Unpacking ethnology within contemporary paradigms
(The practice of packaging, transfer, and delivery)

a thesis submitted in partial fulfilment for the degree of

Doctor of Philosophy in Creative Arts
at
Massey University
Palmerston North
New Zealand

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2023

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Abstract

This thesis examines multi-layered notions of Māori identity and descriptions of Māori contextualised against a personal artistic response to being Māori. The art of packaging, transfer, and delivery is presented as an artistic embodiment of Māori identity, illustrating how popular beliefs shape not only the construction of identity but also influence cultural institutions and affiliations. Examples of Māori identity are discussed throughout the study to illustrate how artists and established practices embracing Māori concepts advance Māori identity. The packaged artworks explore the theme of identity by weaving together narratives and concepts that draw attention to the displaced and disconnected perspective of what it means to be Māori. They also shed light on the subjugation and stereotyping of Māori culture and identity. This sense of displacement is intricately linked to the process of postage, delivery, and receipt.

Ethnology, which is essentially the comparative study of ethnicity to understand the characteristics of different peoples (races) and the differences and relationships between them, is featured in the thesis title and in the packaged artwork that constitutes the practical component of the thesis. However, it is not extensively discussed within the thesis itself. This is not due to its lack of importance as a field of study but rather because the packaged artworks primarily feature various characters who have been either created for the screen or have developed personas within the music industry. Most of these characters are 'constructed' identities, meaning they have been shaped to adopt the attitudes of the screenwriter. These diverse characters have played a significant role in shaping my own identity and have contributed to who I am today.

In this study, a comprehensive examination of Māori identity, art, and the prevalent impacts of stereotyping and discrimination will be conducted through a diverse range of methodological approaches. These multifaceted methods will not only inform the creative and theoretical dimensions of the artwork but also highlight the relationship between Māori identity and the researcher. Key methodologies, such as Kaupapa Māori research and Autoethnography, will be applied, with a particular focus on incorporating personal experiences and reflections into the research process, inspiring and clarifying the intended significance of the artwork.

Hei Mihi

Ehara taku maunga a Hikurangi i te maunga nekeneke he maunga tu tonu ko toku kingitanga no te po mai rano, no tua whakarere he ihu to mai no te po — My mountain Hikurangi does not move, it remains firm and steadfast

Te Kani-a-Takirau (as cited in Walker, p.1)

Ko Omanuhuruhuru te maunga
Ko Waikirikiri te awa
Ko Horouta te waka
Ko Te Whānau-a-Te Rangipureora te hapū
Ko Te Aitanga-ā-Hauiti te iwi
Ko Puketawai te marae
Ko Edward Findlay tōku matua
Ko Hinepō Henare tōku whāea
Ko Nan Henare rātou ko Robyn Finnie, ko Sue Wendt ōku tuahine
Ko Myles Findlay rāua ko Eru Findlay ōku tuakana
Ko Piripi Findlay taku teina
Ko Kate Findlay tōku hoa wahine.
Ko Fraser Findlay tōku ingoa
Ko Caleb rātou ko Kahukura, ko Te Atawhai aku tamariki
No reira, tēnā koutou, tēnā koutou, tēnā koutou katoa.

Acknowledgements

'Toi tu te kupu, toi tu te mana, toi tu te whenua'
Tinirau **(as cited in Turia, 2012, p.1)**

This whakatauki is a heartfelt plea to safeguard our culture, for without language, mana (spirit), and land, the very essence of Māori identity would cease to exist. We would become mere skeletons, failing to honour the richness of Te Ao Māori.

This thesis, submitted in partial fulfilment of the requirements for the Doctor of Philosophy in Creative Arts, encompasses my exploration of Māori identity construction and includes a series of related artistic works created between October 2017 and October 2023, along with their significance as praxis.

E rite ana ahau, ki te whakamanawa atu ki ōku kaiwhakahaere, ko Ahorangi Robert Jahnke rātou ko Israel Birch me Huhana Smith mō ō ratou tautoko, mō te kaha tautoko hoki i ngā tohurau o ngā Toi hou Māori. To my supervisor, Professor Robert Jahnke, it has been an honour to have had the opportunity to work under your expertise and guidance these past years at Te Pūtahi a Toi. To Huhana Smith for your support and appreciation of te toi hou Māori, and Israel Birch for sharing wise words and assistance throughout my studies, mihi mai mihi mai, mihi mai ra.

To my mother and father, Edward Findlay and Hinepo Henare, I love and miss you every day. Thank you, Dad, for instilling the gift and value of education and emphasizing the importance of striving for excellence rather than settling for the status quo. To my mother, who gave me life and the role model of independence, individuality, and empathy, your struggles and hardship made me a better person. Kei te tangi tonu taku ngakau, e kore te aroha e maroke i te pō.

To my brothers and sisters Nan, Brian, Myles, Lesley, Eru, Gwenda and Piripi, to the whānau, Jarrod, Tessa, Trish, Eru (Edward), Taylor, Michael, Delys, Scarlet and EJ and to my extended whānau, colleagues, and friends, who have followed and given their support over the years, ka nui te aroha ki a koutou katoa.

To my mother and father in-law, Liz, and John Goodrich, for accepting me into your whanau and for being alongside me during this journey, E mihi maioha ana ki a kōrua mō ō kōrua tautoko kaha.

To my children Caleb, Kahukura and Te Atawhai, my inspiration, my love, my joy, and my reason:

> *'the archer sees the mark upon the path of the infinite, and he bends you with his might that his arrows may go swift and far. Let your bending in the archer's hand be for gladness. For even as he loves the arrow that flies, so he also loves the bow that is stable'*
>
> *(Gibran, 1923, p.1).*

To my wife Kate thanks for your time, patience and tenacity, ka aroha ahau ki a koe mō ake ake tonu atu.

Glossary of Māori terms

ahurea	culture, popular culture.
awa	river, stream, creek, canal, gully, gorge, groove, furrow.
hapū	kinship group, clan, tribe, subtribe - section of a large kinship group and the primary political unit in traditional Māori society.
iwi	extended kinship group, tribe, nation, people, nationality, race - often refers to a large group of people descended from a common ancestor and associated with a distinct territory.
mana	prestige, authority, control, power, influence, status, spiritual power, charisma - mana is a supernatural force in a person, place or object.
mana motuhake	separate identity, autonomy, self-government, self-determination, independence, sovereignty, authority - mana through self-determination and control over one's own destiny.
Māoritanga	Māori culture, Māori practices and beliefs, Māoriness, Māori way of life.
mātauranga Māori	Māori knowledge - the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices.
maunga	mountain, mount, peak.
Pākehā	New Zealander of European descent - probably originally applied to English-speaking Europeans living in New Zealand.
Papatūānuku	Earth, Earth mother and wife of Rangi-nui - all living things originate from them.
pōwhiri	invitation, rituals of encounter, welcome ceremony on a marae, welcome.
ruru	morepork, owl.
rangatahi	younger generation, youth, to be young.
Tāmaki Makaurau	the Māori name for Auckland, means Tāmaki desired by many. This name refers to the abundance of natural resources, strategic vantage points, portage routes, and mahinga kai which first attracted Māori, and then other settlers.

tangihanga	weeping, crying, funeral, rites for the dead, obsequies - one of the most important institutions in Māori society.
tikanga	correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol.
tino rangatiratanga	self-determination, sovereignty, autonomy, self-government, domination, rule, control, power.
tūpuna	ancestors, grandparents - western dialect variation of tīpuna.
waiata	song, chant, psalm.
wairua	spiritual aspects, attitude, quintessence, feel, mood, feeling, nature, essence, atmosphere.
whānau	extended family, family group, a familiar term of address to a number of people.
whakapapa	genealogy, genealogical table, lineage, descent.
whakarongo	listening, hearing, obeying.
whakawhānaunagtanga	process of establishing relationships, relating well to others.
whenua	country, land, nation, state.
wero	challenge. a call to prove or justify something.

Moorfield, J. (2022). Te Aka Māori-English, English-Māori Dictionary and Index by John C Moorfield.

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Chapter One – Research Overview

'The last time I saw Mum she came to a play in which I was performing. "His father was a white man" - a statement that would ironically define my life. The first play my mother attended to see me perform, my skin was covered in thick layers of foundation to lighten my dark complexion, so that I could become my character. An Englishman. Several minutes into the show, she began to get frustrated at the thought that I wasn't on stage, not knowing I was right there, standing in front of her the whole time. My nephew who was present told Mum who I was, which was met with an outburst of laughter. To this day, I remember her laughter over the silence of the audience. After the show she was approached by theatre patrons praising the night's performance. When asked what she thought? She replied "well…his father was a white man"' (Henare-Findlay, 2019. p.41).

1.0 Context and Background

The contextual narrative of this research journey is woven like a tapestry throughout the research, inserted to imbed a visual connection to the artwork and the artist. This is motivated by the intention that the viewer or reader will consider the fundamental implications of being Māori in the modern world amidst bias and rebut of Māori culture. The excerpt above uses theoretical ideas and concepts which support the creative component and research endeavour. This narrative demonstrates a juxtaposition of characters on and off stage as an amusing anecdote to support the 'fish out of water' notion. My mother was captivated by classic Hollywood cinema, which was evident in our whānau (family) ritual of watching Sunday matinees. Some of her favourite movies were Lawrence of Arabia (1962), Ben-Hur (1959) and Blue Hawaii (1961). These Eurocentric practices formed a perspective of identity that highlighted a displaced and disconnected view of what it is to be Māori. Born in 1976, my whānau typified a common experience of Māori affected by the urban drift of the post-World War II era. As a result, we were separated from cultural affiliation with iwi, hapū and marae and constrained by socio-economic circumstances. My identity was defined by external perceptions, not intrinsic to what I was but who I needed to be, within a westernised environment of the time. A product of the MTV (Silverman, 2002) generation I was notably fashioned by the influence of popular culture and western ideals, which rarely reflected a Māori world view. When it did, the portrayal was far from flattering.

As a result of assimilation, urbanisation, and socio-economic circumstances of locale, I spoke no Māori and knew little about tikanga Māori (customary practices and values). Growing up in the 1980s there were few influential indigenous role-models. However, considering the lack of ethnic diversity at the time, there were also few personalities whom I admired. Retrospectively, this was endorsed by New Zealand television content. The Prince Tui Teka show (1983) was a Māori variety show with music and comedy. The Billy T James show (19811984) is best described as a gregarious non-PC comedy skit poking fun at Māori and Pākehā of the time.

At the core of my exploration of ethnology and genealogy lies the intention to justify the use of the term "ethnology" in the thesis title and on the packaged artwork. One aspect of this artwork revolves around character, akin to what actors portray. The other centres on our ancestors, those to whom we owe our existence.

My packaged artworks may not be wood, but they are the descendants of wood. They are not merely sculpted; rather, they are constructed, much like my own identity. Their construction involves a variety of techniques, from cutting and folding to printing and sealing, wrapping and concealing, posting and receiving, and ultimately interpreting.

According to Davis, Desmond Roe and Frew (2020) cultures are shaped by rituals of magic, mystique and tradition because these are the ways we can talk to the past in the language of our ancestors. These stories give us the authority to talk, and to use these traditions to glimpse into the future and to influence who and what we are. This thesis endeavours to piece together narratives shaped by personal experience and research to address the notion of identity construction and being Māori. As Powell (2014) suggests, in the United States of America, non-European nations were expected to adopt English as their language and conform to European traditions. This standard framework for citizenship in the USA revolved around assimilation into European traditions. Paralleling this, the consequences of colonisation and assimilation in Aotearoa (New Zealand) also led to the erosion of Māori language and culture. (Ka‘‘ai-Mahuta. 2011, p.1).

1.0.1 The Research Topic- Unpacking ethnology within contemporary paradigms

The intention of unpacking ethnology within contemporary paradigms is to highlight the current state of Māori identity through research and lived experience. A critical focus of the study is the examination of each level of my constructed packaged artworks to understand their role as a metaphor for research inquiry.

The research is inspired by the evolving stereotypes and labels attached to Māori identity over the past few decades. I use techniques such as postage, transfer and delivery to create a connection with the site of receipt as a way of combining both, the sculptural elements and performance within reality itself. In my practise I regularly observe principles of visual and performative interpretations, using methods that include packaging and labelling, postage and delivery, the use of te reo Māori, duplicating and concealment, idiomatic expressions associations to tongue-in-cheek humour, devices that cast doubt on the nature of initial appearances, and the mechanical reproduction found in nature. My research inquiry was motivated by unpacking ethnology through examining and articulating experiences. Storytelling emerged as a valuable tool for unpacking characteristics, differences, and relationships between Pākehā and Māori, sub-societies, and cultures within current systems of identity construction. Consequently, the methods are described and referenced in relation to my construction of the packaged artwork.

1.1 Methods applied

My packaged artwork can be divided into three components: the packaging of the artwork; the labelling of the package, and the artwork within the package. However, when the artwork is activated through postage, transfer, delivery and reception, the artwork undergoes processes that activate the artwork through artistic narrative and performance. The performance and staging of the packages are used to accentuate the context and intention of the artwork, by allowing the audience to view or participate in becoming part of the work. Osterman, & Kottkamp (1993) express that learning becomes effective when individuals become personally engaged with the process of wanting and needing to learn. Empirical learning theory is a dialectic and cyclical process that consists of four stages: personal experience, (conversation) reflexion and reflection, (abstract recontextualization) thinking outside the box, and research and investigation (p.2-3). The research uses autoethnography as a method of narration

throughout the study. This is a category of research that demonstrates a complex and multilayered connection to define the relationship between the personal and the cultural (Ellis and Bochner, 2000). According to Dyson, (2007) narratives create a basis for the researcher to attach their *personal experience* to the research, giving it a sense of meaningful purpose, as dependent on the narrative selected for expression.

The narrative frames the research for interpreting experiences, enabling connotative references that are both reflexive and reflective, inviting theoretical reimagining. These elements collectively address not only whakapapa but also encompass issues related to identity, culture, and stereotypes. The research places particular emphasis on symbolic languages such as tikanga, tradition, and narrative, which play a pivotal role in the perpetuation of cultural stereotypes.

1.1.1 The packaging, the labelling and the artwork.

According to Simpson & Weiner (1989) culture or ethnic identity construction is used to express the notion of sameness, likeness, and oneness. This ‘sameness’ of a person in all settings and situations is in fact in itself not something different. The packaging, the labelling of identity within my artwork can be defined as *"beliefs about the characteristics, attributes, and behaviours*" (Hilton & Von Hippel, 1996, p. 240). The packages signify the perpetuation of stereotypes embedded within Pākehā culture. When we don’t challenge the view of negative ethnic stereotyping by showing positive representations and the value of cultural uniqueness, we reinforce a racist ideology that promotes a specific agenda based on capital and power over a culture or society. The packaging and labelling of the artwork can be seen as both a challenge and an inculcation of cultural awareness and identity.

1.1.2 Systemic racism of Māori

Figure 1. StuffNZ ((2017). 'English only' sign for staff in Bay of Plenty supermarket (still image). Bay of Plenty: New Zealand.

The image above emphasises an opposing view of Māori language spoken in a work-place environment. The notice board was a sign in a Bay of Plenty supermarket staffroom. It stated that only the English language was spoken in the supermarket, including the staffroom, shop floor and storeroom. In the top corner a smaller illustrated sign reads ‘English Only Zone’. A representative for the supermarket said the sign was meant to help form better communication between staff and was not intended to be culturally offensive. In StuffNZ (2017) Foodstuffs representative Doug Cochrane asserted that many businesses have a huge diverse and cultural mixture of people, which can lead to communication issues. The sign, intended to promote communication in a universally understood language, ultimately failed to convey its original purpose and was removed. Under the Human Rights Act and Human Rights Commission (2018), an employer cannot treat an employee less favourably because of ethnicity, making it difficult to justify 'English only' policies within a workplace setting for reasons of 'workplace harmony' or 'company culture.' According to the Ministry of Health NZ (2011)[1], Māori individuals are three times as likely to have experienced discrimination and unfair treatment based on racial profiling and stereotyping.

[1] https://www.health.govt.nz/our-work/populations/maori-health/tatau-kahukura-maori-health-statistics/ngaawe-o-te-hauora-socioeconomic-determinants-health/racial-discrimination

1.1.3 The package as performance art

The packaged artworks are a critical component of my practice, they are visual commentaries on the stereotypical ‘boxing in’ or ‘containment’ of Māori because of the perceived cultural biases Māori are supposed to possess. The packaged works, not only challenge viewer expectations of what constitutes art, but also interrogate the space or context in which they are placed, thereby impacting on interpretation. The packaging and labelling of artwork serve to highlight the notion of Māori as a unique, layered, and interconnected culture. This is achieved by employing concealment methods, which, in keeping with tradition, provoke curiosity and effectively convey the essence of the artwork.

My research approach aims to activate the artwork through postage, transfer, delivery and reception. This is a means of *thinking outside the box* (abstract recontextualization), whereby the artwork participates in a range of processes outside the control of the artist. The artwork is delivered to site via courier, where on delivery the person or gallery must decide how the work is to be shown and exhibited. Initially the artwork must remain in the package as its removal from package negates the intention and receipt of the work. Upon arrival to site, the curator, exhibitor or proprietor of the artworks have autonomy of how they would display and interact with the package works within the exhibition space. The package is displayed with delivery postage forward, upright in landscape format and accessed by scanning QR code to be viewed online. Through a combination of processes including personal narrative, postage and delivery, and online activation to view the works of art, I explore concepts of identity through acts of human connection and response to the artwork. Time and space become important elements for engaging with the artwork. Time not only refers to the nostalgic subject matter of the artwork within the package, but also encapsulates the unseen performative component revealed through human handling through postage, transfer, delivery and reception. The virtual space created through online interaction creates a tableau or reference to still-imagery, videos and scripts, as another layer within the performative component of the artwork.

1.1.4 Urban displacement

Because of the ongoing desire for a better lifestyle, education, and economic independence my whānau relocated from Tolaga Bay on the East Coast, to the suburb of Kaiti in Gisborne in 1976. Kaiti is a significant location for Māori culture and history. Kaiti Beach was the landing site of Horouta waka. It was also the area where Captain Cook (1769) first set foot in Aotearoa New Zealand.

According to Statistics New Zealand (2018) outer Kaiti has the largest Māori population (78.3%), compared with European (48.9%) for the whole Gisborne District. It also has the highest unemployment rate, with a median income of under $17,900 per annum per whānau. Key figures in the community were hard working Māori who worked in factories, forestry, and woolsheds. There were many more labourer positions that have since (2018) proved to be unsustainable. Kukutai (2012) notes that Māori gradually became diasporic and transnational by moving overseas, raising further questions about how Māori identity, roles and responsibilities, communities and belonging to place, fares. The practices and processes of colonisation were being enacted within a contemporary neoliberal structure. For example, systems of neoliberalism in Aotearoa influenced ongoing processes of racism, indigenous oppression and economic repression. According to Curtis (2016):

> *'In the case of New Zealand, the rise of neoliberalism, the deployment of neoliberal policies, is rightly pilloried for its negative impacts on the lives of the poor, vulnerable and Māori'* (p.5).

These theoretical wonderings are reflected in the delivery and performance element of my artwork addressing the impacts of displacement and migration on shaping Māori identity. The absence of customary Māori art forms and motifs in my artwork highlights the pervasive influence of Western culture and the destabilised sense of belonging and community within contemporary society, where certain Māori words have transcended their origins and become so ingrained in mainstream language that they no longer exclusively belong to Māori but are shared by everyone.

1.1.5 Kaupapa Māori Research

According to Linda Tuhiwai Smith (2012) and her seminal critique of western knowledge and research paradigms, '*Research is probably one of the dirtiest words in the indigenous world's vocabulary'* (p.1). Smith (and her husband Graham) founded Kaupapa Māori Research theory, which has been defined by Māori as research determined by Māori, conducted with Māori, and for Māori benefit. Kaupapa Māori Research reinstates Mātauranga Māori as a cultural knowledge system that upholds the mana of Māori, who thereby create and develop research that is culturally safe and relevant. These valid approaches meet the rigours and integrity of academic research (Smith, 1999). The connotative element within the study is justified by methods embracing whakapapa, Māori identity, and the relationship between my own personal experiences and the way I negotiate my cultural interactions. This is pertinent in the transformation of the physical packaging as artwork. Kaupapa Māori Research privileges the Treaty of Waitangi as a symbol of Māori autonomy and self-determination. This is referenced through the warranty of the packaged artwork and the virtual space created to view artwork. In the packaged artwork (Fig. 4), QR codes on the front of the work enable a direct link to the warranty attached to the packaged artworks.

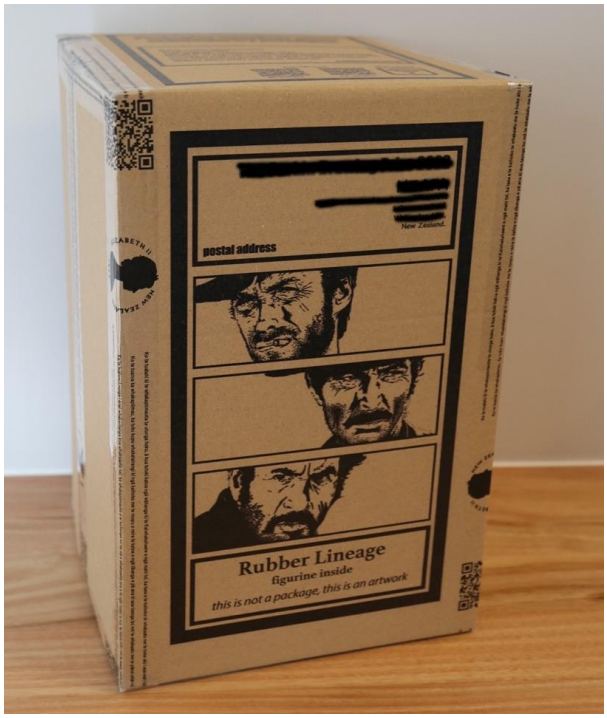


Figure 2. Fraser Henare-Findlay (2022). Rubber Lineage. 11-inch custom-made figurine (plastic/ rubber) with WS Carton #4 405 x 255 x 255mm M3 0.0263 and 75mm custom tape. Dimensions (H×W×D): 400mm ×250mm×120mm. Whanganui; New Zealand.

Incorporating the influence of mechanical reproduction and drawing from my own observations, the process of printing artwork serves as commentary on the dilution of art through the substitution and replication of original content with manufactured copies. The theory considered that the most identical copy of artwork is missing one important element, which is the existence of the original in time and space. According to Benjamin (1968), the essence of an artwork, from the effects of deterioration over time to its ownership, resonates within the Māori perspective of time and space, where art is not merely a static object but a dynamic entity that exists in harmony with the ever-changing landscape.

While the theory of mechanical reproduction explicitly references the mass colonial interpretations of Māori, it's essential to recognize its historical impact. The reproduction of original artwork has sometimes conveyed subtle but invasive messages related to value, depreciation, and property. However, this critique sheds light on these issues, creating an opportunity for increased awareness and a more culturally sensitive approach to art and its representation. By acknowledging these complexities, we can work towards fostering a more inclusive and respectful artistic landscape. An essay based on the principles of the 'reproducible artwork' Benjamin (1968) explains that *"Mechanical reproduction of a work of art, however, represents something new"* (p.2).

1.2 Research design

The thesis uses narrative to locate the researcher as a critical part of the study. I outline aims and objectives justifying the study, whilst also addressing Māori stereotypes and negative Māori representation. This section recognises the practices linked to methods applied as a tool for constructing and reconstructing a Māori identity. The paradigms associated with urban and cultural displacement underpin the research methods to create a reflective space referencing the spaces Māori inhabit as diaspora. Critical to the study is creating a space both physical and implicit to establish a multi-layered view of Māori identity. This is alluded to in the QR scanning of the packages which is further discussed in the exegesis of artwork and research design section of the study.

1.2.1 Historic context and motivation

According to Statistics New Zealand (2018) 84.4 percent of Māori lived in city and urban areas whereas in 1956 nearly two-thirds of Māori lived in rural areas. In the Oxford history of New Zealand, Walker (1992) explains that Māori who became part of western society and economy were made vulnerable by the economic changes in the 1980s. Awatere (1984), Belich (1986) and Rochford (2004) support the statement that Māori were effectively forced to abandon traditional routines resulting in loss of language, customs, and beliefs. Māori relationships with the Crown became strained under colonial dominance. This was exemplified by the protests of the 1970's. According to Henry and Pouwhare (2015) these protests motivated the Māori rights movement and instigated the period known as the Māori renaissance. According to Taonui (2011): *'Towards the end of the 20th century gains in education, a higher profile for the Treaty of Waitangi and other new social opportunities led to a Māori renaissance'* (p.1). Influential in the rise of Māori resurgence of the 1960s and 70s, Māori politics, artistic ascendants, and a renaissance in Māoritanga was supported and upheld. According to Hill (2009) the Māori renaissance was motivated by a restored awareness to culture that emerged from of an urbanised philosophy based on "Māoriness' rather than on tribal identity" (p.150). The 1970s saw Māori migrating to urban settings seduced by a myth of 'equality' within New Zealand, which led Māori to suffer disproportionately within the capitalist political economy (Hill, 2009).

1.2.2 A brief history of systemic racism

Māori have been mis-represented in society as naive, savage, and unintelligent (Matthews, 2018). For example, the comic book character 'Hori' published in 1964 was likeable and witty, yet promoted the idea that Māori were lazy and stupid. According to McCallum (1964), Hori was a *'fat, happy-go-lucky Māori whose nature is as gentle as the brown eyes of the children of his own race'* (p.3). This example describes the *'Social Categorisation'* process in which people are classified based on similar characteristics such as ethnicity, age, occupation, or diagnosis (Stangor, 2011. p.1). According to Belich (2011), opinions about Māori people revealed more about Pākehā society than a true representation of Māori identity or culture. This was due to a pervading Pākehā lack of knowledge of Māori practices and rituals. Pākehā historically employed propaganda and racial stereotypes, such as the Hori publication, as tools to advance their interests of control and hegemony.

1.2.3 Addressing racism in the Aotearoa

As an advocate and celebrity spokesperson for the Human Rights Commission's anti-racism campaign Taika Waititi attracted national attention with comments he had made in London based culture magazine *Dazed & Confused* (2018). He stated that New Zealand was a racist place. In Denney (2018) Taika Waititi made headlines with the following comment about New Zealand culture.

> *'It's racist as f@#$. I mean, I mean, I think New Zealand is the best place on the planet, but it's a racist place. People just flat-out refuse to pronounce Māori names properly. There's still profiling when it comes to Polynesians. It's not even a colour thing – like, 'Oh, there's a black person.' It's, 'If you're Poly then you're getting profiled' (p.1).*

Graham (2018) explains how Waititi also commented on people in Auckland who were "very patronising" when praising and flattering him on how well he has done "for one of his people" (p.1). According to New Zealand's Human Right Commission (2018), racism is on the rise, with one in three complaints made to the Human Rights Commission being racially motivated and discriminatory. According to a report on Ethnic density and area deprivation: Neighbourhood effects on Māori health and racial discrimination in Aotearoa/New Zealand (Bécares, Cormack, & Harris, 2013), the health ratings and exposure to racial discrimination of Māori have been less visible due to the high population of Māori cases, which has contributed to concealing these issues.

In response to Waititi's comments, Gattey (2018) explains that news moderators had to reject comments submitted to their articles because they did not comply with their terms and conditions and were deemed racist. Outlined below are some of the comments rejected for being likely to offend or target any ethnic, racial, nationality or religious group:

> *Speak for yourself, this is my country... Let's not mention the Moriori shall we, who were wiped out by the Māori (Gattey, 2018, p. 1).*

> *How far do you want to go back? Perhaps national Māori gratitude day would be a good thing instead of the constant grabbing for more (Gattey, 2018, p. 1).*

Māori's, Māori, jenga, janga, potato, potato blah blah whatever. 4. Solution easy - drop Māori names - problem gone! (Gattey, 2018, p. 1).

A Newshub (2018) AM Show poll was surveyed asking 'Do you agree with Taika Waititi that New Zealand is "racist as f***"? The results showed that as of 17th October 2021, 8:46pm that 41% agreed, 45% did not agree and that 14% believed it was sometimes true.

1.2.3.1 Personal Experiences of Implicit Bias

In 2003, I entered a chemist with my girlfriend to look for some perfume she was interested in buying. She was Pākehā, blond and blue-eyed. It was winter so we were both wearing hooded jackets. I looked around the chemist for a while but then decided to wait outside. Minutes later, my girlfriend exited the chemist livid at a comment that was made about a shady character looming around the store wanting to steal some perfume. Immediately from the description I knew they were talking about me and when she told me I laughed. Her reaction got me thinking, why did I laugh? It wasn't the first time that this had happened, had I started to accept these thoughts? Why was I treated different? Implicit Bias (Greenwald, & Banaji, 1995) is a term that suggest that social bias is essentially influenced by unconscious associations and judgments:

'Attitudes are favourable or unfavourable dispositions toward social objects, such as people, places, and policies. Attempts to establish the validity of the attitude construct have most often sought to demonstrate positive correlations between measured attitudes and the favourable or unfavourable aspect of observed behaviour toward their objects' (p.7).

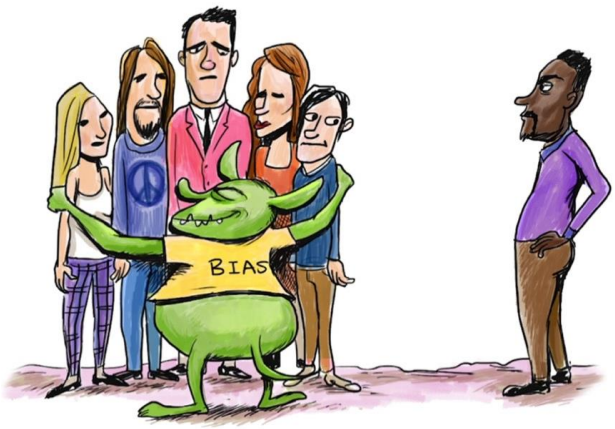


Figure 3. Robert Prentice (2018). Implicit Bias: Concepts Unwrapped (still image), retrieved from YouTube October 2021 from: https://www.youtube.com/watch?v=OoBvzI-YZf4.

In an article exploring the dynamics of race and identity, titled *'How Does Implicit Bias Influence Behaviour?'* by Cherry (2020), it is discussed how implicit bias can contribute to the formation of social stereotypes. These stereotypes often emerge when individuals adopt negative preconceptions based on personal experiences, feelings, or through the act of associating certain groups with labels. The reference to implicit bias in my work stems from my personal experiences and forms an integral part of the packaging and the responses to the viewer's initial engagement. It influences their interaction with, connection to, and understanding of the package as a piece of art. Prentice (2018), believes implicit bias occurs when societies associate unconscious views and negative stereotypes towards a person or group of people without consciously knowing. This is further discussed in an article about the research and evidence of implicit and unconscious bias by Jenée Desmond-Harris (2016), that revealed that all societies have an Implicit bias *'in the way we see and treat others, even when we're absolutely determined to be, and believe we are being, fair and objective' (Desmond-Harris, 2016, p.1).*

1.2.4 Cultural Politics of Māori media

The Cultural Politics of Once Were Warriors (Smith, 2009), describes Alan Duff as a Māori writer committed to shifting romanticised depictions of Māori culture '*disrupting the illusion of bicultural harmony to encourage political and popular discourse*' (p.266). Duff's novel '*Once Were Warriors'* (1990) became a nationally acclaimed New Zealand film directed in 1994 by Lee Tamahori, which captured mainstream attention through its violence and insight into living in a lower socio-economic locale. Although, veiled within themes of Māori culture and tikanga, 'Once Were Warriors' illustrates clearly the popularised stereotypes bestowed on Māori. The enduring stereotype was the 'Māori as a warrior', which was reinforced in 19thcentury wars and the achievements of the 28th Māori Battalion in the Second World War. According to Belich (2011), Māori culture and heritage in pre-European times was about intellect and valour therefore the opinion that Māori culture was aggressive is disputable.
"Once were warriors, but once were also farmers and fathers" (p.6).

As an example of mātauranga Māori used in film, Māori film director Merata Mita produced *Bastion Point: Day 507 (*1980) and *Patu!* (1983) that examined the violation of contemporary and historical Māori rights. In 1988, Mita became the first Māori woman director with her feature film '*Mauri'* (1988) which focused on a pivotal Māori character whose life was

interwoven with ancestors, who could read signs in nature and whose insights gave her visions into the future. Mita, & Cowley (1988) discuss a 'point of view' that many Māori share in relation to the importance of identity, whenua (land), whānau (family), whakapapa (genealogy), wairua (spiritual aspects) and whakawhānaunagtanga (inter-relationships). Merata Mita gives us a glimpse of specific Māori characters based on holistic perceptions of Māori relating to and connecting with their environment.

Decades later New Zealand has seen a rise of new and unique generation of Māori story-telling, filmmakers and movies such as 'Once Were Warriors' (1994), 'Whale Rider' (2002), 'River Queen' (2005), 'Strength of Water' (2009), Boy (2010), 'Matariki' (2010) and Mt Zion (2013). However, only 'Boy' and 'Mt Zion' were written, produced, and directed by Māori (Henry, & Wikaire, 2013, p.34-35).

1.2.5 Māori representation on New Zealand film and television

According to Tainui Stevens (2021), Māori representation on New Zealand film and television has stirred debate over the years about sovereignty in terms of Māori autonomy of Māori storylines over the threat of Pākehā influence and authority of these representations. Stevens (2021) asserts that:

> *'Commercial media interests often latch on to stereotypes to drum up interest for a story. Whether the project perpetuates or destroys the stereotypes is almost irrelevant. The main thing is to have an idea that's quickly recognisable and attracts attention. In such a creative industry, this sad fact is mostly a failure of imagination'* (p.1).

Stevens goes on to state 'I think to assert our "mana motuhake" is a better use of language than to assert "story sovereignty"' (p.1). In the realm of Maori filmmaking, the focus lies on prioritising Maori autonomy, tikanga (cultural practices and values), and mana motuhake (self-determination). This approach acknowledges that conventional sovereignty models, associated with nation-states, may not align with the nuanced challenges faced by Maori filmmakers in today's globalised media landscape. Instead, they navigate a path that preserves Maori culture while engaging with the world, emphasizing self-determination and autonomy as key principles in their storytelling process. In my opinion, I consider it important to portray Māori as Māori

and it is worth noting that this can only be achieved by Māori. As a pioneer of Māori film Merata Mita stated that (1988):

'As the producer or director of a film, I'm actually in the position of the person who carried the oral tradition in olden times… it's similar to the way whaikōrero and the stories that are told on the marae keep history alive and maintain contact with the past.' (p.1)

One of the most internationally recognised Māori filmmakers of this generation, Taika Waititi stands out for his ingenious storytelling and unique perspective of interpreting and integrating characteristics of Māori society. Waititi deconstructs society's view of modern Māori traditions by showing subtle humour and traits familiar to Māori such as a nod or a recognisable saying. His characters are usually portrayed as disconnected, displaced and from a postcolonial setting relative to descriptions of Māori founded on assimilation to modern culture. In 2017, Waititi directed the film *Thor: Ragnarök* where he had actress Tessa Thompson, a woman of colour, played the heroine role of Valkyrie of Norse mythology customarily described as being blonde, blue-eyed and Caucasian. The character of Valkyrie in *Thor: Ragnarök* has lost her cultural identity and at the climax of the film Valkyrie returns home to defend her people from oppressive forces. She arrives in a spaceship in the colours of red, black, and gold of the Aboriginal flag paying homage to the First People of the south-east region.

Figure 4. Taika Waititi (2017). THOR: RAGNAROK (still image), Australia: Marvel Studios.

In contrast to *Thor: Ragnarök* (2017), Waititi's collaboration team of Māori wrote, produced, and directed the film *'Boy'* (Waititi, Gardiner & Curtis, 2010), which communicated ideas of Māori in a contemporary and postcolonial setting. According to Henry, & Wikaire (2013),

> '*Waititi's first feature film 'Eagle versus Shark' (2007) drew on the same Māori creative team but did not purport to be a Māori-centric story at all, thereby showing that authentic Māori authorship does not necessarily require a Māori-centric story to be told'* (p.35).

1.2.6 Contemporary Māori artist

In 1995, Massey University introduced the Bachelor of Māori Visual Arts (BMVA) degree. The degree was the brainchild of Robert Jahnke supported by Professor Mason Durie who was then Head of the School of Māori Studies. The programme was built around papers formerly taught by John Bevan Ford on traditional and contemporary Māori art. According to Jahnke (2017), the programme became the first Māori Visual Arts degree that included papers in te reo Māori, the Treaty of Waitangi and Māori visual culture. Since its inception, the programme has trained and staffed national and international innovators in contemporary Māori art such as Robert Jahnke, Shane Cotton, Kura Te Waru Rewiri, Huhana Smith, Israel Birch, Rachael Rakena, Ngataiharuru Taepa, John Bevan Ford, Hemi MacGregor and many others involved with evolution of Toioho ki Āpiti. MacGregor (2003) comments that:

> *'...I didn't really question being Māori or Pākehā, I grew up in both worlds. It wasn't until I went to art school, and I was asked the question, 'What are you about?' (p.1).*

Māori youth (rangatahi) identity is an important aspect of artist Hemi MacGregor's work *'I am no.one. You are no. one'* (Macgregor, 2003), which displays a series of street apparel hoodies with words inviting discourse. Do we interpret through European processes or Māori? According to Macgregor (2003), his artworks represent everyday objects to discuss culturally explicit narratives such as holding on to past histories, while preparing for the future. Macgregor considers medium as a method for developing ideas. His work examines Māori identity relative to the effects of colonisation and societal influences. Macgregor's artwork focusses on engaging with identity in relation to Māori youth culture focusing on the mnemonics of hoodies and baseball caps. His play on the notion that suggests Māori are 'no one' special, is inverted powerfully by the te reo Māori meaning *'I am no.one. You are no. one'* 'I am of the soil', you are of the soil – therefore Māori are tangata whenua.

Figure 5. Hemi MacGregor (2003). I am no.one. You are no. one (cotton, thread, fiberglass, wood, metal). Lower Hutt, New Zealand: Collection of the Dowse Museum.

Another Māori artist dealing with issues of identity, Taratoa describes himself as an 'urban Māori: detribalised and culturally displaced' (Joseph, 2009. p.1). Taratoa abstracts and manipulates artworks to deal with the effects of colonisation and European hegemony on young Māori growing up in the 1980s and 1990s. He portrays scenes from his own childhood growing up as Māori in the city and its effect on his personal and cultural identity. According to Joseph (2009) Taratoa's fascination with superheroes relates to their inner conflict with issues of identity. According to Taratoa, the heroes in his art struggled to control their powers and abilities, alienating them from humanity. Prior to urbanisation and European contact, Māori identity was considered an evolved ecology unaffected by Pākehā. Māori were identified from tribal structures of whānau, hapū, iwi and waka. Moeke-Pickering (1996) explains that Māori identity emerges from two major characteristics, Māori ecology and current ecology. Māori ecology such as whakapapa, te reo me ōna tikanga and current ecology such as socio-economic and lifestyle influences.

Figure 6. Kelcy Taratoa (2005). Episode 0012 (acrylic on canvas, 1522mm x 1220mm x 30mm). Auckland, New Zealand: ARTZONE.

1.3 Epilogue

This research seeks to locate my practice and my packaging of artwork as a legitimate statement and motivation for the physical suite of artworks. My methods highlight contextual narrative, interwoven issues and paradigms relevant to Māori identity. My context and background is embedded in the introduction in order to ground, and validate me as the researcher who is an active participant in this thesis. The foci of my practice and creative body of artworks are presented as a examination into the characteristics of different peoples, the differences and relationships between them and how they navigate contemporary paradigms. The range of methods applied go some way towards validating the multi-layered connections used to define and confront issues of identity and culture today. They also empower the metaphorical box, or the pigeon-holing of Māori. For example, according to Pack, Tuffin & Lyons (2016):

'...prolonging focus on criminal activity and ignoring positive accounts... functions to position Māori as lesser than Pākehā and contributes powerfully to the invisible maintenance of a colonial hierarchy by justifying the marginalisation of Māori' (p.86).

The subjugation and stereotyping of Maori culture and identity, influenced by the pervasive effects of popular culture, as evidenced by examples from my paper, serve as critical components of my art practice. This 'containment' or packaging, examined through the lens of extensive research into the cause and effect of popular culture on Maori thought, emerges as a central and thought-provoking element within my work. The artwork is placed within secure 'sealed' package that is then delivered, stored, and viewed. in the space printed on the face of the package (public or private), or online as an original work. The package applies methods such as delivery to activate and engage with the process of postage, delivery, and reception to engage in personal narrative and activate connotative significance. The connotative content integrates Māori by Māori and, Māori for Māori research as a way of cementing the relationship between art practice and my identity as Māori. As a critical part of the study the research design explains processes, historical context and motivation, with examples of systemic racism present in social and mainstream media that connect me to my practice. This chapter provides a brief summary of the methods used in this research toward understanding the packaged artwork. The next chapter introduces the literature review, and interwoven narratives to incorporate themes based on Māori identity.

Chapter Two - Literature Review

"Is he a Bear?" the President asked the circus Bears. The circus Bears said, "No, he isn't a Bear, because if he were a Bear, he wouldn't be sitting in a grandstand seat with you. He would be wearing a little hat with a striped ribbon on it, holding on to a balloon and riding a bicycle with us." The Bear said, "But I'm a Bear."

(Tashlin, 1946, p.33)

A review of *The Bear That Wasn't* in *Facing History and Ourselves* (2017) contends: '*Sometimes the labels others attach to us influence the way we think about our own identity' (Facing History and Ourselves, 2017, p. 1).* The book uses ideas about identity to better understand the effects of heteronomy. According to Sending (2016), the social circumstances relating to humanity are defined by specific rules and categories of universal order that result in either hegemony, hierarchy, or heteronomy. Heteronomy is the opposite of autonomy: '*it is not self-rule, but a condition of rule of other, or others, which is indirect' (Sending, 2016. p. 72).* Sending argues that the practice of heteronomy creates an often unacknowledged and commissive illusion of autonomy.

2.0 A question of Māori identity

As an introduction to the literature, I have shaped materials to weave through and articulate personal position. The process of presenting information to uncover the issues and effects that impact on Māori identity is evident in the research title. The overarching theme of this research 'Unpacking ethnology within contemporary paradigms' (*The practice of packaging, transfer, delivery, and reception*)' is a personal philosophy that seeks to acknowledge the complex development and current state of Māori identities in describing a physical body of artwork. In a similar manner, the early artwork of Robyn Kahukiwa referenced problems Māori were facing in New Zealand and the ongoing impact of colonisation on Māori identity.

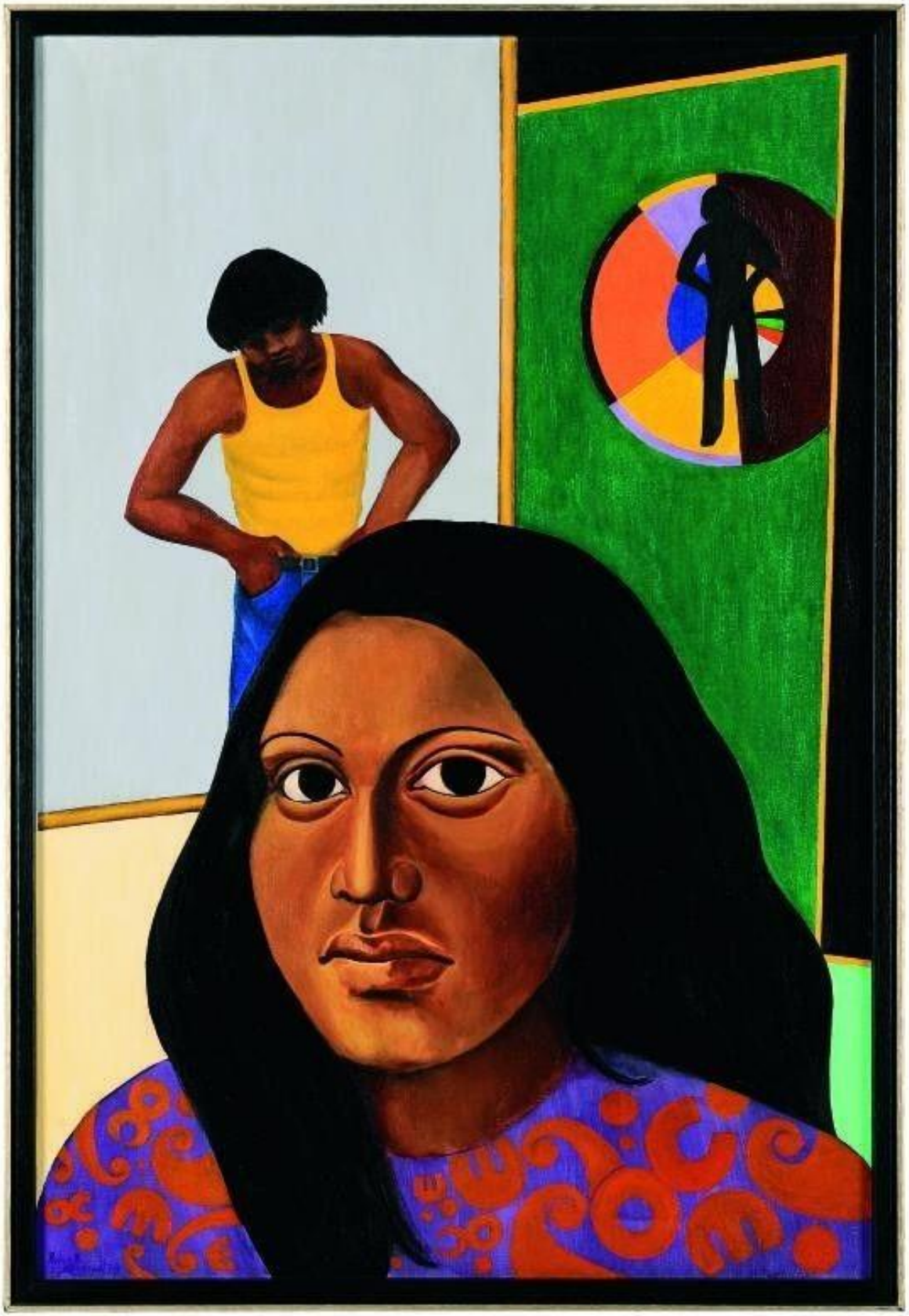


Figure 7. Robyn Kahukiwa; Ko wai au? (1979). oil on canvas. 575mm x 853mm.

Figure 8. Robyn Kahukiwa; Where to Now? (1974). oil on board. 59 x 73 cm. & The Choice, (1974). Oil on board.

Kahukiwa's journey as an artist characterises the path many Māori face when pursuing their individual identity and struggle for tino rangatiratanga (self-determination). Having grown up in Australia until the age of 18, Kahukiwa moved to New Zealand following the death of her mother to re-engage with her Māori ancestry and identity. Kahukiwa was an advocate for women's rights, and passionate about using European techniques to promote Māori ideas. The painting "Ko wai au" represented issues Māori were facing within the changing world of New Zealand culture and society. Kahukiwa's early paintings highlighted the impact and influence of Euro-American culture on Māori culture and identity. Events such as the New Zealand Land March and Treaty of Waitangi Act (1975) motivated Kahukiwa to produce works about sociopolitical and cultural issues that affirmed her Māori identity. Kahukiwa would regularly return to her marae to learn about her whakapapa. Kahukiwa's recurring themes like mana wāhine was showcased in her first major exhibition Wahine Toa (1983-84) where she examined Māori cosmology and whakapapa. Eggleton (2002) noted that Kahukiwa progressively incorporated symbols and imagery relating to cultural identity focussing on reclaiming the mana of Māori woman and celebrating her biculturalism. Kahukiwa depicted the authority of Māori woman in her exhibition 'Wahine Toa' by affirming mana tangata as anchored in Māori cosmology. For example, the land was Papatūānuku (the Earth Mother) and Māori were tangata whenua. Kahukiwa incorporated Māori knowledge (Mātauranga Māori) whilst still addressing issues of dispossession and discrimination of Māori by a Euro-centric society.

According to Eggleton (2002) Kahukiwa's concepts and themes challenged the ethnographic romanticising of Māori such as Gottfried Lindauer and Charles Goldie. She replaced their more passive representation with warrior figures and wahine toa (strong female entities) to respond to the assimilationist viewpoint of Māori people. Kahukiwa used knowledge from a Māori world view to advance the authority of Māori women through the assertion of Māori cosmology, mana tangata and hine rangatiratangata.

Figure 9. Robyn Kahukiwa,(1980). Hinetītama (oil on board, 1315 x 1320 x 50 mm). Auckland; New Zealand. Collection Te Manawa Art Society Incorporated.

Eggleton (2002) explains that Kahukiwa's themes uphold and empower the mana of Māori culture. *'Wahine Toa and other series from the early 1980s invoke Māori cosmology to assert mana tangata'* (p.1). From the early 1980s Kahukiwa drew inspiration from customary Māori whakairo (Māori wood carving). Significantly, the ancestral poupou of Hinematioro (her tūpuna) provided a powerful impetus for her to create compelling series of paintings.

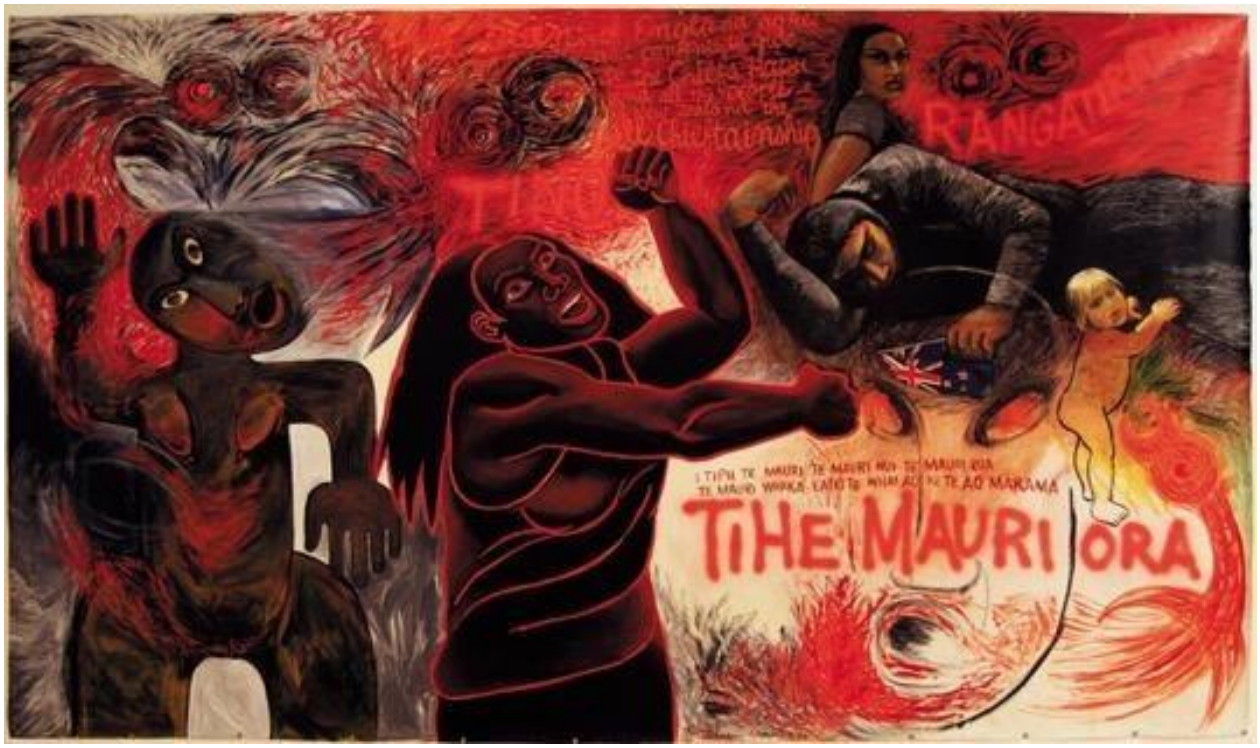


Figure 10. Robyn Kahukiwa (1990). Tihe Mauri Ora (oil on canvas, 2100 x 3580mm). Auckland, New Zealand: The Fletcher Trust Collection.

In Mauri Ora! a young Māori solo mother is struggling with social stigma; however, it has an intimate connection with images of mareikura or traditional female supernatural beings. Kahukiwa (Dillon, 2011) utilises a style and techniques influenced by carving that emulates her ancestors. She reproduces the ridges, spirals, and notches of the poupou, the twisted and curved forms of the hei-tiki with elongated ovoid head, oval-shaped eyes and mouth and clawlike fingers**.** Mané-Wheoki (1995) explains that Māori art by the 1980s was at a pinnacle of the contemporary Māori art movement reasserting the importance of Māori art for Māori, specifically for 'Māori by Māori'. Māori art would continue to engage in issues relating to identity, as commentaries on the impact of colonisation expressed through a Māori lens.

2.0.1 The Welsh case for compulsory te reo in schools.

'...for me language is essential to my mana. Without it, could I still claim to be Māori? I do not think so, for it is the language which has given me what mana I have and it is the only thing which differentiates me from anyone else'

Tīmoti Kāretu (as cited in Te Huia, 2015. p.19).

A critical attribute to Māori identity is the language. Kāretu (1993) identifies the close links between Te reo Māori and Māori identity with the concept of personal mana in the above statement. An article titled *A nation without language is a nation without heart': the Welsh case for compulsory te reo in schools* by Paul Brislen (2016) supports the nurturing of our native tongue in his publication. Brislen, of Welsh descent, describes the similar stances of defiance and desires to overcome the unwanted attitudes towards the learning of his native language in Wales. When English colonists outlawed the native tongue in Wales, the language became almost extinct. In 1865, Welsh fled from Wales to Patagonia in South America to establish a Welsh settlement aimed at upholding the Welsh culture and language. From 1865 to the present in Wales, cultural experts have been developing and protecting the language as a key focus to restore their culture and heritage. It was described by detractors as *'an almost apartheid level of separatism…road signs and public forms are all bilingual'* (p.1).

However, a common Welsh saying *'Cenedl heb iaith, cenedl heb galon'* simply means, *'a nation without language is a nation without heart' (p.1).* Similarly, in Ireland, according to Hirschkop & Shepherd (1989), '*Ireland exists with three fully fledged languages- Irish, Ulster Scots and Irish English*' (p.88) allowing the languages to form a cultural unity. There are a number of similarities between Brislen (2016) and the plight Māori faced with European colonisation. From the commencement of Eurocentric education in Aotearoa (1816), the Education Ordinance (1847) and later the Native Schools Act (1867) the motivation of early European establishment was to assimilate Māori to a European mindset.

According to Ka'ai-Mahuta (2011):

> *'The curriculum was a colonial tool used to aid in the reproduction of the dominant world-view... Generally speaking, the group that has the power to decide the curriculum is drawn from the dominant culture in society. Therefore, the curriculum reflects the values of this dominant culture, while neglecting the needs of the subordinate cultures' (p.203).*

2.1 Overview

The literature constructs pathways to the foundations of contemporary Māori art and identity to highlight the connection between contemporary Māori art and Māori identity. In terms of contemporary Māori an article entitled *A Chequered Renaissance: The Evolution of Māori Society* (Moon, 2009) indicates that the Māori language, politics, media, social and economic change have assisted in the advancement of modern-day Māori. But none of these factors have had such a significant impact on Māori culture and identity as the rural to urban shift.

2.1.1 Urbanisation

Urbanisation has had major effects on Māori societies. Meredith (2015) recorded that in 2013, 84% of Māori lived-in urban areas with 16% of Māori having no knowledge or connection to their iwi. The impact of urbanisation is reviewed against the notion of cultural displacement to create parallels between the increased issues of regional migration, how this is addressed for Māori living within New Zealand away from tribal areas. According to Smith (1999) urbanisation signified the shift for Māori away from "tribal centres, the political and social domains of a Māori world-view" (p. 347). Strategies such as 'pepper potting,' which involved the deliberate dispersal of Maori communities throughout New Zealand, thereby limiting and destabilizing Maori social structures, have been a significant focus of investigation. Keiha & Moon (2008) state that Māori hesitantly began to migrate to the urban centres of New Zealand because of the need to support themselves and whanau from the inability to economically maintain their lands.

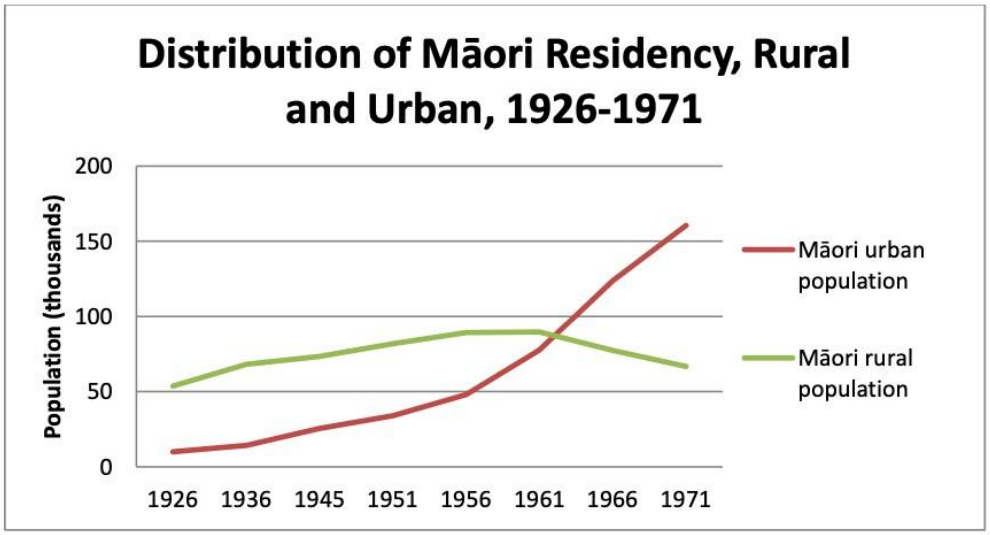


Figure 11. Distribution of Māori Residency, Rural and Urban, 1926-1971. 'Table 5: Urban-Rural Population', Department of Statistics, 1976 New Zealand Census of Population and Dwellings, Vol. 8, p. 10.

In Fig.13 there is a clear trend of increasing Māori migration to urban settings. This led to state housing policies such as 'pepper-potting,' a New Zealand government initiative designed to better integrate Māori families into non-Māori communities from the early 1900s onwards. It was hoped that by deliberately placing urban Māori migrants within predominantly non-Māori communities (pepper-potting) it would assist the process of assimilation by allowing Māori to adopt western routines and lifestyles.

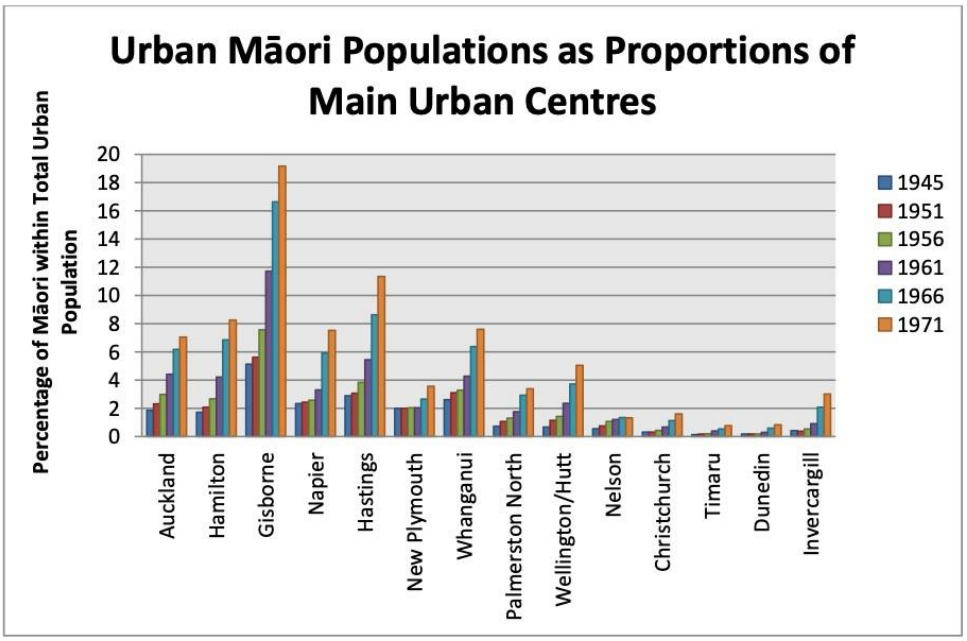


Figure 12. Urban Māori Populations as Proportions of Main Urban Centres between 1936 and 1971. New Zealand Censuses, 1936-1971.

Comparing Fig.13 and Fig.14, the major effect of urban migration of Māori in the Gisborne region becomes evident. Together these results provide important insights into my recent whakapapa and the influence of urban migration on my background. According to the Controller and Auditor-General (2011), whose duties include reporting to the government about how public money is being used in New Zealand, rural and farming housing were established to accommodate and sold to Māori between 1929 to 1945 under the body of Native Affairs homes. Identified as the Ngata land development scheme residents would take on government loans together with the responsibilities for farm development. By 1945 to the 1980s housing development for Māori shifted to urban areas and towns to support migration of Māori after World War Two. According to the Ministry for Culture and Heritage (2004), because of increasing building costs and a rise in migration during the 1950s the government decided to lower the standard of new state housing, resulting in: *'uniformity of design, the dominance of poor households, and a lack of services and amenities, eventually created the ghetto communities' (Ministry for Culture and Heritage, 2004, p.1).* Māori became further destabilised by bias and stereotypes influenced by popular perception and lack of a diversified Māori identity. Identity is an imperative aspect for Māori, encompassing language, genealogy, and cultural practice (Mead, 2003).

2.1.2 Subcategories of Māori.

2.1.2.1 Māori cultural heterogeneity.

According to Samúelsdóttir (2015), Chomsky's (1975) innateness theory suggests that children are born with an innate ability in their native language. Boroditsky (2001) adds that studies determined how languages assist in shaping individual opinions of the world. In line with this view, it can be implied that many Māori are disadvantaged when it comes to ethnic identity because of colonisation, and the established values, beliefs and practice placed on Māori by Western assimilation. In Kaupapa Māori Theory: Theorizing Indigenous Transformation of Education & Schooling, Smith (2003) describes hegemony as a way of thinking ritically about your own culture to rationalize the perception dominant groups form to respond to oppression and dominance. *It is the ultimate way to colonize a people; you have the colonized colonizing themselves! (Smith, 2003, p.3).* According to research findings by Houkamau & Sibley (2010), Māori cultural heterogeneity by Mason Durie (1994) defines Māori in three groups: marginalised, bicultural, and traditional. Jim Williams (as cited in Houkamau & Sibley, 2010), study of cultural heterogeneity adds a further category of *'culturally indistinguishably Māori'* as shown below.

Table 1. Māori cultural heterogeneity.

Sub-groups	Model	Description
Culturally Māori	Mason Durie (1994).	Māori that identify as Māori, speak or are familiar with te reo Māori, understand genealogy (whakapapa) and practice their Māori customs (tikanga).
Traditional Māori	Jim Williams (as cited in Houkamau & Sibley, 2010)	Māori that speak both Māori and English.
Bicultural Māori	Mason Durie (1994).	Māori that still identify as Māori, but live and work alongside western society, values, and traditions.
Urban and Bicultural Māori	Jim Williams (as cited in Houkamau & Sibley, 2010)	Māori that identify as Māori.
Marginalised Māori	Mason Durie (1994).	Māori that have no connection with either western or Māori society.
Unconnected Māori	Jim Williams (as cited in Houkamau & Sibley, 2010)	Māori that have no connection with Māori heritage and culture
Culturally indistinguishable Māori	Jim Williams (as cited in Houkamau & Sibley, (2010)	Māori are indistinguishable from Pākehā.

The relevance of cultural heterogeneity and diverse Māori identity acknowledges the coexistence of many states of Māori identity. A critical reflection into the dilemma Māori face within the modern world, also recognises how Māori are dealing with issues of identity and disposition within a changing socio-cultural environment.

In an article titled *Dismantling Frameworks of Domination, Rematriating Ways of Being. Defence of Colonial Racism*, Tina Ngata (2021) rationalises the significance of Māori disposition. Her concluding statement responds to a published letter to the New Zealand Listener (Sterling)[2], by a number of Auckland University academics. This article refutes the accusations and arguments made by the academics that fail to acknowledge mātauranga Māori as a legitimate science. Ngata identifies that all the authors were white, commenting on the importance of positionality and critical reflection in terms of validation and legitimacy of claims against mātauranga Māori. According to Ngata: *'None of these authors have been or will be primarily impacted by the intergenerational dispossession or denigration of Mātauranga Māori' (2021, p.1).*

2.1.3 Historic context and motivation for Māori art.

The Romantic period is renowned for its political, social, and cultural upheavals beginning in 1789 with the French Revolution and ending in 1832 with the passing of the Great Reform Bill. It was a period in which the depiction of emotion was paramount such as anxiety, horror, and reverence. According to Phillips (2014) early interpretations of Māori in paintings challenged the notion that Māori were savage and dangerous. These depictions were influenced by Greek philosophy, the notion of the classical physique, and the Enlightenment period. For example, the picture below depicts Māori as noble, passive and exotic.

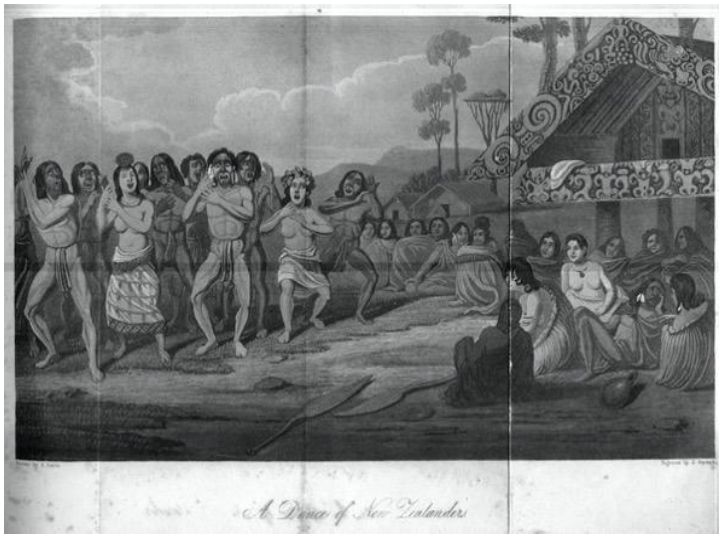


Figure 13. Augustus Earle (1827). A Dance of New Zealanders (pencil sketch). London: England.

[2] Pamela Stirling is a New Zealand journalist and editor. In 2004 she was appointed editor of New Zealand Listener magazine.

Earle (1832) wrote about his experience of Māori performing at Kororareka marae as shocking and terrifying. Describing the movements and dance accompanied by song as initially harmonious before evolving into a frenzy of distorted facial expressions and intense body actions, filling the atmosphere with dread and the mind with horror. Phillips (2014) explains that the earliest artists in New Zealand portrayed Māori as 'noble savages' to convey how the rapidly evolving environment, affected by the arrival of European civilisation, reshaped New Zealand. Pākehā artists reinforced the ideas that Māori were a dying race. According to Cowan (1910) the 'noble savage' was reflected in romanticised paintings of Gottfried Lindauer and Charles Goldie who preferred the *'blanketed tattoo-spiralled old warrior to modern Māori who as often as not wears tailor-made clothes of the latest pattern and whirls to the races in a motor-car' (Belich, 2011, p.7).* Belich explains that the revival of the 'noble savage' was used as an evaluation of Pākehā society viewing Marxism and the exploitation of environmental attitudes that Europeans shared about the use and governorship of the land. *'As in the previous centuries, ideas about Māori in the 21st century were more revealing of the needs of Pākehā society than accurate depictions of Māori culture and society' (Belich, 2011 p.6).* In the historical context of New Zealand, where the principal governing policies and practices were led by Pākehā dominant authorities, as noted by Thomas & Nikora (1992), the perpetuation of control and bias was prevalent. This was exemplified by the assimilation of Māori into New Zealand society, a process characterized by monolingualism and monoculturalism, where Māori people were expected to conform to the norms of Western society. Additionally, Walker (1984) observed that Māori leadership had to adapt to cope with established structures within the new urban environment. It was during this period that organizations such as the Māori Women's Welfare League (1951) were founded to support Māori health, childcare, and pre-school education, while the Māori Council (1962) was created to engage with the government on Māori policies. These developments marked a shift from previous practices where Pākehā would consult with Rangatira, as the League and the Council emerged as alternative forms of Māori consultative authorities.

According to Walker (1984) Māori activism was established through the development of Māori youth groups. Te Hokioi (1968) allied Māori resistance against subjugation of Māori, raising concerns about the control of Māori assets and the exploitation of Māori resources. The Māori Organisation on Human Rights (1967) was established to defend human rights against oppression, condemning legislation adverse to Māori rights and opposed the discrimination in housing, employment, sport, and politics. The introduction of young and assertive Māori

leadership saw the emergence of *Nga Tamatoa* (1970), a group of Māori activists promoting '*brown power'* and '*Māori liberation'* (Walker, 1984, p.1). Nga Tamatoa members were urban educated and skilled at using colonial systems to create social action such as petitions and protest. The loss of Māori land under the legislation of the government caused grievances, leading to the Māori Land March (1975) and Bastion Point occupation (1977). By 1979 Māori activists' groups such as the *Waitangi Action Committee, He Taua, Māori People's Liberation Movement of Aotearoa,* and *Black Women* arose to protest racism, sexism, capitalism, and government oppression. These activist groups would demonstrate acts of civil defiance, which would lead to arrest, dramatising the struggle for Māori autonomy.

According to Mane-Wheoki, (2014), the contemporary Māori art movement developed in the late 1950s from a unification of indigenous Māori tradition and western European modernism, known as primitivism. This was exemplified in the work produced and exhibited by Ralph Hotere, Katerina Mataira, Muru Walters, Selwyn Wilson and Arnold Wilson. The exhibition held at the University of Auckland in June 1958 was the first exhibition to showcase work by contemporary Māori artists in the stylisation of contemporary European modernism.

In 1961, Ralph Hotere received a New Zealand Art Societies Fellowship to study at the Central School of Art in London where he was further influenced by current western art movements to develop his own distinctive style. Hotere produced a series of paintings between 1979 and 1983 that used minimal geometric abstraction to resemble the Union Jack. The paintings produced discussions about the relationship between Māori and Pākehā principles and art practices. Hotere's minimalist approach to the Union Jack refusing all colour and structural cohesion echoed issues relating to national identity. Galloway (2015) explains that *The Black Union Jack* referred to New Zealand's controversial ties with the 1981 Springbok Tour linked to the anti-apartheid movement. Hotere's evolution of the Black Union Jack represents the evolution in partnership with the United Kingdom and towards an independent national identity. Hotere has stated that *'anything to be said about his paintings is said in the painting of them. If they seem to pose questions, the answer is in the looking' (Hotere, 2009, p.1).*

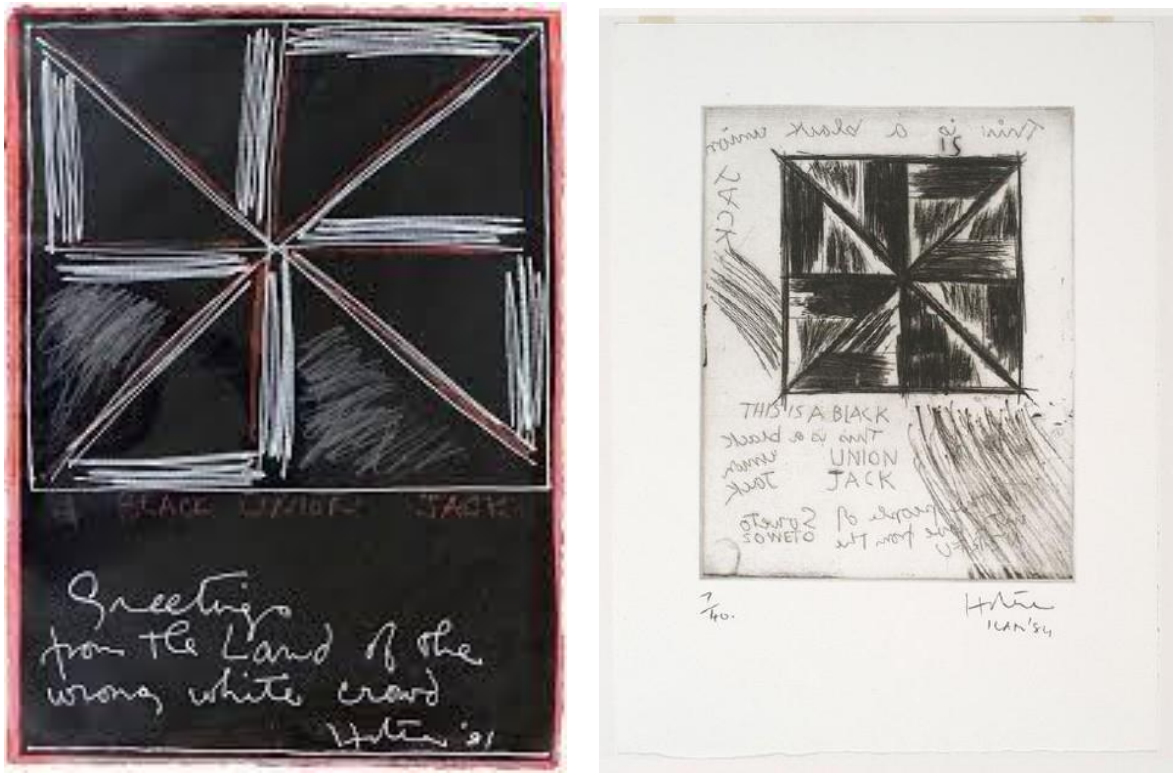


Figure 14. Ralph Hotere (1981). Black Union Jack (Mixed media on paper, 57 x 41 cm). Auckland, New Zealand: International Art Centre. & Black Union Jack (1984). Etching. (Purchased, 1985). Christchurch Art Gallery Te Puna o Waiwhetū.

In the late 1950s, Hotere met with Māori poet Hone Tuwhare during which time Tuwhare gave Hotere a copy of his poem '*No Ordinary Sun'* (1965). Tuwhare would also go on to write about the artist but more notably about his relationship with his artwork. Hotere would later create works in homage to the poem. Tuwhare's poems were a departure from post-war generations of New Zealand poets and incorporated his growing engagement with Māori culture and politics. Like Tuwhare, Hotere was inspired to create work that protested colonialism and white rule. The colour black would appear in his artworks in contrast to the 1960s slogans professing: '*black is beautiful'* and '*black power'* like the *Black Union Jack* and *Black Rainbow* series. The *Black Rainbow* series of the 1980s was a lament against the bombing of the Greenpeace boat Rainbow Warrior at Matauri Bay (1985) by French dissidents. The series represented an icon of hope and protest and catapulted Hotere's status as an activist and protestor. ManéWheoki (1995) and Rennie (2001) have stated that by the early 1980s a new generation of scholars and artists would emerge laying siege to the political landscape that would form and define a generation of academic reimagining of the academic terrain. This collection of contemporary Māori artists included Emily Karaka, Shona Rapira Davis, Diane Prince, Robert Jahnke, Kura Te Waru Rewiri, Darcy Nicholas, Robyn Kahukiwa and Ralph Hotere. These artists would

comment on land disputes and issues like mana wahine, the Treaty of Waitangi while proclaiming Māori autonomy and the right to Māori self-determination.

Figure 15. Emily Karaka (1995). Te Uri O Te Ao (oil on canvas, 3000 x 3800 mm). Auckland, New Zealand: Auckland Art Gallery Toi o Tāmaki.

Emily Karaka's work *Te Uri O Te Ao* (1995) epitomises the angst of Māori in response to broken covenants and agreements with the New Zealand government. Karaka's large ruru (owl) hovered as *'a bearer of ill omen'* (Keane-Tuala, 2007, p.1) with its wings spread open exposing drips of paint representing tears. Karaka criticises and challenges both past and present governments with an overwhelming message across the top of the painting 'This land is Māori land'. Influenced by New Zealand painters Philip Clairmont and Colin McCahon, Karaka's work targets indigenous struggles and the concern for tino rangatiratanga, Māori autonomy, and honouring socio-political obligations to Māori[3]. During the early 1980s Karaka researched her Waikato history and was influenced by tribal identity. In Gifford, (2014) Karaka explains the significance of words incorporated into her painting:

> *'I heard Hone Tuwhare recite No Ordinary Sun in the meeting house at Te Kaha during a Nga Puna Waihanga (the national body of Māori artists and writers) hui. That's when words became significant, that's when I did the work in 1984, the black and white of the Treaty ... Words are valid, words are trade exchange. When you are living in an urban Māori context you are bombarded by propaganda words everywhere - billboards, shops, the written language is there'* (p.1).

[3] "Five Māori Painters". Auckland Art Gallery Toi o Tamaki. https://www.aucklandartgallery.com/explore-art-andideas/artwork/8074/te-uri-o-te-ao

More recently, land disputes and issues continue as Māori protest rights, and pled for governing bodies to honour the Treaty and Māori culture. Ihumātao, a Māori village situated in Tāmaki Makaurau that was confiscated in 1863 during the Waikato land wars, in which land was cleared for European settlement and occupied by the Wallace whānau. According to Hutt (2020), the land was purchased by Fletcher Building in 2016 with a proposal to build 480 houses. This led to the occupation and protest of *Save Our Unique Landscape* (Soul) and applications to the United Nations (UN) to challenging violations under the Declaration of the Rights of Indigenous Peoples and the Convention on the Elimination of Racial Discrimination in 2017. Activism and protest as an integral approach to identity in art particularly from Māori dealt with poignant issues ranging from past and present injustices to honouring Māori culture and society. Māori rights, culture and identity had been dispossessed by assimilationist policy and monocultural attitudes that highlighted the discrimination and inequality faced by Māori.

Māori artist Kura Te Waru Rewiri also challenged New Zealand's colonial history with 'a call to action'. Rewiri shared similarities with Karaka's work in *Te Tohu Tuatahi* (1991), where streams of white paint flow over the markings and signatories of New Zealand's founding document, the Treaty of Waitangi (1840). Rewiri's painting explores the colonial imprint of the Treaty of Waitangi. According to Rewiri (Te Tohu Tuatahi, 1991):

> *'. . . we are tangata whenua. My belief is that we have to get through a whole lot of colonial imprinting on our memories to stand back and say: Hey, this doesn't seem quite right, and Why? and work on it'* (p.1)

According to Margaret Mutu (2019) our tūpuna [ancestors] welcomed the Pākehā [European] unaware of the notion of acreage, just landmarks. The Pākehā would rely on a piece of paper with signatures marked with squiggly crosses and thumb marks as 'proof of sale'. By the 1860's Māori refused to give up their land, resulting in the British taking the land by force and confiscation. The myth arose that Māori were savage, aggressive, and resistant to Pākehā rather than protectors of the source of their livelihood. Once land had been secured by Pākehā, a blanket of amnesia and misremembering of history occurred resulting in a reality of systemic racism that remains to this day concealing the true history of Aotearoa (Jackson, 2019).

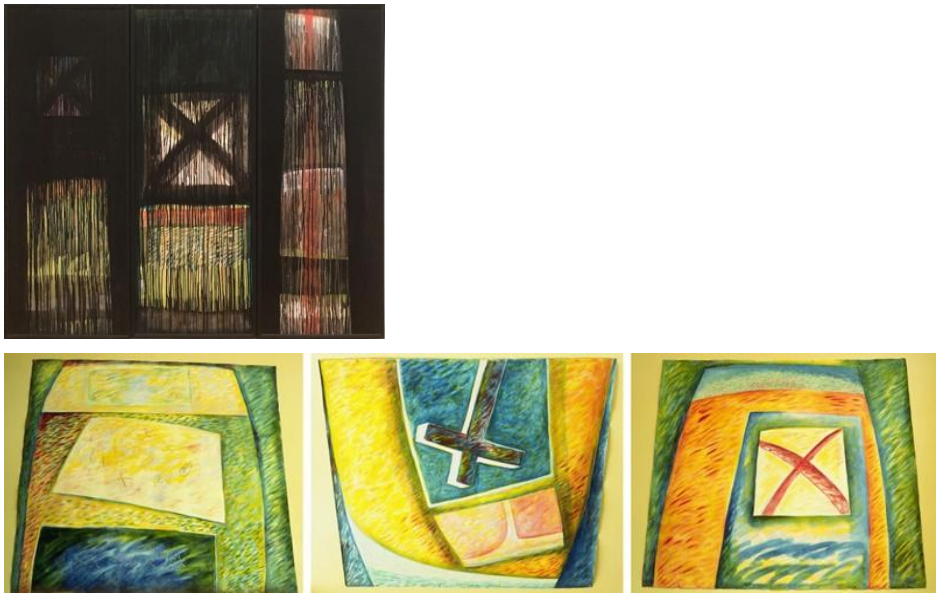


Figure 16. Kura Te Waru Rewiri (1991). Te Tohu Tuatahi (acrylic on board, 1620 x 1860 mm). Auckland, New Zealand: Auckland Art Gallery Toi o Tāmaki. & The Covenant (1990), Acrylic on Canvas, 1750 x 1750mm each panel, The University of Auckland Art Collection.

Brett Graham explores complex historical, political, and cultural ideas through his engagement with histories of imperialism and global indigenous issues. His artwork for Campaign Rooms (2008) examines cultural inequalities creating links between terrorism through an investigation of colonial anxieties of past Māori conflicts in Aotearoa. Mihaia (Messiah) was created in response to raids on Māori communities, particularly the infamous raids in the Urewera mountain range near the town of Ruatoki in 2007. Graham explains that *'Māori were identified as dissidents and terrorists. It was a case of mistaken identity'* (Pearson, 2013. p.1). Graham's motivation for Campaign Rooms was heavily influenced by the media response to the panic and fear culminating in the raids at Ruatoki. According to Graham, the media often perceives Māori as connected to rebel insurgents of the Middle East, perpetuating links to the 'Other' marked by violence and mistrust. In this context, Campaign Rooms seeks to explore and challenge the mistaken identity assigned to Māori, a misperception that still lingers between Māori and Pākehā.

Similarly, Mane-Wheoki (1996) discusses how Māori have critically analyzed the impact of colonisation and the integration of indigenous art into Western constructs. In response, an exhibition of customary Māori art, titled 'Te Māori: Māori art from New Zealand collections' (1984), was showcased in New York. This exhibition aimed to present customary Māori art on an international platform, sparking discussions about whether Māori art can be defined within European constructs.

2.1.4 Contemporary Māori artist

According to Macfarlane & Macfarlane (2019) traditional Māori valued advanced knowledge and thinking and this is evident in the teachings of cosmology, geography, and technology. Other examples of customary practices established by Māori, were their comprehensive navigational awareness and knowledge of voyaging and discovery of islands within the Pacific such as Hawaii, Rapanui, and Aotearoa. Māori scientific endeavours have been detailed and embedded in waiata (song), oral narratives, whakapapa; common Māori practices today (Macfarlane & Macfarlane. 2019). Howarth (2002) suggest that the study of identity should begin with *'how we have been represented and how that bears on how we represent ourselves'* (as cited in Hall & Du Gay, 1996. p.4). Identification is a process of understanding and constructing within a changing world. In the case of Māori identity and Art, Robert Jahnke maintains that identity is a notion that is influenced by one's upbringing by illustrating the deliberate reversal of Hotere's statement *'I am a Māori by birth and upbringing. As far as my work is concerned this is coincidental' (Jahnke, 2008, p.4)* in contrast to that of his own by way of suggesting that he is a Māori, and that it is a coincidence that he is an artist. This reflection is not a criticism, but rather an assertion of his obligation to Māori culture. Jahnke associates his sense of identity construction as primarily attributed to his involvement in education, labelling Māori art as a cultural construct of expression, as customary, transcustomary and non-customary corresponding to the relationship of the work with traditional Māori art.

Peter Robinson ascended to artistic eminence during the 1990s along with a generation of contemporary urban Māori artists like Lisa Reihana, Brett Graham, Shane Cotton and Michael Parekowhai, spurning a new sense of Māori identity via contemporary Māori art practice. Inspired by a western artistic ideology that engaged with the advancements of modern society, this generation of Māori artists commented on a universal culture.

Peter Robinson's (Tamati-Quennell, 1994) artwork from the exhibition 'Percentage Paintings' features numeric graphic symbols: 100%, 50%, 25%, 12.5%, 6.25%, 3,125% as a quantum commentary on his Māori heritage. Robinson states that he is: *'part of a lost tribe, a tribe that has lost its Māoriness and is finding its own roots'* (Tamati-Quennell, 1994, p.60). Robinson's paintings recognise that today's Māori are of mixed ethnicity and blood quantum. The percentage paintings also reference the shared distinction between Māori and Pākehā identity which challenges the notion of 'authenticity' in contemporary Māori art. Leonard (1996)

explains that Robinson acknowledges his marginalised status using the Percentage Paintings to show the *'watering down of his brown blood through successive degenerations: 100%, 50%, 25%, 12.5%, 6.25%, 3.125%'* (p.1).

According to Kereama (as cited in Rennie, 2001), the contemporary will be the traditional, so it is more beneficial to look at the development of change and ask, '*What is the nature of Māori art produced today and where is it going?' (Rennie, 2001, p.28).* Lisa Reihana resorts to images from Māori tradition and repositions them within a gallery context. In doing so Lisa Reihana pays tribute to her identity by commenting on how Māori identity has impacted on her as Māori contextualising and empowering Māori women. According to Quennell (2011), Reihana stages her interpretation of Māori art forms and ideas creating a series of works that represent a personal translation of Māori culture in contrast to her urban Māori experience.

Figure 17. Lisa Reihana (2001). Digital Marae (colour photographic prints on aluminium). Auckland, New Zealand: Auckland Art Gallery Toi o Tāmaki.

Quennell (2011) explains that the images from Digital Mārae (2001) were a response to the transformation of space to replicate a traditional marae dwelling. The theme of Reihana's exhibition relates to ancestral representations and allusions environmental contexts grounded within a Māori world view. As noted by Quennell, gods, ancestors and the environment are linked with contemporary world interpretations through multimedia juxtapositions of traditional Māori themes. Reihana's exhibition addresses the point of view that many Māori share in relation to identity. For example, Reihana uses images and themes taken from a traditional Māori environment and repositions them within the modern art gallery context. Reihana makes a connection to things Māori and deals with the issues associated with modern concepts through her interpretation of Māori identity evident in her recourse to poupou and wharenui as foci of her work. Exhibitions like this highlight how Māori artists can incorporate key traditional concepts to inform their practice.

2.1.5 Contemporary Māori identity and Art

The aim of the literature review is to provide evidence based on the importance of positioning a perspective of Māori identity, by providing a snapshot of personal experience and inspiration so that a connection to practice will be realised. This section offers insights into Māori perspectives, and the multi-layered positions on Māori identity. The packaging of my artwork is a critical visual element of my work, influenced by the discussions on identity prevalent in contemporary Māori art. For example, Robert Jahnke created a series featuring trowels within a crate together with the lid, which displays the packaging aspect evident in my own work. Jahnke uses the crate to store, package, transfer and protect the artwork. The work is displayed and packaged in a way that enables the lid became part of the exhibited work, the stickers associated and covering the lid indicate the lid needed to be removed so the work can be viewed as an interrelated installation of crate and lid.

Figure 18. Robert Jahnke (2013). Fragile Forged Artefacts. mixed media (59 x 107 x 17 cm/ 23.2 x 42.1 x 6.7 in.). New Collectors Art, Art+Object, Auckland; New Zealand.

The artists offered perspectives and artistic responses to being Māori and how their identity as Māori has impacted on their art practice. Robyn Kahukiwa's painting 'Ko wai au' (1979) delves into the impacts of urbanization, vividly portraying the effects of colonization on Māori identity within the ever-evolving context of New Zealand society. Similarly, Kelcy Taratoa's series of paintings, inspired by Kahukiwa and titled 'Who am I?' also explores the consequences of colonization and the pervasive influence of European culture. These factors serve as catalysts for the narratives embedded in his artwork, offering a poignant commentary on the concept of identity. In summary, there are two major features of Māori identity that have been identified: Māori and current ecology which contribute and provide insights to understanding a framework for Māori identity. However, the limitation for Māori identity is embedded within a Pākehā context. In the next section, I will delve into this perspective as an integral component of the theoretical foundation underpinning my artwork. I have embraced this standpoint deliberately to question and challenge conventional notions of what is commonly defined as Māori art.

Figure 19. Kelcy Taratoa (2005). Episode 0012 (acrylic on canvas, 1522mm x 1220mm x 30mm). Auckland, New Zealand: ARTZONE.

In 2005, at the Yerba Buena Centre in San Francisco, te toi Māori art market held its opening event, which ultimately established the toi Māori art market in New Zealand in 2007. Since then the market has exhibited 'customary, trans-customary and non-customary' (Jahnke 2006) Māori art showcasing multiple Māori artforms such as visual, music and fashion.

In an article titled *Contemporary Māori art finding voice* (2014), the question was considered, what is contemporary Māori art? According to Anna-Marie White the key concepts of the Māori art movement was not widely accepted by mainstream New Zealand. The topics addressed by Māori artist dealt with issues such as aspiration, autonomy and tino rangatiratanga to fulfil the needs of the Māori art society. However, this approach to Māori art remains less supported than that of Māori art that complies to western tastes.

In Artforum Magazine (2021), Byrt describes the approach of contemporary Māori art in the 2020–21, Auckland Art Gallery Toi o Tāmaki exhibition *Toi Tū Toi Ora: Contemporary Māori*

Art stating that the Māori creation narrative offers Māori artist the opportunity to show and outline a diverse and sustainable character unique to Māori storytelling and art making. *'the Māori creation narrative is arguably the show's greatest achievement: a crystal-clear curatorial expression of the Māori worldview' (Byrt, 2021, p.1).*

According to Triponel (2021), *Toi Tū Toi Ora* examined customary approaches to modern Māori art practices, advancing a diverse range of views and analyses on contemporary narratives of Māori art making. '*Beyond the art, it was also an opportunity to grow new leadership roles and a beginning of a bicultural partnership' (Triponel, 2021, p.1).*

Commenting on Nigel Borell, the exhibition curator of *Toi Tū Toi Ora: Contemporary Māori Art,* Warne (2021) states that the exhibition is unique in its assemblage, showcasing Māori art of the last 70 years within its subject matter rather than that of a linear chronology. The artworks are presented through narratives ranging from cosmology, colonial history, politics and culture to highlight the ever-present understanding in Māori art, that breathes and shifts through time and space. This is also evident in the collection of artists that represent intergenerational Māori perspectives which is a central concept of whakapapa.

Byrt asserts that the task for New Zealand art and shaping of conversations should be driven and led by Māori, such as Borell, to define art for the twenty-first-century *'Toi Tū Toi Ora is a major step along that path' (*Byrt, 2021, *p.1).*

A signature Colin McCahon's painting *Am I Scared* (1976), references a photograph of two young Māori men anxiously and apprehensively entering an art gallery. This sentiment capsulated in Peter Robinson's mixed media canvas *"Boy am I scared eh!"* (1997). The juxtaposition of the Robinson's artwork beside a European oil painting, *'confronts head-on issues of colonial history, racism, prejudice and identities' (Warne, 2021, p.1).*

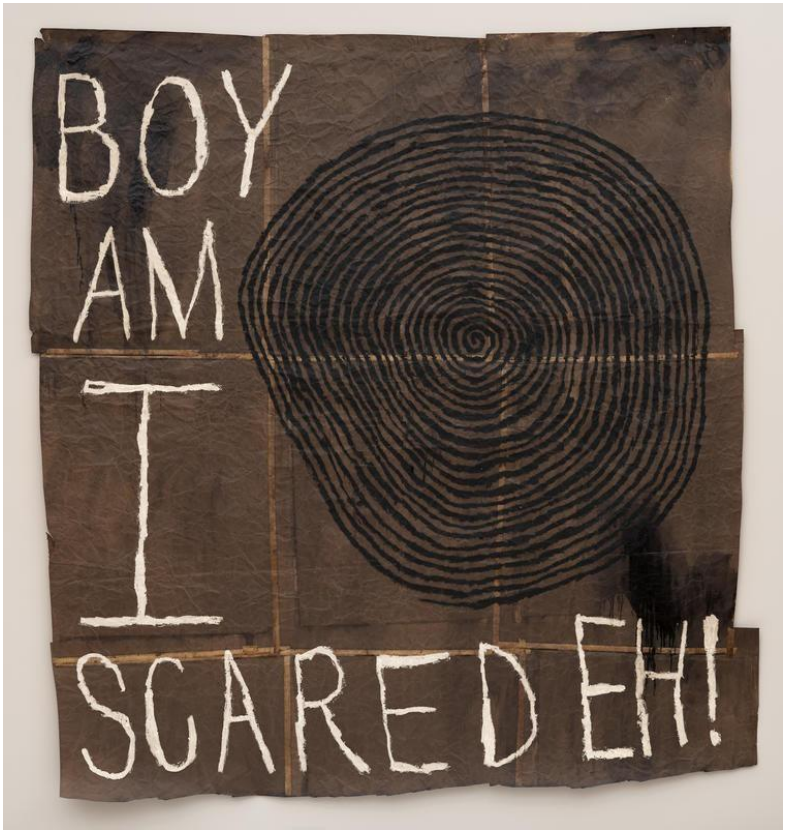


Figure 20. Peter Robinson. 1997. Boy Am I Scared Eh! mixed media on paper (2770mm x 2500mm) Auckland Art Gallery Toi o Tāmaki exhibition Toi Tū Toi Ora: Contemporary Māori, 2021.

These issues of colonisation, prejudice and identity prevalent in contemporary Māori art are well-recognized in the installation *Poorman, Beggarman, Thief* (1996) by Michael Parekowhai. Warne describes the work (2021):

> *'The mannequins have been placed around the exhibition space. Two of them face paintings, as if contemplating their aesthetic merits. Another is next to a balustrade, as if wanting to engage with gallery patrons. The title of the work refers to paths a young Māori man might be expected to take. What is he doing here, so spiffily dressed? The impact of a figure at life-size is unmistakeable. When I passed the first mannequin, I did a double take. Was it a mannequin, or a performance artist standing entirely motionless? Either way, the effect was disturbing. "Hōri," a transliteration of George, is Parekowhai's father's name, but also a derogatory term for Māori common in the last century. I remember the caricature of Hōri and his half-gallon jar from when I was a child. I cringe at the memory. Now here is Hōri in the gallery, a figure of Pākehā mockery in a different guise, a different time, forcing the viewer to confront the casual racism of comedy' (p.1).*

Figure 21. Michael Parekowhai Poorman, Beggarman, Thief (Poorman) 1996 Fibreglass mannequin with black tie, dinner suit and name tag. Auckland Art Gallery Toi o Tāmaki exhibition Toi Tū Toi Ora: Contemporary Māori, 2021 (Photo: Cornell Tukiri).

2.2. Social media- context and motivation

'One of the problems is that to fit the criteria for being classified as not being a racist is that you have to accept the Māori version of the truth, and I do not as they have proven every bit as adept at sanitising and rewriting history to their own benefit as any other people of the world'. Old White Guy (as cited in StuffNZ, 2020. p.1)

According to Newshub reporter Zane Small (2020), Labour MP Tāmati Coffey struck out at news media covering the achievements of Taika Waititi at the Oscars in February 2020. Coffey describes the coverage of Waititi's win in contrast to Renae Maihi's court case with Sir Bob Jones as a blatant example of 'institutional racism'. In the National Business Review (cited in Hayden, 2018), Bob Jones wrote an article that called to replace Waitangi Day with a 'Māori Gratitude Day'. Jones, a Knight Bachelor in 1989 would have a petition led by Renae Maihi to have his knighthood stripped. This led to a defamation case by Jones, which was later withdrawn. According to Johnsen, RNZ (2020), Jones stated that he had never read the petition, admitting that all he knew was that the petition had targeted his knighthood. His opinion was that the motives were dishonest, and he didn't want to read what she had written. The NBR column polarised an opinion that negatively portrayed and stereotyped Māori. According to

Small (2020), Coffey highlights the disparity in how news broadcasting portrays filmmakers of different backgrounds. While Waititi is commonly referred to as a 'Kiwi filmmaker' by outlets like Newshub and 1 News, Maihi is consistently labelled a 'Māori filmmaker.' Coffey's observation (2020) highlights this trend:

> *'Renae Maihi goes to court to face off with 'Sir' Bob Jones. She isn't described as a kiwi filmmaker. She is described as a Māori filmmaker. Because it's a negative story.... What's the deal, media? I've always observed when negative stories involving Māori, call the person out for being Māori. If the individual attains success, Māori are escalated to 'Kiwi'. Because it's a positive story' (Small, 2020, p.1).*

Parahi (as cited in Middleton, 2020) states that the media have shaped the view of Māori people, culture, and heritage for over three centuries. He goes on to suggest that when European settlers migrated to Aotearoa, they brought their bias and racist attitudes, which they then perpetuated through societal structures such as the law, education, and the media. According to O'Callaghan (2020) *The Press* was founded in 1861 by James FitzGerald and quickly became the platform for opinion-based journalism, lacking the objectivity and fairness of modern news.

Historian Dr Te Maire Tau (2020) explains that the role of the press is to be the critical conscience for society. They have an obligation to create an informed view from that community. He states that the question we must ask is *'does the media reflect and service Māori?' (Tau, 2020, p.1)* and goes on to say that the media has a limited view of Māori because it is currently framed within its own culture. Pihama (O'Callaghan, 2020) supports this in saying that media was established for the purposes of preserving a colonial agenda and that historically, media and press coverage involved maintaining institutional and systemic racism for political and social control.

According to Pihama (2010), opinion pieces can be destructive, and she states: *'Freedom of expression is not an open invitation to racism and discrimination. It's about a capacity to speak to things that are grounded in some level of fact' (Pihama, 2010, p.1)* it is therefore the responsibility of the media to uphold this and consider not printing destructive and damaging press disparaging our peoples. Less than 15 years ago a press opinion piece about fatal child abuse involving Māori was polled enquiring 'Is this how Māoridom celebrates its warrior ancestry?' (Mitchell, 2020. p.1).

TVNZ NEWS (2018) surveyed a Vote Compass from August 20, 2017, to September 08, 2017, based on 175,689 people found that 47% surveyed do not support compulsory Te Reo Māori in schools and about 37% do support compulsory Te Reo Māori. The TVNZ (2018) vote reported on the following statement:

> *'All children in New Zealand should have to learn Māori language in school and asked them to choose their response: strongly disagree, somewhat disagree, neutral, somewhat agree or strongly agree' (p. 1).*

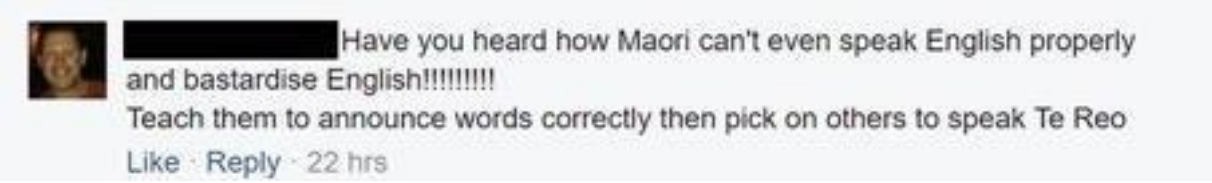
According to TVNZ (2018) the following results showed Māori Party voters were the most likely to agree while Act Party voters largely disagreed strongly.

- Female respondents were more likely to support compulsory te reo than males, and generally the older the respondent the less they agreed with it.
- Those with higher levels of education were more likely to agree with compulsory te reo,
- and generally, those with right-wing political ideas disagreed while those on the left supported it and people from the South Island were slightly more inclined to disagree than those living on the North Island.

Although New Zealand is obligated under the Treaty of Waitangi to uphold the Māori language, it is evident at least from the results of this survey that there is resistance to support our national identity and multicultural society by encouraging te Ao Māori practice. According to Rowe (2017) the following are common statements made in relation to learning Māori language:

> *"It's a dying language!", "Why don't they learn something useful?" and "Buh buh buh my English! Why don't we teach Māori to say 'you' instead of 'youse' first?" (Rowe, 2017, p. 1).*

Unfortunately, common opinion of te reo Māori being made a compulsory subject in schools seems to be considered undesirable and offensive to some New Zealanders.



The comments above highlight the misguided and uninformed reactions that popular social media sources display in response to Māori culture and opinions. These findings suggest that Aotearoa/New Zealand society does not have a positive view of the role and importance of Te Ao Māori.

2.2.1 Social media- addressing racism in contemporary Aotearoa

Since the decision to incorporate attitudes to media in this study, a historical landmark in terms of national media occurred in late October to November of 2020 when StuffNZ released *"Our Truth, Tā Mātou Pono: Over three centuries of misrepresentation of Māori in national media"*. Months prior to the release, editor of Pou Tiaki, Carmen Parahi and journalist of StuffNZ (2020), undertook a critique of their personal response and attitudes toward news media on Māori. As a response, according to National Correspondent Charlie Mitchell (2020), Stuff NZ and its newspaper is dedicated to looking at its past to unveil its long history of racism in New Zealand media. Our Truth, Tā Mātou Pono looks at the perpetuated stereotype of Māori culture, represented through a monocultural lens over time and painting Māori in a non-flattering light.

Stuff's Editorial Director Mark Stevens (2020) apologises for the past 160 years of racially prejudiced and narrow-minded media coverage of Māori concluding that:

> *'The distance left to travel on our journey includes ensuring our journalism is for all New Zealanders and trying to repair our relationship with Māori. That will take time and effort, and from time to time we might stumble' (Stevens, 2020, p.1).*

The acknowledgement of past issues revealed the impact of media on Māori with national coverage such as Children's Commissioners, Andrew Becroft and Glenis Philip-Barbara's (2020) report titled *It's not just about what the media reports, but what they choose to leave out*, highlighted national media's failure to include stories of Pākehā children to minimise the impact the violence in Pākehā families, in perpetuation of misrepresenting by placing Māori way of life and whanau structures under the microscope.

According to Becroft and Philip-Barbara (2020):

> *'The crucial lesson here is that it's not just the media's choices about what to cover in the debate about child abuse, that prevent any sort of useful reflection. It is what they so often leave out: The stories of non-Māori children killed by their families but also the role that poverty, racism, and colonisation has in growing the toxic stress that is so utterly and predictably correlated with child abuse' (Becroft & Philip-Barbara, 2020, p.1).*

Phelan and Shearer (2009) address the issues of discrimination in their article 'The "radical", the "activist" and the hegemonic newspaper articulation of the Aotearoa New Zealand foreshore and seabed conflict' byexploring the terms "activist" and "radical" used in media to skew negative perceptions of Māori. The chronicle of these correspondence has been recorded over time in the media, recycled and used during Māori protest of the foreshore and seabed claims, the child abuse cases involving Māori, controversial and divisive 2007 electoral campaigns and the anti-terror police raids across the country. According to Mitchell (2020):

> *'Our "distortion" of Māori news and the "arm's length" nature we regarded Māori, informed our coverage during that time, leading to one of our darkest eras as a news organisation. We used accusatory language about Māori whenever they took a public stand over land rights, calling them "stirrers", "angry Māori" or "protesters". Stuff and its newspapers have been racist, contributing to stigma, marginalisation and stereotypes against Māori' (Mitchell, 2020, p.1).*

2.2.2 Racist imagery and headlines

In Kulaszewicz's 2015 study, the impact of media on perpetuating racism takes centre stage. This research investigates the intricate ways in which the media systematically targets biases, shedding light on the mechanisms through which New Zealand media actively contributes to the perpetuation of racial biases. Notably, Kulaszewicz's findings reveal a disconcerting trend over an eight-year period, marked by the persistence of racist caricatures and discriminatory narratives within the media landscape. These findings not only highlight the magnitude of the media's role in shaping societal attitudes but also provide critical insights into the urgent need for media reform and greater awareness of the issues surrounding racial bias in New Zealand.

Figure 22. Marlborough Express newspaper. Nisbet, A. (2013) Māori and me: a journalist reflects on a career in which the media has felt like a hostile environment for Māori and other minorities.

Figure 23. The SpinOff online journal Media. As cited from Smale, A. (2019) Māori and me: a journalist reflects on a career in which the media has felt like a hostile environment for Māori and other minorities.

2.3 Epilogue

An example of Māori identity is presented in the introduction to the literature review. This is explored by way of presenting a timeline of artworks by Robyn Kahukiwa chronologically looking at the impact of colonisation on Māori identity and proceeding to show the evolution of issues relating to identity, as a study of Māori identity. This is followed by the next sections which looks at specific factors that have affected the course of Māori culture and identity.

Urbanisation is reviewed to show the impacts of cultural displacement and the increased concerns with the rise of regional migration and the assimilation and pressure for Māori to adapt to mainstream ideology and lifestyle. Māori affected by the rural to urban shift are further destabilised by systemic racist ideologies that dismiss Māori language, genealogy, and cultural practice as irrelevant and insignificant for modern socio-cultural progress.

The cultural heterogeneity presented by Durie (1994) and Williams (as cited in Houkamau & Sibley, 2010), outlines Māori sub-categories to reveal the number of unique Māori identities that exist and to highlight issues of Māori disposition within a changing social and modern environment.

Historically Māori in early depictions were seen as savage and threatening. Western and European influences in art, eventually moved toward portraying Māori as noble, passive and exotic for the purpose of reshaping Māori through a Pākehā lens.

Thomas & Nikora (1992) identify that the principal policies in Aotearoa were governed by Pākehā dominated authorities that maintained control through assimilation of Māori culture to adapt to Pākehā ways of living. The literature review identified the emergence of Māori leadership as a way of establishing structures for Māori within the changing world. These organisations instituted the rights for Māori to oppose the discrimination in housing, employment, sport, and politics.

Contemporary Māori artists began exploring these issues by engaging in conversations and colonialism and discrimination. Mane-Wheoki's (1996), study into the evolution of contemporary art notes the impact of colonisation and assimilation and the effect on Māori art approaches. Customary Māori art forms that employed teachings of cosmology, geography,

technology and the use of whakapapa as a process of understanding the changing world, was now motivated by a western artistic ideology that engaged with contemporary society. These generations of Māori artists began to reference issues such as, the dissimilarity between Māori and Pākehā identity, the impact of identity on contextualising and empowering Māori, representations and personal translations of Māori culture within urban Māori experience, ancestral representations grounded within a Māori world view, and how Māori artists might incorporate customary concepts to inform their practice.

A perspective of contemporary Māori identity and art, offered a perspective of Māori and the different positions of Māori identity addressed in themes such as the effects of colonisation within the changing modern society in contrast to the realities of living within a eurocentric environment. The customary blend of traditional and contemporary forms, are a showcase of contemporary Māori artforms. [In reality, contemporary Māori art straddles three forms of visual engagement: Toi tūturu (customary), Toi whakawhiti (trans-customary) and Toi Rerekē (non-customary)].

Finally, the context and motivation behind centuries of racial bias and racist attitudes in the media exemplify the perpetuation of colonial agendas that are maintained for political and social control addressing racism in contemporary Aotearoa.

Chapter Three – Methodology

'When I was young, Mā and I walked 4 kilometres from home to Carson's & Walkers Law firm in town, in the pouring rain. You see I had received a $500 scholarship for art school. Mum was so proud. There were 10 recipients at this meet and greet. We stood out a lot, we are soaking wet and the only brown faces in the room. That whole lunch, nobody spoke to us, but it didn't matter it was fancy and we were glad to be there. At the lunch table Mr. Carson asked everyone, 'what their prospects for the future were?' I replied, 'I want to be an artist'. Not knowing how his reply would affect me, he turned away from us and with a condescending tone said 'good luck'. (Pause). To be honest, apart from the rain, I can't really remember the walk there, but I can almost recall every single step on the way home. It was like I was waiting for mum to say something comforting, assured, caring. But we just walked in silence. Mum was so proud.'

(Fraser Henare-Findlay, 2021. p.7).

3.0 Context and Background

The aim of the methodology is to connect with a learning process that considers theoretical and cultural principles relative to unpacking identity construction alongside a physical body of work. The methodology section engages with theoretical viewpoints and reasoning supporting this study. The Research Topic, *Unpacking ethnology within contemporary paradigms* identifies the disparities that exist between Māori and Pākehā due to perpetuated stereotyping of, and bias towards Māori. This approach enables research that responds to the creative aspect of my artwork using a practice-based inquiry. The methodology section expands on the context and approach of identity construction underpinning the research. The methodology engages with the methods used in the development of the creative component of the thesis. I employ a combination of autobiographical and personal narratives known as autoethnography (Scrivener, 2002) to construct a physical body of work to introduce a way of interpreting the visual connection of the artwork to the artist.

3.1 Approach to content

The vision of the thesis was to reveal 'big picture' issues concerning being Māori. I arranged a narrative of visual artworks that developed into a revitalisation of a script written for stage. This script was semi-autobiographical and shed insight into my upbringing, knowledge and experience growing up Māori. Early in my studies, I realised the significance of preparation

and experience in shaping the direction and evolution of my research project. I recognised the value of using personal experience as an authentic research tool and methodological approach to guide and inform my study. The research employs narrative techniques to connect ideas and present a distinct, valid research perspective. This section outlines the procedures and methods applied in the thesis to articulate the actions taken and the theoretical framework guiding the research approach. It validates the practice-based research by offering links to original scripts and highlights key findings and influences through inclusion of relevant extracts throughout the thesis.

3.1.1 Practice-based research.

The research design embraces practical responses to visual and performing arts expressed in the development of original creative work. This research design is known as practice-based research which is a process of being descriptive and of describing itself. According to Scrivener, (2002) the goal of practice-based research is to create original apprehensions that are original to the maker or people viewing the work. Practice-based research involves actively engaging in the creative process, where both the artist (creator) and the audience participate. In this approach the act of creating art, along with the audience's involvement, plays a pivotal role in shaping the research methodology and theory. Scrivener suggests that by establishing these subjects, both the creator and the audience actively engage in the artistic process, leading to the development of methodology and theory through practice-based research.

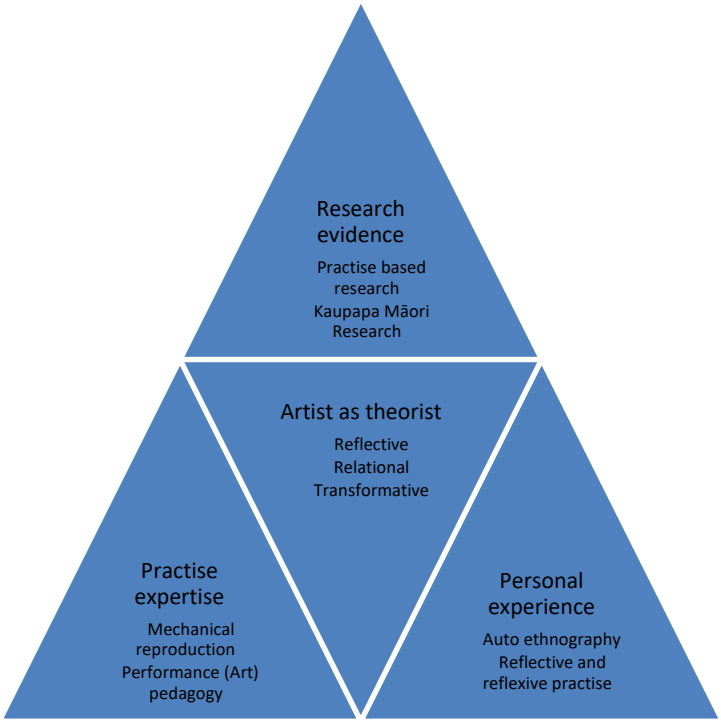


Figure 24. Stuart, G. (2017). Evidence-based practice and innovation. https://sustainingcommunity.wordpress.com/2017/09/27/ebp-innovation/

According to Scrivener and Chapman (2004) practice-based research applied in doctoral research is described as a theoretical application employed to support theory and practice of the creative process and research. The research should reflect how the application of theory performs in practice and in terms of how the research objectives are outlined and achieved. The literature (Scrivener, 2002) has highlighted the process of practice-based research as outlined below:

1. Artworks, creative designs, and theoretical concepts are created.
2. Artworks, creative designs, and theoretical concepts are original.
3. They are defined as responsive to issues, concerns, and interests demonstrated throughout the creative process.
4. Artworks and their creative and theoretical designs are firmly established in cultural, social, political, and aesthetic contexts.
5. Artworks, creative designs, and theoretical concepts must convey meaning and evoke understanding by embodying experience and knowledge.

6. In conclusion, artworks, creative designs, and theoretical concepts should address the identified issues, concerns, and interests through the process of exploration and expression.

Scrivener (2002) states that the researcher must show that they have investigated the identified issues, concerns, and interests in a coherent, rational, and reflective way. For example, if the research recognises issues relating to a wider context, in which producing a body of artworks are not relevant, then the artwork is not relevant. It is important that the identified issues, concerns, and interests are coherent, rational, and reflective**.** I will explore the practical application of practice-based research, demonstrating how experience can inform methodologies like autoethnography, reflective practice, reflexive practice, and Kaupapa Māori. To conclude this section, the methodology looks at identity construction as an important step toward Māori autonomy. Traditionally, identity construction has been assessed by measuring established links to an individual's ethnicity so that it may be used to cultivate and nurture cultural identification and autonomy (Smith, 1999). The research question, what are the contemporary paradigms for Māori identity? And, "what is the purpose of recognising how identity construction relates to the shaping of Māori identity?" is communicated through shared experiences of the researcher to identify contemporary paradigms of Māori identity.

3.1.2 Autoethnography

Anthropology is a study of humanity, human behaviour, biology, cultures and societies, both contemporary and historical. According to Ingold (2017) anthropology offers open-ended and critical inquiry into human existence to increase discourse into human life itself. The method of ethnography examines social or cultural interaction, often drawing on ethnographers own personal experience in order to understand cultural experience. This process is known as autoethnography. According to Ellis and Bochner (2000), autoethnography is a category of research that demonstrates a complex and multi-layered connection that is used to define the connection between the personal and the cultural. Ellis, Adams & Bochner (2010) identified that there was a need to challenge colonial research methods of entering cultures from a perspective of exploitation and thoughtless destruction writing for money and/or professional gain. A major advantage of autoethnography is that a researcher engaging in autoethnography gets to; '*selectively write about epiphanies that stem from, or are made possible by, being part of a culture and/or by possessing a particular cultural identity' (Ellis, Adams & Bochner, 2010,*

p.4). This is evident in the use of methods and research applied to analysing experience, such as personal and cultural to initiating epiphanies and making these qualities of personal and cultural experience customary within society.

Andrews, Squire & Tamboukou (2008) consider that when the focus is on the narrative, we explore not only the structure in which they work, but the methods by which they are used. Packaging as narrative rationalises the researcher as a valid agent within the chain of communication. Custer (2014) discusses how autoethnography can change an individual's perception of the past and present by making them aware of transformative effects, such as the idea of time and space. The literature states that:

'Time, as a linear procession of past, present, and future increments of experience, undergoes a metamorphosis... Space includes all of the elements that an individual utilizes to construct their identity. Those elements can be corporeal objects (e.g. their body, a house, a loved one, etc.) or non-corporeal manifestations (e.g. beliefs, personality traits, ideas, etc.) …Throughout the process of writing my own narrative, I was often reminded of the shifting sands of time and space. The circumstances of my youth have been reshaped and reformed many times over the last few decades. The subjective nature of memory allows me to hold it in my mind, move it around, and see it from many different angles' (Custer, 2014, p.2).

As discussed previously, Dyson, (2007) established that narratives create a basis for the researcher to attach their experiences to the research. In creating these personal pathways, I endeavour to produce multi-layered metaphors that apply connotative references such as scanning to view work inside box to consider the purpose of the body of work and research project. Autoethnography informs the process and styles that are both reflexive and reflective to ensures an objective outlook. Dyson states that (2007), *'like the view of a bird looking down on the journey of a mountain stream – which enables one to see the wider landscape – the pieces that make up the 'big picture'* (p.43). *According to Kyratzis and Green (1997) narrative research has a dual purpose that engages with narratives contributing and operating in the research, 'and one that represents the voice of the researcher as narrator of those narratives' (Kyratzis and Green, 1997, p. 17).*

In an article titled *'Autoethnography as a research method: Advantages, limitations and criticisms'* Méndez (2013) describes the of limitations of autoethnography as a research method. Méndez goes on to explain that the researcher cannot predict engagement of personal narrative, the researcher is limited by personal experience required to be authentic and honest to self-disclose. These limitations encompass ethical questions that challenge the researcher, particularly when employing the autoethnography method, and raise complexities regarding the extent to which Euro-American references are used to assert authenticity within the context of Māori identity.

> *Autoethnography, as with all research methods, has advantages and disadvantages. Although autoethnography as a research method can be an unknown and difficult tool for novice researches to use, it is an instrument through which researchers can explore and portray the culture where a phenomenon is being experienced (Méndez, 2013, p.1).*

Regarding autoethnography, reflective and reflexive practice is a learning theory based on past or present knowledge. The features of reflective and reflexive practices such as performance pedagogy, combine elements of a physical artwork and creates the principles for viewing work in a collective milieu that sets up learning for societies and cultures.

3.1.3 Performance pedagogy

According to Kredell (2009) the function of performance theory is to communicate and shape the social environment that informs cultures. Kredell elaborates by identifying two distinct terms insinuated above, describing the educational space as being a location or setting where performances can take place *'intentionally or unintentionally through pedagogical choices and transformative space' (Kredell, 2009, p. 3).* Kredell questions how performance art can be used as a way of informing methodology and creating an educational space that is transformative *'causing reflection, both personal, and institutional' (Kredell, 2009, p. 3).* Osterman, & Kottkamp (1993) explain that individuals must understand their own behaviours and become aware of their actions, outcomes and the theories that form these approaches. Reflective practice was developed to enhance awareness by generating opportunities for growth and advancement. This involves a critical awareness of principles and values which measure and explore practice reflectively and reflexively. Reflective practice recognises that individuals will

engage in a learning process that involves reflective and reflexive methods that consider their theoretical and cultural principles for describing an individual's 'point of view'.

Denzin (2010), reviews critical performance studies stating that the paradigm of shifting through active research lies between performance spaces of culture, politics and pedagogy. This theory of critical pedagogy as a legitimate discourse for this study permits the use of performance practices involving layers of interruption, and resistance to the artwork. This notion validates performance as a form of inquiry that views performance *'as a form of activism, as critique, as critical citizenship (Denzin, 2010, p.57).* Denzin states that critical performance study is used as an edifice for change by using documented ethnography to create a performative autoethnography. This involves the investigation and assessment of related issues:

> *'…the study of personal troubles, epiphanies, and turning point moments in the lives of interacting individuals; the connection of these moments to the liminal, ritual structures of daily life; the intersection and articulation of racial, class and sexual oppressions with turning point experiences; the production of critical pedagogical performance texts which critique these structures of oppression while presenting a politics of possibility that imagines how things could be different… Performance is a way of knowing, a way of showing, a way of interpreting, a method for building shared understanding. Performance is immediate, partial, always incomplete, always processual' (Denzin, 2010, p.60).*

The practice and application of transfer, delivery and reception sets up a process in which the engagement is involved and implemented. In terms of the space where the packaged artwork are displayed, the space becomes transformed by way of informing practice and purpose through online interaction and scanning. The establishment of an abstract or signature through a multimedia function allows for further interface with Māori identity. This is achieved by scanning the QR code on the package, an alternative and functional opportunity for reflection, both personal, and institutional. This extends the work, by locating the packages outside conventional purpose and function.

Performance pedagogy is often used to provide an understanding of cultures by presenting an observation and a unique take on a society or setting. Paez (2018) states that, *'a running theme within critical performative pedagogy is its ability to point out the dynamics between people,*

systems, and structures' (p.34). According to Moezzi, Janda, & Rotmann, (2017), using a narrative and performance script to inform the research is a tool that is applied to explore theories such as struggle, and transformation, as *'rationale or narrative explanation of circumstance' (Moezzi, Janda, & Rotmann, 2017, p.2).* The table below from shows various features of narrative and of approaches to the analysis.

Aspect Characteristics	**(Illustrative Examples)**
Stories as Object	
Teller	Individual (including researchers), group, institution, intermediary
Protagonist, characters	Individual, group, thing, system
Energy	Time, technical change, individual change (mind and action), magical transformation
Time realm	History, present, future, out of time, alternative reality
Physical setting	Generic world, specific locality, out of the world, non-physical
Form	Oral short form, written short form, documents, books, images, geographic/space
Truth realm	Fantasy, fiction, individual experience, figurative "truth", global truth, assumptions, possibility
Using Stories and Storytelling in Research	
Data sources	Participant observation, workshops, interviews, conversations, written documents, newspapers, images, internet sources
Analytical method	Discourse analysis, text analysis, literary, anthropological, folkloristic, policy analysist, sociological, psychological, psychoanalytic, structuralist, performative, group dynamics, proxemics/dramaturgical

Purpose	Data and evidence collection, cultural analysis, policy and science critique, understanding and fostering change, engagement and learning

Moezzi, M, Janda, K. & Rotmann, S. (2017). Using stories, narratives, and storytelling in energy and climate change research. Energy Research & Social Science: Volume 31, September 2017, Pages 1-10.

A limitation of this thesis, as discussed by Moezzi, Janda, & Rotmann (2017), states that *'while narrative is also a very general term, in the social sciences it is often used to denote non-fiction and constructed, formal, and official cases, e.g. what institutions generate and reflect in general discourse about an issue' (p.2).* Notwithstanding these limitations, the methodology suggests that acknowledgement of narrative and performance practice belongs within the scope and autonomy of the researcher.

3.1.4 Historical influences on Māori in New Zealand

Analysis methods used reference the conceptual effects of Kaupapa Māori Research. According to Te Puni Kōkiri analyst Consedine (2007) the historical influences on Māori in New Zealand can be summarised by four causes:

1. **Pre and Early Contact Economy:** The British Government sought to regulate the affairs of New Zealand through the signing of the Treaty of Waitangi (p.2).
2. **Land Loss:** Through Crown purchases, confiscation, title individualisation through the Native Land Court, and private purchase more than eighteen million acres of land (p.2).
3. **Urbanisation:** In 1965, nearly two-thirds of Māori lived in rural areas. In 2006, 84.4 percent of Māori lived in urban areas (p.2).
4. **Reforms and Developments from the 1980s:** From the 1980s… Māori organisations and iwi groups began (and continue) to seek Māori-led development and solutions through innovation, enterprise, leadership and enhancing whānau capacities (p.2).

Consedine (2007) concludes that these influences describe the determining factors which hindered Māori progress and development, whilst also recognising how Māori have adapted to preserve and maintain cultural principles and identities. Māori researchers have access to a unique cultural and personal system called whanaungatanga. According to Moorfield (2020) whanaungatanga is a sense of whānau connection created through shared experiences providing

a sense of well-being and belonging. It serves to strengthen the group developing relationships, rights, and responsibilities, extending to all who develop and reciprocate these relationship values.

Ethical consideration of Māori research and theoretical discourse is used to inform aspects of identity and how Māori are viewed and stereotyped. For example, imagery and the use of western culture address specific aspects of identity, such as colonisation, appropriation, and stereotyping. While this body of work explores the impacts of colonisation and utilises appropriated subject matter, it's important to recognise that the concept of stereotypes within the process and delivery of discourse imposes limitations for a Māori artist like myself. I speak from a limited point of view detached from systems such as iwi, whakapapa and te reo that could inform an in-depth opinion on identity. On the other hand, I am a product of a generation of repackaged, marginalised, and disenfranchised Māori who have suffered loss and access to a Māori identity.

3.1.5 Kaupapa Māori Research

'Kaupapa Māori Research is neither fixed nor rigid. It is open- ended, it is ethical, systematic and accountable. It is scientific, open to existing methodologies, informed and critical. BUT, it comes from tangata whenua, from whānau, hapu and iwi. It is undertaken by Māori. It is for Māori and it is with Māori' (Smith, L.T. 2015. p.47).

Cited in a 2020 article titled The Transformative Potential of Kaupapa Māori Research and Indigenous Methodologies (Haitana, Pitama, Cormack, Clarke & Lacey, p.3), Pihama, (2010) & Smith, (2012) Kaupapa Māori Research, as an Indigenous methodology embracing Māori knowledges, perspectives and practices was created to *'guide and inform the approaches taken to research with Māori'* (p.3). The literature on Kaupapa Māori Research has highlighted two key innovators in terms of the approach and study for researchers. Both Linda & Graham Smith share a large and growing body of writing on Kaupapa Māori Research and Kaupapa Māori Theory. According to Smith (2012), the following extract is a critique of western paradigms in terms of knowledge and research of indigenous studies. *'Research is probably one of the dirtiest words in the indigenous world's vocabulary' (Smith, L.T. 2012. p.1).* Kaupapa (agenda/philosophy) Māori research developed following the urbanisation of the 1960s and 70s for Māori during the Post-World War Two era. During the 1970s and 1980s the revitalisation

period of Māori customary practices and beliefs began in New Zealand. This cultural revival prompted Māori academics to challenge western theories on research. This founded Kaupapa Māori Research which has been defined by Māori as:

i. research by Māori, for Māori and with Māori (Smith, L.T. 1999; 2012).
ii. research that reinstates Mātauranga Māori (Māori knowledge) to uphold the mana of Māori (Smith, L.T. 1999; 2012).
iii. research which is culturally safe and relevant (Smith, L.T. 1999; 2012).
iv. research which is applicable to the rigours and integrity of academic research (Smith, L.T. 1999; 2012).
v. research founded on Māori self- determination and autonomy (Cram, 1993).
vi. research that addresses Māori needs by acknowledging Māori customary practices and systems (Cram, 1993).

According to Smith, L.T. (2015), Kaupapa Māori Research is an open-ended, ethical, organised, and valid methodology. Kaupapa Māori Research is undertaken by Māori for Māori, and it is with Māori, tangata whenua, whānau, hapū and iwi, it is critical and informed and receptive to existing scientific practices and processes.

In Kaupapa Māori Theory: Theorizing Indigenous Transformation of Education & Schooling, discusses the key elements of Kaupapa Māori praxis/ Kaupapa Māori Theory (Smith, 2003):

3.1.5.1. The principle of Self-determination or Relative Autonomy

The principle of self-determination or relative autonomy in terms of Māori praxis is the need for Māori to have full autonomy and control of one's self and culture. This allows Māori to have control over key choices and decisions that impact directly on Māori such as their cultural, political, economic and social preferences. Additionally, these decisions made by Māori, are for Māori are more guaranteed for Māori.

3.1.5.2. The principle of validating and legitimating cultural aspirations and identity

The validation and legitimising of cultural aspirations and identity seeks to repair past faults such as the education system's inadequate maintenance and supported of Māori culture and

identity within its schooling structure. Kaupapa Māori settings incorporates and includes a sense of spiritual and emotional influences that further commit to the intervention and inclusion of Māori involvement.

3.1.5.3. The principle of incorporating culturally preferred pedagogy

The principle of incorporating culturally preferred pedagogy enables a teaching and learning space that is cohesive and connected to Māori by way of recognizing cultural backgrounds and socioeconomic circumstances that have been afflicted Māori culture. *'These teaching and learning choices are 'selected' as being `culturally preferred' (Smith, 2003, p.9).*

3.1.5.4. The principle of mediating socio -economic and home difficulties

The principle of mediating socio -economic and home difficulties is a philosophy that supports the emotional and spiritual elements exemplified in the Kura Kaupapa Māori model of teaching. Kura Kaupapa Māori is committed to creating positive experiences for Māori *'despite other social and economic impediments abroad in the wider community' (Smith, 2003, p.9-10).*

3.1.5.5. The principle of incorporating cultural structures which emphasise the `collective' rather than the `individual' such as the notion of the extended whānau

By incorporating cultural structures such as the notion of the extended whānau, this principal supports the concept of the collective Māori rather than that of the individual. This is accomplished by providing shared support to address and alleviate the social, economic, health, and well-being challenges faced by Māori, whether within European spaces such as museums and art galleries or in broader contexts.

3.1.5.6. The principle of a shared and collective vision / philosophy

The shared and collective vision/ philosophy of Kura Kaupapa Māori is formally written charter entitled `Te Aho Matua'. Te Aho Matua provides the guidelines for what good education for Māori excellence involve *'It also acknowledges Pakeha culture and skills required by Māori children to participate fully and at every level in modern New Zealand society' (Smith, 2003, p.10-11).*

Kaupapa Māori Research recognises that the researcher is an active participant in the research. Kaupapa Māori Research reinforces methodology such as autoethnography as a valid dialogue regarding identity construction. For instance, the packages of artwork are symbolically associated with how Māori have historically been confined within stereotypes. The act of presenting artwork within its packaging not only raises questions about its validity but also serves as a powerful challenge to how an artwork is perceived and critiqued. Through this, the work aims to empower Māori individuals to transcend prevailing media perceptions and assert their authentic narratives. As previously discussed in this thesis, the process of packaging and labelling artwork provided me with a unique opportunity to experiment with the analogy of Māori identity. This exploration extended to examining the descriptions and labels placed on both Māori artwork and Māori identity. In response to the extraordinary events of Covid-19, the work is intentionally shielded from direct viewing, offering an alternative layer to the artwork accessible only through scanning a QR code placed on the outside of the package. For me, the idea of experiencing a work within another sphere (online/in the cloud), while also incorporating the practice of monitoring each other's locations for essential measures, highlights my intention to create a symbolic representation of how we personally engage and connect with others. Finally, the shipping of artwork illustrated the processes involved in transit and delivery with the reception of the artwork enabled by means of services, activated and functioning.

Metaphorically, I liken the inclusion of Kaupapa Māori Research in terms of identity construction as, the river (awa) that flows from a mountain (maunga) and leads into the sea (moana). The awa in terms of my pepeha references my essence (mauri) which is grounded in my genealogy (whakapapa). The journey is shaped through a natural pathway created overtime that leads to the sea. Although, in Māoridom some awa are referenced as still bodies such as lakes, there are connecting waterways that these bodies of water seek. The maunga in terms of my whakapapa is Hikurangi. In the 1850's, Te Kani-a-Takirau the last of the paramount chief of Tairāwhiti declined the offer of Kingitanga stating, *'Ehara taku maunga a Hikurangi he maunga nekeneke, he maunga tū tonu — My mountain Hikurangi does not move, it remains firm and steadfast' (as cited in Walker, 2014. p.1).* As mentioned, the maunga signifies my location, while the sea represents a vast body of knowledge and people with whom we become interconnected. In Ranginui, knowledge and life, as described by Taonui (2006), Rangiātea is the whare wānanga where Tāne suspended the baskets of knowledge he received from Io, the supreme being. This concept is integral to Kaupapa Māori Research, a unique research model

grounded in Māori values, beliefs, and knowledge contained within these sacred baskets. Kaupapa Māori Research grants Māori exclusive rights to this ancestral knowledge, making it an essential tool for understanding Māori knowledge and culture.

3.1.6 Mechanical reproduction

The Age of Mechanical (Benjamin, 1968) comments on the defusing of artworks through the replacement and reproduction of original content with manufactured copies. The theory of mechanical reproduction is an explicit reference to mass colonial interpretations of Māori. The reproduction of an original artwork creates a subtle but invasive message of value, depreciation, and property. In an essay based on the principles of the 'reproducible artwork' Benjamin explains that *'Mechanical reproduction of a work of art, however, represents something new' (Benjamin, 1968, p.2).*

According to mechanical reproduction theory, the most identical copy of artwork omits one important element, which is the existence of the original in time and space. According to Benjamin, the essence of an artwork is captured throughout the time of its existence, from the effects of deterioration over time to the ownership of the work.

Benjamin's examination of reproducibility of an original work through alternative processes such as printing, and photography concluded that reproductive methods allow for greater accuracy through mass production. Much debate was raised about the validity and nature of reproductive forms and the effects on art, for example, whether photography was an art form. Benjamin explains: *'The primary question—whether the very invention of photography had not transformed the entire nature of art—was not raised' (Benjamin, 1968, p.8).*

According to Berger (1973) the age of pictorial reproduction defuses artworks making them susceptible to dual commentary that implies that *'information carries no special authority within itself' (Berger, 1973, p.32).* The process of reproduction has devastated the essence and power of art removing artworks, when reproduced, from its artistic sphere. Artworks have become *'temporary, omnipresent, insubstantial, obtainable, insignificant and free'. (Berger, 1973, p.32).*

An investigation of art in the age of mechanical reproduction highlights the freedom assigned to the concept of the artwork when reproduced. The shift from authentic to replica implies that the validity of the artwork and artistic creation no longer exist, and the art function becomes transposed. Benjamin states that *'Instead of being based on ritual, it begins to be based on another practice—politics' (Benjamin, 1968, p.6).*

Regarding the body of work, the interpretation of mechanical preproduction as a tool serves to promote ideas of packaging, transfer, delivery and reception. Mechanical reproduction is referenced throughout the makeup of theory and practice incorporating another layer of connotation specific to the reflection of my research journey. This is exemplified in the short film documentary titled '*Ralph Hotere'* (1974) about the completion of the large mural commissioned for the Founders Theatre in Hamilton. Hotere's work is evaluated and translated by art critics and dealers. One scene depicts Hotere working with designers using an art process of repetitive photocopying called *xerography*. Xerox art, copy art or xerography, involves using a photocopier to create new artwork[4]. Charles Battley (Rank Xerox) comments that the work Hotere was producing was similar to what they could do on their printing equipment *'repetition, high quality, the first one like the last, being a pure stereotype copy' (cited in Pillsbury, 1974. Hotere [Film]. New Zealand: NZ On Screen).* Hotere would continue to use this method creating an ongoing series of Xerox collages.

Figure 25. Ralph Hotere (2003). Keep NZ Out of Iraq (high quality colour laser print, 420mm x 300mm). Auckland, New Zealand: Webb's auction house.

[4] "The history of xerography begins in the late 1960s, when a few artists, including Andy Warhol, used Photostat machines and other copiers to created distorted copies of their own faces, drawings, and photographs. https://calhounpress.net/blogs/blog/48053955-xerox-art

The generalisation of results is subject to certain limitations. For instance, because references range within a broad scope of influence, repetition of common and popular imagery is likely to occur. Validity is also questioned as the method of reproduction endeavours to replace the original in terms of reference to things described and known as or not "Māori".

Finally, the method of mechanical reproduction is dated in the sense that currently many artists now duplicate their work with great success and profit. Duplication can also appeal to a mass audience providing an avenue of wider publicity and dissemination. This aspect is illustrated in the distribution of my artwork as packaged, copied, duplicated works of art, raising the question of what is original and what is a copy.

3.1.6.1 Pseudo-modernism

Closely linked to mechanical reproduction, pseudo-modernism or Digi-modernism was first addressed by Alan Kirby in *The Death of Postmodernism and Beyond* (2006), where Kirby links pseudo-modernism with the unoriginal and superficial development of instant and artificial involvement of culture made possible by online and interactive social interface. According to Kirby (2006), the pseudo-modern world serves the longing to return to and revive childhood characteristics such as games and playing with toys, illustrating the pseudo-modern cultural world. Emotional conditions are created where the person becomes completely engaged within a trance like state of hyper-awareness of irony, totally absorbed by the action. This obsession and narcissism of postmodernism, *'pseudo-modernism takes the world away, by creating a new weightless nowhere of silent autism' (Kirby, 2006, p. 1).*

3.2 Epilogue

The aim of the research was to develop a framework for Māori identity informed by my knowledge and experience to examine discourses on stereotyping and discrimination. The aim was to review examples of stereotyping and discrimination in New Zealand and beyond, and their implications for Māori, and to reveal disparities that impede identity for Māori using myself as a case study. I have used a continuum to indicate the stages of defined Māori subcategories to contextualise the different world views Māori share, and the differences that determine how they are described. The subcategories of Māori also explain my position and reveal where I am located in terms of Māori identity discourse.

The inspiration for this research project was driven by a quest to understand Māori identity, its expression in Māori art, the effects of stereotyping and discrimination of Māori relative to my journey, and my position as a Māori. This study set out to respond to the research question, what is Māori identity and why is it important to Māori? Using a methodological framework, the research identifies methods and approaches as a way of explaining the creative and theoretical make up of my artwork.

In terms of practice, I am, as the researcher, an active participant in the research and legitimise my own personal knowledge and experience by way of critical interpretation, reflection and the discourse embedded in the artwork. Among the study's significant findings is the validation of Kaupapa Māori as a research tool that aligns with and supports Māori beliefs and practices. This validation is evident through autoethnography and connotation within the physical make-up of the work. Kaupapa Māori Research allows me to holistically discuss facets of identity construction within a personal cultural context. As an illustration, the packaged artworks serve as a metaphor that resonates with Kaupapa Māori principles, depicting how Māori individuals are often confined within stereotypical categories.

The study has identified practical responses to visual and performing arts through recourse to research methods such as practice-based research performed through engaging with the research findings, performance pedagogy and the use of reflective and reflexive practice, and personal recollections used as a research tool endorsed by autoethnography and Kaupapa Māori Research. The findings of this research project provide insights into the context and approach underpinning the principles used in the make-up of this doctoral research project.

Finally, the major limitation of the thesis is the bias, oversimplification, and narrow-minded view we tend to share when making opinion-based or personal accounts about our understanding of people and/or cultures. This is due to the lack of, and contribution to, our limited personal interaction, and participation in experiences within cohesive culturally unbiased environments.

Chapter Four - Exegesis of Artwork

'The bear, sitting out in the open forest slowly gets covered in snow. He starts to shiver and freeze, becoming so cold the bear doesn't even know what to think anymore. Finally, he says to himself 'stuff this!' and decides to go inside a cave he has spotted while sitting in the opening. Once inside the cave, instincts take over, the bear makes a bed out of sticks and leaves and gets comfy and warm ready for a long rest. As the bear gradually starts to drift off to sleep, he thinks about how he had awakened in a factory. He thought about the foreman and the manager, and the vice president and the president and how they believed that he was a big lazy hairy man and he needed to go back to work. He thought about the bears in the circus and in the zoo, and how they told him he couldn't be a bear because he wasn't in a cage or performing tricks for people. As the bear fell deeper and deeper into rest, he realised they were all wrong. And as he closed his eyes he said to himself 'I am a bear' (Findlay, 2021, p.34).

4.0 Unpacking ethnology within contemporary paradigms.

Figure 26. Fraser Henare-Findlay (2021). The Bear that wasn't. corrugated Kraft Twin cushion stencil print. (1040mm x 800mm x 55mm). Whanganui; New Zealand.

The image above displays the completed packaged artwork which embraces both sculptural installation and multimedia performance elements. The print design on the above package references the book titled *The Bear That Wasn't* (Tashlin, 1946) about a Bear that is convinced he is not a Bear, because he is repeatedly told he is not a Bear. The satirical aspect of the story critically responds to the impact that society has on shaping identity. According to Facing History and Ourselves (The Bear That Wasn't, 2020) the story also pokes fun at corporate culture and hierarchy:

> *'Each time the bear appears before a higher-ranking man in the corporation, the offices get progressively more elaborate (for example, progressively more phones, more waste-baskets, more secretaries, all according to rank). There are also progressively more chins and less hair on each higher-ranking person as the bear ascends all the way to the president's office' (cited in Tashlin, 1946, pp.26-27).*

A review of *The Bear That Wasn't* (cited in Facing History and Ourselves, 2017) contends: *'Sometimes the labels others attach to us influence the way we think about our own identity' (p. 1).* The book uses ideas that describe the process of identity for the purpose of understanding the effects of heteronomy. According to Sending (2016), the social circumstances relating to humanity are defined by specific rules and categories of universal order that result in either hegemony, hierarchy, or heteronomy. Heteronomy is the opposite of autonomy: *'it is not selfrule, but a condition of rule of other, or others, which is indirect' (Sending, 2016. p. 72).* Sending (2016) would argue that the practice of heteronomy creates an often unacknowledged, commissive, illusion of autonomy. The creative aspect of my artwork is shaped and guided by my personal reflections on how I perceive and position my identity in relation to prevalent perceptions of Māori identity. Māori autonomy as a term suggests that there is a level to what determines the make-up of Māori. I believe autonomy cannot be described in terms of identity, as a place or state to strive for, but a position from which one can make decisions. In terms of Māori identity Moeke-Pickering (1996) explains that Māori were defined by their location (iwi, hapu and whānau). Those customary structures and practices underpin how Māori identity is viewed today. Rangihau (1967) recalls Rev. Kingi Ihaka saying that, *'as far as he was concerned, a Māori was a person who could talk Māori, knew the customs of the people, and looked Māori'* the response from Māori in attendance were *'I do not know how to talk Māori,*

but you cannot tell us we are not Māori' (p. 6). According to Rangihau (1977), being Māori is about Māori communities, learning and participating in customs and traditions.

Walker (1989) viewed te reo me ōna tikanga as fundamental for being Māori and Karetu (1993) affirmed that Māori identity is determined by the upbringing within Māori societies, *'observing all the rites of passage in a Māori way' (Karetu, 1993, p. 117).* Durie (1995), in alignment with my own perspective, suggests that changing demographic patterns, technological advancements, and cultural interactions are key factors that contribute to the evolving nature of Māori society. According to Durie, the ever-changing landscape of New Zealand would see Māori connect with multiple social and cultural groups. Although ethnicity remained most significant to Māori in many instances, this perspective can be likened to the layers within packaged art. Just as each layer adds depth and meaning to the artwork, aspects like belonging to a school, a sports club, a socio-economic group, or a whanau group can also contribute to a richer understanding of Māori identity.

The concept of packaging artworks, functions as a metaphor for Māori identity. It employs methods like multiple layers of packaging, similar to the concept of concealment, symbolising the intricate layers of whakapapa that are central to Māori identity. As explored in the literature, whakapapa, the ancestral concept of genealogy, forms a foundational element of Māori identity. The act of concealment within the packaging mirrors the intricate connections and layers that constitute the rich tapestry of whakapapa. These layers, both in the physical makeup of the artwork and the cultural understanding they represent, offer a nuanced perspective on Māori identity. The context in which the artwork is presented creates a contrast to viewing artwork in a conventional manner of exhibiting artworks physically present and displayed on walls. The textual slogan 'this is not a package, this is an artwork' invites discussion about the function and purpose of the packaged artwork. Through recourse to non-conventional methods such as scanning artwork to view online, I engage with current social and modern interactive practices. Using an online interface to view the artworks acts as an alternative new age interactive method of viewing and engaging with art. The subject matter and themes range across a selection of interpretations and narratives that have shaped my theoretical and creative faculties.

4.1 The physical and theoretical make up of creative idea

This section of the study explains the processes and physical make up and creative component of the creative response to the research. The delivery and interface of packaged artwork allows for a navigation of Māori identity while stimulating connections with people that are explicit and responsive. The artwork is a mixed multimedia performance installation that is activated at multiple levels of engagement. The theoretical design and creative component is informed by the following practices and is implied throughout the processes and methods presented in this research.

4.1.1 The artwork inside the packaging

The artwork inside the packaging comprises graphic portraiture based on nostalgic imagery and Eurocentric influences. The subjects and themes used, seek to articulate theories about '*who I am'* and the impact of Euro-American culture on my identity. The series of artworks are digitally augmented reproductions of original pencil drawings. This method is aligned to Māori identity with reference to mechanical reproduction that Benjamin (1968) employed to signify the depreciation of product or artwork through mass production. The duplication of artwork references the historical devaluing and colonisation process of Māori art and culture through the reproduction of original works as copies. This series of artworks are drawn and manipulated to create simple tone and line detail to mimic *pencil drawn* lines. It is an approach influenced by pop art and graphic cartoon art. The image is photographed then exported to photoshop using a heritage colour scheme in the background (formally known as the *state housing colour palette*), paying homage and reference to socio-economic lifestyle and the urban fringe way of life.

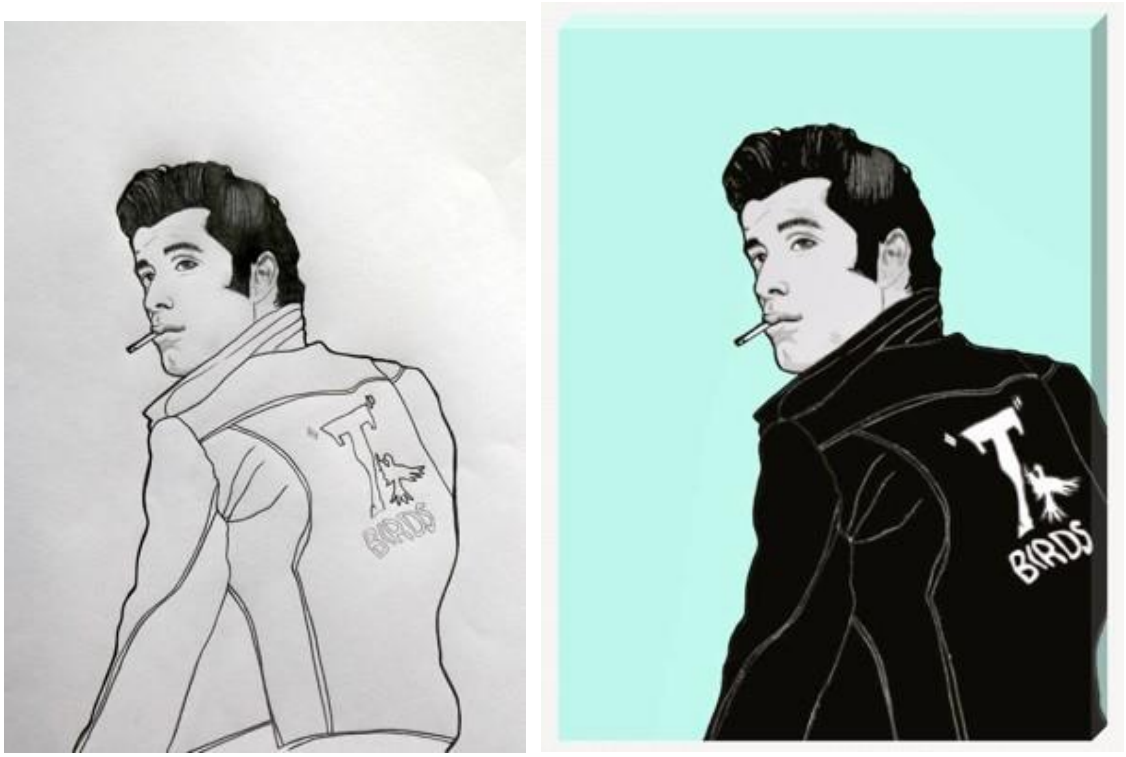


Figure 27. Fraser Henare-Findlay (2019). Grease. Graphite sketch & Digi print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui New Zealand.

The artwork can be thought of as a deliberate re-imagining and re-packaging of experiences and opinions, skilfully incorporating elements of American influence. In this digital age, the work embraces the potential for mass production, emphasising the dynamic and ever-evolving narrative of Māori identity it seeks to construct. The images and themes juxtapose the impact of colonisation and Euro-American ethos on Māori identity by incorporating the imagery as part of the abstract narrative of the artist's identity.

4.1.2 The packaging and labelling of artwork.

The packaging of artwork is an analogy for the multi-layered understanding of Māori identity linked to the current perceptions of national identity in New Zealand. The act of exhibiting packaged artwork is used to elicit queries such as *'is this Māori art, art? Or, is Māori art a European construct?* (Mane-Wheoki, 1996, p.1). How the artwork is valued and appreciated in the space is a metaphor for how Māori identity is valued and appreciated. Packaging and labelling the artwork strategically capitalises on analogies such as stereotype, mystique, and other allegorical associations that the viewer might naturally bring to the packaged artwork. This intentional approach not only engages the viewer's perceptions but also encourages them

to actively participate in the interpretation and construction of the narrative, making the experience of the artwork more interactive and thought-provoking.

The original design of the package displayed stickers and with no accommodation of a space for the address or indication of the artwork inside. It was sealed with brown packing tape with a warranty relating to the artwork within the package on the front face.

Figure 28. Fraser Henare-Findlay (2015) Artificial Designs. corrugated Kraft Twin cushion. (1040mm x 800mm x 55mm). Ruapehu Community Art Centre, Taumarunui.

The next evolution of the package integrated the process of transfer and delivery, engagement with online interface and performance. The placement of postage stamp on the back of the package was amended in 2020 with the postage sticker located on the front of the package.

Figure 29. Fraser Henare-Findlay (2021). Back of Package. corrugated Kraft Twin cushion stencil print. (1040mm x 800mm x 55mm). Whanganui; New Zealand.

4.1.3 Scanning and Wi-Fi connectivity

The QR codes printed on the package are employed to allow the viewer to scan and view what is inside the package. To access this function the viewer must have a device that has wireless internet. In camera mode (taking a picture) the viewer needs to hover over the QR code and a URL link will appear to a website where the image is stored for viewing. On the reverse of the package a QR code links to a translation of the warranty of purchase for the consumer. The warranty references the founding New Zealand document the Treaty of Waitangi. The warranty (translated by Gaylene Taitapanui) references The Treaty of Waitangi and autonomous Māori rights.

4.1.4 Postage and delivery of artwork

The shipping and delivery of artwork explores notions of concealment together with issues of security and convenience. The delivery of artwork activates performance features of engagement such as transfer and collection. During transit the package participates in rituals of delivery enacting the function of the packaging details, delivery address and postage.

The packaging since conception has gone through a number of transformations related to environmental factors including climate, and understanding the process of transfer and delivery in detail. Informed by the NZ Postal service (2019) the visual makeup and design of the package has been redesigned to comply with postal service specifications that make it user friendly and functional as a delivery package for the artwork.

4.1.5 Transforming the space

The artwork is a combination of installation performance and multimedia influenced by pseudo-modernism (Kirby, 2006), performance pedagogy (Kredell, 2009) and mechanical reproduction (Benjamin, 1968). The body of work communicates ideas that embody multi-layered concepts linked to identity by packaging artwork for security, convenience, mystique, and symbolism. By intricately weaving whakapapa into the multi-layered narrative of the artwork, I intend to establish a reflective space that transcends representation. Through the thoughtful incorporation of performance and an interactive online interface, the work serves as a dynamic platform where the rich tapestry of whakapapa becomes a living, evolving part of the narrative, fostering a deeper connection with the viewer.

4.1.6 Performance art

Māori performing arts hold a deep-rooted presence in New Zealand society, permeating various aspects of our culture, including marae gatherings, sports events, and expressions of political activism and protest. This enduring tradition not only enriches our cultural landscape but also serves as a powerful means of storytelling, expression, and connection for the Māori community. The inclusion of performance is fundamental to this creative project, implicating a third sphere of engagement in viewing and understanding the context of the research and applied creative component. Performance-art pedagogy includes critical pedagogy underlining

concepts such as recognising whakapapa and Māori and Pākehā connections in the creation of transformative and reflective spaces for participants and observers. According to Kredell performance-art pedagogy is an *'ethnographic study investigating how performance art, used as a pedagogical methodology, can create an educational space that is transformative' (Kredell, 2009. p. 5).*

My intention is to present a performance that comments on and portrays the everyday situations and interactions that are common within the Māori community, such as whānau gatherings, hui (meetings), traditional ceremonies like pōwhiri, or even the shared experiences of Māori youth navigating contemporary urban life. The concept of combining a physical installation with performance not only serves as a symbolic nod to the treaty of Waitangi but also reflects the practice of signing on receipt of artwork, which becomes an integral part of engaging with and acknowledging the theoretical body of work. In creating a space that is both transformational and reflective for participants I can comment on the subtle and less obtrusive issues that inform identity such as cultural, relational and belief systems of engagement. By incorporating themes such as film, theatre, and performance, I can illustrate the effects of these disciplines on Māori identity within the paradox of modern society. My objectives include:

1. Establishing a transformative educational space within my practice.
2. Cultivating meaningful connections through Māori interpretation of my artwork.

4.1.6.1 Short film

Hikoi rā (Henare-Findlay, 2014) is a short film that features themes such as helplessness, youth, and identity. Through a Euro-centric lens the film portrays a dispossessed 'ethnic' youth; through a Māori lens we witness cultural disconnection and identity crisis. The script traces the steps of a young Māori male walking the streets. The story of *Hikoi rā* is a metaphorical journey of memories and spoken thought during what seems like an aimless walk. The short film offers a perspective from a low socio-economic character, aiming to evoke empathy for the challenges and journeys they face. *Hikoi rā* responds to embedded perceptions of Māori youth culture and identity. The short film can be played via this link: https://youtu.be/dFuB3tW2MM.

4.1.6.2 Scripts

The play Whā-(Fah) was specifically written to be understood and viewed alongside a body of work, serving as a contextual companion to the upcoming exhibition for this PhD submission. The concept is further linked through themes conveyed in the performance, such as the contemporary view of Māori and whakapapa, represented by the portrayal and interaction of Māori characters. *Whā* uses a non-linear narrative structure to illustrate and examine the subcategories of Māori. According to Green (2016) research shows that people tend to prefer linear narratives but can also be engaged by just the right amount of disruption. The non-linear narrative structure is a technique that displays storylines out of chronological order often used to interpret the make-up and recall of human memory. The script, developed as a foundational framework within this thesis, incorporates this technique, as seen in the way it employs character development and narrative structure to support the overall research narrative. Set in New Zealand in 1985 the play spans dawn to midnight focusing on the tangihanga of a family matriarch. The play centres around four major characters coming to terms with the death of their matriarchal figure, a mother, grandmother, and wife. Rāniera is a boy culturally displaced and marginalised. His character enhances the narrative by expressing his opinion and world view from the proximity of his lounge window. Rāniera functions and represents the viewpoint of the narrator and writer. The original script titled *Whā* (2011) was four monologues based on four characters influenced by the subcategorization of Māori as: traditional, urban/bicultural, marginalised, and indistinguishable Māori. (Durie, 1994, Williams, 2010).

The word whā is a phonetic parody of the word ‘Faaaa’, which references East Coast slang to express a range of emotive expressions meaning ‘far-out, really, wow, no way’. According to Bren (2014), ‘Faaaa, this could be considered a shortened version of “far out” which can be used to express both excitement and disappointment’ (p.1). The word whā in te reo Māori indicates that an action is going to take place. In, Ngata (2015) whā is an alternate form of whaka as exemplified in whākao and whakakao (to collect). Whaka in te reo Māori is to cause something to happen, cause to be, a prefixed to adjectives. Whā translated is the numeral four, and the frequency of references to the 2011 playscript entitled "whā" in my research. The four characters of the play John, Stephen, Koro and Rāniera are understood through four distinct subcultural Māori identities and beliefs. These ideas originated and informed the theoretical make up and themes of cultural identity and research. Access to the script is via: https://1drv.ms/w/s!AldCSynshzwuequpBuqEC0NY5Zs?e=su92ac

Recently, I started writing a new script titled ‘Creating Art for White Spaces’. Set in the late 1990s, the script revolves around the story of a young Māori artist named Will, who returns home after many years away. As he reconnects with his family, long-held secrets are unveiled. It's revealed that he has married in secret, and his partner is now expecting a child. These revelations force Will to grapple with questions about his cultural responsibilities and his own identity. Will opens his newest exhibition based in the reintroduction and inclusion of his identity as Māori. Video files function as a pathway to engage with participants within the realm of performance. Through an online interface the participant becomes connected with the artwork in another time and space.

4.2 Established practice

In Daum (2016), Da Vinci (1452-1519) states that ‘*simplicity is the ultimate sophistication’ (Daum, 2016, p.1).* I became fascinated with art because of my father, who presented me with a collection of renaissance books that included Da Vinci paintings. I believed simplicity of form and style was a technique that suited me because I was interested and influenced by popular art and culture. In the early 1990s, I became interested in the Pacifica arts, studying the works of Fatu Feu'u and the contemporary tribal art of John Pule. By tertiary studies I was combining theoretical styles of American graffiti artist Jean Michel Basquiat and *Dadaism*[5] *("Dada Movement Overview and Analysis". [Internet]. 2021)* artist Marcel Duchamp to create works that were statements about disconnection and detachment. It wasn’t until enrolling in *Te Toi Hou* the Masterate program at the University of Auckland that I began to research the work of Māori artists such as Robyn Kahukiwa, Brett Graham and Michael Parekowhai to seek similarities in practice. My current practice is still heavily influenced by Māori artists from a perspective of contemporary mindset and belief. My contribution to art conversations about identity and being Māori is situated at the crossroads of whakapapa reclamation and Māori cultural displacement, as previously explored in this thesis. The unique discussions and perspectives I present as a result of cultural disconnection permeates a time and space that will one day be regarded as part of Māori whakapapa. During the research I have looked at a range of art making and concepts that deal with emphasizing the similarities and difference between Māori and Pākehā, and by comparison Māori with other Māori.

[5] "Dada Movement Overview and Analysis". [Internet]. 2021. Retrieved from: https://www.theartstory.org/movement/dada/

Figure 30. Robert Jahnke and Michael Parekowhai (2011) Il Michael: the genuine article. IAMINFAMOUS: an art project. PAULNACHE Gallery, Gisborne, New Zealand.

A collaboration work comprising Robert Jahnke's four-panel work "*I AM HE*" (2011) and Michael Parekowhai *'Il Michael: the genuine article'* (2011) examines concepts of romanticism and stereotypes, while highlighting the difference between indigenous people. According to McNamara (2012) *"I Am"* is a statement used as a declaration of individuality and autonomy to showcase non-customary Māori artwork that represents the absence of Māori motifs to highlight an important message relevant to Māori culture that proclaims the right to self-determination. *Il Michael: the genuine article* (2011) juxtaposed with Jahnke's *"I AM HE"* (2011) *was* seen as a critique of Parekowhai's practice as a Māori artist. In an interview with Parekowhai, Blundell (2011) discusses how Parekowhai's artwork 'On First Looking into Chapman's Homer' (2011), exhibited at the 2011 Venice Biennale, was perceived as a critique of identity. Parekowhai suggests that identity is much more complicated than just being Māori, because it is determined by a series of factors and limitations effected by where we are placed within the bigger picture.

According to the blogger Oxley9 (2009), 'The Brothers Grimm' (2009) investigates the cultural phenomena that surround indigenous identity, including themes of class and culture. Oxley9 discusses how *The Brothers Grimm* was influenced and share similar likeness to Parekowhai's earlier artwork *Kapa Haka,* a security guard sculpture based on his brother. Comparably, *The Brothers Grimm* are standing facing the viewer with arms crossed, however, the Indian figures are less overwhelming in terms of presence and demeaner when likened to *Kapa Haka*. *'They are (brown) brothers, posing (reluctantly) perhaps for the tourist camera' (Oxley9, 2009, p.1).*

Each work chosen for this research project embodies fragments of experiences and opinions that examine my identity as Māori. The following examples give a brief background to the conceptual context of my artwork. Notably, despite being an American film made before my birth, 'Breakfast at Tiffany's' (1961) had a significant impact on my understanding of my Māori identity, as it made me keenly aware of the absence of Māori faces and stories on screen and how I adopted these portrayals as my own realities. The general attitude of American culture before and during the early 1960s accepted racially motivated satire and comedy as part of normal entertainment. Performance from western interpretations of minority cultures displayed and reinforced stereotypes of cultures such as Mr. Yunioshi. According to Powers (2014), Mickey Rooney's myopic and narrow-minded Japanese characterisation is unusual. Rooney's expected portrayal as the Japanese landlord in the film, 'Breakfast at Tiffany's' is a stereotypical misrepresentation that will offend many. According to Tubelle (1961), the racial stereotype and depiction of Mr. Yunioshi, adds an unnecessarily incongruous message to viewing the film.

Figure 31. Truman Capote (1961) Breakfast at Tiffany's (still image), New York, United States of America: Paramount Pictures Corporation.

The selection of characters for my final exhibition represents influences that defined and shaped my identity. The choice of using a combination of contemporary and classical "characters" gives an insight into understanding my unique character make-up. According to Hampton, Boyd & Sprecher (2018), forming connections with others stimulates deep connections for several reasons. Cognitive evaluation, a psychological process that entails generalising information based on the data we possess or receive, plays a pivotal role in our interpersonal interactions. When we establish connections with individuals, particularly those who share common interests or similarities with us, it often leads to the cultivation of positive emotions and perceptions, not only toward them but also toward ourselves. This process of cognitive evaluation helps shape our views of others and contributes to our overall sense of well-being and connection within our social circles.

4.3 List and images of artwork

The following are portraits and package artworks that will be displayed for the creative component of the doctorate thesis. This series of artwork can best be characterized as a collection of intriguing perspectives and thought-provoking memorabilia, reminiscent of the display cabinet my mother curated throughout her lifetime to shape not only her own identity but also our collective identity and my personal sense of self. The selection of artworks not only serves to validate the stimuli and authorities that have deeply influenced my exploration of identity construction but also excites and inspires my inquiry into this subject. These artworks play a pivotal role in substantiating the foundations of this thesis paper, reinforcing the importance of my research endeavour by providing real-world examples and tangible expressions of the concepts under investigation. The juxtaposition of characters enforce the Eurocentric practices formed from a perspective of being Māori. I create works based on popular culture, particularly influenced by the period of urbanisation, which has played a pivotal role in shaping my views of Māori identity. These works serve as a ceremonial display, highlighting the displacement and absence of Māori themes within the broader cultural landscape. Through this artistic expression, I aim to highlight the importance of Māori self-determination in an era profoundly impacted by popular culture and its effects on our identity.

Figure 32. Fraser Henare-Findlay (2022). Audrey. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Audrey (2022) comments on the hidden agendas within societal structures, influenced by the racially stereotyped characterisation of Japanese landlord Mr. Yunioshi in the film, Breakfast at Tiffany's (1961). The character, Mr. Yunioshi, referenced in 'A Certain Slant: A Brief History of Hollywood Yellowface' by Ito (Bright Lights Film Journal, 2014), explains: *'...cringe-inducing stereotype... overtly racist... an inexcusable case of yellowface...one of the most egregiously horrible 'comic' impersonations of an Asian ... in the history of movies and a portrayal border[ing] on offensive that is a double blow to the Asian community – not only is he fatuous and uncomplimentary, but he is played by a Caucasian actor in heavy makeup' (p.1).*

scan QR for image inside of package.

Figure 33. Fraser Henare-Findlay (2022). TMWNN. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

TMWNN (2022) The Man with No Name, is the antihero character portrayed by Clint Eastwood in *The Good, the Bad and the Ugly* (1966). As I reflect on this movie, it reminds me of my mother's love for war films. Growing up in the early 1980s in New Zealand, this experience connected me to the transnational influences brought about by local, national, and international issues, which played a significant role in shaping cultural change, social reform, and political values. These artworks were inspired by the inevitable shift in social principles, evident in the derivative use of popular culture instead of traditional Māori motifs.

scan QR for image inside of package.

Figure 34. Fraser Henare-Findlay (2022). Elvis. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

In 2022, *"Elvis"* is an artwork that I believe my mother would have appreciated. Throughout my academic studies and artistic journey, my mother made only two requests for artworks: one featuring Jesus Christ and the other featuring Elvis Presley. This image of Elvis is from the movie *Blue Hawaii (1961).* This particular piece is a fusion of concepts, nostalgia, and sentiment. It harkens back to those cherished moments from the early to mid-80s when our whanau found solace and joy in watching Sunday matinees together, an experience deeply intertwined with our cultural identity and values. Not creating an Elvis artwork for my mother remains a singular regret, and it was this very regret that served as the impetus behind the monochromatic tones imbued in each of the canvas prints. These subdued shades also carry the essence of memories, drawing the viewer into a reflective journey through time and emotion.

scan QR for image inside of package.

Figure 35. Fraser Henare-Findlay (2022). Grease. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Grease (2022), is an artwork inspired by the movie musical, *Grease (1978)*. John Travolta's portrayal of Danny Zuko in "Grease" presents a character grappling with the need to maintain his bad boy image while also attempting to appear more conventional to win over his love interest, Sandy. While the movie prominently explores themes of love, friendship, and teenage rebellion, it's worth noting that the less prevalent but equally significant themes include class perception and identity conflict.

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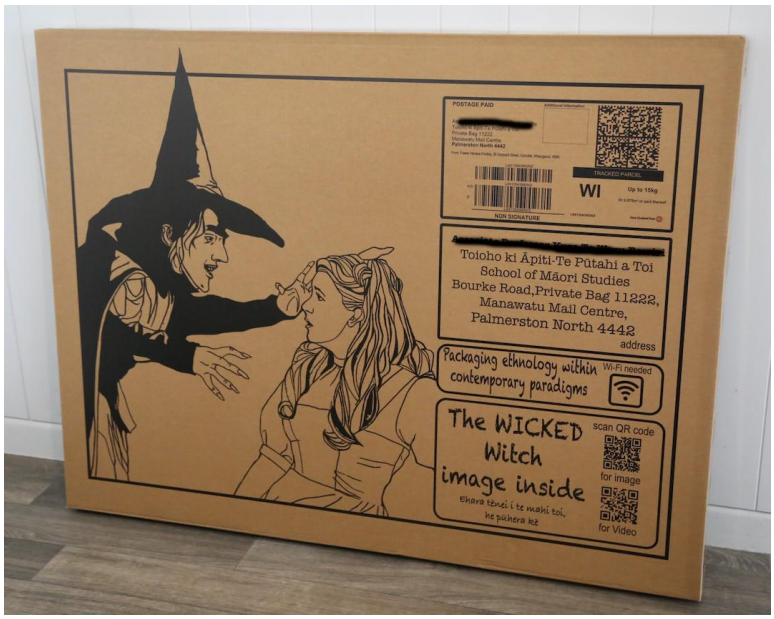

Figure 36. Fraser Henare-Findlay (2022). The Wiz. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

The Wiz (2022) is an artwork that employs concepts such as time and space to communicate the journey carried by the protagonist, Dorothy in the film, *Wizard of Oz (1939).* In my artwork, time takes on a dual significance, encompassing both the nostalgic imagery and subject matter reminiscent of the past, as well as the temporal aspects of activation, including postage, transfer, and delivery. This temporal dimension is intertwined with the concept of space, particularly virtual space, which becomes a dynamic platform for engaging viewers through online interfaces and interactions. This interaction bridges the gap between the packaged artwork and the viewer, giving rise to an experience that encompasses functionality, engagement, and even performance. In the context of my work, I draw upon the "Wizard of Oz" theory from experimental psychology. This theory employs an experimenter, often referred to as the "Wizard," to create an evaluation process that replicates the behaviours and speculations associated with intelligence. This theory underscores my artistic exploration, as it reflects the intricate interplay between time, space, and perception that I seek to convey through my art.

scan QR for image inside of package.

Figure 37. Fraser Henare-Findlay (2022). Vader. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Vader (2022), is an iconic fictional character from the Star Wars franchise. Vader's origin character Anakin Skywalker was a slave from the planet Tatooine that transforms into the antihero named Darth Vader after it was prophesied that he would bring balance to the Force. Bowen (2005) explains that Anakin's corruption into the force and eventual transformation into the pivotal antagonist, culminates ultimately in the redemption of the character by fulfilling this prophecy. The connection between Vader's narrative arc and the prevalent ideas and themes in Māori culture runs deep. Vader's journey from a promising Jedi to a Sith Lord resonates with the experiences of Māori regarding assimilation, colonisation, and the loss of identity. These parallel highlights the profound impact of external forces on both Vader's character and Māori communities, as they grappled with cultural transformation. By drawing this connection, my artwork aims to explore the complex history and ongoing struggle of Māori to preserve their cultural identity in the face of external pressures.

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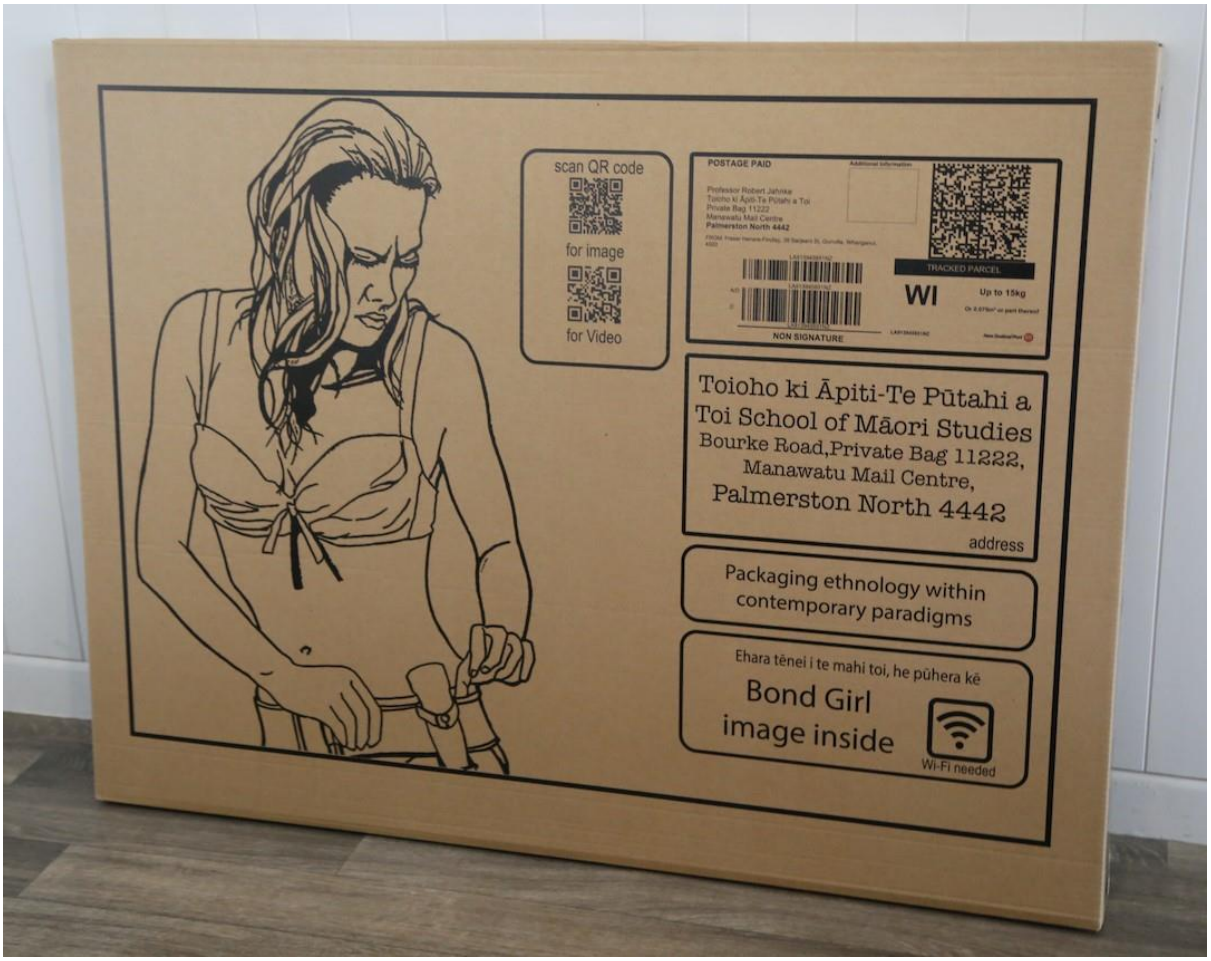

Figure 38. Fraser Henare-Findlay (2022). Bond girl. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Bond Girl (2022), Honey Ryder portrayed by Ursula Andress walking out of the sea in her white bikini in *Dr No (1962),* is the most iconic image of any bond girl depiction in motion picture. This image is significant because I began my love of art by drawing the covers of Ian Fleming books from my father's library collection. Although my father's library collection was abundant, I was always drawn to the excitement, composition and characters the Ian Fleming 007 books presented.

scan QR for image inside of package.

Figure 39. Fraser Henare-Findlay (2022). Kate Moss. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Kate Moss (2022). Sally Mann's black and white photograph *Candy Cigarette* (1989), described as both emotional and beautiful, suspends disbelief of reality by innocently and elegantly depicting a young child holding a candy cigarette to resemble a twenty-something beauty. Similarly, the composition and dramatic mood is comparably captured in this Kate Moss inspired Supreme poster ad campaign which first appeared on the streets of New York in 2012. My selection of this image is intentional as it serves as a stark portrayal of a beauty ideal through a cultural lens, one that lacks diversity and exemplifies the prevalent influence of media in shaping and perpetuating narrow standards of objective perfection. This artistic choice aims to shed light on the impact of such media representations on societal perceptions of beauty and identity.

scan QR for image inside of package.

Figure 40. Fraser Henare-Findlay (2022). Fresh. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Fresh (2022), aka Fresh Prince is a character portrayed by Will Smith in *The Fresh Prince of Bel-Air* (1990). The show confronted society's understanding of blackness by depicting an upper-class African-American family whose identity as this bourgeoisie family is challenged by the addition of their nephew/ cousin from the rough streets Philadelphia. The reclaiming of culture is enacted by way of experiences and connections the main characters encounter during the season culminating in narratives that address class, socio-economic division, and authenticity.

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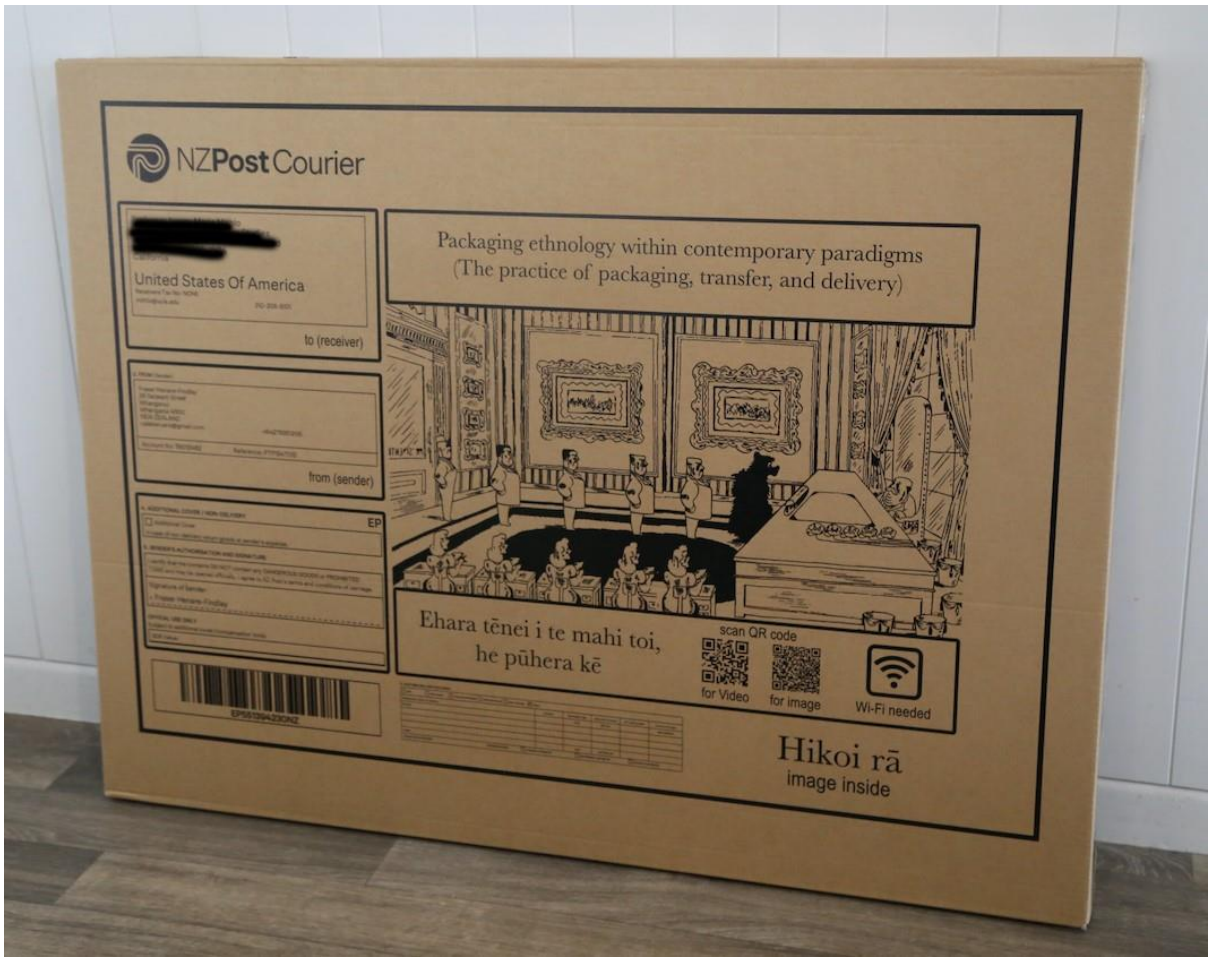

Figure 41. Fraser Henare-Findlay (2022). Hikoi rā. Digital print on stretched canvas. (1000mm x 750mm x 39mm). Whanganui; New Zealand.

Hikoi rā (2022) is a still character shot from my titled short film *Hikoi rā - walk there* (2014), which follows the journey of a Māori youth walking the streets without direction and purpose. I bring together the concept of a journey in a meaningless way and contrast this with the themes and ideas from the children's fable *The Bear That Wasn't (Tashlin, 1946),* to explore ideas about identity, conformity, and authority.

scan QR for image inside of package.

Chapter Five - Analysis/Discussion

'I really didn't want to be boxed into becoming a certain kind of film-maker - becoming the Māori story filmmaker because I had made those short films.
Taika Waititi (as cited in Ballie, 2007. p.1)

5.0 Overview

The aim of this chapter is to discuss and reflect on the outcomes of the research project focusing on the development of the packaged artworks, the excision and the resynthesise of the script, and re-examining aspects of multimedia as a sustainable alternative to live performance. I discuss where this project is in relation to the art and literature referenced and I will consider possible future directions for research development.

5.0.1 Development of the packaged artworks

The development of the artwork package over the years was initially conceived as a "tongue in cheek" visual commentary on stereotypes, encompassing ideas about identities and cultures. This visual content evolved within the context of Māori identity, connecting it to the broader themes explored in this thesis, such as research, whakapapa, space, and social influence. The package serves as a tangible embodiment of these concepts, as it integrates research instigated by issues surrounding Māori identity, incorporates the principles of whakapapa through layering materials and theoretical responses, activates transformative space in both virtual and physical realms, and reflects the significance of social media influence on the visual content presented within the artwork.

The initial series of packages comprised static representations of artworks, prepared for delivery, storage, or safekeeping. The artworks were sealed in bubble wrap, corrugated card, and brown packing tape as a simple, common, safe, and cost-efficient alternative for packing works of art. The external box labels indicated a packaged work of art with stickers alluding to the origin and location of the works. The labels featured opposing statements such as, this is not a package, this is an artwork – Kei te kore te mahi toi, ko te mōkihi tēnei "this is not an artwork, this is a package". The translations reference mana reo by signalling the relevance of

the Treaty of Waitangi in terms of Māori identity. The Treaty of Waitangi as a founding document is mirrored in the warranty at the base of the package to present a multiple layering of the theoretical and physical make-up of the packaging enabling discourse and validation of the package and its contents.

Figure 42. Fraser Henare-Findlay (2015) Artificial Designs. corrugated Kraft Twin cushion. (1040mm x 800mm x 55mm). Ruapehu Community Art Centre, Taumarunui.

The ongoing development of the work, including the exhibition of "TMWNN, Version 1" in 2020 (as featured in the Sarjeant Gallery Arts Review 2020) and the physical delivery process facilitated by NZPost, aligned with my theoretical objectives and focal points. Prior to the Covid-19 lockdown, I had introduced a performance component as a preliminary stage for engaging with the artwork. The package now incorporated visual descriptors inviting recipients to engage with an on-line interface with the artwork inside the package, and technology to generate new spaces to view and interact with the work. This would be further amplified with the activation of the transaction process through transportation of the packages across time and space by courier and signed endorsement of delivery.

The QR code functioned as a portal to the online interface with the artwork with the external imagery different to the artwork inside the package while the postage delivery stamps were placed on the rear.

Figure 43. Fraser Henare-Findlay (2020). TMWNN version 1/ Reverse. corrugated Kraft Twin cushion stencil print. (1040mm x 800mm x 55mm). Whanganui; New Zealand.

After viewing the work within a gallery setting, I found that interaction was limited. People would view and engage only through discourse. A decision was made to revisit the design, starting with discussions with delivery personnel and couriers about the layout of address and postage placement (moved to the front of the package, for ease and attention), and then the application of printing an actual image of work on the outside of package with specific instruction about use. The layers incorporated in packaging the artwork symbolise the concept of whakapapa. This, coupled with the application of transformative and reflective space theories, enabled the presentation of the package itself as the artwork. Transformative space theories focus on altering perceptions and experiences within the artwork's context, while reflective space theories encourage self-analysis and contemplation within the viewer's engagement. The transfer and delivery of the package, activates and engages the work through rituals of preparation, transfer, delivery, and receipt. Activation through physical, psychological and emotional interaction of the artwork is imbued through the employment of functionality and purpose in relation to the package. The warranty printed on the reverse was reproduced on the custom tape and used to seal packaging to conceal and protect artwork inside, activating the performance element relative to the packages. It also transposed the seal of authenticity into an actual tape for sealing the package and the contents within.

Figure 44. Fraser Henare-Findlay (2021). The Wiz (close-up of custom tape and reverse section). corrugated Kraft Twin cushion stencil print. (1040mm x 800mm x 55mm). Whanganui; New Zealand.

5.1 Investigations into limitations of artwork

What I have come to realise about my work is that, alone the work looks out of place, but that's the point. In creating this series, the packaged artwork, I wanted to show a side of Māori identity that is familiar and real for me. My intention was to convey the emotions associated with disconnection, displacement, and struggle through a tangible piece of art. In accomplishing this, my work not only portrays these emotions from a cultural standpoint but also offers a broader perspective encompassing all marginalised and disenfranchised identities. Additionally, I aimed to provoke contemplation on the broader human experience of adversity and the quest for identity, resonating with a diverse audience beyond cultural boundaries.

The limitation to packaging artwork presents obvious unconventional obstacles for the viewer. The conventional notion of displaying a work of art on the wall is disrupted confronting the viewer with alternative ways of viewing and engaging with the work. The work although secured in a physical package has less constraints in terms of how the artwork can be seen and understood within an exhibition. Observations made over a period of 3 years (2019 -2021) of production revealed the following insights and conclusions.

5.1.0 How the work is viewed (unconventional vs conventional)

The theoretical foci and design are centred on the notion that the package is a metaphor and referent that represents the artist, the concept, and the narrative. This point of difference is magnified because the artwork no longer follows the norm in terms of convention as the work is normally categorised as an installation, sculpture or performance. The labelling and printing of work, combined with online scanning and viewing of presents a barrier for interaction in terms of taking the time to engage with the work within the conventional gallery setting. The limited engagement with the full video file, with less than 10% of viewers watching it to the end, serves as a successful demonstration of the implicit nature of the packaged artwork and its conceptual underpinnings. This outcome highlights the effectiveness of the artwork in conveying its metaphoric elements related to implicit bias and stereotypes, aligning with the themes and objectives of my thesis. The low viewership alludes to the implicit nature of the packaged artwork and its conceptual components. It suggests that the metaphoric elements related to implicit bias and stereotypes embedded in the artwork may not be immediately apparent to viewers, leading to limited engagement with the full video file. This aligns with the

themes and objectives of the thesis, highlighting the need to explore and challenge implicit biases and stereotypes in the context of Māori identity.

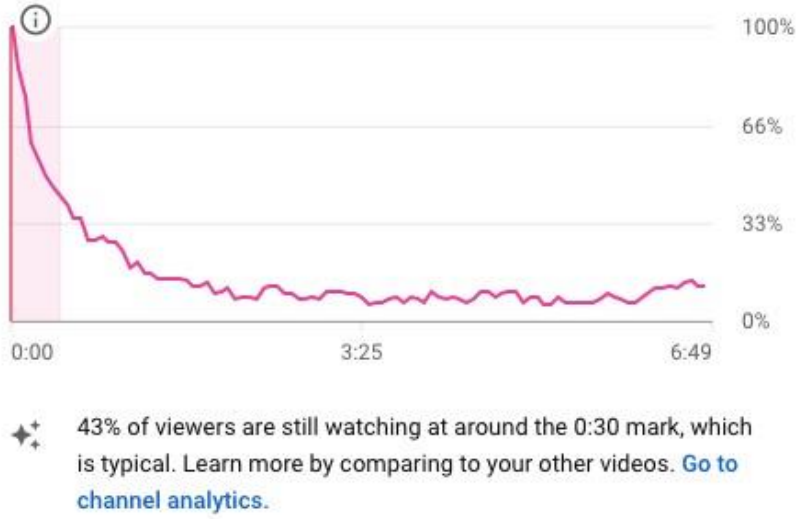

Figure 45. Fraser Henare-Findlay (2021). Analytics from website. Retrieved September from: https://fraserfindlay.com/. Whanganui; New Zealand.

5.1.1 The Master Signature

The term master signature was used regularly during my studies of fine arts to describe the signature of the artist. A signature is not only a mark of identification when it comes to artwork, but a measure of valuation and critique. The packaging and labelling, the scanning of QR codes and online access, the warranty, and reference to the Treaty of Waitangi all serve as explicit and implicit signifiers within the body of work. These elements collectively reflect my intent to engage viewers in a multifaceted exploration of Māori identity and the impacts of implicit biases and stereotypes. Through these signifiers, I aim to encourage critical reflection and discussion on these issues, both overtly (explicitly) and indirectly (implicitly), within the context of the artwork. According to Connor (2019), research on people of mixed Māori and Pākehā (European) heritage recognize the complications of the how genealogical links have changed the shape of their identity. My pepeha below references my whakapapa links to my culture, whereas my name identifies my bicultural inheritance given by my father of Scottish-Gaelic descent:

Ko Omanuhuruhuru te maunga

Ko Waikirikiri te awa

Ko Horouta te waka

Ko Te Whānau-a-Te Rangipureora te hapū

Ko Te Aitanga-ā-Hauiti te iwi

Ko Puketawai te marae

Ko Edward Findlay tōku matua

Ko Hinepō Henare tōku whāea

Ko Fraser Henare-Findlay tōku ingoa

However, using a Scottish name as a master signature presents difficulties. It raises reservations and concerns about the promotion and utilisation of Māori themes, which in turn challenges the concept of bicultural descent. In the package artwork, I put forth a proposition that explores both my identities, Scottish and Māori, functioning as an illustration of the impacts of colonisation. In recognition of Māori autonomy and as an expression of my intent within this thesis, I have chosen to adopt my mother's last name, Henare, to coincide with the final submission. This decision acknowledges both parents and aligns with the themes explored throughout my research.

5.2 Epilogue

The development of the package artworks was formed relative to examining Māori identity. Māori research methods, acknowledgement of whakapapa, recourse to technology, spaces to engage with the work, and the referencing of contemporary influences were critical foci of the research process. The static images of artwork were packaged to be delivered, stored, or secured, activating the performative components of time and space through courier delivery and reception. These traditional methods of viewing and experiencing art were deliberately challenged. In the process, issues about how the artwork can be viewed and understood within an exhibition were confronted. The concept and artwork labels are connotative references to the artist and Māori identity. I use techniques such as postage, transfer and delivery to create a connection with the site of receipt as a way of combining both the sculptural elements and performance within reality itself. In my practise, I regularly observe principles of visual and performative interpretations, using methods that include packaging and labelling, postage and delivery, the use of te reo Māori, duplicating and concealment, idiomatic expressions associations to tongue-in-cheek humour, devices that cast doubt on the nature of initial appearances, and the mechanical reproduction found in nature.

Chapter Six - Conclusion

6.0 Summary of findings

Durie (1999) discovered that presenting misleading knowledge, such as oversimplifying Māori culture and society, misrepresents Māori identity by insinuating that Māori neatly fit within predefined structures. The significance of acknowledging the varied Māori identities in terms of constitutional frameworks are vital to the understanding of a changing Māori world view. This research is located within a contemporary Māori art context. I have implemented methods and processes to reference and embody concepts pertaining to the formation of identity within the Māori context. I acknowledge that Māori identity is continually evolving within the context of traditional Māori practices as well as developing within a modern Eurocentric societal context. A key factor in the discourse associated with identity is the researcher as an integral part of the research. This is validated by way of referencing rituals, both customary and contemporary of Māori, that is influenced by Eurocentrism to show connections to the current cultural landscape.

The misrepresentation of Māori reinforced by colonialism, migration and assimilation, the urban shift and a New Zealand capitalist economy designated Māori as a dispossessed people and on the verge of extinction. The research aimed to elevate the space where these Māori realities reside through the revelation of a multi-layered view of Māori identity, acknowledged and validated through the personal experience of the researcher.

The series of artworks attempt to ratify the advanced statements as an endorsement of the shaping of Māori identity with recourse to Kaupapa Māori Research as an underpinning narrative for Māori identity. This is also achieved through exhibiting artwork that is not typically Māori with its recourse to text, iconic Western portraits, and activation within the context of transfer as a commercial transaction through the postal/courier service. Further to the discussion above, the significance of employing recourse to autoethnography and Kaupapa Māori Research in tandem was aimed at creating a reflective space that exhibits a practice-based theory that includes applied methods to reference online social culture as a link toward engaging with, and understanding contemporary Māori.

6.1 Contribution to new knowledge

Māori art, once underrepresented and undervalued throughout New Zealand, now actively engages in a wide array of conversations within diverse Māori sub-communities. Particularly noteworthy is the emergence of non-customary Māori artwork that vividly portrays and contextualises the various facets of these identities, enriching the cultural landscape. These artworks are inspired to offer for Māori, social and spiritual advances that are difficult to quantify in context of existing European praxis. Māori art is not seen as a commodity but rather as something similar to whakapapa representing a multi-layered connection to the past, present and future. My work complements a series of innovations established in Māori art that conveys and characterises the evolution of non-customary Māori artwork as a legitimate statement for self-determination.

As part of the creative process my themes tackle the integration and maintenance of culture, by way of creating art under the authority of being Māori. My creative practice serves as a conduit for the transmission of culture and intergenerational learning, most notably demonstrated through the transfer and delivery of artworks. This medium not only provides a platform for artistic expression but also plays a crucial role in preserving and passing on Māori art and culture. The purpose of my artwork has social advantages and significant cultural means that contribute to Māori art beyond the practice for Māori. For Māori this responsibility is a cultural obligation.

The outcome of this research has culminated in a series of drawings, ideas, performative elements, and multimedia work that informs the literature and art by way of engaging with the theories connected to the construction of identity. The limitations of the research and production of artwork have been justified through careful preparation and experimentation within an art exhibition and narrative script framework. The study explores out-dated and current concerns to express how the research has evolved in many ways, retaining the function of “me” as an established reference. I have successfully produced a space that validated the concept of “me” within a multi-layered assessment of Māori identity. This was achieved by creating a portal for dialogue through the physical application of packaged artwork. Therefore, the package became the medium of communication between the artist and the viewer. The conversation that underpins the narratives of identity, and the methodology and techniques that position the authorities of modern societies views and opinions. The scope of this study was

limited in terms of gathering comprehensive evidence of the effect on the viewer. This however is a focus, on completion and beyond this current project. There is, therefore, a definite need to exhibit the work in terms of pioneering and representing contemporary Māori art practice. It is important to remember that each of the examiners will have engaged with the packaged artwork as the final recipients of the package which has traversed time and space. Ultimately, the space of performative interface is the address provided by each examiner, and printed on the front face of the packaged artwork. How one engages with the package is the prerogative of the recipient.

6.1.1 The packaged artwork.

The symbolic references of stereotype and systemic racism in social and mainstream media supports the association of identity construction in terms of packaging and delivery of works. Cultural heterogeneity illustrates this point clearly, highlighting the concerns for Māori within a changing environment. The package artwork culminates as an embodiment of Māori identity influencing space and time at the same time as referencing contemporary influences.

6.1.2 Māori identity.

The research study is a legitimate statement and endorsement of the researcher as an active participant in the study. This is evident in the applied methods used to reveal the connotative reference to Māori identity and the explicit reference to Māori, Māori art and culture. For example, contemporary Māori identity and art addresses the effects of colonisation whilst living within a developed Eurocentric environment locates the researcher relative to the study. This also enables the research through a Kaupapa Māori methodology to uphold beliefs valued by Māori, allowing conversations from a personal cultural context that validates the researcher as Māori.

6.1.3 Transformative and reflective space

The packaged artwork combines functions and methods of performance, delivery and security to characterize and promote personal narrative by way of forming connections to initiate a reaction. For example, the prints inside the packages are created to be securely delivered and concealed to activate the performative engagement of the viewer relative to time and space. A

further connotative layer within the artwork is the displacement and migration of Māori integrated within the reproduction and delivery of artworks to reference the impact on Māori identity in a constant state of shift and diasporic adaptation.

6.1.4 Performative elements

Incorporating popular culture into my artwork imagery serves as a double-edged sword, reflecting both the pros and cons of its influence on Maori identity. On one hand, it allows for the dissemination of Maori culture and narratives to a wider audience, potentially challenging stereotypes and biases. However, it also raises concerns about appropriation, misrepresentation, and the potential for reinforcing harmful stereotypes in the process. This is exemplified in the study and can be viewed and understood within the physical make-up of the packaging. For example, the delivery of artwork enacts performative elements which rely on a process outside the control of the artmaker and the artwork. The interweaving of personal narrative, imagery, and multimedia viewing platforms within my thesis engages with the core theme of identity. As an illustration of this theme, the conclusion of the short film linked to the packaged artworks (Hikoi rā, 2014) depicts the protagonist at a crossroad in his journey. His gaze shifts from left to right before ultimately facing forward. This symbolic moment draws on insights from Griffith (2017), who suggests that, in classic theatre, the left side of the stage traditionally represented hell, while the right symbolized heaven. This ritualistic use of stage direction, where the antagonist enters from the left and the protagonist from the right, holds deeper connotations within my work, reflecting the complex interplay of identity, duality, and cultural perspectives explored throughout my thesis. This symbolic staging choice serves as a powerful metaphor within my work, underscoring the nuanced exploration of cultural identity and the duality experienced by marginalised communities in the context of popular culture and societal perceptions. This principle optimises the protagonist's journey in Hikoi rā. At the end he has various options to follow. In conclusion, the research project presents concepts to characterise the significance of Māori identity and creates multiple dimensions for engaging with Māori artwork. Time and space become important elements in the study. Time, not only refers to the nostalgic imagery and subject matter, but the time of activation from postage to transit, delivery and reception. Space, or virtual space, engages the viewer through online interface and interaction creating a connection between package and viewer, enacting function, and execution.

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