm aware of. The primal egg that contained All. All coalesced into one tiny infinitely dense, infinitely small ball, and unable to contain itself, orgasmed apart and gifted itself outwards into the unknown and uncertain. The gift... the 'yes' and the 'no' of existence, "everything and nothing, being and nonbeing, infinity and each moment" (Douglas-Klotz, 2005, 4/5). The ground of Reality. Infinite potential and possibility.

"I am" it said.

Nothing that presently exists was not possible at that moment, everything is a part of that One. *La ilallaha el il allah – Everything is a part of the One, nothing, nothing, is not a part of the One.* (Personal interpretation of Arabic Sacred words.)

Through inexpressible time energy coalesced and exploded, coalesced and exploded. The heat and intensity of each explosion making more dense energy formations possible, each explosion creating unique combinations of energetic forms, so that one single galaxy in the limitless Universe weaved a path towards a balance of elements that had a possibility of life, and one star in that Galaxy, unable to hold onto all of its possibility, had one final explosion creating a Solar System of stardust centred on a firing star with surrounding planets, and one planet third out from that star, while still molten and soft was hit by another, and the force caused the loss of that's planet's mass, a traumatic separation as a satellite appeared that would be called Moon, and Moon swore to always stay with Planet and to tend to her and so over time the two continued to dance and Moon soothed Planet's wobble so that it could cool and create mountains, and when water appeared Moon soothed the flow into tides helping to create the conditions for Planet to birth Life that started when single-cells became multiple and *Ya Hayy* the intangible force of life expressed and *Tehei Mauri Ora Behold there was Life*.

Life.

And multiple cells learned from each other by consuming each other and holding onto the useful parts, and a blueprint was created that could pass on information on how to recreate what is useful and this would come to be known as DNA and this enabled more complex organisms to form while many others died or were consumed, and Planet created something never before seen in the Universe: Green.

And Life left the water and continued to consume each other and become more complex and Moon's attention created seasons and calmed the climate.

And one day a Being (or a few) looked around and said "I am".

And Planet was named Earth.

This is why I am a Kaitiaki. Being alive in human form, as star dust animated by sunlight, is an impossible miracle; a gift we could never ask for.

"Bismillah³

We begin by remembering

³ 'Bismillah' is the first work of the Quran, and this brief poem offers a simplistic translation. It is said that the whole Book can be summarised by this word.

the sound and feeling of being The One

the wellspring of love.

We affirm that the next thing we experience

Shimmers with the light of the whole universe.” (Douglas-Klotz, 2005, p1)

Section 1 Piko Two: My lived and inherited experience

Kim Christine Penny, daughter of Edward David Penny (b. 1938, Taumaranui), and Pauline Elizabeth Penny (nee Jackson/Davidson, b. 1939, Cape Town), aka Kalama (The Fool).

In table 1 I consider the intersectionality⁴ of some of my life aspects that I carry with me, and the advantages and disadvantages these aspects carry. While some aspects, such as gender and race, are easily observed (seen), other aspects that are just as significant, are generally not observable at a superficial level (unseen). An analysis of this section using the pikopikotanga framework can be seen in Appendix I.

Aspect	Advantage	Disadvantage	Comments
White presenting	Usually carries privilege.		
Female	CIS gendered.	Generally disempowered in patriarchal system.	
Age 55	Gift of Wisdom and prepared to stand-ground.	Generally disempowered in youth focussed system.	The invisibility of older age carries both positive and negative aspects.
Feminist family	Supported to overcome gender barriers.		
Family that values education	Generally carries advantage to whole family.		Grandmother and mother defied social expectations to get tertiary education.
Impact of war		WWI and II: Loss of male whanau and role models.	Intergenerational trauma from Roman overthrow of Celts in England, and clan warfare in Scotland ⁶ .

⁴ The Centre for Intersectionality Justice defines Intersectionality as “The concept of intersectionality describes the ways in which systems of inequality based on gender, race, ethnicity, sexual orientation, gender identity, disability, class and other forms of discrimination “intersect” to create unique dynamics and effects.” (About, n.d.)

⁶ I have ancestry to both sides of the infamous brutal massacre, The Massacre of Glencoe, 1692; to the McDonald’s through my father, and to the MacClean’s through my mother.

		Intergenerational trauma unresolved ⁵ .	
Impact of life of a migrant.	Bravery and curiosity.	Anxious attachment style. Sense of being an outsider.	Isolated mother had post-natal depression, leading to poor attachment with second child (me).
Impact of a family with significant history with their land.	Multiple family connections and safety mechanisms. Sense of belonging.		My father's family first arrived in New Zealand in 1841.
Sexual identity.	Heterosexual carries less prejudice.		
Youngest of two children.		As female, hidden cultural expectation is to take care of aging parents.	Western cultural identity is paradoxical in expecting children to be both fully independent of parents and take care of aging parents.

Table 1: Intersectionality of some life aspects.

Aged 47, in 2014, I remembered⁷ my spiritual name; Kalama. It comes from the words of a Sufi mediation in the Arabic language⁸ that offers our hands, hearts and voices in service of Divine Unity as the Prophet Mohammad did. As the Fool⁹ in the Tarot, while I would sit forever with my teachers and sublime meditative space, Kalama is drawn into community to offer service; to offer the specific gifts she has taken, embracing all the twists and turns of that journey.

These aspects of self are why I am Kaitiaki.

Section 1 Piko Three: How these express through me

I carry a paradox that intrigues me. While my nurture may have been inconsistent, it was fierce and strong. Like I was grabbed to my mother and grandmother's chests and carried across the

⁵ My Great-Uncles returned to Canada from the trenches of Europe with a strong aversion for religion after seeing the wealth of the Vatican contrasted to the poverty of Europe. It is my belief that the horror of trench warfare was partly transferred to this aversion, so that for I grew up deeply anti-religious.

⁷ While in some traditions, spiritual names are given by a teacher, in the Druidic tradition a spiritual name may be offered by a teacher, but it is considered not to be a new name, rather a remembering of a name already held.

⁸ "La illallah il allah, Mohammad a Razool Le'la".

⁹ In the Tarot tradition, the '0' card, the Fool, is inclined to spend her/his life merged with Spirit, but feels called to enter the physical world "the spirit in search of experience (Tarotica, n.d.)."

live trenches, urged on by the promise of safety, fending off dangers “you SHALL NOT have my child” (in a best Gandalf interpretation). Carrying the paradox of both not belonging, and fully belonging; uncertain and confident.

As an adult leader I express through sensitivity to Being There for others, seeking to support others to feel supported, that I-have-their-back, that we’re-in-this-together, and they are not alone. And the other side of the migrant’s story; I encourage others to have the bravery to leave all behind and follow their curiosity into the unknown, to reinvent self, and to claim your space where your suitcase lands.

If one imagines a spectrum from 1 to 10, at the ‘1’ is ataatawetewete (gently, gently opening), moving through to 10 where we would have akiakiwetewete (strongly, firmly opening), I would place my kaitiaki practice in the 2-5 end of the spectrum. While I can be directive and coaching, my way of being sits more naturally in the inquisitive, therapeutic style.¹⁰

My biases mean that I see each person as equally important parts of Divine Unity, and that each of us have an authentic Self; a rich stitch bursting forth to add to the tapestry of Life.

These are how I kaitiaki.

Section 1 Conclusion

“We can never determine what is right or true for another person, but we must sometimes make a decision about what is right and true for us at a particular moment... the question to ask becomes ‘How am I called to serve divine compassion in this moment? What is really mine to do in this situation?’” (Douglas-Klotz, 2005, 22).

How am I presently called to express? What are my responsibilities and obligations; what is my burden to carry, as I will gladly carry it. My planet is in mourning, as her human children may not be with her much longer, and she would miss us. My human family, Ngāti Rā, has been gifted all the wisdom it needs to prevent catastrophic climate change, yet we lack the ability to focus where needed. There is no simple solution, but my note in the symphony is to call people back to their Deep Ancestry of being in a single interconnected system that we share with our planet, all life, and all Earthly matter.

¹⁰ For more information on using the concept of ‘ata’ within a kaitiaki engagement, see Marjorie Lipsham, 2012.

Using pikopikotanga, I have shared threads of tōku pūrākau to āta wetewete who I present as now, how I am called to proceed, and show insight into the ground from which the Pikopikotanga framework emerges.

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Section 2: Māramatanga (Adding knowledge and perspective; illumination)

Section 2 Introduction

“New thoughts have the freshness of water as it heals the cracked skin of parched earth, calling forth new growth as it journeys back to its source (O’Donohue, 2010, xxii).”

This section reviews literature and discusses three key concepts used in this framework, namely Wisdom and Wisdom Traditions and how these relate to being human, Kaitiakitanga, and Bi-Cultural and Cultural Reflection.

Section 2 Thread One: Wisdom, Wisdom Traditions and Being Human

Having been brought an atheist, and rejected Christianity at an early age, I have spent my adult life wondering about and exploring the Intangible Mystery that is Life and the Universe. I note that I am one of many of my generation and this time; people looking for an individual relationship with the numinous¹¹ that feels real and not controlled by vested interests. Kirsty Barber-Smith (2007) summaries this significant trend:

“A loss of faith in science and technology, a growing suspicion of where techno economic dominance has led us has signalled a world wide return to the simple truths of myth and proverb. Increasingly people everywhere are looking back for answers in the ecologically harmonious and profound wisdoms of indigenous traditions (Barber-Smith, 2007, 134).”

Dr Rangimaire Turuki (Rose) Pere notes that feeling an intangible relationship, Mauri, with “all living things, lakes, rivers, the sea, the bush and buildings... helps one to relate and care for everyone and everything across the universe (Pere, 1997, 12),” by implication suggesting that the loss of this connection can lead to a loss of relationship and care with and for others and for oneself. Similarly, Jason Smith says that our “comparatively short human life is simply not enough time for us to fashion from scratch an understanding of human life, its meaningfulness (or lack thereof), and the forms through which we can best engage with it (Smith, 2020, 19).”

¹¹ The Oxford Dictionary defines *numinous* as “has a strong religious or spiritual quality; indicating or suggesting the presence of divinity.”

The sufi teacher Hazrat Inayat Khan said that “as many souls as there are, so many different conceptions of God are there. And it cannot be otherwise (Khan, 1963, Part II iv).” How can an individual be supported to explore the Sacred and find their own connection?

For a deeper analysis of this thread, Appendix II has an in-depth discussion on the relationship of modern humans with the numinous over our 70,000 year history, that provides extra background. A summarised version follows here.

There are two entangled traps to be careful of; firstly a defensive wall, a sense of taboo, about discussing certain areas of formalised Wisdom Traditions “sometimes falsehoods and myths that are ‘common wisdom’ can survive indefinitely simply because the prospect of exposing them is itself rendered daunting or awkward (Dennett, 2006, 18)”; and secondly the danger of attempting to over rationalise an intangible realm that can be said to “devalue the natural mode of the psyche’s expression (Carl Jung quoted in Smith, 2020, 4).”

As we seek to re-establish an empowered connection to the numinous realm, it is also important to understand the multiple aspects of life that our formal traditions have offered. They can (a) facilitate numinous experiences, (b) facilitate celebrations that enhance individual’s sense of connectedness and community cohesion, (c) celebrate cycles of life and nature, (d) have stories and symbols that carry cultural knowledge, including wisdom, practical survival skills, and whakapapa, (e) create a sense of meaning and purpose to life, (f) offer guidance on complex decisions, (g) support a sense of contentment and ‘having enough’, (h) provide a sense of unity across different groups, and (i) provide something/someone outside of the group to blame when things are difficult.

Start Clark (2020) discusses the night sky and its importance to the human connection to the numinous, stating that stargazing on a cloudless night, for most people will “bring about feelings of tranquillity and reverence, and often a sense of their own insignificance (Smith, 2020, 3).” The night sky is certainly a common heritage, and plausible that our ancestors on the African Savannah spent most nights in contemplation of the wonders of the night sky. Perhaps curiosity and wonder about the way the night sky is both consistent and changing was part of what triggered the brain changes that lead to *homo sapiens*. Relevant to this paper is the argument that as humans, deep in our DNA, is a feeling of reverence, awe, and being integrated with our environment (a part of it, not apart from it), was a normal part of everyday

life; that the loss of this wonder, and an attempt to live with certainty and dogma, has been unhealthy for human life and our planet Earth.

Section 2 Thread Two: Kaitiakitanga

Like the “metaphoric structure and symbolic language (Barber-Smith, 2007, 125)” of whakatauki, I sit comfortably with a layered understanding of Kaitiaki. At a simplistic or physical level of day-to-day language, a definition such as used in the Resource Management Act 1991 referring to guardianship and stewardship is helpful (New Zealand Government, 2022).

Underpinning this is a deeper layer that Lockhart *et al* would note that as Māori consider they are both “protected and sustained by the land,” (Lockhart 2019, 427) there is therefore an expected reciprocity of “both environmental guardianship and resource management (*ibid*).” The relationship to land is considered to encompass “relationships that transcend time and space, managing the relationships between the land and the people for both the past, present and future (Kawharu 2000, 352).” Shane Edwards emphasises reciprocity with a definition of kaitiakitanga as “reciprocal relationship and responsibility (Edwards, 2013, 46).”

To work at even deeper layers of understanding, and to attempt to access a more subtle realm, the deeper reflection on the component parts of ti-aki is very helpful. “Tī is defined as the indescribable light imbued in each person. The whakapapa tī is centred in the realms of Io the creator of all things, the source of the universe (Te Wananga o Aotearoa, 2022).” Aki is to encourage or to urge. “Akiaki means to bring forth, encourage (*ibid*).”

Within this paper I use the term kaitiakitanga as meaning to strengthen the mauri, the conscious wellbeing and expression of potential, of all people, with the purpose of supporting the authentic expression of all beings, and the further purpose of living gently on Earth and her biosphere, Ake ake te ti o ti tai ao.

Section 2 Thread Three: Bicultural and Cultural reflection

I have a paradoxical like and dislike of the term ‘bicultural’.

In the Aotearoa New Zealand context, bicultural can imply (a) the cultures of Māori and non-Māori, (b) Māori and The Crown (as Te Tiriti partners), (c) Māori living between Māori and non-Māori worldviews, and/or (d) Māori perspective contrasted to a “western ‘scientific’

positivist discourses, codified within ideologies such as imperialism and colonialism” (Lee, 2005, p. 3). Finally, (e), there is the possibility of a new culture that arises from between two cultures –

“This is similar in idea to Homi Bhabha and his ideas’ about hybridity where he argues that in the contestation between coloniser and colonised a new constructed identity emerges that is somewhat ‘in-between’ the two. Bhabha argues that this new identity is the third space (Edwards, 2013,49).”

I dislike the term ‘bicultural’, as it implies two individual and separate cultures that are binary¹², opposite, and can be easily defined, where as I see life and individuals as messier than this, and every individual as expressing intersectionality of multiple life factors. Rose Pere says “Where there is aroha however, individual differences and cultural diversity are to be found enriching and exciting (Pere, 1991, 6).”

Further, beyond the excitement and enrichment about learning, Pere states a spiritual aspect to culture, and the uniqueness given by Āiō Wairua to every culture across the world.

“No culture is more or less important than another – to suggest that there is, is to criticise the Godhead. The culture a child is born into is likened to an ancient path that is well sign posted for the child to walk along. What real right has anyone got to change the signposts? If a child is expected to determine his or her own future, or course of direction, then the assumption is made that the child will need to know as much as possible about his or her own ‘roots’ in the past. The way that people transmit their culture helps make cultural diversity enriching and exciting (Pere, 1991, 28).”

The danger, however, of dropping the term bi-cultural, is that if we simply call this ‘cultural’ or ‘multi-cultural’, we miss the aspect that we are wanting to specifically draw the Māori cultural perspective into consideration, and ‘multi-cultural’ implies equal weighting to multiple cultural perspectives; which while important is not the intention of this Kaupapa.

I go back to what I wish to achieve in this moment of time. What I seek to do in my life is to learn more about myself, the Universe, and everything. One useful tool I have discovered to learn about myself is to understand how I differ to, or am similar to, others. I see an intentional, respectful learning about ‘otherness’ as a way to learn about myself. So, by intentionally, respectfully seeking to learn about Te Ao Māori, I seek to learn about myself, the Universe,

¹² Edwards says “it would be foolish of us to engage in unhealthy binaries (2013, 52).”

and everything. I see biculturalism as a gift to myself and the people of Aotearoa New Zealand, as by intentionally learning about ‘another’ we learn about ourselves.

“Harking back to the words of Apirana Ngata there is an opportunity within Aotearoa for us to enrich our shared human resource from the knowledge pools of both worlds, to replace conflict with incorporation. The challenge, and the potential for Māori, is to mediate the space between both worlds in order to draw nourishment from both. For non-Māori it is to not remain impoverished and limited in their single knowledge base. (Barber-Smith, 2007, 134).”

Finally, I will add another layer to the paradox of the term bicultural, in that the Pikopikotanga framework embraces a symbol that is recognisable across multiple, if not all, cultures. Thus, I have embraced the term ‘pan-cultural’, meaning across all cultures (Dictionary, 2022), as the cultural context for my framework.

Section 2 Conclusion

This section has followed and reviewed literature on three key threads of knowledge that underpin this article. In Section 3 the Creation Story of the pikopikotanga framework is told.



Section 3: Hōhonutanga (Going deeper and gaining clarity)

Section 3 Introduction

This section outlines in three steps the emergence and early formation of the pikopokitanga framework: the urge, the increase, and the remembrance.

Section 3 Step One: The Urge

From the beginning of the development process, I had a clear vision of ‘things coming in threes’, and the spiral symbolism of the koru and triskele design seen at Newgrange prehistoric monument in County Meath, Ireland¹³, seen in Picture 1 below. At first I tried to ignore these inclinations, concerned that these would constrain my creativity around developing a kiatiaki model.

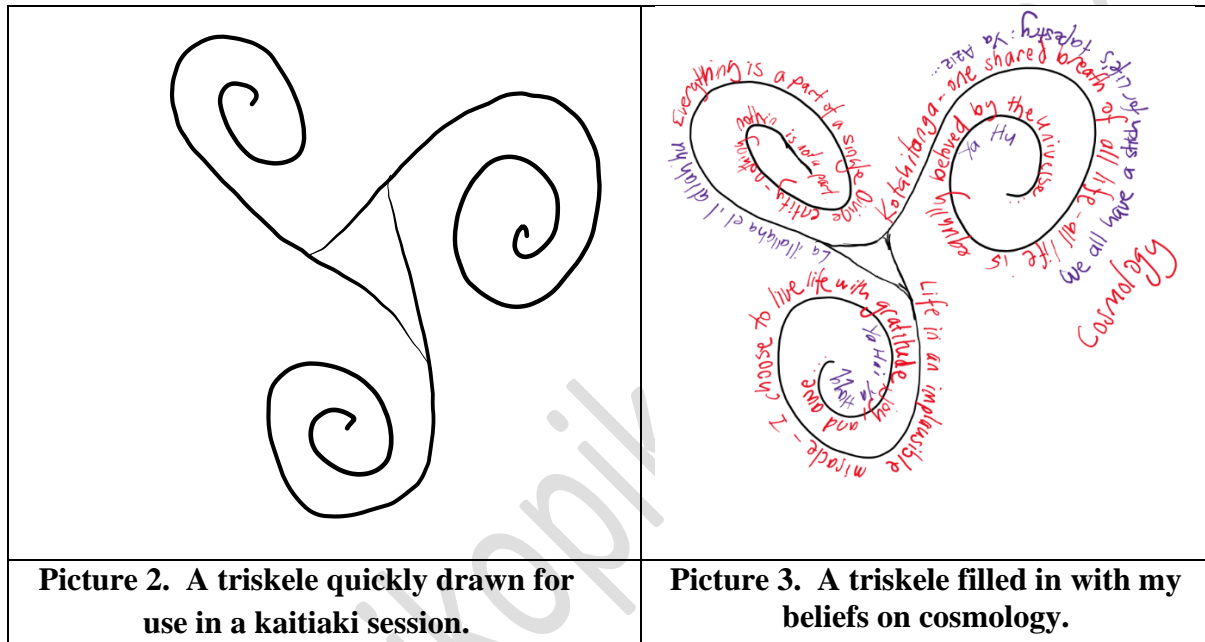


Picture 1: The entrance stone at Newgrange, County Meath, Ireland

¹³ I visited Newgrange in 1996 and have cherished a replica of the entrance stone ever since. Newgrange is estimated to have been built in 3200BC and is aligned to the Winter Solstice.

Section 3 Step Two: The Increase

In verbalising my emerging model in Wananga, I found the concept of ‘three’ spirals helpful as a way to remember things. I had three main concepts, each of which had three main aspects, which could be again broken into three if needed. A triskele could easily be drawn on a board or paper (Picture 2) and words and ideas written around it (Picture 3).



I started to notice the spiral used symbolically in different ways and places. Firstly, the koru, or piko¹⁴, that in New Zealand, “represents growth, new beginnings, renewal, and hope for the future (Bishop, 2005, 134).” Secondly the curled symbol represents our vulnerability, we curl ourselves around and hide our wounds, our most vulnerable parts are the most deeply hidden and less likely to be exposed¹⁵. Thirdly, it is symbolic of the wisdom of teachings that “are spiral, circling around, returning to the basics again and again, each time in a more detailed and comprehensive fashion. The... secrets kept at the centre, at the very heart... it is not that they are so complex or sophisticated that only the most advanced can grasp them... they are hidden

¹⁴ This symbol has a personal resonance, in that my mother’s PhD research in the late 1960’s was in plant growth, specifically into what part of the part grows, which she discovered was the tip, colloquially called the piko.

¹⁵ In one week, I had two major observations. My new puppy spent a week cowering behind the sofa, scared of her new home and a new person. After a week she let me groom her, and when she uncurled, rolled over, and exposed her belly, I knew that we were going to be okay. That same week in the Emergency Department of the hospital with my father, I saw a young woman rolled into the ward. At first, I thought the bed was empty, as she was curled up as small as she could, hiding from the world and her migraine. Over the hours as she slowly came-right, she started to unfurl, and I could see that the pain was easing.

because such teachings are sublimely simple, refined to an intensely concentrated centre of the spiral¹⁶ (Lowry, 1995, p. 41).”





So, symbolically, the *tohupikopiko* spiral represents life/growth/nurture/unfolding, hiddenness/vulnerability, and wisdom. Then, using again the *triskele* design, each *piko* (spiral) is renamed either for a personal development session to consider cosmology, lived and inherited experience, and how this expresses, or professional development to consider the individual, the role, and the organisation.

Section 3 Step Three: The Remembrance

I put this framework to the test in multiple formal and informal settings, including a formal recorded *kaitaki* session. In each case I was in awe to see how quickly people grasped the *pikopikotanga* concept, and were able to use it to examine an issue or situation. Similarly, if I found myself unexpectedly in conversation with someone and realised that I needed to switch into ‘*kaitiaki* mode’ I could quickly run through the three layers in my mind to check-off the different considerations.

I then started to see spirals in books, on walls, and in carvings all around me! A few of these are shown in Pictures 4 to 7 below. It struck me that the spiral is a natural design that at least from 70,000 years ago my ancestors, like every child given a stick or crayon, will have played with as their consciousness evolved and at some point they became aware and began to attach meaning and stories and symbolism; that the spiral, now I came to think of it, can be seen in every culture I have come across.

¹⁶ From the Japanese word *Oku*, the innermost secrets (*ibid*).

		
<p>Picture 4: Reproduction of a tattoo found from the preserved body of the Pazyryk people of the Siberian Plateau from around the 5th Century BC.</p>	<p>Picture 5: Kaitiaki carving at Te Wānanga O Aotearoa Papioea campus.</p>	<p>Picture 6: Carving at Raukawa Pa, Palmerston North, reproduced in 1859.</p>
<p>Picture 7: Starry Night (1889)</p> <p>Vincent Van Gogh, having lost his religious faith, reported a tremendous need for religion, “so I go outside to paint the night sky.” (quoted in Clark, 2020, 192). The swirl near the centre of this painting, as well as resonating deeply as a symbol, was inspired by the first viewing of a distant galaxy through the world’s largest telescope (1845) – at the time only seen as an unexplained swirl in the night sky “a jewel in the night that tantalised us with mystery (<i>ibid</i>).”</p>		

Section 3 Conclusion

The creation of the pikopikotanga framework followed a creation process from te kore to te ao marama. Now, in section 4, we turn to the final formed framework.

Section 4: Mauri Ora (Conscious wellbeing and expression of potential)

Section 4 Introduction

Table 2 shows the pikopikotanga framework. In this section I will discuss three aspects of this framework, the name, the framework layers, and application for considering cosmology.

Section 4 Layer One: the Name

The full name, Pikopikotanga: E toru nga mea: The threefold Unfurling, is intended as a whakatauki, with deepening layers of meaning; some that are obvious, and some that come into clarity over time for the observer. Some aspects are (a) by duplicating ‘piko’ the word is intensified, thus intensifying the unfurling concept, (b) ‘piko’ carries the sense of the fern frond, that carries a sense of naturally unfurling, that the process is happening outside of conscious control, (c) the kupu ‘tanga’ makes the word a verb, suggesting action, (d) the kupu ‘mea’ and the concept of ‘three things’ has a sense of casualness, offering a sense of lightness and ease to the hard-work of self-growth, (e) the kupu ‘threefold’ carries a sense of old-English that is associated with old stories that are carriers of Wisdom, (f) ‘unfurling’ carries a purposeful sense of the sails intentionally being unfurled to allow the ship to increase its speed, and (g) the analogy to a ship carries a sense of purpose and destination¹⁷. Using te reo Māori and te reo English marks it as a culturally informed framework.

Section 4 Layer Two: The Framework Layers

The framework has three layers, and while ideally they would be addressed sequentially, in the reality of interconnectedness and messiness that is Life, I recommend working at whatever level seems appropriate at each occasion. An example of the framework fully completed for myself can be seen in Appendix I, where you can see that each piko is broken into three-things (toru mea). If necessary, each of these could be split further into three, and so on. I encourage users to use paper paint and pens to draw spirals, write words, be creative and tactile, to encourage the bubbling up of authentic self, forgotten wounds, and nuggets of truth. A resource to support this and examples can be found in Appendix III.

The primary or overview layer expresses the meaning of each of the three spirals or piko; the three symbols or tohu of (1) growth, green/life, unfurling of authentic expression, (2) the

¹⁷ The seafaring analogy also carries a personal resonance as former professional seafarer and Master Mariner.

curling around our vulnerable or wounded, hidden places, and (3) the sublimely simple wisdom at the heart of a story or situation that is found by circling deeper into the wisdom until we understand it. The second layer is for personal reflection considering (1) own beliefs on cosmology, (2) lived and inherited experience (personal, whanau, and community), and (3) how the individual expresses these two items matters. The third layer focusses on the professional environment and considers (1) what the individual needs, (2) what the role needs, and (3) what the organisation or service (for managers) or clients (for kaimahi) need.



:Pikopikotanga: E Toru nga Mea: The Threefold Unfurling:



A kaitiaki practice to examine and grow, consider and enable, your personal and professional Self.













	Overview Layer		Piko 1: symbolises growth, green/life, unfurling of authentic expression.
			Piko 2: symbolises curling around our vulnerable or wounded hidden places.
			Piko 3: symbolises the sublimely simple wisdom at the heart of a story or situation that is found by circling deeper into the wisdom until we understand it.
	Personal Reflection Layer		Piko 1: Cosmology. What do I believe about the Universe and the role of Life and humans in it. How do I experience the Infinite?
			Piko 2: My lived (and inherited) experience; personal, whanau, and community.
			Piko 3: How these express through me.
	Professional Reflection Layer		Piko 1: What do I need as an individual.
			Piko 2: What is needed by my role (such as GM, kaimahi).
			Piko 3: For GM/ manager/ coordinator; What does my organisation/service need. For Kaimahi; what does my client need.

Table 2: The pikopikotanga framework

Section 4 Layer Three: The Embedded Layer, Cosmology

As noted earlier, a driver for this research was to assist individuals and kaimahi with tools to explore their relationship with the Sacred. I have used the term ‘cosmology’ as this carries a sense of Mystery with minimal cultural and religious connotation. Tables 3, 4, and 5 offer three different ways to approach cosmology to find one’s own connection with the Sacred. Table 3 is in plain language, and could be called a Rational Approach to cosmology. Table 4 is influenced by the karakia *Te Kawa O Io* of Chris and Tina Winitana, and is an invitation to reflection through a Te Ao Māori lens. Table 4 uses some of the Sufi Sacred Names in Arabic, and is likewise an invitation to consider ancient wisdom from the Middle East. Each approach offers similar but different perspectives to approach the intangible, embedded, numinous realm. The tables are intended as examples of approaches that are intended to inspire deeper consideration and different versions are encouraged.

A Pan-cultural Wisdom approach.





	Wonderment and awe.		Piko 1: Life! An implausible story through time-less time to a conscious living being.
	Part of an intangible		Piko 2: Paradox. Both connection ¹⁸ and separation ¹⁹ are primary forces.
	Mystery.		Piko 3: How do I conceive of this? How do I connect with this experience of Life? How can this express through my actions?

Table 3.

¹⁸ In some Hindu traditions the Goddess Lalita Tripura Sundari, the archetypal expression of desire/attraction, is the “ruler who rules over rulers (Kempton, 2013, 279),” and the highest deity. This represents the fundamental power of desire/attraction at all levels including energetic, elemental, molecular, and embodied that hold the Universe, matter, and Life together. Without attraction, nothing comes together, and there is no Universe.

¹⁹ Te Ao Māori points out that the separation of the Earth Mother Papatuanuku, and Sky Father Ranginui, was fundamental to life commencing. Although different tribes describe this separation differently, from a figurative perspective we can understand that some distance is needed between units of energy to create matter, atoms to create elements, elements to create molecules, molecules to create proteins, proteins to create organic matter, and so on up to a conscious living organism. Without separation there is only one giant clump of energy and no Life.

Te Ao Māori Moon Goddesses framework for expression of our fully vibrant authentic self, from Te Kawa O Io (the Science of Aroha) by Chris and Tina Winitana (2017).





	Hine ueue rangi o te uenuku (the rainbows that can be seen around the moon).		Piko 1: Hine Marama o te Maramatanga (moonlight). Our willingness shine and be seen – perfect with our imperfections.
			Piko 2: Hine Atarau o te Whakapapa (shadows of and from the moon). Accepting our shadows as part of who we are; knowing they help us express our fullness.
			Piko 3: Hine Korako o te Whatu (the slimmest waning moon). Our inner eye; our ability to look within and understand nuance, complexity, paradox, and Rightness.

Table 4.

Sufi Framework using the Divine names (expressions of archetypal energy) in the Arabic language





	Ya Hayy. Life! Te ira, the life principle ²⁰ .		Piko 1: Ya 'Aziz. Our true value and inner-worth that comes directly from Source and needs no intermediary ²¹ .
			Piko 2: Ya Jabbar. Healing strength, the strength to continuously heal brokenness to maintain stability in our direction ²² .
			Piko 3: Ya Haqq. The ground of being. A name for Sacred Unity that is beyond the conception of the mind ²³ .

Table 5.

Section 4 Conclusion

This section has shared the Pikopikotanga framework and outlined how it can be used for personal and professional reflection and growth.

²⁰ "It is the one source of all life and the very life of everything that lives. It is the principle that never dies, and is inside every being. This divine Name is also the living presence of everything, whether it is dead, alive, animate, inanimate, material, spiritual, or anything in-between. No distinction is made between these states because al-Hayy lives in everything (Meyer, 2011, 62)."

²¹ "Al-'Aziz is a kind of divine strength or power that is beyond the dualism of praise or blame. It is the strength that naturally flows from intrinsic, essential worth. The power of al-'Aziz is sweet, and it actually carries an inner meaning of sweetness. It also means precious and rare, like a baby eagle among birds... it is true worth, utmost dignity, and strength that manifests directly from God, without an intermediary (Meyer, 2011, 41)."

²² "A wonderful thing occurs when you reach your deepest wound and, at the same time, find the courage not to defend against the intense feelings that are aroused by reaching it. Then grace comes with a healing touch of love and divine generosity. Then the layer of ego containing the inner child feels that he or she is being loved all the time. You experience constantly being created by God. You are valued (Meyer, 2011, 14)."

²³ "It is the very ground of being, a field that is both active and potential, known and unknown, manifest and unmanifest. It is the basic field from which any manifestation or activation can be generated (Meyer, 2011, 58)."

Conclusion

The re-emergence of Maori culture is helping non-māori to reconnect with their lost knowledge. From those with a Scottish, Irish, English or Welsh background, this loss comes for example through multiple waves of colonisation, such as Romans and Vikings, and then loss of land through land clearances, industrialisation, the growth of capitalism, and ultimately migration to a new land as economic refugees.

Specifically, this article outlines the human need for connection to the numinous, leading to the development of religious traditions that began to intermediate connection to the Sacred realm, as well as being ways for wisdom to be carried between and across generations. In modern times many people have rejected formal religion, and unknowingly and unhealthily lost other things such as community, celebration, and structure and a sense or meaning that can help support and guide in turbulent times.

The pikopikotanga approach actively encourages consideration of (a) the history of human religious beliefs to gain understanding of the present time, (b) one's own beliefs on the Universe and the role of humans in it to gain self-knowledge, and (c) reconnection to a sense of the numinous.

The pikopikotanga framework offers a pancultural kaitiaki approach to examine and grow, consider and enable, personal and professional Self, and in particular a way to reach deeply into the realm of the Sacred to discover strength, heal woundedness, and rediscover wisdom for the human Life journey.














Lokah samastah sukhino bhavantu

Om shanti shanti shanti

May all beings be well, may all beings be happy.

Peace, peace, peace.

Appendix I. Completed Version of Personal Reflection for Kim Penny.

 Personal Reflection Layer	Piko 1: Cosmology. 	 La'ilaallaha el il Allahu. Everything is a part of a single Devine entity – nothing, nothing, is not a part of the One.
		 Kotahitanga. One shared breath of all life – all life is equally beloved by the Universe. We all have a stitch for Life's tapestry. Ya Aziz!
		 Life is an impossible miracle – I choose to live life with gratitude, joy, and awe. Ya Hai! Ya Haqq!
	Piko 2: Our lived (and inherited) experience. 	 Razool – share the realm of Wairua. One wisdom, many teachers... intuit the language of the seeker... a conduit for wisdom.
		 Woundedness – loss of connection to nurture on emotional and spiritual levels. The Migrant's story; weakening of whakapapa connections and sense of belonging to place. I've got your back... you are important... solid support. Strenght from healing. Ya Jabbar!
		 Curisosity – how, why, if, maybe, wow, how interesting.
	Piko 3: How these express through me. 	 What is most important here and now? What more is possible with Grace and ease? What do I need? My role? My organisation? My clients? Mind, body, soul, relationships, family...
		 Ata ata – aki aki scale... 3 to 5 means gentle questioning, leading the intreaction to suport the gentle unfurling of the Self to more fully express. Ya Aziz, Ya Jabbar: deep healing for expression of authentic self.
		 Elements: what is grounded, changing, fluid, unseen, (tangible and untangible). All aspects are part of a single Divine Unity.

Appendix II. Background for understanding the human relationship to the numinous

Professor of Philosophy Daniel Dennett (2006) seeks to break the taboo against a “forthright, scientific, no-holds barred investigation of religion as one natural phenomenon among many (Dennett, 2006, 18) ” by bringing it “under bright lights and the microscope (*ibid*).” Like the Emperor’s new clothes –

“Sometimes falsehoods and myths that are ‘common wisdom’ can survive indefinitely simply because the prospect of exposing them is itself rendered daunting or awkward by a taboo. An indefensible mutual presumption can be kept aloft for years or even centuries because each person assumes that *somebody else* has very good reasons for maintaining it, and nobody dares to challenge it (*ibid*).”

Dennett introduces the concept of Belief in Belief. “Once our ancestors became reflective (and hyper-reflective) about their own beliefs, and thus appointed themselves stewards of the beliefs they felt most important, the phenomenon of *believing in belief* became a salient force in its own right, sometimes eclipsing the lower-order phenomena that were its object (Dennett, 2006, 200).”²⁴

Clark (2020) notes that the human brain of 70,000 years ago is essentially the same as it is today.

“It could have been some random mutation in our DNA that suddenly allowed our brains to perceive the world in more abstract ways, or it could have been a more gradual process that began much earlier with the appearance of *homo sapiens*. Whatever the trigger, by seventy thousand years ago, the so-called human revolution was complete. And despite the tens of thousands of years that have since elapsed, it is thought that there is no essential difference between current humans and our ancestors from that period. Their brain power was the same as ours, their ability to reason was the same as ours, so too their curiosity and capacity to dream. All these primitive humans lacked was the knowledge that we have now accumulated (Clark, 2020, 7).”

²⁴ He notes that “Philosophy is questions that may never be answered. Religion is answers that may never be questioned. Anonymous (Dennett, 2006, 17).”

During this evolution, Clark's thesis is that we were drawn to the night skies, and that even in modern times, most people gazing at the night sky will –

“bring about feelings of tranquillity and reverence, and often a sense of their own insignificance... Shakespeare saw the same stars in the same patterns that we do, so did Galileo, Columbus, Joan of Arc, Cleopatra, and the first ape-man to look up in curiosity. From space age to stone age, to be beneath the night is to witness something that every other human being who has ever lived has also seen. It is our common heritage (Clark, 2020, 3).”

Karen Armstrong (2005) considers the stories at the heart of our religious traditions; “from the very beginning we invented stories that enabled us to place our lives in a larger setting, that revealed the underlying pattern, and gave us a sense that, against all the depressing and chaotic evidence to the contrary, life had meaning and value (Armstrong, 2005, 2).”

Chris Gosden (2020) discusses the work of French anthropologist and ethnologist Claude Lévi-Strauss who considered the humanisation of the universe: “There is a continuity between the human will or actions and the world around us... We exist in a complex mutual interaction with the world, through shared participation (Gosden, 2020, 9).” Gosden goes on to elaborate that there are three forms of human participation with the world around them “transcendence, transformation, and transactions (*ibid.*)”

Jason Smith (2020) relates that Carl Jung, founder of analytical psychology, wondered about the role of the numinous also.

“Jung rejected any approach that sought to reduce the religious expressions of the psyche to something more rational... to do so... was to devalue the natural mode of the psyche's expression. In other words, the religious is not an accidental quality of psychic life, nor is it a distortion of some underlying or more rational dynamic. Religious feelings and ideas, rather, are one of the primary forms through which the psyche expresses itself (Smith, 2020, 4).”

In a similar vein, Murray Stein notes that Jung's theory “can be read as a map of the soul, but it is a map of a mystery that cannot be ultimately captured in rational terms and categories. It is a map of a living, Mercurial thing, the psyche (Stein, 1998, 6).”

Smith believes that modern life “is desperately in need of an understanding of the symbolic life, which, as Jung reminds us, is the best means of meeting and expressing the needs of the

human soul (Smith, 2020, 7).” However, he cautions against merely giving a Symbol a psychological name, as although this may “help to orient a consciousness thoroughly permeated by rationalistic premises... this situation represents as much a loss of an older wisdom as it does a gain of new knowledge (*ibid*).”

“The question of our relationship to life is no simple matter, as evidenced by the fact that human beings have wrestled with the meaning of this relationship since there have been human beings capable of reflection. Our comparatively short human life is simply not enough time for us to fashion from scratch an understanding of human life, its meaningfulness (or lack thereof), and the forms through which we can best engage with it...

Our relation to the universe, to the social world, and to ourselves, together with the experience of awe before the transcendent mystery of life, are profoundly important human imperatives necessary for our physical, emotional, psychological, and spiritual health”

(Smith, 2020, 95)

Smith highlights three important matters in his book. Firstly, understanding the terms Religion and Creed. The term *religion* is now often contrasted with the term *spiritual but not religious*; “the implication of this phrase is that religion is an institutional encrustation of which many people feel unable to assent, despite, or because of, their sensitivity to the spiritual (Smith, 2020, 67).” While creeds are “structures that grow out of and are built up around” a numinous experience, they can “become habitual thought forms, gradually emptied of their original power and mystery (*ibid*).” Secondly, Smith discusses the work of Raimon Panikkar (Panikkar, 2006), who offers a model of religious experience that “includes three distinct, though interrelated aspects (Smith, 2020, 69)”, which he labelled as religiosity (the faculty that enables an individual religious experience), religiology (the rational reflection on one’s beliefs and imaginative relationship with them), and religionism (including membership of a specific group with a particular set of beliefs). And thirdly, drawing on the work of Joseph Campbell (Campbell, 1976) in discussing the four functions of mythology, the aspects of mystical (undergirding and vitalising all aspects, supporting a sense of awe), cosmological (creating a sense of the universe and the human role in it), sociological (to integrate these into the group), and the psychological (to integrate and guide the individual) (Smith, 2020, 79/80).

In a similar yet contrasting vein, Kirsty Barber-Smith discusses whakatauki as a vehicle to transmit wisdom and culture.

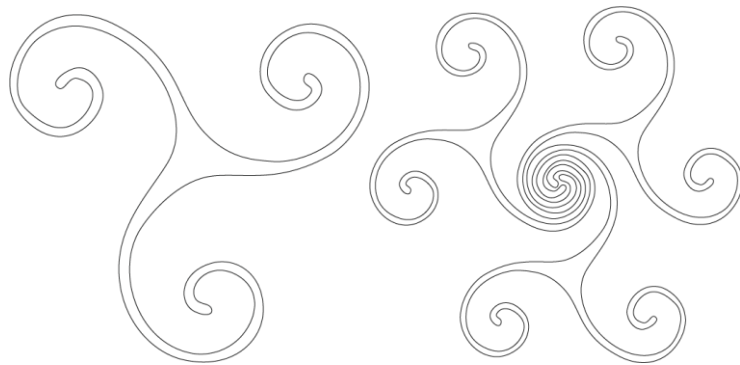
“Whakatauki are significant to Māori ways of knowing. They validate and contribute important truths to the collective experience of the culture. Recipients understand the message from deep within the meaning system they share. Symbol, metaphor and imagery all act as the signifiers that lead the way to an apprehension of reality... Whakatauki mediate the space between the language of the words and the representations and conceptualisations to which they refer (Barber-Smith, 2007, 129).”

Further she notes that “Whakapapa, myth and whakatauki locate Māori in a particular cultural matrix from which arises a vital sense of self and identity (Barber-Smith, 2007, 127).” In particular, the knowledge supports a world view of reality “and the relationships between men, the environment and the universe (*ibid*).”

In a similar way, Stewart and Williamson share that the ancestral traditions of the Druids and the Bards are “often kept alive in both collective folklore and individual creativity through the centuries. Thus, is ancestral wisdom carried into the future (Stewart, 1999, 9).” They outline that the Celtic tradition, culminating in the Druidic and Bardic traditions “left us with a body of traditional lore that was built, like a vehicle, to carry us from the known to the unknown, from the myth to the mystery (*ibid*).” The bardic tradition, they explain, is not a set of rules or complete set of texts, but a process of inner change and a new relationship with “universal truth, being or consciousness (*ibid*).”

Finally, in acknowledgement of the forum that has enabled this framework to emerge, Shane Edwards notes that spirituality “is part of Te Wānanga o Aotearoa education and acknowledges that spirituality is a source of quality for people, especially when it is infused with purpose and enthusiasm (Edwards, 2013, 59)”

Appendix III. Example of a resources for tactile interaction with the pikopikotanga framework.



Above are two Pikopiko tohu that can, for example, be coloured in, written upon, cut out, and pasted for a tangible way of connecting with one's own story, as seen in pictures 8 to 10 below. Picture 11 shows the tohu painted onto stones.



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