

The Construction of Indigenous Identity Through Creativity: An Exploration of Māori and Pacific Identity Constructed Through Dance, Visual Arts, and Creative Writing

Tui Matelau-Doherty

A thesis submitted to Auckland University of Technology in fulfilment of the
requirements for the degree of Doctor of Philosophy (PhD)

2019

School of Communication

Contents Page

Attestation of Authorship.....	vi
List of Figures.....	vii
List of Audio.....	ix
List of Tables.....	x
List of Diagrams.....	xii
Acknowledgements.....	xiii
Ethics Approval.....	xiv
Abstract.....	xv
1.0 Introduction.....	2
1.1 Social rationale of the study.....	2
1.2 Why study identity?.....	3
1.2.1 Why study identity within the context of creative work?.....	4
1.2.2 Why study the articulation of identity in interviews?.....	5
1.3 Why use multimodal (inter)action analysis (MIA)?.....	5
1.4 Research questions.....	6
1.5 Overview of the thesis.....	7
1.6 Personal motivations for conducting the study.....	12
1.7 Conclusion.....	16
2.0 Research design, data collection, and introduction to the participants.....	18
2.1 Aim of the study.....	18
2.2 Ethical considerations.....	19
2.2.1 Ethical considerations and recruiting co-researchers.....	20
2.2.2 Ethical considerations and playback methodology.....	21
2.3 Data collection.....	22
2.3.1 Video recording and field notes.....	24
2.3.2 Semi-structured sociolinguistic interview.....	25
2.4 Introduction to data analysis.....	27
2.4.1 Analysis of video and interview data.....	27
2.5 Introduction to the participants.....	30
2.5.1 Shelley.....	31
2.5.1.1 Data collection.....	31
2.5.2 Cathy.....	34
2.5.2.1 Data collection.....	35
Audio 2.2: Cathy interview excerpt.....	36

2.5.3	Joy.....	39
2.5.3.1	Data collection.....	40
2.5.4	Tia.....	43
2.5.4.1	Data collection.....	44
2.5.5	Mei-Lin.....	48
2.5.5.1	Data collection.....	48
2.5.6	Karlo.....	52
2.5.6.1	Data collection.....	52
2.6	Conclusion.....	55
3.0	Literature Review.....	59
3.1	Approaches used to study Identity.....	61
3.2	Social-time-place- the New Zealand Context.....	66
3.2.1	Māori in New Zealand.....	68
3.2.2	Pacific people in New Zealand.....	71
3.3	Identity Research in New Zealand.....	74
3.3.1	Pākehā Identity.....	74
3.3.2	Māori Identity.....	75
3.3.3	Pacific identity.....	78
3.3.4	Fluid and hybrid ethnic identity in New Zealand.....	81
3.4	Fluidity and hybridity expressed through art.....	84
3.5	Conclusion.....	87
4.0	Methodology.....	89
4.1	Kaupapa Māori methodology.....	89
4.2	Multimodal Conversation Analysis.....	93
4.3	Social Semiotics.....	98
4.3.1	Metafunctions and the Data Collection Session.....	104
4.3.2	Metafunctions and the Mural.....	105
4.4	Multimodal (Inter)action Analysis.....	106
4.4.1	Principle of Social Action.....	108
	Sub-Principle of History and Practice.....	110
	Sub-Principal of Communication and the Site of Engagement.....	111
	Central Layers of Discourse.....	115
	Intermediary Layers of Discourse.....	115
	Outer Layers of Discourse.....	116
	Three Layers of Discourse.....	117
4.4.3	MIA and identity.....	120
4.5	Conclusion.....	121

5.0	Data analysis	123
5.1	Understanding the data that has been collected	124
5.2	Understanding the mediated actions within the data	128
5.3	Selecting mediated actions from the data for micro analysis	147
5.4	Transcribing the selected mediated actions for micro analysis	150
5.5	Selected Analytical Tools	153
5.6	Conclusion	153
6.0	Immediate Indigenous and creative identity elements	153
6.1	Blending the traditional with the contemporary	154
6.2	Blending and exploring heritage	164
6.3	Blending bodies of knowledge	171
6.4	Verbalising fluid and hybrid identities	174
6.5	Conclusion	183
7.0	Continuous indigenous and creative identity elements	184
7.1	Continuous ethnic identity shaped through exclusion	186
7.2	Continuous ethnic identity shaped through inclusion	203
7.3	Continuous creative identity shaped through exclusion	206
7.4	Continuous creative identity shaped through inclusion	211
7.5	Conclusion	217
8.0	General Indigenous and creative identity elements	219
8.1	General ethnic identity shaped through exclusion	220
8.1.2	Exclusion from mainstream New Zealand	221
8.1.3	Exclusion from one's ethnic community	229
8.2	An inclusive general ethnic identity produced in creative work	236
8.2.1	Creating space for dual heritage	237
8.2.2	Creating space for New Zealand born Pacific people	239
8.2.3	Creating space for connection	241
8.3	Conclusion	244
9.0	Discussion chapter: The intersection of discourses and Indigenous identity ...	245
9.1	The intersection of discourses within multiple sites of engagement	246
9.1.1	The intersection of colonial discourses within multiple sites of engagement	247
9.1.2	The intersection of superiority/inferiority discourses and practices within multiple sites of engagement	252
9.1.3	The intersection of racism discourses within multiple sites of engagement	257
9.1.4	The intersection of marginalisation practices within multiple sites of engagement	261
9.2	Conclusion	266

10.0	Conclusion	268
10.1	Working with co-researchers and initial data analysis	269
10.2	Identifying the gap in the literature	270
10.3	Defining the methodological approach	272
10.4	Analysis of the data	274
10.5	Recommendations	277
10.6	Limitations	279
10.7	Future directions	280
10.8	Concluding remarks: A creation story	281
	References	286
	Appendix A: Consent form	303
	Appendix B: Information sheet	304
	Appendix C: Incidental participant information sheet.....	307
	Appendix D: Incidental participant consent form	310
	Appendix E: Data set tables.....	311
	Appendix F: Ethics approval form	316
	Appendix G: Published article	317

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university of other institutions of higher learning.

List of Figures

Figure 2.1: Shelley doing pottery	34
Figure 2.2: Set up of the plant material, water and sensors	37
Figure 2.3: Cathy dance rehearsal	38
Figure 2.4: Joy painting one panel	40
Figure 2.5: Joy painting four panels	41
Figure 2.6: Joy's art, the tryptic	41
Figure 2.7: Tia's dancers at dress rehearsal	44
Figure 2.8: Tia dance rehearsal	46
Figure 2.9: Tia dance rehearsal	47
Figure 2.10: Mei-Lin's study	50
Figure 2.11: Notes for the screenplay	50
Figure 2.12: Mei-Lin discussing her play	51
Figure 2.13: Karlo poetry workshop in a secondary school	54
Figure 2.14: Karlo editing a poem in her home	55
Figure 4.1: An ethnographic data collection session with Joy	109
Figure 4.2: The intersection of mediated actions, practices and discourses within the site of engagement of an ethnographic data collection session with Joy	113
Figure 4.3: MIA transcript	120
Figure 5.1: A multimodal transcript depicting Cathy performing the higher-level action, Discussing Māori during video 1.1 Collaboration-new project	152
Figure 6.1: Joy giving an example of how she could add patterns to the mural	157
Figure 6.2: Armour of God	159
Figure 6.3: Siapo mamanu (1890)	159
Figure 6.4: Tia demonstrating how she can blend Siva Samoa with Hip hop	160
Figure 6.5: Two angles of Shelley's living room	161
Figure 6.6: Overlapping patterns pressed into a clay plate	162
Figure 6.7: Shelley examining a pattern in clay	163
Figure 6.8: Karlo reading 'For my mother' to the class as part of her introduction	167
Figure 6.9: Mei-Lin performing the higher-level action of relating her experience of removing characters from the play	169
Figure 6.10: Cathy relating her experience of learning Māoritanga	172
Figure 7.1: A still depicting dancers and the colour of their transcribed spoken language seen in Figure 7.2	190

Figure 7.2: Tia observing a dancer teach a section of choreography at a dance rehearsal	191
Figure 7.3: A still depicting dancers and the colour of their transcribed spoken language seen in Figure 7.4.	193
Figure 7.4: Tia challenging her co-dancer at a dance rehearsal.....	194
Figure 7.5: Joy recalling her first experience with paint.	208
Figure 8.1: Cathy verbalising her general Māori identity.....	230
Figure 8.2: Tia articulating the unfairness of being excluded from her ethnic community	235
Figure 9.1: The interaction of vertical identity production and discourses and practices within sites of engagement of ethnographic data collection sessions.	247
Figure 9.2: Shelley's art Turangawaewae	249
Figure 9.3: Internalised gratitude practice.	256
Figure 9.4: The intersection of vertical identity production and discourses and practices within sites of engagement of ethnographic data collection sessions.	265

List of Audio

Audio 2.1: Shelley interview excerpt	31
Audio 2.2: Cathy interview excerpt.....	36
Audio 2.3: Joy's interview excerpt.....	42
Audio 2.4: Tia's interview excerpt	45
Audio 2.5: Mei-Lin's interview excerpt.....	49
Audio 2.6: Karlo's interview excerpt.....	53
Audio 6.1: Joy verbalising her immediate ethnic identity elements.....	175
Audio 6.2: Shelley verbalising her immediate creative and ethnic identity elements..	176
Audio 6.3: Karlo verbalising her immediate ethnic and creative identity elements.	177
Audio 6.4: Karlo verbalising her immediate ethnic elements.	178
Audio 6.5: Mei-Lin verbalising her immediate ethnic elements.....	179
Audio 6.6: Tia verbalising her immediate ethnic identity elements.	180
Audio 6.7: Cathy verbalising her immediate ethnic identity.	181
Audio 6.8: Cathy verbalising her immediate creative and ethnic identity.	182
Audio 7.1: Karlo verbalising her continuous ethnic identity element.	187
Audio 7.2: Joy verbalising her continuous ethnic identity element.....	195
Audio 7.3: Mei-Lin verbalising her continuous ethnic identity element.....	196
Audio 7.4: Mei-Lin verbalising her continuous ethnic identity element.....	198
Audio 7.5: Tia verbalising her continuous ethnic identity element.	199
Audio 7.6: Karlo verbalising her continuous ethnic identity.....	201
Audio 7.7: Tia verbalising her continuous ethnic identity.....	201
Audio 7.8: Shelley verbalising her continuous ethnic identity.	203
Audio 7.9: Mei-Lin verbalising her continuous ethnic identity.	205
Audio 7.10: Karlo verbalising her continuous ethnic identity.....	206
Audio 7.10: Karlo verbalising her continuous creative and ethnic identity elements. .	210
Audio 7.11: Mei-Lin verbalising her continuous creative identity.	212
Audio 7.12: Shelley verbalising her continuous creative identity.	213
Audio 7.13: Joy verbalising her continuous creative identity.	214
Audio 7.15: Tia verbalising her continuous creative identity.	215
Audio 7.16: Karlo verbalising her continuous creative identity.....	216
Audio 7.17: Cathy verbalising her continuous creative identity.....	216
Audio 8.1: Mei-Lin verbalising her general ethnic identity element.	222
Audio 8.2: Shelley verbalising her general ethnic identity element.	224

Audio 8.3: Karlo verbalising her general ethnic identity element.	226
Audio 8.4: Karlo verbalising her general ethnic identity element.	227
Audio 8.5: Karlo verbalising her general ethnic identity element.	232
Audio 8.6: Mei-Lin verbalising her general ethnic identity element.	238
Audio 8.7: Shelley verbalising her immediate creative and ethnic identity.	239
Audio 8.8 Tia verbalising her immediate creative and ethnic identity.	240
Audio 8.9: Karlo verbalising her immediate creative and ethnic identity.	241
Audio 8.10: Cathy verbalising her immediate creative identity.	242
Audio 8.11: Joy verbalising her immediate creative identity.	242
Audio 9.1: Cathy verbalising her loss of tribal connection.	250
Audio 9.2: Mei-Lin verbalising the intersection of the gratitude practice with her continuous Māori identity element.	254
Audio 9.3: Joy verbalising the intersection of the racism discourse with her continuous Pacific identity element.	258
Audio 9.4: Cathy verbalising the intersection of the racism discourse with her general Māori identity element.	259
Audio 9.5: Karlo verbalising the intersection of the marginalisation practice with her general Tongan identity element.	264

List of Tables

Table 2.1: Table of participants.....	20
Table 2.2: Total data collected.....	23
Table 2.3: Generic example of a Data Set Table	25
Table 2.4: Generic example of a higher level mediated action table for video data	28
Table 2.5: Generic example of a higher level mediated action table for interview data	28
Table 2.6: Generic example of a bundled higher level mediated action table for video data	29
Table 2.7: Generic example of a bundled higher level mediated action table for interview data	29
Table 2.8: Data collection table for Shelley	34
Table 2.9: Date collection table for Cathy	38
Table 2.10: Data collection table for Joy	43
Table 2.11: Data collection table for Tia.....	47
Table 2.12: Date collection table for Mei-Lin	51
Table 2.13: Data collection table for Karlo.....	55
Table 4.1: MCA transcript.....	95
Table 4.2: Social semiotics transcript.....	102
Table 5.1: Data set table showing data for Cathy.....	125
Table 5.2: Data set table showing data for Karlo.....	126
Table 5.3: Excerpt of higher-level action table for Cathy’s video, 1.0 Collaboration- new project.....	130
Table 5.4: Excerpt of higher-level action table for Cathy’s Interview	131
Table 5.5: Excerpt of higher-level action table for Karlo’s video, 1.0 Poetry workshop	133
Table 5.6: Excerpt of higher-level action table for Karlo’s Interview	134
Table 5.7: A bundled higher-level action table for Cathy- All videos	136
Table 5.8: A bundled higher-level action table for Cathy’s interview.....	139
Table 5.9: A bundled higher-level action table for Karlo- All videos.....	143
Table 5.10: A bundled higher-level action table for Karlo’s interview.....	145
Table 5.11: Excerpt of collated themes from the interviews	147
Table 5.12: Excerpt of collated themes from the videos	149

List of Diagrams

Diagram 2.1: Shelley interview positioning diagram	32
Diagram 2.2: Shelley observation video (ceramics) positioning diagram	33
Diagram 2.3: Cathy interview positioning diagram	35
Diagram 2.4: Joy interview positioning diagram	42
Diagram 2.5: Tia interview positioning diagram	45
Diagram 2.6: Mei-Lin interview positioning diagram	49
Diagram 2.7: Karlo interview positioning diagram	53

Acknowledgements

I would first like to acknowledge my supervisor Dr Sigrid Norris. Her unwavering belief, her patience and her guidance have been invaluable features of my postgraduate journey. She has challenged me to go deeper in my analysis, to be more critical in my writing and to be more courageous with my aspirations. I thank her for all that she has done, and I take her teachings with me into the future. I am also grateful to my secondary supervisors, Dr Erica Hinckson and Dr Jennifer Nikolai. I count myself blessed to have had such a superwomen team of supervisors. I would also like to thank Ngā Pae o te Māramatanga for the Whāia Doctoral Excellence scholarship that I received. Without this support my postgraduate journey may not have happened at all.

I would also like to thank the members of the Multimodal Research Centre. I walk in the footsteps of giants and although they may not know it, they too have guided me through this thesis. I acknowledge Yulia Khan as the 'social coordinator' of the centre who has ensured that triumphs are celebrated as they should be, with good food.

Finally I would like to acknowledge my family. I carry you with me wherever I go and I am so thankful to have your love and support. Thank you to my parents for the phone calls, the meals, the baby sitting and never ending encouragement. Thank you to my husband for creating a space for me to work at home and for distracting me when I needed it. Lastly, I acknowledge my children Amorangi and Ciara. Thank you for the inspiration, the love and the patience.

Ethics Approval

This research obtained ethic approval 16/217 from the Auckland University of Technology Ethics Committee on June 26th, 2016.

Abstract

This thesis examines the construction of hybrid and fluid ethnic identity elements as produced by Māori and Pacific female artists. Ethnic identity studies within New Zealand reveal different types of ethnic identities, and although there is research being conducted into hybrid and fluid Māori and Pacific identity elements, no studies have been done examining the construction of these identities through mediated action. This thesis attempts to fill this gap.

Using video ethnography and socio-linguistic interviews, data were collected and analysed utilising multimodal (inter)action analysis (MIA) as the theoretical and methodological framework. Vertical identity production and site of engagement are analytical tools within MIA that allow for the study of the intersection between discourses and mediated actions performed by social actors. These analytical tools were applied to interview and video transcripts selected from the data, following a systematic process of data cataloguing.

Analysis of the data is presented in three chapters which show the ethnic and creative identity production of the participants as constructed through the central, intermediary and outer layers of discourse. The first analysis chapter demonstrates the way the participants create art by blending traditional and contemporary features and diverse knowledge, in turn constructing their immediate ethnic and creative identity elements. This analysis is compared to the way the participants verbalise these identity elements within their interviews. The second analysis chapter examines the way experiences of exclusion and inclusion from within their networks shape their continuous ethnic and

creative identity elements. The third analysis chapter explores moments of exclusion and inclusion but within larger communities such as mainstream New Zealand, and their ethnic communities. It also illustrates the way in which the participants' art creates inclusion and shapes the general ethnic and creative identity development of other social actors.

Following this, wider discourses and practices are examined using the site of engagement as the analytical tool. This chapter demonstrates the way in which wider discourses such as colonial, superiority/inferiority and racism discourse intersect with practices such as superiority/inferiority, gratitude, and marginalisation and with the mediated actions performed by the participants. This analysis highlights the negative impact these discourses and practices can have on ethnic identity construction for Māori and Pacific social actors. To this end, numerous recommendations are made within the conclusion with the intention of changing these wider discourses and practices.

This thesis contributes to knowledge in the area of Māori and Pacific identity studies by utilising multimodal (inter)action analysis to study identity production. It also contributes to the theoretical and methodological framework of multimodal (inter)action analysis.

In the beginning she floundered
looking for like
but only finding difference

tripping over her ignorance
and being punished for it

mother said stand tall
father said look down
so she stood tall
as she searched the path for cracks
to avoid

1.0 Introduction

In this chapter, I begin by providing a wider rationale for this study. After that I explicate why I have chosen to study identity within the context of creative practice. Following this, I explain why I have chosen to use multimodal (inter)action analysis as my methodological and theoretical approach. I then outline my research questions before giving an overview of the chapters to come in the thesis. I end the introduction by explaining my personal motivations for conducting this study.

1.1 Social rationale of the study

The population of Māori and Pacific people is growing significantly and includes a high proportion of people that identify with both Māori and Pacific ethnicity. According to the 2013 census one in four New Zealanders is of either Māori or Pacific descent (Statistics NZ, 2014). Due to this, as well as the position of Māori as the Indigenous people of New Zealand, the study of Māori and Pacific identity has significant relevance to New Zealand. Furthermore, understanding how ethnic identities develop can help to improve the wellbeing of Māori and Pacific people as contemporary studies indicate that Māori and Pacific people feature in many negative wellbeing statistics. Compared to non-Māori and non-Pacific people in New Zealand, Māori and Pacific youth are underachieving in the education system (Manuela and Anae, 2017), Māori and Pacific adults are over represented in the prison population (Department of Corrections, 2007), Māori and Pacific people experience a higher rate of mental disorders (Wells, Oakley-Browne and Scott, 2006) and in Auckland city, almost half of the homeless population are Māori (Brown, 2016).

1.2 Why study identity?

The quick pace of change in contemporary society and the ever changing social environment makes the study of identity more relevant in today's society (Howard, 2000). The many different approaches that can be utilised in the study of identity, highlight the significance of this area of study. There are affordances inherent within each approach. The notion of the self and the way in which it emerges through social interaction is a useful notion within symbolic interactionism (Blumer, 1969; Kuhn, 1964; Stryker, 2002). Social identity theory allows for the study of the social actor and the collectives that they belong to. Narrative analysis makes visible the discourse that has shaped a social actor's identity and small stories makes visible the situated construction of identity (Bamberg, 2004; Georgakapoulou, 2007; Labov, 1972; McAdams, 1985). Using the mediated action as the unit of analysis highlights the relationship between the social actor and the mediational means used to perform identity telling social actions (Norris, 2004, 2011; Scollon, 1997, 2005; Wertsch, 1998).

Different approaches to the study of identity have been applied within the research into Māori and Pacific ethnic identities in New Zealand. This in part has led to differing models and frameworks that attempt to categorise Māori and Pacific identity. One such category, is the authentic Māori or Pacific ethnic identity that is dependent on an individual's ability to perform traditional cultural markers. The authentic traditional Māori identity revolves around knowledge of ancestry, competency in Māori language, connection to ancestral land and a knowledge of tribal customs and history (McIntosh 2005; Moeke-Maxwell 2005, 2008; Brougham & Haar 2013; Paringatai 2014). An ability to speak the home language and practice cultural values also make up the traditional Pacific identity (Fairburn-Dunlop, 2014; Howard, 1990). In addition, the authentic Pacific

ethnic identity incorporates a commitment to Christianity and to church (Anae, 2017; Manuela & Sibley 2013; Taumoefolau, 2013).

Understanding emerging hybrid and fluid ethnic identities is important because, although these traditional ethnic identities are conducive to combatting negative stereotypes that are present within mainstream media (Loto et al. 2006), they can lead to experiences of exclusion. Emerging fluid identities are more positive and inclusive as they combine new ideas about culture, language, tradition and the present social environment (McIntosh 2005; Moeke-Maxwell 2005, 2008). These ethnic identities also allow for the construction of ethnic identities that draw on more than one ethnic heritage (Webber, 2006). Māori and Pacific people who live in urban areas adopt these identities and absorb elements of both Māori and Pacific cultures due to intermarriage and the social make up of many urban areas in New Zealand.

1.2.1 Why study identity within the context of creative work?

Creative work provides a forum for the construction of hybrid and fluid Māori and Pacific identities (George & Rodrigues, 2009). The use of traditional motifs and themes enables artists to reframe the traditional within their contemporary experience. Emerging identities are often evident in the creative work of artists before they are articulated within the community. This is because artists explore and represent moments of conflict or uncertainty in their work and by doing so they begin to understand these moments better and make them tangible for the community. Therefore, this research project sets out to work with artists to explore how artists make emerging community identities tangible. Moreover, creative work allows for the exploration of discourses that shape the construction of fluid and hybrid ethnic identities (Adsett et al. 1996, Marsh, 2015; O'Donnell, 2018; Somerville, 2012; Stevenson, 2002). Also, using mediated action as the unit of analysis allows for the

study of a variety of creative actions, such as rehearsing a dance and writing a poem, as the focus is the social actor, acting with/through mediational means (Jones, 2005; Norris, 2004, 2011, 2014; Scollon, 2005; Wertsch, 1998).

1.2.2 Why study the articulation of identity in interviews?

Analysing interview data alongside video ethnographic data leads to a more holistic analysis. The actions that the participants perform are analysed alongside their perceptions. Also, storytelling is essential to meaning making and identity construction and has been a methodological approach used to study identity within social psychology and sociolinguistics (Labov, 1972; McAdams, 1985). By formulating personal stories within interviews, participants construct a sense of self as they construct a story that incorporates time, place and reflection. This process makes evident identity to the researcher (Adler & McAdams, 2012). This approach to interviews is also explored as a data collection method suitable in Kaupapa Māori research. Kaupapa Māori methodology is an Indigenous research framework that was developed to protect Māori and promote Māori self-determination (Smith, 1997). Bishop (2005) relates the use of interview data within Kaupapa Māori research to a process of storying and restorying as “meanings are negotiated and co-constructed between research participants within the cultural frameworks of the discourses within which they are positioned,” (p. 125).

1.3 Why use multimodal (inter)action analysis (MIA)?

Social actors coproduce their identity through social actions, mediational means and the environment. MIA allows for the micro analysis of concrete mediated actions

(Scollon, 1998; Wertsch, 1998; Norris, 2002, 2004, 2006, 2009, 2010, 2011, 2012a, 2012b, 2012c, 2013, 2014, 2015, 2016, 2017, 2019). Using the site of engagement to analyse these concrete mediated actions highlights the interrelationship between the mediated actions, the mediational means, the practices and discourses (Jones, 2005; Norris & Jones, 2005; Norris, 2011, 2014; Scollon, 2001). MIA also offers a systematic approach of working with the data from data collection to data analysis (Norris, 2019). Furthermore, the transcription conventions utilised within MIA do not privilege one mode over others, enabling the analysis of the many embodied and disembodied modes that make up interaction.

In addition, the analytical tool vertical identity production allows for the micro and macro analysis of the way social actors construct their identity elements through the central, intermediary and outer layers of discourse (Norris, 2011; Matelau, 2014; Christensson, 2018). Also, it is an analytical tool that can be applied to audio interview data as well as audio visual ethnographic data. By combining this with discourse analysis (for the interview data), the layers of discourse embedded within the data become visible which enables a holistic depiction and analysis of the way identity is constructed through mediated actions, as well as the way identity is perceived and articulated through personal narrative (Tannen, 1984, 1989, 2009).

1.4 Research questions

In this thesis I explore how Māori and Pacific female artists construct their ethnic and creative identity elements. I set out to answer the following research question: What does a multimodal analysis of creative practice reveal about the construction of hybrid

and fluid ethnic identity elements? Supporting research questions for this project include:

- What does a multimodal analysis of creative practice reveal about the construction of ethnic identity?
- What does a multimodal analysis of creative practice reveal about the construction of creative identity?

I analyse video ethnographic data of six female artists of Māori and/or Pacific descent as they produce creative work such as painting, ceramics, dance and creative writing. I also analyse interview data whereby the participants verbalise their perception of their ethnic and creative identity construction. Using the mediated action as the unit of analysis, I am able to analyse all communicative modes utilised in the production of each participants' identity (Wertsch, 1991, 1998; Norris, 2004; Scollon, 2005; Norris, 2011). Language can be analysed alongside other embodied and disembodied modes. Also in studying identity as produced through creative practice, the mediated action as analytical tool enables the analysis of the varied data sets collected in my research. Furthermore, Māori and Pacific identity has not been researched using this approach.

In the next part of the chapter, I outline the chapters to come in the thesis and give a brief description of what each chapter addresses.

1.5 Overview of the thesis

In chapter 2 I outline the research design used in this study. I begin by specifying the objectives of this research project. Then I explain and exemplify data collection

methods and the ethical considerations that were made. I detail how recruitment occurred, and the way video ethnography and interviews were utilised as data collection methods. Following this, I briefly introduce the phases that led to the selection and analysis of video data and interview data. In the second part of the chapter, I introduce each participant and describe the time spent with each participant for data collection: highlighting the participant focussed approach to data collection and the diverse range of data collected.

In chapter three, I review the literature on identity in order to examine the different approaches used in the study of identity. I do this to highlight my reasoning for choosing to use a mediated action approach to study identity within my research project. The second part of this chapter contextualises the study of identity to the study of Māori and Pacific identity within New Zealand. I begin by providing an outline of historical, political and cultural moments that have shaped Māori and Pacific communities. For Māori, I begin by examining tribal structure pre-colonisation before detailing early contact between Māori and Europeans. I then summarise some of the impact colonial rule has had on Māori, since the signing of the Treaty of Waitangi. With a focus on Pacific communities, I then detail constitutional changes and immigration schemes that have shaped Pacific migration to New Zealand.

Following this, I review research into Māori and Pacific identity. Pivotal research into Māori identity (Durie, 1994) revealed different types of Māori identity, enculturated, bicultural and marginalised. Further exploration (Greaves, Houkamau & Sibley, 2015) developed enculturated Māori identity. In my research, I use the term traditional identity to encompass both Durie's (1994) and Greaves' et al (2015) concepts about this identity type. I also examine more contemporary research into marginalised Māori identities (Borrell, 2005; Meijl, 2006). Although Pacific is a pan-ethnic term that includes

peoples from 13 distinct cultural groups with those born overseas and those born in New Zealand, (Ross, 2014) research reveals a usefulness and validity in using the label 'Pacific' (Mila-Schaaf, 2015; McGavin, 2017; Manuela & Sibley, 2012; Manuela & Anae, 2017). Research also reveals a traditional Pacific identity (Fairburn-Dunlop, 2014; Smith, 2016). I then review research into emerging Māori and Pacific identities, with a focus on hybrid and fluid identities. I end the chapter by examining the way in which these emerging ethnic identities are being expressed through creative work. By reviewing different approaches used to study identity, I illustrate why I have chosen to study identity produced through mediated action. By outlining historical, political and cultural moments, I highlight the multiple layers of discourse that contribute to the construction of Māori and Pacific identities. Furthermore, by reviewing literature on traditional and marginalised Māori and Pacific identities and by examining the way emerging ethnic identities are being constructed through creative work, I highlight the need for more research into positive and inclusive Māori and Pacific identities.

In chapter four, I begin by explaining the significance of Kaupapa Māori methodology to my research before summarising its theoretical underpinnings and applications. I then review three multimodal methodologies: Multimodal Conversation Analysis (MCA), Social Semiotics and Multimodal (Inter)action Analysis (MIA). I provide a summary of the theoretical background for each methodology before applying the methodology to an excerpt of video data from my research. In order to do this, I transcribe the excerpt using transcription conventions appropriate to the methodology before conducting a brief analysis of the transcript using appropriate analytical tools. I then discuss the affordances and constraints of each methodology. Through this comparison I illustrate that MIA provides a systematic and holistic approach to the analysis of video and interview data that is unmatched by MCA and Social Semiotics.

In chapter 5, I detail the steps taken to analyse the video and interview data. Norris (2019) outlines five phases when working with multimodal data that allow for “a systematic way to analyse complex multimodal data sets... [and] for the analysis of a great variety of data” (Norris, 2019, p. 18). These phases include data collection, delineating data, selecting data pieces for micro analysis, transcribing data and using analytical tools. The steps outlined in this chapter are significantly informed by Norris’ (2019) phases, with a slight variation to some steps that were added to help guide the analysis to answer the research questions.

In chapter six, I employ central layers of discourse as an analytical tool to examine the creative work and interview excerpts of each participant. I illustrate the way in which the actions that each participant performs, such as speaking about a topic in an interview or rehearsing a dance piece, contribute to the central layers of discourse, which in turn produce their immediate identity elements (Norris, 2011). By examining their creative actions as contributing to the central layers of discourse, each participants’ ethnic and creative identity elements become visible as each participant engages in blending aspects of their ethnicity/ies with something else in order to produce their creative work. Combining the analysis of what they do, with how they articulate their creative and ethnic identity elements in their interview, allows for triangulation of analysis as it encompasses the identity telling actions they perform and their perceptions of their identity construction.

In chapter 7, I use intermediary layers of discourse as an analytical tool to explore the construction of each participant’s continuous ethnic and creative identity elements. Continuous identity is constructed through the intermediary layers of discourse which are shaped by the networks a social actor belongs to and interacts with. Norris (2011) explains that although social actors have intermediary layers of discourse forced upon

them, there is yet agency for the social actor. She writes that “intermediary layers of discourse are imposed upon social actors and imposed by social actors onto others through the repeated interactions within the closer and extended networks” (p. 189). These intermediary layers of discourse are invisible when social actor’s appropriate continuous identity elements. By analysing video and interview transcripts that depict moments and examine experiences of inclusion and exclusion, the intermediary layers of discourse become visible. For the participants, the moments of inclusion and exclusion that they have experienced within their networks reveal the ways in which they are negotiating their continuous ethnic identity elements.

In chapter 8, I apply outer layers of discourse as an analytical tool to examine the general ethnic and creative identity elements constructed by the participants through experiences of exclusion and inclusion. Norris (2011) explains that general identity elements are constructed through the outer layers of discourse that are enforced by society and its institutions and regulations. As with the intermediary layers of discourse, the outer layers of discourse are invisible when a social actor appropriates the enforced general identity. However, when there is conflict between the layers of discourse and the identity elements produced, the three levels of an identity element become visible (Norris, 2011).

In chapter nine, I synthesize the discussion of vertical identity production by utilising the analytical tool site of engagement to illustrate the wider discourses and practices that intersect with the mediated actions and mediational means. By doing so I not only show how the participants construct their ethnic and creative identity elements but begin to illustrate why their ethnic and creative identity elements are constructed in the way that they are.

In chapter ten, I conclude the thesis by describing the findings and relating them to the research questions. I emphasise the contribution this thesis makes to the study of Māori and Pacific identity construction. Finally, I address the limitations of my research before recommending future directions for research.

1.6 Personal motivations for conducting the study

Researching ethnic identity was almost inevitable for me.

I am the daughter of a woman who is part Māori and part Scottish. Growing up in Northland, on family land, my mother was disinherited from her language. My grandmother, like many Māori of her generation, chose to speak Māori with her peers but not with her children. When my mother went to school, she saw that speaking Māori led to corporal punishment, so she did not learn it. Although she participated in the physical work on the marae she did not engage in the cultural performances. When my grandfather died, my grandmother moved to Auckland to live with relatives, taking my aunty and mother with her, her other children living their adult lives. Months after their urbanisation, my grandmother died leaving my aunty and mother to live with their older siblings. Her rural, tribal upbringing became a distant memory.

I am also the daughter of a Tongan immigrant who moved to New Zealand alone when he was in his twenties. My father, like many Pacific immigrants, moved to New Zealand to better his situation and the situation of his future children. His children would not know what it was like to work in the bush, clearing land to grow food. He worked many jobs around New Zealand, sending money to Tonga regularly. He created lifelong friendships in the pub, on the rugby field and within many construction yards. Although New Zealand was cold and looked nothing like his village, he made a home here and

he created family here. He met my mother in Christchurch, both young adults, and before long they were married.

In the city, we were recognised as Māori. We attended kohanga reo (Māori language early childhood centres), Māori bicultural units in primary school and participated in kapa haka (Māori cultural performing arts). But nobody taught us how to give our pepeha (recitation of ancestry and tribal connections to land), how to deliver a mihi (speech), how to karanga (female chant to welcome people onto a marae). When we returned to our marae for tangi (funerals), we sat silently, not understanding what was being said around us. My brothers and I were identified as different. In amongst the Māori cousins, nieces and nephews, we were the coconuts. We were teased mercilessly by the cousins whose parents had left the cities and returned to the family land. Our second crime was that we were city raised. It was clear that we did not belong. Although we engaged in the physical work on the marae, we did not participate in the cultural performances.

My father, believing that success for his children lay in their ability to manoeuvre the New Zealand education system, did not teach us how to speak Tongan. When I was nine, we visited my father's village in Tonga. Our inability to speak Tongan meant short interactions aimed at meeting our physiological needs. To our Tongan family, church and God were paramount, so we went to church, sitting silently, not understanding what was being said around us. Upon our return to New Zealand, we became city dwelling Māori again. Just another brown face in south Auckland.

In school, I came to learn that the system worked for me and I earned good grades and was awarded many certificates. To me, my ethnicity did not factor into this. I began to

write poems when I was nine years old; poems about my friends and family. My ethnicity did not factor into this, until my uncle died, and I first experienced what it was like to go to a tangi and be carried through my grief by the karanga and the women wailing. In secondary school I continued to achieve academically, the embodiment of my father's milk and honey dreams.

When I went to university I engaged in a Māori mentoring programme aimed at enhancing the success of Māori students. When asked to stand in a line representing our iwi and its location in New Zealand, I stood somewhere in the middle and when it came time to share our iwi with the group, I let the boy standing next to me speak for us both. We were given a waiata (song) to learn on the way to a marae. Although I enjoyed the laughter my tongue shied away from the words, afraid to try to learn what seemed familiar and yet so foreign. My Tongan heritage explained away my discomfort and uncertainty. This programme, although confronting for me in so many ways, created connection to Māori peers and staff and created a home within an institution.

When I did my masters, I wanted to understand more about Māori identity. So I conducted an ethnographic study with two Māori female tertiary students, using multimodal (inter)action analysis as my methodological and theoretical framework. I read about different types of Māori identity: traditional, marginalised and fluid. This helped me to see why the university mentoring programme had jarred me. Here was an initiative being delivered within an urban institution, enforcing a traditional Māori identity on all of its students, regardless of the Māori identity that they had constructed through their upbringing. The findings of my research highlighted the potential repercussions of enforcing a traditional Māori identity through initiatives like a tertiary mentoring programme. It was clear within the interview data that programmes like this contributed to the layers of discourse that shaped the construction of each participants' Māori

identity (Matelau, 2014). Where one appropriated the mediational means enforced through the Māori scholarship programme, the other rejected them. These findings are relevant to the many programmes in the New Zealand education system aimed at improving the success of Māori within education. However, programmes like this continue to be highlighted as the solution to the disparity between Māori and non-Māori. What is most concerning is that urban Māori can be marginalised even further as they may be unable to perform the cultural markers that programmes like this require from them, disqualifying them from even being eligible to access the scholarships and support systems.

So when it came to choosing what to research for my PhD, it was not difficult to decide to explore Māori identity further. Extending my research objectives to include Pacific identity, made sense. My experience as a Māori Tongan woman showed me that constructing both a Māori and a Tongan/Pacific identity was complicated. Also my experience as an educator, as a parent and as a member of school governance groups showed me the significance of this for our children. Our Māori and Pacific children are not achieving at the same level as their non-Māori and non-Pacific counterparts. I want to understand the reason why. I think understanding more about how layers of discourse shape the construction of ethnic identity can help me to understand this better.

The choice to contextualise my study within creative work came about through my experience as a poet and writer. Words have always been a tool available to me to mould meaning and understanding from. The stanza at the beginning of each chapter is from a poem I wrote while working on the discussion chapter. When planning my research I first wondered how it was for other writers. However, when I considered collecting video data, the idea of observing artists as they produced different forms of

art, like dance and visual arts as well as poets, excited me. My introduction to multimodal (inter)action in my masters, helped me to conceptualise the richness of data that might come from video of artists working in a variety of art forms. Using mediated action as a unit of analysis worked when examining a dancer rehearse a dance piece or a poet introduce herself through a poem.

So through the intersection of my experiences I formed this research project. Although I am personally invested in the findings, the research has been conducted in a systematic way ensuring its validity. Although it is deeply personal, I believe it is also relevant to society.

1.7 Conclusion

In this chapter I have introduced the motivation for this study, both from an academic perspective and a personal one. I have explained my reasons for choosing to study the construction of ethnic and creative identity through the production of creative work and as articulated in semi structured interviews. I have also outlined why I chose to use multimodal (inter)action analysis as my methodological and theoretical approach and to use mediated action as the unit of analysis. Lastly, I listed the research questions that have guided the design of the research before giving an overview of the thesis. In the next chapter I detail the steps taken in the recruitment of the participants and the data collection that occurred with each of them.

They whispered behind their hands
her skin too fair
her voice too high
her nose too pointed

not one of us
never one of us

her shoulders straight
under the weight of their whispers
she did not buckle

2.0 Research design, data collection, and introduction to the participants

In this chapter, I outline the research design used in this study. This chapter is structured in two parts; the first part details the research design of this project. I begin by specifying the objectives of this research project. Following this, I explain and exemplify how data were collected, the ethical considerations that were made, how recruitment occurred, and the way video ethnography and interviews were utilised as data collection methods. Then I introduce the steps taken to select and analyse video data and interview data. These steps are then expanded on further in chapter five.

The second part of the chapter focuses on each participant. I describe the time spent with each participant for data collection and outline the initial analysis that occurred for each participant, leading to the selection of video excerpts for detailed transcription and analysis.

2.1 Aim of the study

The objective of this research project was to conduct a video ethnographic study of six female artists in order to explore the identity construction of Māori and Pacific female artists. The overarching question for this research project was: What does a multimodal analysis of creative practice reveal about the construction of hybrid and fluid ethnic identity elements?

Supporting research questions for this project included:

- What does a multimodal analysis of creative practice reveal about the construction of creative identity?
- What does a multimodal analysis of creative practice reveal about the construction of ethnic identity elements?

2.2 Ethical considerations

The principles of partnership, participation and protection informed the research project from recruitment to the writing of the thesis. In order to enact these principles participants were treated as co-researchers. Pirini, Norris, Geenen & Matelau (2014) explain the benefits of treating participants in this way.

Treating participants as co-researchers, with a real vested interest in how the research progresses, can overcome many of the issues associated with research ethics. This impacts on the methods selected, and the stance that the researcher takes throughout recruitment and data collection. Ethics in practice is about how a method is carried out. This provides for a more concrete basis for ethical research than solely relying on a mindset or desire to act ethically, (p.241).

As co-researchers, the participants become partners within the research project. The participants determined their involvement in the project when I conducted field work with them and when they wished to be video recorded.

2.2.1 Ethical considerations and recruiting co-researchers

Six participants were recruited to be part of this research project. Purposive sampling and snowballing were used to recruit the participants from within my wider social network as well as through introductions by people from within my social network. The criteria for inclusion in the research was that they identify as a creative practitioner, be female and be of either Māori or Pacific ethnic descent. Joy and Tia are friends or relatives of people from within my network whereas Shelly, Mei-Lin and Cathy were introduced to me from people within my network. Finally, Karlo is a renowned Pacific poet who I had no connection to. Table 2.1 lists the participants and indicates what they identify as their ethnic identity and their creative practice. I used social networking to contact potential participants and introduce myself and my research to them. If they showed interest in being involved, we met in person and discussed the research project in detail before obtaining written consent.

Table 2.1: Table of participants

Participant	Ethnic identity	Creative Practice
Shelly	Maori/Pakeha	Visual artist
Cathy	Maori	Dancer and choreographer
Joy	Samoan/Palagi	Visual artist
Tia	Samoan	Dancer and choreographer
Mei-Lin	Maori/Chinese	Playwright
Karlo	Tongan/Palagi	Poet

The consent form and information sheet (Appendix A and B) advised the participants of the project parameters. The use of video recording as a data collection method meant that anonymity was not an option for this project. However, as co-researchers the participants were assured that they would be given the opportunity to respond to data analysis pertaining to them. The incidental participant information sheet and consent form (Appendix C and D) were used for other people present while I was conducting the video ethnography sessions. When deciding whether to include people as incidental participants I had to consider whether or not they belonged to a vulnerable group. For example, at a poetry workshop held in a secondary school, the students there were vulnerable due to their age and therefore not included in the research project. During sessions like this I placed the video camera so that they were not in frame and have not included data pieces for analysis, where they are heard. Other times, they were adults capable of giving their consent. This occurred during sessions with Cathy and Tia, both dancers, who I recorded rehearsing for dance productions involving multiple dancers.

2.2.2 Ethical considerations and playback methodology

Using playback methodology the participants were given the opportunity to provide feedback on transcripts and analysis. As Norris (2011) highlights, ethnographic and identity research projects rely on trust between the researcher and the participant and utilising playback can aid in building trust as it indicates to the participant that they are the 'experts.' Tannen (1984) also highlights that playback can minimise researcher subjectivity. "Subjective reactions are tempered by the search for recurrent evidence in the data as well as verification by participants and non-participants" (p.386).

Playback methodology is also a culturally responsive research strategy. Within Kaupapa Māori a similar approach is taken by the researcher with the participants and

Bishop (2005) likens this to the giving of a *koha* (translated as gift) on a marae. His analogy portrays the giving done by one person/people to another and the acceptance from the other. This act is conducted with respect and allows for both parties to retain their self-autonomy. From a Pacific perspective, playback methodology aligns with the *va*. As defined by Suaalii-Sauni (2017) the *va* is a pan-Pacific concept that “governs all inter-personal, inter-group, and sacred/secular relations and is intimately connected to a Pasifika sense of self or identity” (p.163). As playback methodology enhances the relationship between researcher and participant, it contributes to the *va*, the relational space between them. Using playback in my research project allowed for full participation throughout the research project and ensured accuracy of the representation of the participants. This dialectic approach also minimised the power imbalance that can exist between researcher and participant, further protecting each participant.

2.3 Data collection

An ethnographic approach is useful when studying identity. As Norris (2011) highlights “ethnographic data collection allows us to collect the breadth and depth of data necessary to analyse identity” (p. 55). This is because an ethnographic researcher is able to observe a social actor in their immediate environment, interacting with the social actors around them. As the aim of this research is to explore the identity of female creative practitioners, this project is informed by ethnographic characteristics. Flewitt (2011) lists three characteristics of ethnographic research: data is collected in real world contexts, there is research value in the perspectives of the participants and researcher, and that “meanings emerge in social and cultural contexts from the interwovenness of the language, bodily movements, artefacts, images and technologies,” (p. 296). This third characteristic highlights the link between

ethnographic research and Multimodal (Inter)action Analysis (MIA) as MIA is a comprehensive approach used to study interaction and multimodal action.

MIA is a methodological framework that was developed to analyse the multiple communicative modes used by people when they act in the world. Video recording is a key data collection tool within MIA as it allows for the analysis of the mediated action, the social actor acting with or through mediational means (Scollon 1998). Pink (2007) highlights the affordances of using video recording in an ethnographic study. She writes “video can be used for ethnographic diary-keeping, note-taking (including surveys of the physical environment, housing, etc.) or recording certain processes and activities.” (p.104). Sociolinguistic interviews, field notes and observation are other commonly used data collection tools within MIA. Some recent examples where MIA and these data collection tools have been used include research investigating: student teacher identity construction (Christensson, 2018) agency within a tutoring context (Pirini, 2017), interactive strategies used by children during video conferencing (Geenen, 2017), and metadiscourse used during lectures (Bernard-Mecho, 2017). Pirini, Matelau-Doherty and Norris (2018) explain that “such triangulations allow researchers to gain a deeper understanding of what is being studied” (p. 641). For this reason, video recordings, field notes and semi structured sociolinguistic interviews were used in this research project. Table 2 illustrates the total amount of data collected.

Table 2.2: Total data collected

Participant	Type of data	Total collected
Shelly	Audio	107 minutes
	Video	238 minutes
	Photos	186
Cathy	Audio	85 minutes

	Video	260 minutes
	Photos	30
Joy	Audio	62 minutes
	Video	180 minutes
	Photos	84
Tia	Audio	60 minutes
	Video	217 minutes
	Photos	61
Mei-Lin	Audio	71 minutes
	Video	140 minutes
	Photos	43
Karlo	Audio	62 minutes
	Video	102 minutes
	Photos	47

2.3.1 Video recording and field notes

The time that I spent video recording varied per participant as I wanted to fit in with their schedule. As creative practitioners who also had other employment and families, my research project was another demand on their time, and so in respect of this, I was flexible with video ethnographic sessions. I visited participants for one to three hours at a time, depending on their availability and the time between visits varied considerable per participant. For example, I first visited Shelley in November 2015 and returned in January 2017, collecting approximately 353 minutes of video and audio data. In comparison I collected approximately 321 minutes of video and audio data after visiting Joy three times in May in 2017. During these sessions I also took photos and made field notes which included the following: points that seemed significant, my personal response to points, points to follow up on and questions that arose for me. Field notes

were also made outside of time spent with the participants. Following an interview or video recording session, I would record a summary of my thoughts and experience, again highlighting points that seemed significant and questions that I had.

All data for each participant was logged in a Data Set Table. Table 2 shows a generic example of a Data Set Table. Logging the data within the table ensured a clear record of data was kept, but it was also a first step in video analysis. The last column in the table is titled Mediational Means, which is defined by Jones and Norris (2005) as the physical and psychological means that mediate between social actors and their social environment. As I logged videos, I analysed what mediational means were visible and, in this way, also completed a primary analysis.

Table 2.3: Generic example of a Data Set Table

Data	Total time (mins)	Type	Length	Location	Participants	Mediational Means
Dance rehearsal 1	66	Video 1	32	Dance rehearsal space	Participant Second dancer	The dance studio The costumes
		Video 2	34			
Dance rehearsal 2	63	Video 1	14	Dance rehearsal space	Participant Second dancer	The dance studio The costumes
		Video 2	14			
		Video 3	35			
	10	Photos				

2.3.2 Semi-structured sociolinguistic interview

Using interviews and narratives complements the use of video recording because they give participants the opportunity to share their experience and perception of the

phenomenon being researched. The importance of combining interviews and video recording of social action is seen in Norris's (2011) study of identity. Norris (2011) explains that:

interviews can be viewed as true accounts of the participants' beliefs about those particular identity elements at the moment of telling. However, what social actors are aware of, what they recount in interviews and what they do in their everyday lives does not have to-and often does not-exactly coincide (p.159).

This limitation of using interview data only, is reiterated by Georgakapoulou (2010) who highlights that narrative constructed through interaction is interactional and co-constructed, reveals identity claims beyond self-identity claims and draws on shared experience. Whereas Adler & McAdams (2012) argue that by formulating narrative within an interview, participants construct a sense of self through constructing a story that incorporates time, place and reflection and this process makes evident identity elements to the researcher. Therefore, using both video recordings of social action and interviews as data collection methods will reveal self-identity claims as well as the identity-telling mediated actions that the participants perform.

Each interview began with a variation of the question: what are some pivotal moments in your life that have contributed to your creative identity? When participants finished answering this question, I prompted them with questions that extrapolated on what they had said. I planned to ask each participant how their ethnicity has or has not shaped their creative practice, however every participant eluded to this without prompting. Some interviews were video recorded, however, if the participant requested the interview not be recorded then this was adhered to. Each interview consisted of four to seven question prompts from me and lasted approximately one hour.

2.4 Introduction to data analysis

Norris (2019) outlines five systematic phases of analysis when working with multimodal data. These phases include data collection, delineating data, selecting data pieces for micro analysis, transcribing data and using analytical tools. The application of these phases to the data collected for this project will be discussed in depth in Chapter 5. Here, I introduce these phases and give generic examples in order to portray the full breadth of this project's research design.

2.4.1 Analysis of video and interview data

The first step in data analysis was transcribing the interviews. The interviews were transcribed in accordance with transcription conventions developed by Norris (2004). Lines in the transcripts are separated by the in breath, punctuation refers to intonation rather grammatical function, pauses are indicated by numbers in parenthesis and each line is numbered for later reference. The reason that interviews are transcribed at this point and not the video data is that video transcription occurs after an initial analysis that highlights specific mediated actions. Then excerpts of video data are selected that relate to the site of engagement opened by the research, the site of engagement being "the real time window opened through the intersection of social practices and mediational means that enables a mediated action to occur" (Jones & Norris, 2005, p.139).

Both data sets (transcribed interview data and video data) were analysed using the systematic process outlined by Norris (2019). First the higher level mediated actions were demarcated and put into a table. Doing this made the mediated actions within each data set visible. Table 2.4 is a generic example of higher level mediated action table for video data and table 2.5 is a generic example for interview data.

Table 2.4: Generic example of a higher level mediated action table for video data

Time in Video	Mediated Action
0.00	Dancers watching audio visual video projected onto the wall
0.15	Dancer questioning the position of graphic, as not visible
0.17	Dancer offering own laptop
0.23	Dancer again questioning visibility of the graphic
0.28	Dancer suggests a different position for the projector
0.36	All watching the audio visual video on laptop

Table 2.5: Generic example of a higher level mediated action table for interview data

Line	Action
1	Researcher asking what pivotal moments have shaped the participant's creative identity
20	Participant explaining their involvement in dance as a child
31	Participant describing having to quit dance for financial reasons
40	Participant recalling returning to dance as a teenager

Whilst completing this step, themes and similar actions emerged in the data. At this point, the higher level mediated actions were bundled into themes and similar actions. The analytical tool, vertical identity production was also applied to the data, in order to depict the way in which each participant's identity elements were shaped by layers of discourse. In MIA there are three vertical layers of discourse that Norris (2011) identifies and these are relevant for the production of identity. These layers include the central, intermediary and outer layers of discourse which "three vertical layers of an identity element," (Norris, 2011, p.180). Table 2.6 is a generic example of bundled higher level mediated action table for video data and table 2.7 is a generic example for interview data. The vertical layers of discourse that each higher-level action relates to is identified in the final column.

Table 2.6: Generic example of a bundled higher level mediated action table for video data

Substance of the higher level mediated action	Video	Time in video	Vertical layer
Discussing ideas for production	1.1	1.06, 3.24, 4.39, 7.08, 15.56	C/I
	3.3	11.52, 25.35,	O
Rehearsing dance	1.1	2.01, 5.07, 10.04, 20.47, 21.05, 29.44	O
	3.2	2.09, 3.46, 7.05, 11.50	C
	3.3	3.57, 5.79, 8.10	C/I

Table 2.7: Generic example of a bundled higher level mediated action table for interview data

Theme	Subtheme	Line number	Vertical layer
Creativity	Own actions	11, 39, 199, 730, 745, 1125, 1136, 1182, 1183, 1236, 1247, 1318	C
	Support	17, 28, 118, 133, 138, 1616, 1706,	I
	Actions relating to identity	1390, 1662, 1682, 1815, 1833, 1854, 1901	C

Table 2.7 has an added column title Subtheme. I added this column to enhance the analysis. The findings of the interview data are evident in the bundled higher level mediated action tables for each participant. When compared, similarities and differences in the layers of discourse that shape the identity elements of the participants are evident.

Then, video excerpts were selected for transcription and micro analysis as the site of engagement was determined based on the bundled higher level mediated actions table for video data. For example, table 2.6 shows that rehearsing dance is a higher level mediated action that occurs at many times in a number of videos. These short excerpts

would be collated and then transcribed. In order to create a full transcript of the video, each section is transcribed a number of times in order to depict the multiple modes used to achieve/complete the mediated action being analysed. In order to transcribe the multiple modes used within a mediated action/ higher level action, whether it be proxemics, gesture, posture, or gaze, the initial image indicates the first lower level action with each following image depicting the next shift in lower level action. The timing of each lower level action is marked in the image. By marking the time, a final transcript is created. Lastly, spoken language is added to the images indicating prosodic behaviour in the font size and 'waviness.' The final transcripts then depict the entirety of the moments being analysed.

Data analysis occurred in this way in my research project. The analysis of both video and interview data are explored in chapter five.

2.5 Introduction to the participants

In this section of the chapter I introduce each of the participants that I worked with Shelley, Cathy, Joy, Tia, Mei-Lin and Karlo. I have ordered the participants based on when I began data collection with them. For example, Shelley was the first participant that I collected data with. Although there is overlap in the data collection of each participant, the order here reflects the timing of my first data collection session with each participant. I give a brief background for each participant before detailing the data collection that occurred with each of them, ending with the complete data collection table for each participant.

2.5.1 Shelley

Shelley is a visual artist that lives in a rural town in New Zealand. She works with multiple media including ceramics, pottery, paint, and flax (for weaving).

She identifies as Māori and Pakeha, European descent. On her Māori side, she has family connections to a Māori tribe, iwi called Ngati Awa through her mother. Shelley's mother is highly creative and influenced Shelley in her creative endeavours in visual arts and music. Shelley plays the clarinet and the tuba. Growing up, Shelley received numerous prizes and awards for her music and her art. In her childhood home, Shelley did not engage with Māori language or Māori practices as her mother was adopted out of her Māori family as a child. Although as an adult Shelley had wanted to connect with her Māori family and culture, she waited until her mother was ready.

2.5.1.1 Data collection

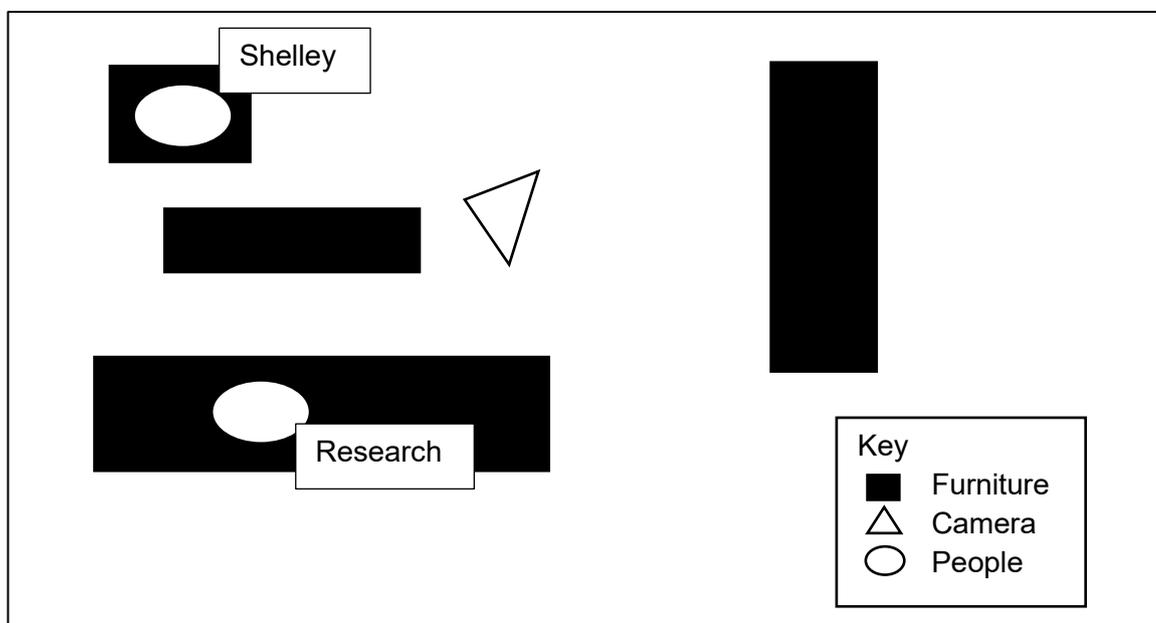
I spent time with Shelley on two different occasions. The first time that I met Shelley she talked to me about her art that she displays in her home. As we walked through her house, I photographed the art while she discussed it. Later that evening I returned to Shelley's house and conducted the interview. The interview lasted over an hour. Audio 2.1 is an excerpt from the interview. Diagram 2.1 depicts the positioning during the interview.

Audio 2.1: Shelley interview excerpt

(124)	Shelley	but I was
(125)		the only person
(126)		in fifth form
(127)		who did

(128) music and art
 (129) and who was in an
 (130) academic stream
 (131) but I
 (132) I used to win
 (133) all the prizes
 (134) for music competitions
 (135) and things like that
 (136) I won prizes
 (137) for art competitions too
 (138) I was GOOD at
 (139) art and music
 (140) and I liked it

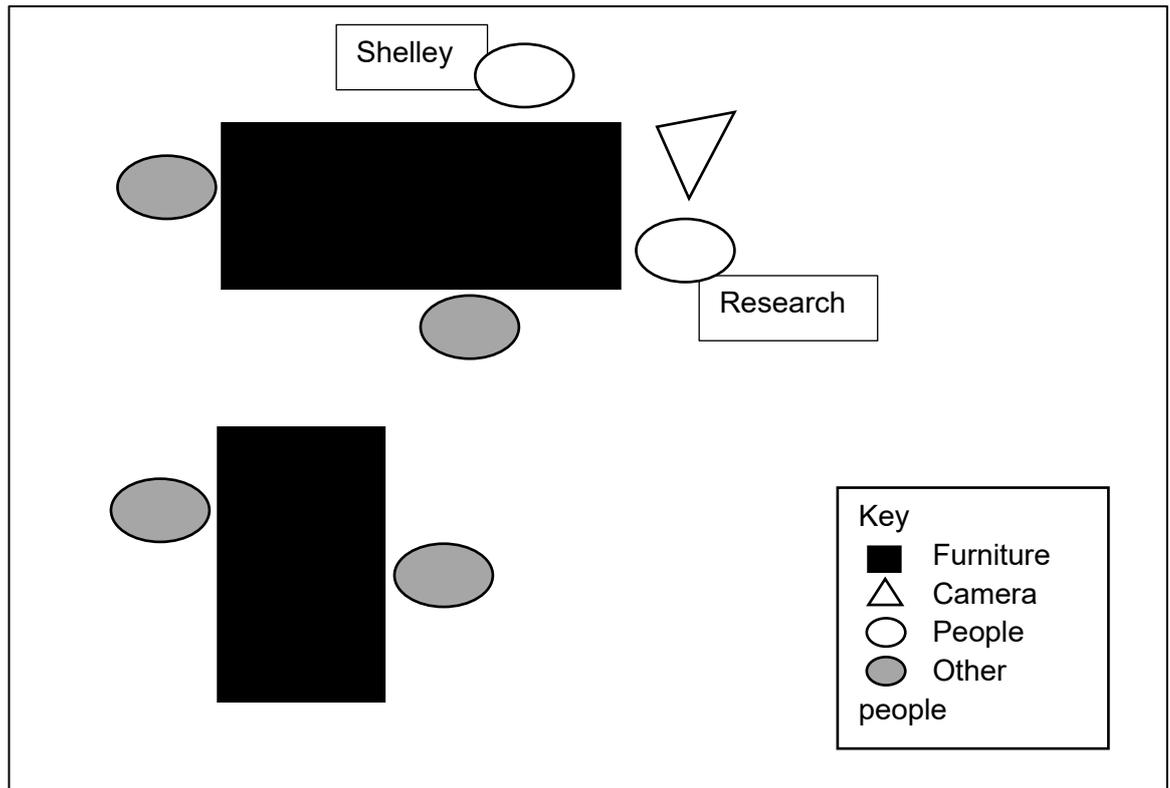
Diagram 2.1: Shelley interview positioning diagram



The next day I accompanied Shelley to view her artwork that is displayed at her workplace. We then went to a community art organisation that works with people who are recovering from alcohol or drug addictions or who suffer from mental health issues. Shelley attends this organisation because she has a history with mental health issues and at this organisation she can create ceramics, pottery and other creative pieces.

During the observation period at the community art organisation I observed Shelley working on a ceramic art piece that she had started previously. I video recorded Shelley working on this piece for over an hour. Diagram 2.2 shows the positioning during this observation session.

Diagram 2.2: Shelley observation video (ceramics) positioning diagram



Approximately two months later I returned to Shelley's home and conducted another observation session, this time I video recorded her working on three different pottery pieces in her home. This observation session lasted just over an hour as well. Table 2.8 outlines all data collection sessions conducted with Shelley.

Figure 2.1: Shelley doing pottery



Table 2.8: Data collection table for Shelley

Data collected	Date	Place	Participants
Art description	30 October 2017	Shelley's home	Shelley Myself
Interview	30 October 2017	Shelley's home	Shelley Myself
Ceramics	31 October 2017	Community art centre	Shelley Myself 5-7 community artists/ workers
Pottery	12 January 2018	Shelley's home	Shelley Myself

2.5.2 Cathy

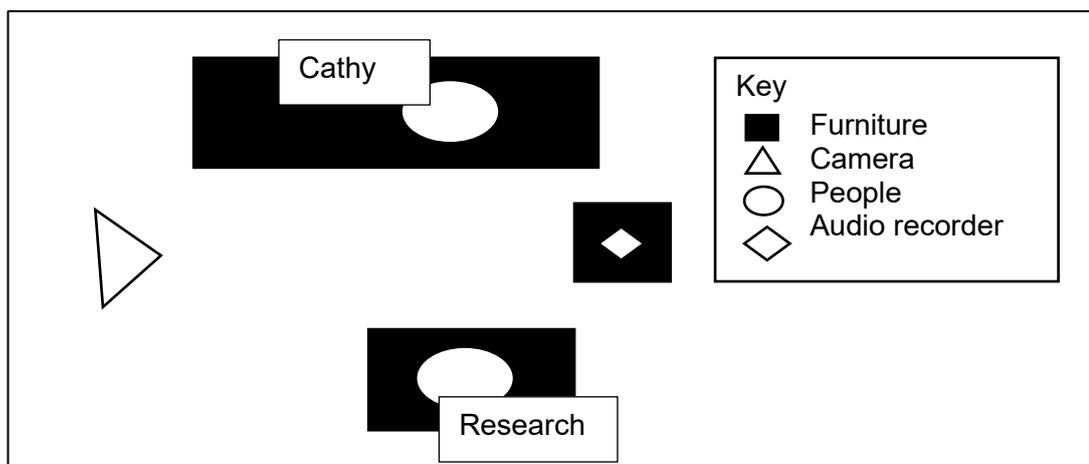
Cathy is a dancer and choreographer who lives in Auckland. She has lectured in Dance at a tertiary level for approximately 10 years. Cathy identifies as Māori and Pakeha and is a third-generation Australian citizen. Her great-grandparents moved to Australia. Her Māori ancestry comes from her great grandmother who left behind her tribal relationships when she moved to Australia to marry her fiancé.

When she lived in Australia, Cathy was involved with aboriginal community groups campaigning against industrial activity that threatened local ecological systems. She became frustrated with the limited communication forums found in traditional activism and so started dancing. She moved back to New Zealand to study dancing and has been involved as a choreographer and dancer in many productions that have an environmental focus. Moving back to New Zealand also gave her the opportunity to learn about her Māori connections and to learn about Māori culture.

2.5.2.1 Data collection

I began data collection with Cathy in February 2017 by conducting the interview. I met her at her workplace in the afternoon after she had finished teaching for the day. Cathy was employed as a dance lecturer at a tertiary institute in Auckland. We sat in a private meeting room. She allowed for me to video record the interview and so there is both audio and video data from this occasion. The interview lasted for over an hour. Diagram 2.3 shows the positioning during the interview.

Diagram 2.3: Cathy interview positioning diagram



Audio 2.2: Cathy interview excerpt

(624) Cathy and it
(625) dance was always that place
(626) from the beginning
(627) for me
...
(633) and so the teaching
(634) you know we had
(635) an ex
(636) professional dancer
(637) from Europe
(638) but he walked away
(639) from the industry
(640) because of the behaviour he'd seen
(641) so he was on a
(642) similar journey

The next day I returned to Cathy's workplace to conduct an observation session recording her and a colleague discuss a potential collaboration. This session took place in a dance studio. A table was set up towards the front of the room. Cathy and her colleague experimented using water, plant material and technology to create sound. Sensors were attached to the plant material which was placed in a container of water. The sensors were connected to her colleague's laptop which had a software programme designed to replicate instruments. Cathy experimented by touching the plants and producing different sounds. They discussed the potential of this technology for a production. Figure 2.2 shows the setup of the plant material, water and sensors. This session lasted for approximately 40 minutes.

Figure 2.2: Set up of the plant material, water and sensors



It was not until October 2017 that I was able to set up another observation session with Cathy for a number of reasons. As mentioned earlier in the chapter, each participant had numerous responsibilities which placed demands on their time, and I had to be flexible about when I would conduct observation sessions. For the third session I observed Cathy warm up a class of students who were preparing their end of year performances. They were using the same studio space from my previous observation session. 12 students participated in the warm up. Although I video recorded this session, this data was deleted as I did not gain incidental consent from all of the students. I have observation notes as a data set from this session.

There was another long gap between the previous and the next observation session. In May 2018 I conducted the last two observation sessions with Cathy. She was collaborating with two other dancers and a sound and light technician to perform a dance piece for the opening of an arts festival in Melbourne, Australia. On May the 3rd I observed Cathy and her colleagues rehearse in a yoga studio. At this rehearsal there was one other dancer and the technician present, and it lasted for approximately two hours.

Figure 2.3: Cathy dance rehearsal



My last observation session with Cathy was a continued rehearsal of the same dance piece two days later. This session was held in a community church building. At this rehearsal a third dancer was also present. The third dancer was male, and he performed different lifts with Cathy and her female co-dancer. Cathy's daughter was also at the rehearsal.

Table 2.9: Date collection table for Cathy

Data collected	Date	Place	Participants
Interview	14 February 2017	Cathy's workplace	Cathy Myself
Collaboration- new project	5 December 2017	Cathy's workplace	Cathy Audio technician Myself
Dance rehearsal 1	3 May 2018	Yoga studio- Dance rehearsal space	Cathy Dancer AV technician
Dance rehearsal 2	5 May 2018	Community hall- Dance rehearsal space	Cathy Dancer 1 Dancer 2 AV technician

2.5.3 Joy

Joy is also a visual artist and she lives in Auckland, New Zealand. Joy identifies as Samoan and Scottish. Her mother is of Scottish descent and her father is Samoan. Raised in New Zealand, she had little connection to her family in Samoa and as a young adult her father passed away. Although Joy was not exposed to Samoan language or cultural practices, as a child she was expected to behave as a 'good' Samoan girl which involved helping with her younger siblings, following parental rules without question and attending church with her family.

Joy loved painting from a young age, but her enthusiasm was severely diminished when a primary teacher said that her art was rubbish. This started a tension for Joy, where she believed she was not good at art and when people told her otherwise, they were mistaken. Receiving high grades for art in secondary school and having a teacher support her to apply to an art college, helped her to begin to see her potential. Although her parents had pushed Joy to pursue a career as a secretary, with the support of her teacher, her parents let her enrol into art school.

Joy's first experience in an art school was difficult because she did not feel that she belonged there as a Samoan female. She was one of two Samoan females in the programme. She did, however, meet other practicing Pacific artists that shaped her artistic practice. At the end of her first year, her father passed away and she left art school. She enrolled into art school years later but family trauma again, divorce from her husband, meant that she was unable to complete her studies. Later, she enrolled into a Diploma in Fine Arts and completed it.

2.5.3.1 Data collection

In May 2017 I spent three days with Joy, conducting the interview, video recording her painting a mural and recording her talk about her art that is displayed in her home. As Joy was working on a solo creative project, it was simpler to coordinate data collection sessions. The project that Joy was working on was a large painted mural that will be displayed at the entrance to a local primary school. The school is a Christian based school and so the mural was to depict the creation story from the bible.

The first day that I spent with Joy, I video recorded her working on the mural. The mural consists of seven large wooden boards/panels and uses paint and chalk pastels. Outlining and some figures had already been painted at the time of recording. Figure 6 shows Joy painting the mural on the kitchen table in her home during the first data collection session.

Figure 2.4: Joy painting one panel



On the second day of data collection Joy connected four of the panels and laid them out on her dining room floor and continued painting.

Figure 2.5: Joy painting four panels



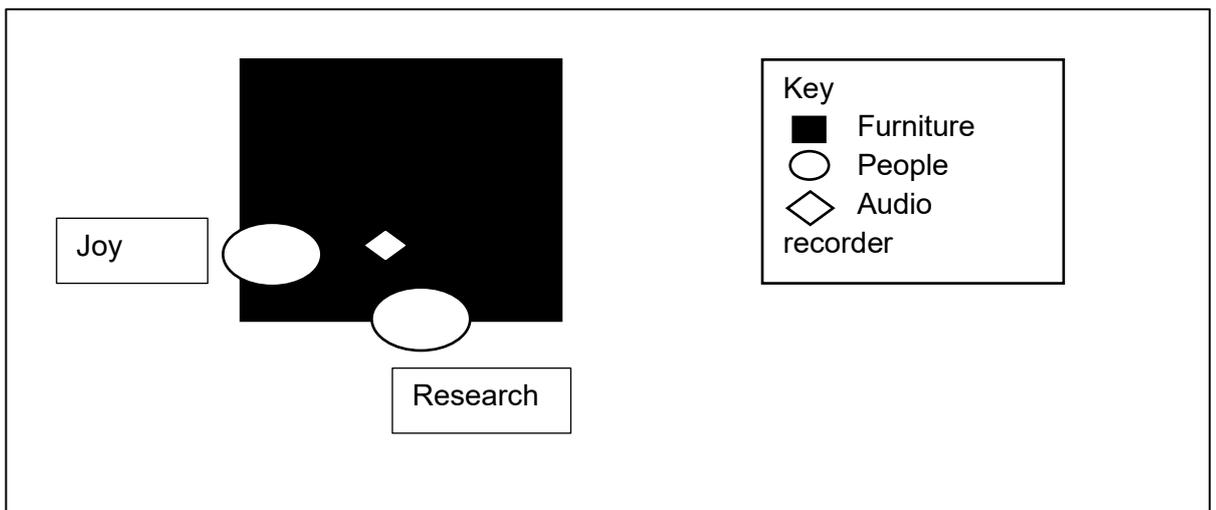
During our third data collection session we discussed her art that she has displayed in her home. Joy displays many pieces of her art throughout her home: in the dining room, the lounge area, her children's rooms and her room. For example in her lounge area she has two pieces of art produced during her divorce from her first husband. On one side of the room is a tryptic and on the opposite wall is a piece made of two canvasses.

Figure 2.6: Joy's art, the tryptic



I also conducted the interview with Joy. We sat at the dining table and while she talked, Joy also painted a ceramic kingfisher bird that she had created previously as a gift. Joy requested that the interview not be video recorded, but it was audio recorded. The interview lasted for just over one hour.

Diagram 2.4: Joy interview positioning diagram.



Audio 2.3: Joy's interview excerpt

(857) Joy this was when I

(858) was 16
(859) and I would come home
(860) from school
(861) and I would just
(862) sit in front of the tv
(863) with my drawing pad
(864) and I would just go
(865) all night
(866) I didn't actually know
(867) what I was doing

Table 2.10: Data collection table for Joy

Data collected	Date	Place	Participants
Joy painting mural	4 May 2018	Joy's home	Joy Researcher
Joy researching creation story	18 May 2018	Joy's home	Joy Researcher
Joy painting mural-	18 May 2018	Joy's home	Joy Researcher
Joy evaluating mural	18 May 2018	Joy's home	Joy Researcher
Interview	25 May 2018	Joy's home	Joy Researcher
Joy explaining art at home	25 May 2018	Joy's home	Joy Researcher

2.5.4 Tia

Tia is a dancer and choreographer who mixes contemporary dance, traditional Samoan dance and Hip-Hop dance into her work.

Tia identifies as Samoan, and at times she distinguishes this ethnic identity further, as New Zealand born Samoan. Her mother and father were both born in Samoa but emigrated to New Zealand and Tia and her siblings are first generation New Zealand born Samoans. Her father died when she was child and her mother died later in her teenage years. These losses have shaped both Tia's ethnic and creative identities significantly.

2.5.4.1 Data collection

Like with Cathy, data collection with Tia spanned a long period of time. As dancers, who also work or study, their engagement with their creative practice does not necessarily occur daily and it is shaped by external projects which may be short term and may not occur regularly. My first session with her was in June 2017 at the time of the Pacific dance festival in Auckland and my last session with her was in June 2018 at the next Pacific dance festival.

My first data collection session involved video recording the dress rehearsal of her piece in the Pacific Dance Festival. An interesting aspect of this video recording is that Tia is not in it, visually. She can be heard speaking to the dancers and the lightening director, as the choreographer and director of the dance piece. The video shows the dancers on the stage. Figure 2.7 shows a still from the dress rehearsal.

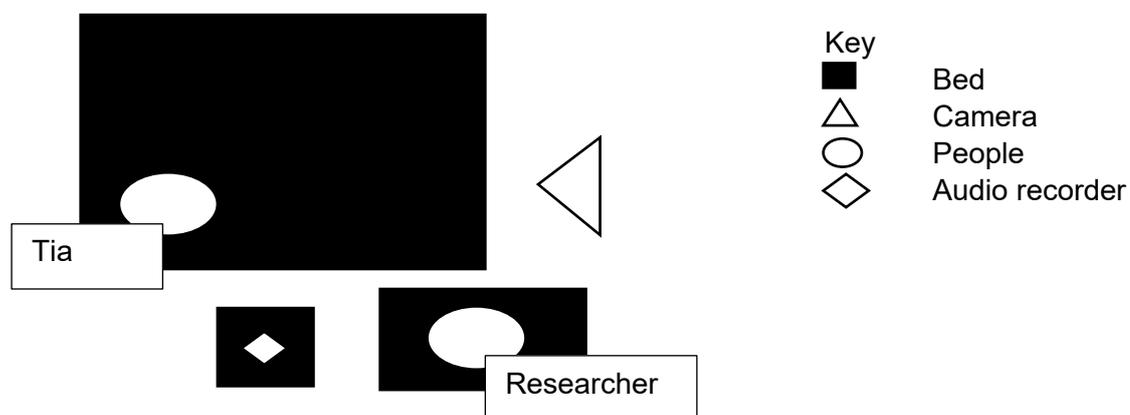
Figure 2.7: Tia's dancers at dress rehearsal



During our second session, approximately one month later, we completed the interview at her house. Tia lives in a sleep out with extended family. The interview was conducted in her room, sitting on her bed. She allowed video and audio recording of

the interview. Diagram 2.5 shows our positioning during the interview and Audio 2.4 shows an excerpt of Tia's interview.

Diagram 2.5: Tia interview positioning diagram



Audio 2.4: Tia's interview excerpt

(419) Tia so that's where
(420) I'm at right now
(421) um yeah
(422) just creating pieces
(423) that are more meaningful to me
(424) um and so that's why I don't
(425) I don't call myself a
(426) hip-hop dancer anymore
(427) I call myself as a creative artist
(428) because I'm creating
(429) um
(430) pieces with Siva Samoa
(431) but also
(432) not losing what I had learned prior
(433) so adding on hip-hop dance
(434) and contemporary dance
(435) to what I've learned at uni
(436) so I've
(437) interweaved all three styles

We were unable to meet again to conduct more video data collection until May 2018, when Tia was rehearsing for the next Pacific Dance Festival. During this time Tia was

extremely busy completing her Masters of Dance Studies at the University of Auckland. We met for a third data collection session in May 2018 at a creative community space. Tia was directing three dancers, two that she had previously worked with and one new dancer. The community space coordinator and Tia's cousin were also present at the rehearsal. During this session, they were focussed on teaching the new dancer a dance piece that they had performed previously, as a starting point for the choreography of the new piece for the dance festival. Figure 10 shows an image of Tia, the dancers and her cousin sitting behind her.

Figure 2.8: Tia dance rehearsal



At the next data collection session Tia and two of the dancers from the previous rehearsal were rehearsing movement that had been choreographed since the last session. The rehearsal was in another creative community space. This session lasted for approximately 30 minutes as they rehearsed their movement. Tia talked about a short film that would play for part of the dance, explaining why the movement they were rehearsing, was not long.

Figure 2.9: Tia dance rehearsal



Table 2.11: Data collection table for Tia

Data collected	Date	Place	Participants
Dress rehearsal	14 June 2017	Performance space	Tia (voice) 6 dancers Researcher Lighting director (voice)
Interview	8 August 2017	Tia's home	Tia Researcher
Dance rehearsal	11 May 2018	Community art space	Tia 3 dancers Coordinator of art space Cousin Researcher
Dance rehearsal	28 May 2018	Community art space	Tia 2 dancers Researcher

2.5.5 Mei-Lin

Mei-Lin is a playwright. Her play *The Mooncake and the Kumara* was produced in Wellington in June 2017 and in Auckland in July. Although I was unable to record the performance of the play for this research project, I did watch it while it was on in Auckland.

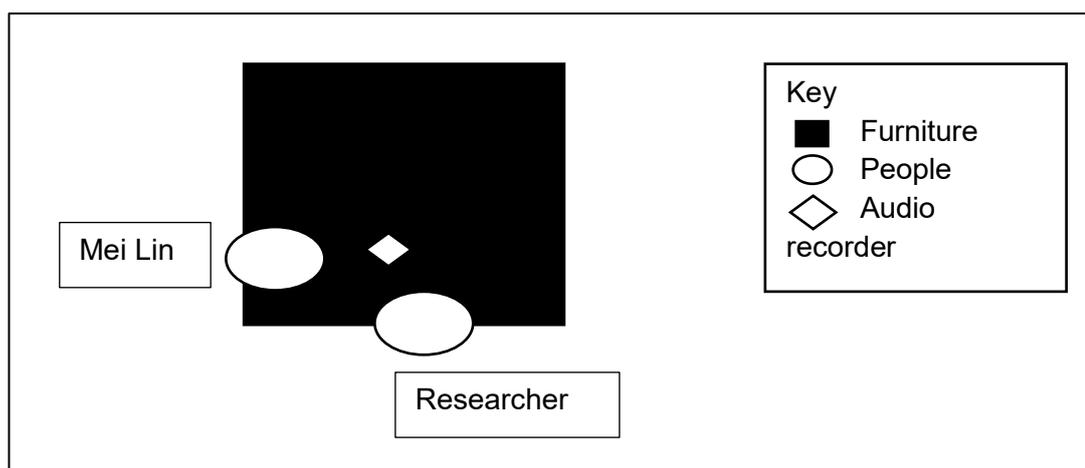
Mei-Lin identifies as Māori and Chinese. Through her parents she has connections to the Māori iwi Tainui and Taranaki. Her Chinese ethnicity is from her mother's side of the family as her maternal grandfather was a Chinese immigrant who moved to New Zealand to work.

2.5.5.1 Data collection

Data collection with Mei-Lin was completed over a one-month period in November 2017, over three data collection sessions. Mei-Lin was working on turning her recently produced theatre script into a screenplay which she planned to turn into a film. We conducted each session in her home.

Firstly, I conducted the interview with Mei-Lin. She preferred for it be audio recorded rather than video recorded. The interview took place in her dining room and lasted for approximately one hour. Diagram 2.5 shows our positioning through the interview.

Diagram 2.6: Mei-Lin interview positioning diagram



Audio 2.5: Mei-Lin's interview excerpt

(1072) Mei-Lin at high school I wrote a
(1073) little play
(1074) cause I'd studied drama
(1075) so I wrote a little play
(1076) there
(1077) and it was quite
(1078) I thought it was quite good
(1079) and then
(1080) um
(1081) when I did the creative writing course with
(1082) Albert Wendt
(1083) probably my
(1084) favourite
(1085) my personal favourite thing
(1086) that I wrote was a play

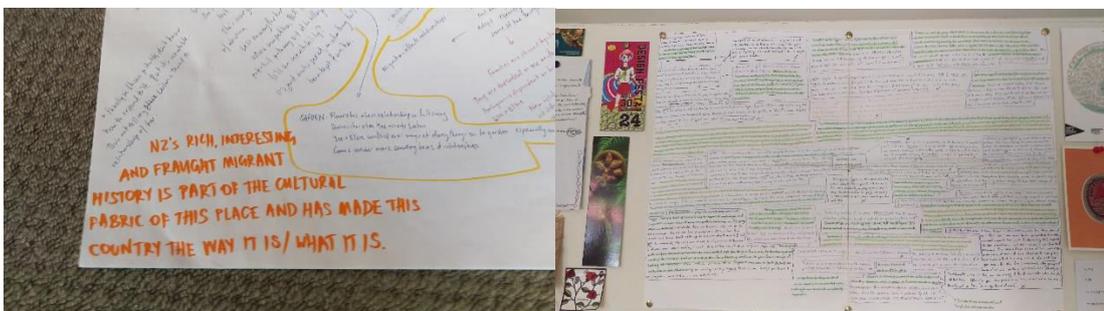
A week later I returned to Mei-Lin's house to video record her while she worked on her script. Mei-Lin has a study in her home where she likes to write. The walls in the study are covered in various memorabilia that has special meaning to Mei-Lin. Things such as poem excerpts, post cards, cards, art prints, posters of plays and photos. Figure 2.10 shows her study. There is also a cat bed on the edge of the desk that her cat will sleep on sometimes when she is working.

Figure 2.10: Mei-Lin's study



Mei-Lin worked on the screenplay by first fleshing out the characters more and researching historical elements included in the play. Finlayson is a character in the play who is an Irish immigrant. Mei-Lin spent time researching schemes that existed to entice European immigration. She referred to several mind maps that she had developed earlier that were placed around her in the room. One was pinned to the wall above her and a large book with a few character notes and play themes was placed on the floor behind her seat.

Figure 2.11: Notes for the screenplay



The second session of video recording occurred a few days later and included Mei-Lin continuing to work on her screen play. She talked as she worked, explaining plot decisions she had made for the play and was thinking though for the screen play. She also talked about the relationship between her creative writing and the family stories that have inspired her work.

Figure 2.12: Mei-Lin discussing her play

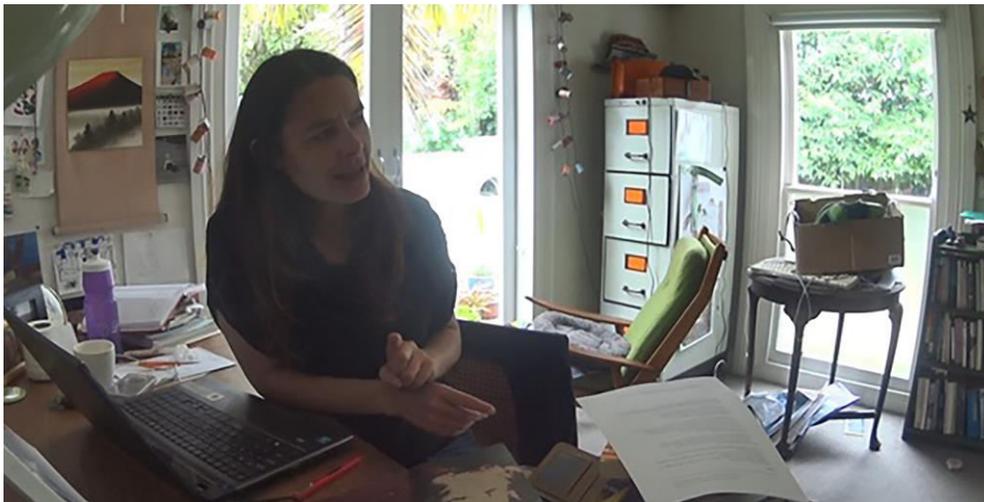


Table 2.12: Date collection table for Mei-Lin

Data collected	Date	Place	Participants
Interview	1 November	Mei-Lin's home	Mei-Lin Researcher
Working on screen play	7 November 2017	Mei-Lin's home	Mei-Lin Researcher
Working on screen play	10 November 2017	Mei-Lin's home	Mei-Lin Researcher

2.5.6 Karlo

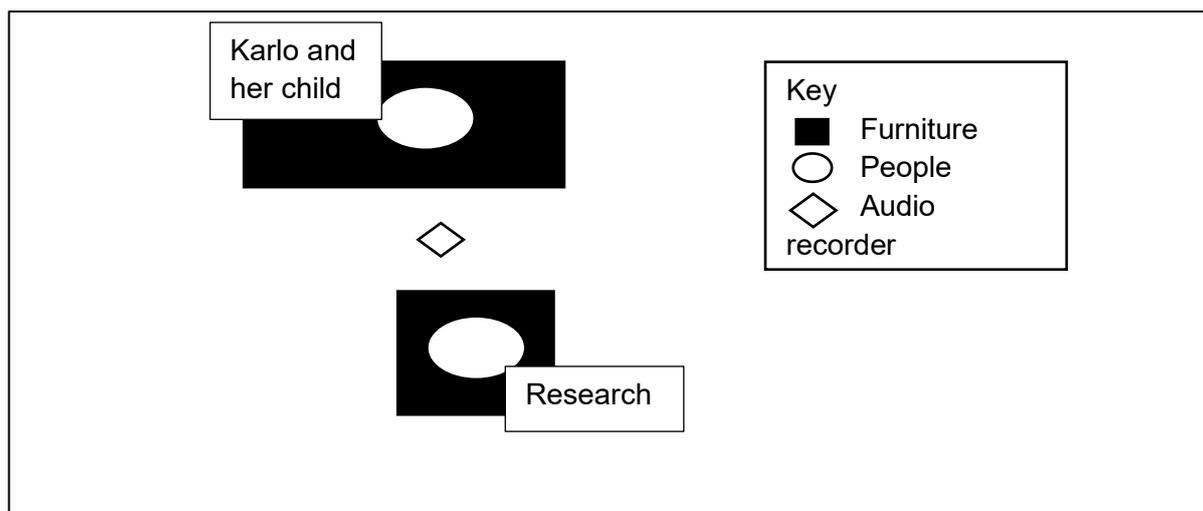
Karlo is a poet that has two published collections of poetry: *Dream Fish Floating* and *A Well Written Body*. In addition, she delivers poetry workshops in schools where she talks to students about poetry and her experience as a poet. She is currently working on a new collection of poems for publication.

Karlo identifies as Tongan and Palagi (European). Her mother is New Zealand European, and her father is Tongan. She was raised in Palmerston North, New Zealand which had a very small Tongan population as she was growing up. She did not find a Tongan community until she moved to Auckland. However this community included many people that did not accept her dual heritage. Also her inability to speak Tongan and lack of cultural knowledge led to some perceiving her as not being truly Tongan. She has written many poems that address this conflict.

2.5.6.1 Data collection

Data collection with Karlo began in August 2017 and finished in February 2019. We conducted the interview during our first data collection session. The interview lasted for over one hour and took place in her home. Two of her children were present for the interview and so we used only audio recording technology. The interview was stopped and restarted at one point during the session which is why there are two audio files. Her youngest child, a toddler sat on her lap during the interview, and she breast fed him intermittently. Diagram 2.6 shows our positioning during the interview and Audio 2.6 shows an excerpt of the interview.

Diagram 2.7: Karlo interview positioning diagram



Audio 2.6: Karlo's interview excerpt

(225) Karlo yeah so I guess like
(226) poetry had always been my
(227) not quite guilty pleasure
(228) but like it was
(229) my thing
(230) it was my thing
(231) but it wasn't like
(232) what I was gonna make money out of or it
(233) wasn't gonna be my career and it
(234) do you know
(235) but it was definitely my thing
(236) and um
(237) it was a really long time before
(238) if someone asked me if I was a poet
(239) I would go yeah
(240) it makes sense to self-define as a poet
(241) probably not until
(242) quite a lot of after my first poetry book had been published

Our second data collection session occurred in March 2018 when Karlo invited me to record her during a workshop she was delivering to a prominent female only secondary school in Auckland. The workshop lasted for approximately 50 minutes and included Karlo reading her poetry and discussing some of the ideas present. One of the poems that Karlo read related to the #MeToo Movement. This movement started in response to sexual harassment and criminal allegations by females against powerful male

celebrities. Karlo also read and discussed poems that related to personal experiences such as divorce. Figure 2.13 shows a still from the video recording of this workshop.

Figure 2.13: Karlo poetry workshop in a secondary school



Like with many of the other participants, Karlo led a very busy life. We attempted many times in 2018 to coordinate data collection sessions, it was not until February 2019 that we were able to have another session. This session occurred in Karlo's home. One of her children was present at the time that the session started and by the end of the session, her two other children had returned home.

During the session Karlo reworked a poem that she had written when she visited the Royal Academy of Arts London in 2018 as a participant of the Oceania exhibit. The exhibition included showing the work of prominent Pacific artists as well as workshops and discussion series highlighting Pacific creativity. Karlo attended a poetry workshop as part of the exhibition. One of the poems that she wrote was in response to viewing Lisa Reihana's *In Pursuit of Venus* exhibition. It was written in a journal and during the observation session, Karlo reworked it and typed it up. In Figure 2.14 the journal is circled. After finishing with the poem, Karlo read it aloud.

Figure 2.14: Karlo editing a poem in her home

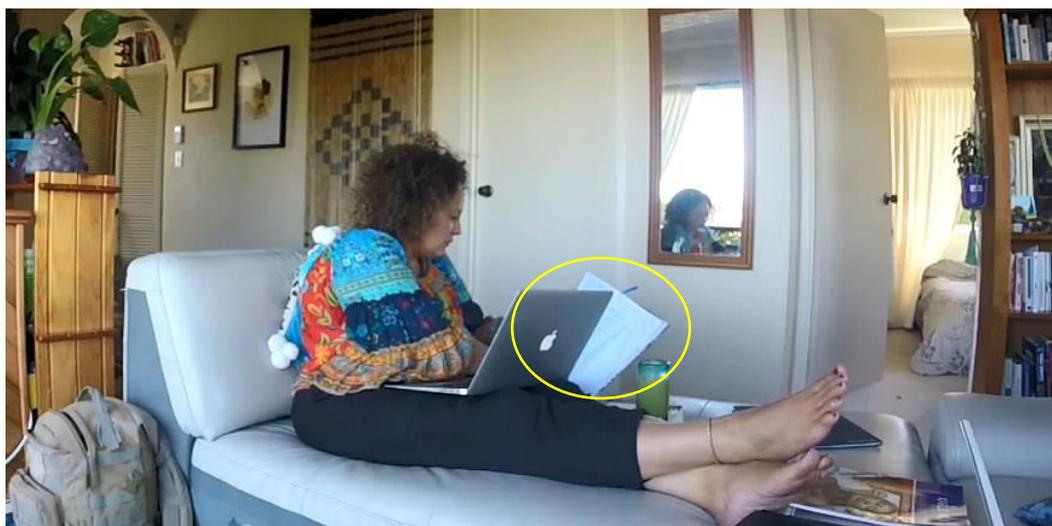


Table 2.13: Data collection table for Karlo

Data collected	Date	Place	Participants
Interview	11 August 2017	Karlo's home	Karlo Researcher 2 children
School visit	12 March 2018	Female secondary school	Karlo Researcher Students Teacher
Editing a poem	20 February 2019	Karlo's home	Karlo Researcher Children and ex-husband in the background

2.6 Conclusion

In this chapter I have detailed the overall research design and how research was conducted specifically with each participant in order to examine the relationship between creative practice and the ethnic identity of each participant. I also described

the systematic process used to analyse the interview and video data, but discussion of the analysis will occur in the analysis chapters, later in the thesis.

Six female artists who identify with either Māori or pacific ethnic identities were recruited to participate in this research. Working with them as co-researchers, I have conducted interviews with each of them and video recorded them engaging in creative practice: ceramic and pottery work, painting, dancing, play writing and poetry. The time it took to collect data and what I recorded, differed for each participant due to their personal lives and the nature of their creative practice. However, the data set for each participant includes transcripts and sometimes video recording of their interviews. It also includes observation notes and video recording of them 'doing' their art.

They moulded her sharp edges
speaking hope
speaking promise

The mirror they held
reflecting hope
reflecting promise

Their belief helped her to believe
and so she approached the precipice of the new
Her arms outstretched

3.0 Literature Review

The study of identity is more relevant to contemporary society than it would have been at previous points in history due to the ever changing social environment that exists today. Howard (2000) explains, in today's world the quick pace of change, changes within and between social groups and changes within social structures and practices, are all factors which highlight the need to understand identity. The significance of identity is also why it is a highly studied, highly contested area within academic discourse.

In this chapter I first review a wide range of research on identity in order to examine the different approaches used. Within each section I review seminal research and criticism of the theory or theorist. Although each section warrants its own chapter, I have chosen to structure this chapter in this way for two reasons. One, in order to demonstrate a broad view of identity studies and two, to highlight why I have chosen to use a mediated action approach to study identity within my research project. The second part of this chapter contextualises the study of identity to the study of Māori and Pacific identity within New Zealand. To begin I provide an outline of historical, political and cultural moments that have shaped Māori and Pacific communities. For Māori, I begin by examining tribal structure pre-colonisation before detailing early contact between Māori and Europeans. I then summarise some of the impact colonial rule has had on Māori, since the signing of the Treaty of Waitangi. With a focus on Pacific communities, I then detail constitutional changes and immigration schemes that have shaped Pacific migration to New Zealand.

Following this, I review research into Māori and Pacific identity. I also briefly review literature on Pākehā (New Zealand European) identity as discussion in later chapters examines Maori and Pacific identity in relation to Pākehā. Seminal research into Māori identity (Durie, 1994) revealed different types of Māori identity, enculturated, bicultural and marginalised. Further exploration (Greaves, Houkamau & Sibley, 2015) developed enculturated Māori identity into traditional essentialists and traditional inclusives. In my research I use the term traditional identity to encompass both Durie's (1994) and Greaves' et al (2015) ideas about this identity type. I also examine more contemporary research into marginalised Māori identities (Borrell, 2005; Meijl, 2006). Although Pacific is a pan ethnic term that includes peoples from 13 distinct cultural groups and those born overseas and those born in New Zealand (Ross, 2014) research reveals a usefulness and validity in using the label 'Pacific' (Mila-Schaaf, 2015; McGavin, 2017; Manuela & Sibley, 2012; Manuela & Anae, 2017). Research also reveals a traditional Pacific identity (Fairburn-Dunlop, 2014; Smith, 2016). I then review research into emerging Māori and Pacific identities, with a focus on hybrid and fluid identities. I end the chapter by examining the way in which these emerging ethnic identities are being expressed through creative work. I highlight the affordances of creativity in terms of identity production.

By reviewing different approaches used to study identity, I highlight the reason why I have chosen to study identity produced through mediated action. By outlining historical, political and cultural moments, I reveal the multiple layers of discourse that contribute to the construction of Māori and Pacific identities. Lastly, by examining traditional and marginalised Māori and Pacific identities and by reviewing the way emerging ethnic identities are being constructed through creative work of artists, dancers, poets and writers I illustrate the need for more research into positive and inclusive Māori and Pacific identities.

3.1 Approaches used to study Identity

Early discussions of identity used the term self rather than identity. Mead (1967), a social psychologist, delineated the self into the 'I' and the 'Me.' Blumer (1969), a sociologist, built on Mead's ideas and developed symbolic interactionism. Blumer (1969) held to Mead's emphasis on social interaction, however, Blumer (1969) concluded that given the unpredictability of social life interaction could only be described as it occurred. On the other hand, Kuhn (1964) held that empirical generalisations could be applied within different social situations. Stryker (2002) explains that a similarity between the two approaches within symbolic interactionism is the imagery of society as web of communication and interaction and within that "persons use symbols developed in their interaction and they act through the communication of these symbols" (p.213). Although the notion of the self and the way in which it emerges through social interaction is useful, the perception that it is singular, undifferentiated and coherent, is less so.

Erikson's (1980) studies into psychosocial development and identity crises introduced the word identity into the academic domain (Izenberg, 2016). Erikson (1980) developed an eight stage model of psychosocial development which he presented as:

Human growth from the point of view of the conflicts, inner and outer growth, which the healthy personality weathers, emerging and re-emerging with an increased sense of inner unity, with an increase of good judgement, and an increase of in the capacity to do well, according to the standards of those who are significant to him (Erikson, 1980, p. 52).

Although developed through clinical research with returned soldiers after World War II (Izenberg, 2016), Erikson paid particular attention to the identity crises experienced during adolescence in the identity vs. identity diffusion stage. Furthermore, Erikson (1970) explained that the identity crisis was a psycho social phenomenon. An identity crisis is psychological because it occurs consciously and unconsciously, it occurs during the adolescent developmental period and it involves the past and the future of the individual. The identity crisis is social due to the social networks the individual belongs to.

Erikson's (1980) stages of identity are foundational to other psychological theories of identity. McAdams (1985) built on these stages in his development of narrative identity. McAdams (2018) highlights the relationship between narrative identity and Erikson's stages of development by stating that "narrative identity is a special kind of story- a story about how I came to be the person I am becoming. With this special status comes the special function, a function that Erikson (1963) assigned to identity itself. It is the function of integration" (p.364).

Narrative and storytelling are essential to meaning making and identity construction and have been a methodological approach used to study identity within social psychology and sociolinguistics. Within social psychology, McAdams (1985) built on Erikson's (1958) stages of identity and developed the life story model whereby identity was articulated through an autobiographical narrative. McAdams (2018) explains the way in which life stories build on Erikson's work, "a story potentially integrates different psychological elements, brings a certain kind of narrative order and logic to the chaos of experienced life and, most importantly, seems to capture the temporal aspects of Erikson's concept" (p.361). Whereas, within linguistics Labov's (1972) study into narrative structures privileged narrative over other types of discourse and "quickly

became a canonical part of the foundational literature of linguistic discourse analysis” (Johnstone, 2016, p.543). Although influential to the development of narrative in interaction, Georgakapoulou (2007) highlights that Labov (1972) defined narrative as “a detached, autonomous and self-contained unit with clearly identifiable parts,” (Georgakapoulou, 2007, p. 4). Whereas within a small stories approach, narrative is considered to be an embedded unit that is sequentially managed and situational (Georgakapoulou, 2007). Although a life story highlights the discourse that has shaped a social actor’s identity, it does not allow for the study of how a social actor produces their identity. While situated small stories do make evident the production of identity, the focus on language limits the analysis.

Goffman’s dramaturgic model is also used widely in identity research and studies of interaction. Goffman’s (1959) use of an analogy which compares society to a stage populated by individuals playing different roles, is incorporated in many studies of identity. However, Denzin (2002), a sociologist, criticises that Goffman’s research was based on observation of social actors who were only “superficially performative” (Denzin, 2002, p.107). The people that Goffman observed performed their roles easily and maintained the systems of social activity in which they were embedded. To this end, Denzin (2002) calls for dramaturgy to be put aside within performative sociology. Instead research could be conducted on the premise that “everyday life is organised by real people doing the work of interaction” (Denzin, 2002, p. 108) and not compared to a metaphor but instead observed as an original experience. Within a cultural studies approach, Butler (1993) successfully extends performativity beyond the ‘act’ and acknowledges the set of norms that are embedded within the performance.

However, Goffman’s (1986) contribution to identity research extends beyond the dramaturgic model. Goffman (1986) explains that social reality is experienced through

different frames of understanding. “We tend to perceive the events in terms of primary frameworks, and the type of framework we employ provides a way of describing the event to which it is applied” (Goffman, 1986, p.24). Within the different frameworks Goffman (1986) claims that “during the occurrence of any activity framed in a particular way one is likely to find another flow of other activity that is systematically disattended” (p.210). Norris (2004, 2011) extends on this notion in the development of the Foreground-Background continuum, an analytical tool used within Multimodal (Inter)action Analysis (MIA) to study the production of multiple identity elements. Also, Tannen (2009) explains that the notion of framing and face are “fundamental and pervasive in linguistic discourse analysis” (p.304) specifically in the analysis of conversational style and turn taking.

Social identity theory, a social psychological theory which was developed by Tajfel and Turner (1979) claims that aspects of an individual’s self-concept derive from their social group memberships and the significance of those memberships to the individual. Social categorisation theory (Turner, 1982) was developed as an extension of social identity theory, to determine how an individual identifies themselves with a social identity. Criticism of social identity theory highlights that the identity continuum developed within social identity theory, with social identity on one end and individual identity on the other is problematic as political identities are often adopted by degrees (Huddy, 2001). Hogg, Terry & White (1995) equate the limitations of social identity theory to the focus of social identity theorists. They claim that “social identity is a social construct that mediates the individual and society. Practically however, researchers tend to put their conceptual energy into psychological, principally cognitive factors” (p. 264).

Mediated action as the unit of analysis, is useful in the study of identity because as a concept, it highlights both the person acting and the mediational means used to

perform the action. Taking a sociocultural approach, Wertsch (1991) developed the concept mediated action, building on Vygotskian psychology and defined it as social actor(s) acting with/through mediational means/cultural tools (Wertsch, 1998). The mediated action is a focus within mediated discourse analysis and multimodal (inter)action analysis. Scollon (2005) explains the affordances of focusing on mediated action within mediated discourse analysis, “this is a way of positioning the focus at the point that is neither the individual (the social actor) nor the society (the mediational means) but the point at which these are brought concretely into engagement,” (p.20). Norris (2004) builds on the concept of mediated action within multimodal (inter)action analysis by delineating it into three levels: Higher level action, lower level action and frozen action. A lower level action is the smallest meaning unit of a mode and “a higher level of action is produced through a multiplicity of chained lower level actions that interlink and play together in diverse ways” (Norris, 2011, p.38). A frozen action is a lower or higher-level action performed prior that is embedded within the layout of the room.

There are affordances and constraints inherent within each approach in their application to the study of identity. Although the notion of the self and the way in which it emerges through social interaction is a useful notion within symbolic interactionism, given that it is a sociological theory, how an individual constructs their identity/ties is not focused on. Social identity theory allows for the study of the social actor and the collectives that they belong to. However, the extent to which a social actor commits to a group is not problematised. To what level a person adopts a collective identity and whether it is adopted all of the time are not made evident in the application of social identity theory. Erikson’s eight stage model of psychosocial development is a unidirectional and linear development model which implies that once identity is achieved, it is fixed. Also, as a psychological model, the focus on the cognitive development of an individual supersedes analysis of their actions and social

interactions. Although narrative analysis makes visible the discourse that has shaped a social actor's identity and small stories makes visible the production of identity, the focus on discourse limits analysis.

Using the mediated action as the unit of analysis enables me to study all communicative modes used in the production of each participants' identity. Language can be analysed alongside other embodied modes and disembodied modes. Using the levels of action developed by Norris (2004), these modes can be analysed as higher-level, lower-level or frozen actions. In studying identity as produced through creative practice, these multiple levels allow for a thorough analysis of the varied datasets collected in my research. Also, within Multimodal (Inter)action Analysis there are other analytical tools that will be useful and these will be reviewed in depth in the next chapter.

3.2 Social-time-place- the New Zealand Context

Identity production depends as much on the social background, the time and the place as it depends upon the situatedness and the actions that social actors perform (Norris, 2011). Norris (2011) explains the relationship of the social-time-place to identity. She writes "identity is embedded and (co)produced in what I call the social-time-place of a particular social actor together with other social actors, together with and within the historical time, together with cultural tools, and together with and within the environment" (p.30). Therefore, I begin this section of the chapter by defining the social-time-place in which this research project is situated.

New Zealand is a country that has a diverse population. According to 2013 census data, people that identify as European make up 74% of the population, followed by Māori (14.9%), Asian (11.8%), Pacific people (7.4%), Middle Eastern/ Latin American/ African (1.2%) and other (Statistics NZ, 2014). The population of Māori and Pacific people is made up of many youths, it is growing significantly and has a high proportion of people that identify with both Māori and Pacific ethnic connections. Due to this, as well as the position of Māori as the Indigenous people of New Zealand, the study of Māori and Pacific identity has significant relevance to New Zealand.

Furthermore, developing positive ethnic identities can improve the wellbeing of Māori and Pacific people in New Zealand. Contemporary research shows that Māori and Pacific people feature in many negative wellbeing statistics. Māori and Pacific youth are underachieving in the education system (Manuela and Anae, 2017), Māori and Pacific adults are over represented in the prison population (Department of Corrections, 2007; Workman, 2019) and in the homeless population (Brown, 2016) and Māori and Pacific people experience a higher rate of mental disorders than other New Zealanders (Wells, Oakley-Browne and Scott, 2006). Manuela and Anae (2017) illustrate the positive connection between ethnic identity and wellbeing, “given the positive relationship between ethnic identity and wellbeing, it has been assumed there may be a causal relationship between the two” (p.133). However, studying Māori and Pacific identity is complex because Māori identity and Pacific identity have been shaped by historical, political and cultural factors as well as the movement of peoples within and into New Zealand.

New Zealand’s colonial history shapes the ethnic identity elements of New Zealand Pākehā, Māori and Pacific people in different ways. Wilson (2015) explains the

significance of the Treaty of Waitangi to the creation of New Zealand's nation state.

She writes,

The Treaty is undoubtedly a founding constitutional document and within it are seen the contradictions of colonisation. While Articles 1 and 2 reflect the colonists' desire for land and control of governance, they also acknowledge the rights of Māori to autonomy and possession of their land...The inherent conflict within these aspirational clauses has resulted in inevitable conflict that has been the subject of a continuing search for resolution since 1840 (p.26).

Then, as a British outpost, New Zealand extended its colonial reach to several Pacific nations which shaped Pacific immigration to New Zealand (Fleras & Spoonley, 1999). After the New Zealand economy declined in the 1970s Pacific communities were used as scapegoats for the economic downturn. Mackley-Crump (2015) explains that this led to a crackdown on overstayers, production of negative stereotypes of Pacific people in mainstream media and the Dawn Raids.

3.2.1 Māori in New Zealand

Pre-colonisation, Māori lived in tribes, iwi and hapū familial groups. Iwi lived on ancestral land and "identity was determined by satisfactory fulfilment of social obligations towards biological kin" (Houkamou, 2010, p.182). Walker (1990) explains that the foundation of Māori society was the whanau (family) unit which consisted of three generations. The leaders of the group and the holders of knowledge were the male and female elders, the kaumatua and the kuia. In this role, they were also charged with the raising and teaching of the children. Large family units had their own home within the village. Walker (1990) states that "the main function of the whanau was the procreation and nurture of children" (p.63). This responsibility was shared between all the adults of the family unit, with the elders taking a significant role.

Identity was mostly predetermined by one's birth rank, tribal connection and the land that the tribe occupied. Anderson, Binney & Harris (2015) describes some of the roles within a tribal unit.

Descent groups generally consisted of freemen or commoners (tūtūā) under the authority of minor chiefs (rangatira), who traced their senior lines to hapū ancestors... At the junior end of the group, there could be people who had been debased in various ways – for example, being taken in war and subsequently released (p. 88).

Walker (1990) further explains that within each class, there were varying levels. For example, the head of the Rangatira (chief) class was the ariki who was the first born male in the senior rangatira birth line. The mana (status) of the ariki could be enhanced or diminished through acts of war, generosity, unwise rule and so on. The diminishing and enhancing of status could be experienced by all people within the tribe and tapu (sacred prohibitions) provided guidelines which if followed could prevent the diminishing of one's mana. "Tapu was an all-pervasive force that touched many facets of Māori life" Walker, 1990, p.68) and as such controlled behaviour and maintained social control.

The early period of contact between Māori and Europeans was characterised by trade and rapid spread of diseases new to Māori. Walker (1990) explicates that after Captain Cook's arrival in 1769, seal-hunters and whalers came to New Zealand followed by missionaries and representatives of the British crown. Tribes that were near trading ports prospered by trading food, clothing and other resources for items such as cloth, nails and tools. However, this contact also brought new diseases to New Zealand. An example of the impact that this had on tribes was seen in the actions of Ngati Whatua abandoning the Maungakiekie *pa*/ village after there being two influenza epidemics, in 1790 and 1810 (Walker, 1990). In 1814 Samuel Marsden arrived and established a Christian mission in Rangihoua. In order to barter with Māori for food, missionaries

traded or aided in the trading of muskets. In 1821 Northern tribes engaged in intertribal warfare using muskets which led to the death and capture of thousands of Māori debilitating Māori society. Furthermore, Belich (2015) highlights that “great expansion occurred from 1839, with the prospect and reality of British intervention, and the advent of organised immigration” (p.449). By 1840, although Māori still comprised approximately 98% of the population (Pool, 2015), due to disease and inter-tribal warfare, the Māori population itself had decreased by 40% (Walker, 1990).

Colonial rule formally began with the signing of the Treaty of Waitangi in 1840. With the dramatic increase of European migration in the 1860s and 1870s, acquisition of land became imperative (Pool, 2015). Pool (2015) explains that land acquisition occurred through Crown purchase, confiscation and the Native Land Court. When these avenues were unsuccessful, armed conflict and racist legislation were used to assert British sovereignty (Belich, 2015). By the 1900s only two million hectares of land were owned by Māori (Walker, 1990). “The loss of land, plus freshwater and marine resources, was tantamount to Māori being excluded effectively from the factors of private sector wealth creation in New Zealand” (Pool, 2015, p.45). Without land Māori were unable to support themselves and became reliant upon employment, usually by European settlers and land owners (Walker 1990). Anderson et al (2015) state that by the 1900s the effects of colonisation were felt in all communities and that “many songs and oral narratives recounted on marae were of the destruction of Mātauranga Māori (Māori knowledge) by Pākehā” (p.307).

In the 1950s large numbers of Māori moved from rural areas to cities seeking employment and this significantly shaped Māori identity. Between the years 1935 and 1966 demographics shifted from 90% of Māori living in rural areas to less than 40% (Walker, 1990; Anderson et al, 2015). This large-scale movement of Māori removed

many from their iwi which negatively impacted on the intergenerational transmission of tribal and cultural knowledge (Paringitai 2014). Furthermore, Māori language and cultural practices were devalued within New Zealand in the attempt to assimilate Māori into mainstream New Zealand which was largely made up of European settlers, Pākehā. Negative stereotypes concerning Māori meant that they were forced into menial labour employment, creating the economic division that exists between Māori and Pākehā today (Walker 1990). Pool (2015) also highlights the systemic poverty that was experienced by Māori, “they were caught in a multi-faceted under-development trap in which a range of demographic and economic factors combined, largely not of their own making” (p.301).

Political action and acts of resistance became avenues in which to highlight issues of land, language and cultural revival, racist representation as well as many other issues. Protestors were united under the slogan “not one more acre” during the 1975 Māori Land March. Led by Whina Cooper, the march started in Cape Reinga and travelled to parliament in Wellington and it highlighted the deep frustration that was felt by Māori in terms of the government’s handling of land issues (Anderson et al, 2015). A year later the occupations at Bastion Point and Raglan Golf Course illustrated “how historical injustices remained central to contemporary grievances” (Anderson et al, 2015, p.362). In 1979 a group of Māori activists protested the annual performance of a mock haka by Pākehā engineering students, and the subsequent trial exposed the underlying tension between Māori and Pākehā. In the 1980s Kohanga Reo (early childhood centres that taught in te reo Māori) were established to address the diminishing numbers of Māori speakers. Walker (1990) notes that “kohanga reo aimed to nurture Māori language among pre-school children. But there were other spin off effects as mothers too, strove to learn the language” (p. 239). Houkamau (2010) explains that some of the positive momentum gained during this time, continued, in that there is now Māori taught within mainstream school curriculum, there is a Māori controlled television channel as well as

other positive measures. However, “despite these advancements, Māori continue to feature prominently in most negative social statistics” (Houkamau, 2010, p.183).

3.2.2 Pacific people in New Zealand

Large scale migration of Pacific people to New Zealand was preceded by a history of connections, constitutional ties and conflict between New Zealand and Pacific countries. Niue, Tokelau and the Cook Islands were all annexed by New Zealand. The Cook Islands, Niue and Tokelau were New Zealand dependencies in the 1920s and in the 1940s Pacific people from these countries were given the right of free entry and citizenship (Krishan, Shoefel and Warren, 1994). New Zealand governments also helped to maintain colonial rule in Fiji and had governmental responsibility of Western Samoa after World War 1 until 1962 (Mackley-Crump, 2015). Western Samoa was ravaged by an influenza epidemic introduced by a New Zealand cargo ship and in 1929 during the peaceful Mau independence march, New Zealand police fired upon the protestors (Mackley-Crump, 2015). George & Rodrigues (2009) highlight the lasting impact these relationships had on Pacific nations, “for the tiny Pacific Island nations exposed to post-colonial neglect and poverty, their biggest ‘export’ is their labour power” (p.4)

The 1950s saw the beginning of large-scale migration of Pacific people to New Zealand. For Pacific people from Samoa, an immigration quota restricted the number of Samoan permanent immigrants to 1000 per year from the 1960s. For Tongan and Fijian immigrants, there were more limitations (Krishan, Shoefel and Warren 1994). Work schemes between New Zealand and Pacific nations such as Tonga, Fiji and Samoa were implemented and withdrawn intermittently in the 1960s and the 1970s in response to growth and decline in the manufacturing and agricultural sectors. Entry

and departure into New Zealand was highly regulated through these work schemes, with contract periods not extending past 11 months after which the Pacific workers were to return to their origin island. Mackley-Crump (2015) defines the method of migration used by Pacific people during this time as 'chain migration.' The process involved the initial migrant settling into a home and building a reputation as a conscientious tenant, employee and community member. They were then able to gain employment for relatives from the islands who then migrated to New Zealand and followed the same pattern. Mackley-Crump (2015) explains a consequence of this method "was the concentration of Pacific Migrants in particular industrial sectors and residential areas, which would later have significant and long-lasting negative effects" (p. 26).

In the 1970s after the New Zealand economy declined, Pacific overstayers were targeted. Mackley-Crump (2015) suggests that politicians of the time used Pacific Islanders as scapegoats for the economic downturn for electoral advantage and to draw attention away from Britain's joining with the European Community which negatively impacted New Zealand's export industry. This led to a crackdown on overstayers, a proliferation of negative stereotypes of Pacific people in mainstream media and the Dawn Raids. The Dawn Raids involved police raiding the homes of suspected Pacific overstayers leading in many cases to deportation (Anae 2003). The Polynesian Panther Party, which was made up of urban Pacific young activists, took part in political action to stop the raids. They conducted dawn raids on the homes of government officials and followed police in order to offer legal advice to Polynesians that were stopped. In 1976 due to the actions of the Polynesian Panthers and a public outcry, the Dawn Raids were stopped (Mackley-Crump, 2015).

Since then the migration of Pacific people to New Zealand has continued. The Pacific population is mostly situated in urban areas. The high cost of living in these areas combined with a concentration of employment in low paid occupations (Macpherson, 2001) has meant that many Pacific families experience poverty. Although Anae (2010) highlights an improvement in the socio-economic positioning of some Pacific cohorts, she also acknowledged that “the Pacific cohort of the New Zealand population is generally marked at the bottom of all social indicators” (p.5). Anae (2010) also draws attention to the changing demographic of the Pacific cohort as 65% of Pacific people in New Zealand were born in New Zealand. These changes have shaped language capabilities and knowledge of cultural practices for Pacific people in New Zealand.

3.3 Identity Research in New Zealand

3.3.1 Pākehā Identity

The ethnic identity of New Zealand Europeans/Pākehā has also been shaped by New Zealand’s colonial past. The term Pākehā is defined by Fleras & Spoonley (1999) as “New Zealanders of a European background, whose cultural values and behaviour have been primarily formed from the experiences of being a member of the dominant group of New Zealand” (Fleras & Spoonley, 1999, p. 83). New Zealand has strong economic and cultural ties to Britain. New Zealand had to reposition itself as nation within the south Pacific when the United Kingdom severed the preferential trading relationship it held with New Zealand (Fleras & Spoonley, 1999). Pearson (2005) highlights the ignorance that contributes to the perception of New Zealand’s nation state. The perception is that “the gradual move from imperial, through dominion

subjecthood, to quasi-independent New Zealand citizenship, was accomplished with relative ease...These forms of national imagining readily preserved myths of unity among Pākehā New Zealanders through the age-old process of historical forgetting” (p. 34).

The use of the label Pākehā to refer to New Zealand Europeans is contested by members of this cultural group. There is a perception that the word Pākehā translates to something negative, when it likely derives from the term *pakepākehā* which were fair skinned fairy-like beings that lived in forests (Fleras & Spoonley, 1999). It is also a term that highlights the colonial history of New Zealand Europeans and their bicultural relationship with Māori. Pearson and Sisson (1997) explain that “for those who do frequently identify as Pākehā, this identity is primarily a relational one, and for many it may be reflective of a relatively high level of interaction with Māori” (p. 63). Forsythe (2018) extends this idea further. She found that New Zealand Europeans were more likely to feel positive towards claiming a Pākehā identity if they had engaged with Māori. She writes “someone who has engaged to a certain extent with Māori and has experienced a shift in their way of viewing the world, can truly understand what it means to be Pākehā, to be able to confidently claim a Pākehā identity” (p.75). Fleras & Spoonley (1999) summarise the opposing views that surround claiming a Pākehā identity.

The connections with a European past as an influence on a present identity are contrasted with a critical understanding of what being Pākehā means, especially as part of an ongoing colonisation and as a support for the ambitions of the tangata whenua, (p. 106).

Examining the way in which New Zealand Europeans construct their ethnic identity elements warrants its own thesis. For this project, the aim is to understand how the participants who have New Zealand European and Māori or Pacific heritage construct their ethnic identity elements.

3.3.2 Māori Identity

Research into the construction of Māori identity has produced numerous models which categorise Māori identity based on various factors. Seminal research conducted by Durie (1994) led to the identification of three categories: Enculturated, bicultural and marginalised. Being proficient in Māori language and able to engage in cultural practices displayed a positive Māori identity categorised as enculturated Māori identity. Bicultural Māori also felt positively toward their Māori identity, but were also confident to engage with Pākehā/European practices. Deculturated/marginalised Māori neither felt positively about engaging with Pākehā or Māori practices. Greaves, Houkamau & Sibley (2015) expand on the enculturated identity subgroup by differentiating between traditional essentialists and traditional inclusives. The significant difference between these groups is that traditional essentialists deny Māori who cannot perform the required cultural markers from belonging and achieving social acceptance within this group.

These original categories have been developed further in contemporary research into Māori identity. Like the enculturated Māori identity, traditional Māori identity has been identified as Māori identity that revolves around knowledge of ancestry, whakapapa, competency in Māori language, connection to ancestral land and a knowledge of tribal customs and history (McIntosh 2005; Moeke-Maxwell 2005, 2008; Brougham & Haar 2013; Paringatai 2014). Houkamau & Sibley (2015) list some of the cultural markers that make up an authentic Māori identity.

Other 'objective' measures of Māori identity assess the degree to which individuals can lay claim to specific cultural markers such as the ability to speak Te Reo Māori (the Māori language)...strong associations with whanau (family), hapū (sub-tribe) and tribe (iwi), engaging effectively with other Māori (through organisations and activities) as well as an understanding of Māori spirituality (wairuatanga) and Māori culture (tikanga Māori) are seen as relevant to being 'truly Māori', (p.280).

Moeke-Maxwell (2008) criticizes that identity continuum arguments that position authentic Māori on the one side and inauthentic Māori on the other do not allow for the valid construction of alternative Māori identity elements. However, this identity has been significant in challenging negative stereotypes of Māori (McIntosh 2005) as Māori who adopt a traditional Māori identity feel positively about being Māori. Yet the enculturated/traditional essentialist viewpoint is one that can lead to exclusion of Māori who do not or cannot perform the cultural markers associated with this ethnic identity group.

The cultural markers associated with these identities were traditionally transmitted through socialisation in the home and the wider tribal community. However, urbanisation of Māori, the movement of Māori from rural tribal areas to urban areas, led to a break down in this intergenerational transmission of cultural knowledge (Paringatai, 2014).

Māori identity has traditionally been centred on belonging to a wider collective of whānau (extended family), hapū (sub-tribe) and iwi (tribe) groupings ... These social groups were, and in some way still are, responsible for the intergenerational transmission of tribal and sub-tribal knowledge that fostered one's Māori identity. This information and these cultural markers of Māori identity, amongst others, are still seen as core components of contemporary Māori identity, (Paringatai, 2014, p.49).

Meiji (2006) contests the relevance of the traditional Māori identity to the "80 per cent of the Māori population (who are) residing in towns and cities" (p.919). Also, Borell (2005) questions the incongruence of traditional Māori identity for Māori youth who live in urban environments and the 80% of Māori who cannot speak *te reo Māori*, the Māori language (Stats NZ, 2017). A lack of proficiency in the Māori language means that an individual does not meet the required standards (McIntosh 2005) which can create "feelings of inferiority and embarrassment" (Paringatai 2014, p.51).

The deculturated/marginalised Māori identity, a colonised Māori identity, is one where the issue of marginalisation impacts identity formation for Māori. A number of Māori inhabit the margins of society, both excluded from the New Zealand mainstream and from Māori who identify with the traditional Māori identity. For this group their Māori identity is influenced “...by a second-rate status in New Zealand society: poor education records, high unemployment, low incomes, alcohol and drug abuse, shocking crime statistics, excessive rates of teenage pregnancy...” (Meijl, 2006, p.919). For many Māori who construct a colonised Māori identity “opportunities (are) few and resources scarce,” and their experience of being Māori is shaped by material disadvantage (Borrell, 2005, p.200). Moeke-Maxwell (2005) further defines this negative ethnic identity and relates it to the stereotypical narratives in mainstream society.

A colonized identity narrative epitomizes Māori who are clustered with negative statistics in the areas of health, poverty, crime, domestic violence, and so forth. These individuals are viewed as disenfranchised and alienated from their past and separated from their traditional roots. Stereotypical narratives contribute to perpetuating racial discrimination towards Māori, (p. 502).

Te Huia (2015) and Paringatai (2014) explicate that this identity can lead to a sense of exclusion from mainstream New Zealand and from Māori communities that value a traditional Māori identity. “They may feel stigmatised by society and trapped into socially predetermined roles based on their ethnic group membership As a result, they are not able to reconcile their ethnic identity with their personal identity” (Paringatai, 2014, p.49). Johnson (2008) points out how this conflict can specifically impact youth and their relationships with the elders within their ethnic community.

On the one hand, these young people are often urged by their elders to adhere to traditional cultural values and practices. On the other hand, they are encouraged to ‘fit’ into a society where indigenous world views are not always valued or easily accommodated, (Johnson, 2008, p.70).

To this end, Houkamau & Sibley (2015) call for a better understanding of how Māori construct their ethnic identity as, “understanding how Māori differ in their identity-related experiences...can lead us to a more complex understanding of how people

differ in their experience of being Māori as well as how people discriminate in New Zealand.” (Houkamou & Sibley, 2015, p. 294).

3.3.3 Pacific identity

As with Māori identities there are competing Pacific identities. Pacific identity is made more complex by the heterogeneous ethnicities that make up ‘Pasifika.’ Ross (2014) highlights this complexity by explaining that in New Zealand Pacific culture is made up of “at least 13 distinct languages and cultural groups, migrants as well as New Zealand-born, and speakers of Pasifika languages and, increasingly, those who can speak only English” (p.1315). Furthermore, approximately half of Pacific people in New Zealand are born in New Zealand and many of the rest of the population have New Zealand citizenship or permanent residency (Manuela and Sibley 2013). Anae (1997) criticises the use of the pan-ethnic label Pacific Islanders as it implies a homogenous group, however Mila-Schaaf (2013) highlights the shared struggle experienced by Pacific people in New Zealand and “central to this discussion are culture and identity politics and the symbolic struggle over what it means to be Pacific (or Samoan or Tongan and so on), recognising these issues as a symbolic struggle over the way we envisage ourselves” (p.50). McGavin (2017) also highlights the usefulness of pan ethnic labels when examining the experience of diasporic communities.

Research indicates some common values that make up traditional Pacific identity. It is “rooted in relational networks based on genealogical ties and locality” (Howard, 1990, p. 273). Also, acceptance by Pacific communities is a significant value that shapes Pacific identity. For Pacific youth this pressure can lead to conformity or rebellion (Smith 2016). Although rebellion may occur, family is a priority within the Pacific culture (Fairburn-Dunlop 2014) and the concept of family extends beyond the immediate family to include extended family members, both living and deceased. An ability to speak the

'home language' and practice cultural values also make up the traditional Pacific identity. Language proficiency indicates an individual's engagement with cultural worldviews and knowledge of cultural practices. The Pacific worldview is made up of "the spiritual, cultural, social and physical and the presence of the sacred" (Fairburn-Dunlop 2014, p.876). This worldview is developed and maintained through engagement with and performance of oratory and physical activities, such as traditional song and dance. It is also transmitted within specific settings, such as church.

Christianity is a significant aspect of the traditional Pacific identity. Taumoefolau (2013) explains that Christianity was introduced to the Pacific nations early in the nineteenth century and was "eagerly embraced and adapted as a significant part of the contemporary Tongan and Samoan cultures," (p.136). God became the most sacred and held the most mana. The cultural adaptations encompassed language, gender roles, familial relationships and social hierarchies (Taumoefolau, 2013). Today, "church has been proposed as a setting where individuals can negotiate their identity and resolve conflict between New Zealand influences and traditional Pacific ways of life" (Manuela & Sibley 2013, p.85). It is also an environment which allows for language immersion and is where connections with other Pacific people are created and maintained. On the other hand, Manuela and Anae (2017) argue that of all the factors which make up one's ethnic identity, the religion factor, however it is defined, perceived and experienced by Pacific youth, may be causing the most psychological damage"(p.138). So, although it is a significant aspect of traditional Pacific identity, it can be confronting and isolating experience for Pacific youth, negatively impacting their ethnic identity.

For New Zealand born Pacific people, measuring their ethnic identity by proficiency in language and knowledge of cultural practices can be problematic. More and more Pacific youth are born in New Zealand and may not be able to perform these cultural

markers: they “do not know their village affiliation, are ignorant of their family connections, cannot converse in their heritage language” (Sitiene, 2010, p.7). For Samoan youth born in New Zealand this can lead to stages of identity conflict. Anae (2001) labels this as “Identity confusion” and states that it can lead to a “time-out” period whereby individuals distance themselves from the church and other community groups. A “secured identity” stage only occurs when the internal and external conflicts experienced are resolved (Anae, 2001). Like with Māori, this inability to perform specific cultural markers can also lead to exclusion from the cultural group. Mila-Schaaf (2013) explains that “for the New Zealand born population, their lack of Pacific languages and the constant exposure to the majority culture resulted in misrecognition, penalties and rejection” (p.62). This misrecognition is heightened when New Zealand born Pacific people travel to their ‘home’ islands. Anae (1997) explains that when New Zealand born Samoans travel to Samoa, they can be perceived by Samoans as “papalagi...who have had different papalagi socialisation experiences and who therefore may not participate in normal Samoan activities and practices,” (Anae, 1997, p.132).

Relationships with other ethnic communities shape the construction of Pacific ethnic identity elements. Teaiwa & Mallon (2005) explain that “Pacific people inhabit a social and cultural space between the tangata whenua and Pākehā and other immigrant groups in New Zealand, and they have negotiated a complex and shifting set of relationships with other groups and communities” (p. 225). For example, the response by New Zealand politicians to the Pacific immigrants in the 1970s negatively shaped the way Pacific communities were represented within mainstream media (Mackley-Crump, 2015). This negative representation of Pacific people within mainstream media continues today. According to Loto et al. (2006) Pacific people are overrepresented in negative stories within mainstream media and yet underrepresented overall.

The press functions to imagine a nation of colonial populations through which the exclusion or 'othering' of ethnic minorities. In the process distinction between 'us' (the Palagi, the 'normal' majority) and 'them' (the Pacific, 'abnormal' minority) are used to invoke perceived differences and boundaries between these groups, (Loto et al, 2006, p.103).

Anae (1997) highlights that a New Zealand born identity can equip Pacific people to negotiate the factors that shape the way in which they construct their ethnic identity elements. She writes "For NZ-borns with a secured identity, to take on a NZ-born identity therefore, is to take on both the insider and outsider versions of the identity story, and the NZ-born label represents a clear affirmation and reconciliation of both identity stories" (p. 135).

3.3.4 Fluid and hybrid ethnic identity in New Zealand

Examining emerging fluid and hybrid identities for Māori and Pacific communities can help to address the potential for exclusion within Māori and Pacific communities that adopt traditional ethnic identities. These ethnic identity elements also allow for the construction of ethnic identities that draw on more than one ethnic heritage. Webber (2006) emphasizes the significance of validating ethnic identity elements that reflect the racial diversity of contemporary society. She writes, "the existence of multiple realities of the human experience because of racial diversity cannot be disregarded, which means that the stories and life experiences of people of mixed race must be heard, and acknowledged, in order to better understand their ethnic identity development" (Webber, 2006, p.8). The significance of these ethnic identity elements also lies in their application within intervention programmes aimed at increasing wellbeing within Māori and Pacific communities. Many intervention programmes are based on a traditional identity which exclude those who are unable to perform the cultural markers associated with the identity. Instead, if programmes like these are based on more fluid identities, those who do not identify with the traditional identity will be more engaged, enhancing

the positive outcomes of these programmes (Matelau 2014). To this end, understanding fluid and hybrid ethnic identities and the way in which they are constructed by Māori and Pacific people within New Zealand may help to close the gap between these ethnic communities and dominant ethnic communities in New Zealand, in terms of economic, social and health disparities.

Emerging fluid identities are more positive and inclusive as they combine new ideas about culture, language, tradition and the present social environment (McIntosh 2005; Moeke-Maxwell 2005, 2008). Māori and Pacific people who live in urban areas frequently adopt these identities and absorb elements of both Māori and Pacific cultures due to intermarriage and the social make up of many urban areas in New Zealand. In most cases youth are a group who adopt fluid identities (Faircloth, Hynds, Jacob, Green and Thompson 2016). Although some researchers have criticised the term Pacific Islanders as a term that implies homogeneity, Manuela and Sibley (2012) argue that recent New Zealand born generations of Pacific Islanders have constructed and adopted an ethnic identity different from their parents, where the term is more fitting. This fluid Pacific identity is expressed through language, cultural events, the media and fashion. McIntosh (2005) claims that fluid identities reflect the nature of identity overall and McDowell (1999) expands this idea further by stating “that all identities are a fluid amalgam of memories of places and origins, constructed by and through fragments and nuances” (p.215).

Hybrid ethnic identities combine multiple identities and produce something new. In an interview, Bhabba explains that hybridity,

is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom... The process of cultural hybridity gives rise to a something different,

something new and unrecognisable, a new area of negotiation of meaning and representation, (Rutherford, 1990, p.211.)

Previously, hybridity held negative connotations as it implied a lack of purity, whereas now it “has been re-appropriated from negative racial discourse to represent a more open-minded view of self-identification” (Webber, 2006, p. 11). Being able to self-identify with more than one ethnicity, enables people of mixed ethnic backgrounds to construct a hybrid identity rather than “leaving them in a state of marginality because they are so often forced to choose only one racial identity when there is a need to recognise all aspects of their heritage” (Webber, 2006, p.8). Although individuals from minority ethnic groups may have to negotiate their self-identification between their ethnic community and the mainstream community, according to Bhabha (1994) this self-identification allows for the production of new meaning. Norris (2007) explains, the more that ethnic communities understand simultaneous identity production, the more comfortable social actors within these communities will become with their ethnic identity, “bringing about a positive change and a possible solution to the discrepancies that can be found in communities, small groups and families,” (p.671).

In New Zealand, the concept of hybridity opens up a space to conceptualise the impacts of colonisation on ethnic identity construction. Moeke-Maxwell (2005) highlights the affordances of hybridity.

The concept of hybridity is liberating because it opens up a space to think about the way New Zealand colonial culture creates unequal subjects. The concept is emancipatory in that its existence (construction and performance) liberates the subject from a sense of unbelonging, dislocation and alienation, and a partial participation and location within the culture(s) of origin, (p. 503).

Whereas, Bell (1999) argues the application hybridity within New Zealand reaffirms colonial discourses rather than challenging them.

The logic of hybridity does not do away with the distinction between settler and Indigenous identities. Rather, hybridity relies on the continuing existence of each as the basis for its 'both/and' identity which leaves us still with the problem of how these identities can be constructed in ways that facilitate their coexistence, (p. 124).

However, Meredith (1998) writes that hybridity enables a reimagining of New Zealand's national identity, where the colonial binary is replaced with cultural politics that highlight inclusion rather exclusion. Taouma (2002) points out that this concept can also be applied within Pacific communities where a hybrid New Zealand Pacific identity is one "that can reference the past, but resides happily in the present," (p. 133).

3.4 Fluidity and hybridity expressed through art

Creative work provides a forum for the construction of hybrid and fluid Maori and Pacific identities. George & Rodrigues (2009) explain that "young Māori and Pacific Islanders are forging their own individual and collective identities through many channels. They are manifesting identities in transition which reflect their own experience" (p.20). O'Donnell (2018) explicates that hybridity enriches creative expression. He writes "the mixed-race person with a mixed Indigenous/migrant heritage who functions in several contrasting realities becomes skilled at negotiating the spaces in between cultures. This is expressed in art that is both transgressive and transformative" (p.302). Hooghelt (1997) also states that hybrid identity affords creativity due to the third space that is developed by combining two cultures.

The first wave of contemporary Māori art, were artists who worked within a Māori context (Adsett, et al., 1996). Later, new technologies were incorporated as more and more artists attended European art institutions. Stevenson (2002) writes that in Pacific art, attendance at Western art institutes lead to a certain cultural hybridity. Millar (2002) explains that ideological and physical tools that Maori and Pacific artists discover within

Western learning environments are adapted to reflect their hybridity. “The appropriated vessels, now reflecting not just the authors’ origins but also their contemporary realities, have become hybrid postcolonial texts, transforming what they once emulated” (p. 163). Flores (2002) refers to this as “cultural re-articulation” (p.107) and states that it establishes connection between the past and the present for Indigenous artists.

An example of a site of negotiation is the creation of *tivaevae* (handmade quilts) in the New Zealand Cook Island community. Herda (2002) describes two opposing perceptions of incorporating modern design and technique in the making of *tivaevae* within female Cook Island communities. Some women in New Zealand perceive the practice of making *tivaevae* as cultural heritage directly linked to their cultural identity. Therefore, innovation is perceived as inauthentic cultural practice. Whereas, some women innovate for economic purposes, ease of making and for creative realisation. However, in Hawaii Kimokeo-Goes (2019) explains that quilting is a site of renegotiation and allows for the demonstration of hybrid identities. In this way the expression of this cultural hybridity can be contentious within ethnic communities. Contemporary artists are at times criticised for going beyond what was traditionally accepted, especially within traditional art forms. However, the alternate argument to this school of thought is that through their work they extend tradition and respond to the environment in which they work, much like traditional artists would.

By producing such art, artists gain a better understanding of their experiences and identity construction. Greenwood (2016) highlights the affordances of using art to explore one’s culture and identity. She explains that art is a useful medium to use because “identity and culture are experienced physically, emotionally and kinaesthetically as well as constructed cerebrally” (p.162). She compares the process

of making art to the process of developing their cultural identity. “In the making of art, makers can use, adapt or even break the culturally derived semiotics held in form in order to express their own understandings of how they relate to their cultural identity or to that of others” (Greenwood, 2016, p.162). Thwaites (2016) describes the affordances inherent within music making. He writes that “music is a powerful agent for the development of knowledge and understanding, the nurturing of sensitivity and imagination and as a rubric for sociocultural representations of meaning” (p.281). Negus & Pickering (2004) explores the benefits of storytelling. The process of storytelling can help for the storyteller to understand their experience better. It can also help the audience of the story to understand their experiences better. In addition, telling stories is linked to self-determination. By actively creating life narratives individuals construct their identity. “We develop an understanding of ourselves by configuring our lives as a developing narrative” (Negus & Pickering, 2004, p.37).

Furthermore, creative work allows for the exploration of discourses that shape the construction of fluid and hybrid ethnic identities. Colonial power structures, urbanisation, relationship with other marginalised communities are some of the themes that are present within New Zealand based Pacific creative works (Marsh, 2015; O’Donnell, 2018; Somerville, 2012; Stevenson, 2002). The use of traditional motifs and symbols enables artists to reframe the traditional within their contemporary experience. Stevenson (2002) explains that the use of Pacific motifs in Pacific art creates art forms that “binds together the stereotypes and myths, the authentic and the traditional, the eclectic and eccentric, the island and the urban” (p. 406). Adsett et al. refer to Baye Riddell a contemporary Māori ceramicist as he explains the way Maori symbols are used to construct identity. “Symbols, whether they be performed, or whether they be paint on canvas, or notches in wood or whatever. It’s an expression of where we are now, a statement of us as a nation, Aotearoa. It’s a statement of identity” (Adsett et al, 1996, p. 93).

3.5 Conclusion

In this chapter I positioned this thesis within the literature on Māori and Pacific identity. I reviewed multiple approaches that can be used to study identity and justified the choice to analyse identity as produced through mediated actions. I outlined historical, political and cultural moments that have shaped Māori and Pacific communities which in turn shape Māori and Pacific identity. I then reviewed literature on traditional and marginalised Māori and Pacific identities to highlight the need for more research into positive and inclusive Māori and Pacific identities. Lastly, I examined the way in which these emerging ethnic identities are constructed through creative work.

In the next chapter I describe my methodological approach. I position my research within Kaupapa Māori methodology I then review three multimodal methodologies: Multimodal Conversation Analysis (MCA), Social Semiotics and Multimodal (Inter)action Analysis (MIA) to illustrate that MIA provides a systematic and holistic approach to the analysis of video and interview data that is unmatched by MCA and Social Semiotics.

She took her pain
and their pain
and blended together
a new shade

with this hue
she drew out connections
connections to yesterday
today
and tomorrow

and through connection
she healed herself a little more

4.0 Methodology

In this chapter, I begin by explaining the significance of Kaupapa Māori methodology to my research before summarising its theoretical underpinnings and applications. I then review three multimodal methodologies: Multimodal Conversation Analysis (MCA), Social Semiotics and Multimodal (Inter)action Analysis (MIA). These methodological approaches have been selected as they are three of the most prominent approaches used to analyse multimodal data (Pirini, Matelau-Doherty & Norris, 2018). I provide a summary of the theoretical background for each methodology before applying the methodology to an excerpt of video data from my research. In order to do this, I transcribe the excerpt using transcription conventions appropriate to the methodology before conducting a brief analysis of the transcript using appropriate analytical tools. I then discuss the affordances and constraints of each methodology. Through this comparison I illustrate that MIA provides a systematic and holistic approach to the analysis of video and interview data that is unmatched by MCA and Social Semiotics. Furthermore, I introduce the analytical tools within MIA that enable me to address my research questions as listed in chapter two.

4.1 Kaupapa Māori methodology

The overarching research methodology that embraces this research project is Kaupapa Māori methodology. As a Māori researcher who is working with Māori participants producing research findings pertaining to Māori, it is vital that the aims of the methodology used protect Māori and promote Māori self-determination. Furthermore, the affordances of Kaupapa Māori methodology benefit the other groups present in my research, Samoan and Tongan, as they promote a dialectic approach with participants

which protects, empowers and ensures accuracy in the representation of all of the participants involved.

The concept Kaupapa Māori was applied within numerous contexts before its application in academia as Kaupapa Māori theory or methodology. During the Māori renaissance in the late 1970s to the 1980s a conceptual shift occurred. According to Durie (2017) this shift highlighted that “achieving best outcomes for Māori across a range of endeavours needs to take account of a Māori worldview” (p.14). Valuing a Māori worldview had rarely occurred within political and socioeconomic spheres until then. This shift was visible in the Treaty of Waitangi reports produced, introduction of the Treaty into legislation and the development of community organisations aimed at enhancing the wellbeing and success of Māori in areas such as education and health (Durie, 2017). Smith (2017) explains that within Māori communities this change was a shift “from reactive politics to an emphasis on being more proactive about self-development,” (p.80).

Kaupapa Māori theory grew from this shift and incorporated Paulo Freire’s “notions of conscientisation, resistance and transformative praxis” (Smith, 2017, p.77). It was penned by Graham Hingangaroa Smith (1997) in his thesis where he had examined the motivations of parents for opting out of mainstream education providers and enrolling their children in Kura Kaupapa Māori (Māori medium education). From his research came six principals: self-determination, validating cultural aspirations and identity, incorporating cultural pedagogies, mediated socio-economic difficulties and valuing collective structures over individual ones (Smith, 2017). Smith (2017) depicts the position of Māori within the struggle for self-determination as a cyclical one whereby movement repeatedly occurs to and from conscientisation, resistance and transformative praxis.

The use of Kaupapa Māori theory as a methodology has grown since its inception and through application is reviewed, re-examined, critiqued and modified. The political and cultural agendas that informed the formation of Kaupapa Māori are still evident in its application and although there is still a need to examine the power relationships that affect Māori and validate and normalise Māori knowledge, Hoskin (2017) questions the binary terms and identities produced through the critical theory approach embedding in Kaupapa Māori. “This assertion of binary identities has been strategically successful, but I think it is worth examining how this analysis has become embedded in the ways Māori and Indigenous theorists and communities interpret, critique and respond to our political worlds” (p. 97). Hoskin (2017) argues that Kaupapa Māori theory needs to maintain its commitment to making positive social change whilst at the same time allowing for theoretical innovation.

However, many of the motivations for using it, and the original principles from Smith’s (1997) thesis still exist within Kaupapa Māori. Previously Māori participants were disconnected from the research process due to the practice of researchers and what was valued in academic research (Smith, 1999; Bishop, 2005). Also dominant ideology that Indigenous people shared a homogenous culture failed to acknowledge the highly diverse nature of people overall. This assumption and its portrayal in previous research was part of what made Indigenous research “a racist project” (Denzin & Lincoln, 2005, p.1). Bishop (2005) states that there are five issues of concern for the Kaupapa Māori researcher which are initiation, benefits, representation, legitimacy and accountability. These are similar to those stated by Jahnke & Taiapa (2003), where the research needs to arise or be initiated due to a collective need, must be beneficial to the collective and must be accountable. Representation ensures that a truthful and encompassing picture of social reality is created as opposed to a simplified and selected one. Legitimacy is about re-examining previously dismissed forms of

knowledge and legitimizing it and its place in research. Although the researcher may be working towards the benefit of the collective the researcher/s is not solely responsible for the empowerment of Māori as Māori retain their individual agency (Jahnke & Taiapa, 2003). Hiha (2015) formulated four principles based on the seminal research, in her study involving Māori female educators. Each principle was accompanied with several guidelines. Hiha (2015) explains that the principle of whanaungatanga (translated as kinship, sense of family connection) highlights the importance of familial connections and the embedded guidelines include maintaining respect and presenting oneself face to face. Manaakitanga (translated as hospitality, kindness, generosity) as a principle, ensures that connections are nurtured and includes guidelines around empathetic communication. Tino rangatiratanga (translated as self-determination, sovereignty, and autonomy) relates to the autonomy of the participants and their knowledge and lastly Taonga Tuku iho (translated as heirloom, cultural property) refers to cultural integrity and preservation.

This approach was used to guide my work from ethical consent and research design, to research methodology (as discussed below) with both participants of Māori and Pacific descent as the principles are transferrable and do not only concern Māori research participants. Furthermore, using Kaupapa Māori aligns with playback methodology as described in the Research Design chapter (Tannen, 1984). Playback methodology (Norris, Geenen, Metten & Pirini, 2014) allowed the participants to give feedback on data pieces that I analysed which contributed to the analysis overall. Also, as mentioned in the Research Design chapter, playback methodology highlights the importance of the relationship between the researcher and the participants, which contributes to the va, the relational space between them. Suaalii-Sauni (2017) defines the va is a pan-Pacific concept that governs relationships. Using playback in my research project allowed for full participation throughout the research project and ensured accuracy of the representation of the participants.

The next part of the chapter introduces three prominent approaches to multimodal data analysis and compares them by analysing the same data set, following transcription conventions and utilising analytical tools appropriate to each methodology.

4.2 Multimodal Conversation Analysis

Multimodal Conversation Analysis (MCA) was developed from Conversation Analysis (CA) (Sacks 1967; Schegloff, 1967). CA has theoretical roots in ethnomethodology, ethnography and Sociolinguistics (Maynard, 2012). The similarity between ethnomethodology and CA lies in the focus on the ordinary, everyday social world. Sacks (1984) justifies the study of small phenomena, “it is possible that detailed study of small phenomena may give an enormous understanding of the way humans do things and the kinds of objects they use to construct and order their affairs” (p.24). The small phenomena that Sacks (1984) is referring to is language as CA was developed through the study of tape recorded conversations. The study of everyday life connects CA to ethnography, however, the data set differs. Sacks (1992) objects to the description of events used as data within ethnography whereas in CA, the transcript is a detailed representation which allows for reproducibility. While sociolinguistics and CA both involve the study of language in action, Maynard (2012) explains that sociolinguistic researchers search for variation in language use, Conversation Analysts search for universality, “the analysis of patterns that go beyond particular situations and circumstances” (p.27).

Multimodal Conversation Analysts utilise audio and video recordings of authentically occurring activity in order to analyse the temporal and sequential arrangement of the

activity, by the participants (Mondada, 2012). Sacks (1984) reasons that using video recorded conversations allows for the replaying of data, and therefore an accurate transcription and thorough analysis. This data collection method limits the focus to language. Mondada (2012) explains that with the advancement of technology, data collection extended to video recordings. Mondada (2012) contrasts the use of audio and video recording to data collection methods used within other fields, such as subjective judgement used within linguistics, field notes used within ethnography, interviews used within social sciences and experiments used within cognitive sciences. Field notes rely on the observer's memory and interpretation and interviews rely on the participant's memory and interpretation of events. Also cognitive experiments test pre-conceived hypotheses. In comparison, audio and video recordings of natural activity allow for the study of the "natural living order of social activities as they are endogenously organised in everyday life" (Mondada, 2012, p.34).

The use of video recorded data has allowed for some analysis of the multimodal features used within naturally occurring activities. MCA studies within institutional settings have paid attention to multimodal features such as gesture, gaze, posture, manipulation of artefacts and spatial arrangements (Goodwin, 1979; Heath, 1984; Streeck, 1996). Mondada (2012) highlights the affordances of using video recordings as they "make available to analytical scrutiny the multimodal resources mutually displayed by participants in face-to-face interactions as well as the technological resources mobilised in interactions" (p. 39). However, Sidnell (2012) states that language does maintain primacy over multimodal features. This is seen in the initial approach to analysis, "although we may have some ideas about where to look, we are interested in whatever details of the talk are relevant to the participants" (p.87).

The significance of language within MCA is seen in the transcription conventions as well as the steps towards and the focus of data analysis. Jefferson's (1984) transcription conventions are the most commonly used for transcribing MCA data. Hepburn & Bolden (2012) list the key features of these transcription conventions as speaker identification, accurate representation of speech and the temporal and sequential features. Punctuation, symbols and formatting are also used to indicate multimodal features such as intonation, volume, pitch, tempo and so forth. Transcriptionist comments, visual representations and video frame grabs are used to portray other multimodal features such as gaze, body movement, gesture and so forth. Following Jeffersonian's (1984) transcription conventions for speech and Bolden's (2003) transcription conventions that includes video grabs, Table 4. 1 shows the transcription of a video recorded interaction between Joy and myself.

Table 4.1: MCA transcript.

(1) Joy but it really ↑ shaped my understanding of ↑ (2)



(2) being a painter ↑ (2) I was five years old (.) a:nd (.) a new
 (3) entrant ↑ (.) and there was an easel set up two easels (.) and
 (4) they would put (.) two kids over there to paint their pictures (2)
 (5) this was the first time I had seen paint ↑ =

(6) Tui m[mm]

(7) Joy [a::n]d being an island girl (.) >we didn't go to kindergartens or
 anything like that aye< (.) I didn't know what paint was

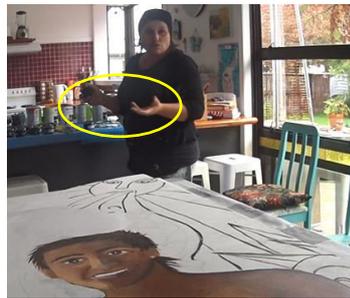


Analysis of data, from a MCA perspective, follows a process. Sidnell (2012) states that the data collection and analysis as process begins with observation in order to identify reoccurring moments of naturally occurring talk. Once data is collected, a phenomenon is highlighted as interesting by the researcher and then this phenomenon is collated from all off the data and analysed. Pirini et al. (2018) explain what MCA focuses on, “researchers continue to focus on the sequential and temporal unfolding of social action and include embodied and material resources beyond language” (p. 648). Applying this process to my research would have led to a different data collection process as I would have focussed the video recording more on naturally occurring talk rather than on capturing the participants engaging in their chosen creative practice. In figure 4.1, Joy is telling a story to a researcher interested in her creative and ethnic identity while painting a mural, rather than engaging in naturally occurring talk between two or more people. However, this difference could be the focus of the data analysis leading me to examine all data for instances of stories told by the participants during data collection. I could examine the temporal and sequential unfolding of this action; however it would not help me to analyse the construction of ethnic and creative identity.

Other limitations of using MCA within my research project relate to the limitations of the transcript and therefore limitations on analysis. Sidnell (2012) explains that, as the analysis is determined by what is represented in the transcript, there is a “failure on the part of Conversation Analysis to take account of ‘broader socio cultural, political

economic realities' or 'relations between occasions of interaction widely separated in time and space'" (p.85). In Table 4.1 Joy states that:

- (7) Joy [a::n]d being an island girl (.) >we didn't go to kindergartens or anything like that aye< (.) I didn't know what paint was



As a researcher, this is an interesting moment that relates to my overarching research question. However, using MCA would limit my analysis to the words Joy uses here. Also, the transcription conventions limit the focus to language and although multimodal features can be included, language maintains primacy. Even when multimodal features are incorporated into the analysis, the assumption is that speech shapes the use of the other multimodal features. Schegloff (1984) states that gestures are used mostly by speakers within an interaction and that when used by non-speakers they are hand movements rather than gestures. Although Mondada (2006) discusses the use of multimodal features consistently in her analysis of the way participants in an architect meeting communicate the ending of the meeting to one another, her transcripts focus mostly on speech. Video grabs are used intermittently to show gesture and movement of objects (blueprints) but as the video is framed as a 'birds eye view' the participants' faces, gaze, and head movements are not visible and therefore not included in the analysis.

Furthermore, transcribing the interviews following these transcription conventions would be time consuming and complicated due to the amount of detail included. However, it would be possible, and analysis of the interview data could follow video analysis with a focus on the temporal and sequential unfolding of stories told by the participants. However, like with the video data, being unable to analyse the broader social, economic, cultural, political content within the interviews limits the analysis.

Within MIA the vertical layers of discourse are an analytical tool that enable the analysis of the discourses that contribute to their identity which include the outer layers, the intermediary layers and the central layers of discourse. An example of how the vertical layers of discourse can be used for this same excerpt of interaction appears later in the chapter. Also, MIA transcripts incorporate and depict all communicative modes used within the higher-level action being examined. An example of a MIA transcript of this same excerpt of interaction is also included later in the chapter.

4.3 Social Semiotics

Social semiotics involves the study of semiotic resources and the meaning produced through their development and interpretation. Jewitt, Bezemer & O'Halloran (2016) outline that social semiotics was developed from Hallidayan linguistics, semiotics and critical discourse analysis. Halliday (1978) introduces the idea of language as social semiotic and develops "grammatical systems through which language achieves its various functionalities" (Jewitt et al, 2016, p.32) within systemic functional linguistics. The development of a grammar of images as the theoretical basis of social semiotics stemmed from the notion of grammar within systemic functional linguistics (Kress &

Van Leeuwen, 1996; O'Toole, 2004). Kress and Van Leeuwen (2005) explain that "as a resource for representation, images, like language, will display regularities, which can be made the subject of relatively formal description" (p.20). Jewitt et al. (2016) also explains that social semiotics built on traditional semiotics through emphasizing the agency of the sign maker.

Social semiotics problematized and rejected the traditional semiotic separation of *langue* and *parole* as essentialist. It developed a concept of the motivated sign to account for the role of human agency and social context in the construction of meaning and the variability of meanings (p.59).

However, Van Leeuwen (2005) states that instead of the term *sign*, the term *resource* is used in social semiotics as *sign* can imply that what it stands for is predetermined. Whereas in social semiotics the use of the semiotic resource affects its meaning potential. Finally, both critical discourse analysis and social semiotics examine the production of power through acts of communication, however, the focus of analysis differs between the two in that social semiotics focusses on everyday semiotic resources, whereas critical discourse analysis focusses on institutional discourse (Jewitt et al, 2016).

Social semiotics allows for the analysis of multiple modes and does not place more significance on language. Kress & Van Leeuwen (1996) explain that language is one of many modes or "just one mode in an ensemble of modes" (p.42). Furthermore, Kress (2010) highlights that through the process of design, semiotic resources are arranged into these ensembles of modes in order to communicate specific messages for specific audiences. Kress (2010) defines a mode as "a socially shaped and culturally given semiotic resource for making meaning" (p.111). Examples of modes include image, writing, layout, speech, gesture and so forth and each mode offers different meaning potentials (Kress, 2010). A social semiotic analysis examines the meaning potentials of the modes and semiotic resources. Pirini et al. (2018) explain that this can include "all

potential uses that might be uncovered by users through needs and interests. Thus, social semioticians focus on the past uses of a semiotic resource, its current uses, and potential future use,” (p. 646). Also, Kress & van Leeuwen (1996) draw on Halliday (1973) to explain that there are three metafunctions that can be realised, and these are ideational, interpersonal and textual. The ideational metafunction of a mode is the way in which it represents an aspect of the world and the interpersonal metafunction refers to the relationship between the producer of a semiotic resource and the audience. As a semiotic mode forms a text, the textual metafunction is realised.

Within early social semiotics a focus was placed on textual artefacts, however, it can also be used to study interaction. Kress, Jewitt, Bourne, Franks, Hardcastle, Jones & Reid (2005) utilise social semiotics to study what semiotic resources were made available within an English class and also how they were used to construct knowledge and relationships. Although Kress et al (2005) argue that “semiotic resources (modes) such as movement, body posture, gaze and gesture are as much part of making of English as the linguistic resources of speech and writing” (p.106), transcription conventions used, highlight language due to a lack of pictorial depiction of non-linguistic features. Using McNeil (1985) transcription conventions, non-linguistic features are described beneath relevant transcribed speech. Kress & Bezemer (2015) utilise drawings coupled with written description to depict the postural shifts of a student in an English classroom to analyse their level of engagement and focus. In her study into how technology mediates learning, Jewitt (2005) collected video data of students engaging with technology in a classroom for analysis. Jewitt (2005) details how she transcribes her video data “I use time as an anchor for mapping the different modes into separate columns...I include screen grabs in the transcript that show shifts in position or other modes” (p.38). She also included screen shots of the computer mediated activity in order to highlight the meaning potential that is made available to the students through the use of the technology. Of the above different transcription

approaches, Jewitt's (2005) transcription conventions depict non-linguistic features more consistently and authentically. Therefore, following Jewitt's (2005) transcription conventions Table 4.2 shows the transcription of the same video recorded interaction between Joy and myself analysed in the MCA section of this chapter. I incorporate the mural that Joy is working on during the interaction, in the same way that Jewitt (2005) incorporates screen shots of the computer.

Table 4.2: Social semiotics transcript.

Time	Plane of the data collection session: Joy and the researcher			Plane of the mural	
	Video Image	Action	Speech	Image	Action
14.26.18	 <p>00:14:26:18</p>	Joy is facing the art materials while she speaks.	J: but it really shaped my understanding of being a painter		
14.37.04	 <p>00:14:37:04</p>	Joy turns around. Her gaze is to the left of me.	J: I was five years old and a new entrant and there was an easel set up		

<p>14.41.06</p>	<p>00:14:41:06</p> 	<p>Joy makes eye contact with me and performs a gesture with both hands.</p>	<p>J: two easels and they would put two kids over there to paint their pictures</p>		
	<p>00:14:44:04</p> 	<p>Joy maintains eye contact with me.</p>	<p>J this was the first time I had seen paint T: mmm</p>		
	<p>00:14:53:27</p> 	<p>Joy maintains eye contact with me and performs a gesture.</p>	<p>J : and being an island girl we didn't go to kindergartens or anything like that I didn't know what paint was</p>		

In order to analyse multimodal transcripts, Jewitt (2005) utilises the metafunctions as an analytical tool to help answer the research question, what is the relationship between the semiotic resources available to the students and meaning making?

I use the ideational metafunction to focus the analysis of how the semiotic resources of computer applications present 'the world'...The interpersonal metafunction is used to explore how these resources position the learner in relation to knowledge. I use the textual metafunction to examine how the configuration of semiotic resources on screen organises these into texts (p.41).

Figure 4.2 shows that there are two planes of semiotic resources during this interaction. One is the video ethnographic data collection session in which Joy and I are interacting. The other plane is the mural that Joy is painting, placed on the table. Using metafunctions as an analytical tool, the following part of the chapter will examine both the planes of semiotic resources.

4.3.1 Metafunctions and the Data Collection Session

The ideational metafunction of the data collection session is realised through the use of non-directed gestures that align with what Joy says. When Joy says *and they would put two kids over there to paint their pictures* she performs an iconic gesture with both hands to indicate the painting occurring at the two easels. She also uses a shrug like gesture with the words *I didn't know what paint was*. The interpersonal metafunction is realised through distance and gaze. Joy maintains a distance from me. Before she begins her story, she is looking away from me and when she starts her story with *I was five years old* she turns towards me, maintains the distance, and performs an undirected gaze to the left of me. Joy makes eye contact with me when she talks about the kids painting their pictures and maintains eye contact for the rest of her story. The interpersonal distance that Joy maintains fits the researcher and participant relationship and the telling of her story also contributes to this interpersonal metafunction. Finally the textual metafunction is cohesive as visible through the alignment of speech to

gestures “The cohesion of a communicative event or text can be realised through the rhythmic repetition of gestures and movements or a sequential unfolding relationship as gestures build on and extend one another” (Jewitt, 2005, p.49).

4.3.2 Metafunctions and the Mural

The ideational metafunction of the mural is evident in the symbolic attributes of the male figure in the foreground. Later in the data collection session Joy explains that this panel is one of six that depict the Christian creation story. The piece on the table belongs to the last panel which portrays how Adam and Eve are expelled from the Garden of Eden. Joy also explains that she has depicted Adam as her stepson, who passed away three years ago. The interpersonal metafunction is evident in the short amount of distance between ‘Adam’ and the viewer. Also ‘Adam’ is positioned at eye level. This creates a personal relationship between the viewer and ‘Adam’ and positions him as equal which supports the biblical story being depicted. Finally the directionality of the image contributes to the textual metafunction and further represents the biblical story. Adam and Eve are positioned on the left hand side of this panel, which Kress & van Leeuwen (1996) explain is where the known element is positioned. Whereas the elements placed on the right are new. Although not visible in Figure 4.3.1, there is a path sketched on the right hand side of the panel that extends into the distance. This path is new to the ‘characters’ in the story as they are expelled from the garden which is all they have known. It also fades into the unknown and the ‘new’ for the viewer.

Although this analysis is rich and detailed, it also does not help me to examine ethnic and creative identity construction. Social semiotics would be a useful methodology if I changed my research questions, for example to ‘what semiotic resources do Māori and Pacific female creative practitioners have access to and how do they take up these

resources to represent the world?’ Yet such a research question removes identity as an area to explore. I would be able to transcribe and analyse some of the video data I have collected in order to answer these questions about semiotic resources. Analysis of the data from the visual artists, Joy and Shelley, would be practicable as analysis of artefacts is established within social semiotics and analysis of interaction is growing. I would also be able to analyse the data of Mei Lin and Karlo, both creative writers. However, I would be unable to incorporate video data from Tia and Cathy as social semiotics has not analysed dance as a semiotic resource. Thus, even though some of my data could be analysed by using social semiotics as my methodology, it would not allow me to analyse all of my data (including some video data and my interview data). Further, using this methodology limits my original research objectives as it does not allow for studying the identity production of the participants. As mentioned earlier in the chapter, within MIA there are several analytical tools that are useful in the study of identity. These will be discussed in depth in the next section of the chapter.

4.4 Multimodal (Inter)action Analysis

Multimodal (Inter)action Analysis (MIA) is a methodological framework that was developed to analyse the multiple communicative modes used by people when they act in the world (Norris, 2004; 2011). MIA derives from mediated discourse theory (Scollon, 1998, 2001; Norris and Jones, 2005), discourse analysis (Schiffrin, 1994), interactional sociolinguistics (Tannen, 1984) and social semiotics (Kress & Van Leeuwen, 2001). Mediated discourse theory poses two questions for the researcher: “What is the action going on here? And how does discourse figure into these actions?” (Scollon, 2001, p. 1). Also as sociolinguistics focuses on naturally occurring language, so too does MIA focus on naturally occurring action (Norris, 2013). The action studied, however, extends beyond language including multiple embodied and disembodied modes and in

this way, it draws on social semiotics. “A social semiotic perspective thereby displaces the priority of language as the sole meaning-making mode by focusing on the multiple socially instantiated and socioculturally shaped systems through which meaning-making occurs” (Geenen, Norris & Makboon, 2015, p. 2). Furthermore, MIA builds on the principles of mediated discourse theory: the principle of social action, history and of communication (Scollon 1998, 2001).

A number of identity studies have been conducted with a focus on mediated action using MIA. Using an ethnographic approach, Norris (2011) conducted a yearlong developmental longitudinal case study with two participants in order to explore identity production in everyday life, from which Norris (2004) developed Multimodal (Inter)action Analysis. From this study, Norris (2011) found that “social actors produce their identities through moment-to-moment actions that they (co)construct with other social actors, objects, and the environment...(also) social actors produce multiple identity elements, sometimes simultaneously and sometimes consecutively” (p. 285). Norris (2007) examined the simultaneous production of multiple micropolitical identity elements evident in an interview with a Hispanic/Latino American. Norris (2007) found that an individual can produce national and ethnic identity elements simultaneously and it is not a matter of hiding either their ethnic or national identity. Matelau (2014) analysed the multiple Maori ethnic identity elements produced by two participants during an ethnographic study, including interview data. Matelau (2014) found that through their experience with various networks each participant had either a traditional, negative or fluid Maori identity forced upon them and yet they produced a fluid Maori identity through their own actions. Norris & Makboon (2015) analysed the frozen actions within two different contexts and found that “one single object may also embed multiple frozen action and yet tell of only one identity element” (Norris & Makboon, 2015, p.50). In Matelau-Doherty (2019) I use frozen actions to show the way fluid ethnic identities are produced in the artwork of two artists.

4.4.1 Principle of Social Action

MIA and Mediated Discourse Analysis (MDA) are founded on the principle that all actions are social actions. Norris (2019) explains that that all actions are social actions as human beings are social animals in that, in order to survive, human beings need other human beings. Also all actions have been learned from within a social environment and Norris (2019) explicates that “even the most a-social behaviour is social because it is and can only be a-social in relation to what we term social” (p. 33). Referring to participants as social actors emphasizes that their actions are social (Norris, 2019). Within MDA Scollon (2001) expands the notion of social action by using the term mediated action. Using mediated action as the unit of analysis highlights “the person or persons in the moment of taking an action along with the mediational means which are used by them” (p. 6). By analysing the mediated action of social actions, the researcher is forced to focus “on social actors as they are acting” (Scollon, 2001, p.3). By examining people as they use mediational means in order to perform social actions the connection between these aspects (the actor, the action and the tools they utilise) can be examined and each aspect can be heuristically analysed in order to reach a deeper understanding of social action (Norris, 2013).

As social actors interact, they perform multiple mediated actions (Scollon, 1998; Wertsch, 1998). MIA differentiates mediated actions into lower-level actions, higher-level actions and frozen actions. A lower-level action is the smallest meaning unit of a mode. For example the lower-level actions that make up a gesture unit include the pre and post stroke hold as well as the retraction phrase (Norris, 2013). Higher-level actions consist of numerous related lower-level actions which includes multiple modes. Norris (2017) explains that higher-level actions are produced at different levels of scale. Furthermore the research question being explored by the researcher defines the

higher-level actions examined. Norris (2013) uses the example of a child reading a book to explicate. If the researcher was examining how children read, the higher-level action would begin with the child retrieving the book and end with the child putting the book back. However if the researcher was more interested in how a child learns to read in a classroom then the higher-level action would begin with the teacher sitting down with the child and end with the them moving onto another child (p.73). Frozen actions refer to actions that are embedded in objects and/or the environment. Norris & Makboon (2015) explain that frozen actions develop as “social actors use, produce, and keep material objects, these multiple actions are embedded in the objects themselves” (p. 43).



Figure 4.1: An ethnographic data collection session with Joy

Figure 4.1 depicts a still from a data collection session with Joy which portrays the multiple higher-level, lower-level and frozen actions occurring within the site of engagement. The higher-level action of data collection for my research project is happening within the higher-level action of Joy producing the mural as she had started

the mural long before I recruited her to be a part of my research. Within the higher-level action of painting the mural, Joy performs many other higher-level actions such as preparing the space for her art materials on her kitchen bench, choosing a paint brush or paint colour, and so on. The multiple lower-level actions Joy performs within the higher-level action of painting the mural include gaze shifts, posture shifts, brushstrokes and many more. The mural itself is a frozen action which has the higher-level action of painting it and the multiple chained lower-level actions that make up that higher-level action embedded within the painted figures and outlines.

Sub-Principle of History and Practice

A sub-principle of social action is the sub-principle of history. History is embedded in every social action and every action embeds history. Norris (2019) explains that all actions stem directly or indirectly from previous actions. Also actions can be habitual and “it is these actions that are embedded in history and reproduced daily, which on the one hand, are the most easily viewed as social action” (p.35). Norris (2011) further explicates that social action is able to be interpreted by social actors due to the history of the action that is shared between social actors. Practice is the analytical tool that is related to the principle of history and is defined by Scollon (1998) as mediated action with a history. Within MDA, a practice is an accumulation of historical mediated actions performed by a social actor (Scollon, 1998, 2001; Norris and Jones, 2005). Norris (2014) explains the relationship between practice and discourse.

Practice in multimodal mediated (inter)action analysis, following mediated discourse analysis (Scollon, 1998, 2001) is viewed as an action with a history. Practices can be of a small or a larger scale. Discourse is also a practice but is of a larger scale and often is based more or less in some kind of institution, (p.184).

Figure 4.1 depicts Joy engaged in the practice of painting. In performing the higher-level action of painting the mural, using the art tools, her knowledge of art, the space in

her kitchen as mediational means she produces her artist identity element. Norris (2011) introduces the concept of identity elements in order to “emphasize the notion that [identity elements] can be arranged and re-arranged in various ways, that some can be discarded and others can be taken on to make a different larger whole” (p.2).

Sub-Principal of Communication and the Site of Engagement

Another sub-principle of MIA is that, as all actions are social, all actions also communicate (Scollon, 1998). Norris (2019) explains that actions may not be communicated or received intentionally but they are communicated, nevertheless. The site of engagement is the analytical tool that relates to the sub-principle of communication. The site of engagement is the intersection of mediated actions, mediational means, cultural tools and practices within a window of real time (Norris & Jones, 2005). All mediated action occurs within a site of engagement. Norris (2011) incorporates the three levels of mediated action into a definition of the site of engagement; “a site of engagement is the real time window opened through the intersection of social practice(s) and mediational means that opens up lower (or higher) level actions for the focal point of attention of the relevant participants” (p.45).

Scollon (2001) defines the site of engagement as “the convergence of social practices in a moment in real time which opens a window for mediated action to occur” (p. 147). Norris (2014) explains that this window can be opened widely or narrowly depending on what the researcher is examining. Jones (2005) highlights that the size of window is also dependant on the attention of the social actor and the researcher.

Sites of engagement are, then. made up not just of the physical spaces we inhabit and the timescales that flow into them, but also, and more to the point, those aspects of space and time that we are inclined to pay attention to. We construct sites of engagement through our attention (p.152).

Norris (2011) expands, stating that the site of engagement can include actions which are not focussed upon by social actors, but may be in the mid ground and background of their attention/awareness.

Conducting a micro analysis of the modes used to produce higher-level actions can make visible the discourses and practices that intersect with the mediated actions and mediational means within a site of engagement. Norris (2004) refers to modes as communicative modes to highlight their communicative function within an interaction. She develops Kress & Van Leeuwen's (2001) definition of a mode, as a semiotic system with rules and regularities, by stating that a communicative mode is a theoretical concept that accentuates the tension and contradiction between the system of representation and the real-time interaction among social actors" (p.12). Norris (2013) develops the definition of mode further by stating that a mode is a "system of mediated action with regularities" (p.165). A mode then is developed as social actors act with/through mediational means and stem from concrete lower-level actions. Norris (2013) highlights that modes are used "always and only in relation to and intertwined with other systems of mediated action... and always build larger systems of mediated action...or can be delineated into smaller systems of mediated action" (p.157). Embodied communicative modes (or systems of mediated action) can include spoken language, proxemic behaviour, posture, gesture, head movement and gaze (Norris, 2004). In terms of my research project, these modes will be explored as well as modes such as painting, dancing, typing and so on.

Modal configuration and modal density are two analytical tools that can make visible the discourses and practices that shape actions performed by a social actor. Norris (2014) defines modal configuration as "the hierarchical configuration of lower-level actions (or their chains) in relation to other lower-level actions (or their chains) within a higher-level action" (p. 184). She examines modal configuration and shows the differing

discourses and practices that shape the actions performed by an art student and teacher within an art class (Norris, 2014). Modal density enables a researcher to demarcate higher-level actions performed by a social actor by analysing the lower-level actions that make up the higher-level action. Norris (2004, 2011) indicates that there are three ways in which higher-level actions are constructed: through the intensity of a mode, through the complexity of multiple modes and through both the intensity and complexity of modes. Norris (2004) explains that modal density through intensity occurs when a mode takes on high intensity. Modal density through complexity occurs when many different communicative modes interplay in the construction of a higher-level action. Modal complexity and modal intensity can combine when “an intense mode that structures other modes in an interaction, may jointly function together with other complexly interlinked modes,” (Norris, 2004, p. 89). Figure 4.2 below exemplifies some of the practices and discourses embedded within the site of engagement of an ethnographic data collection session with Joy.

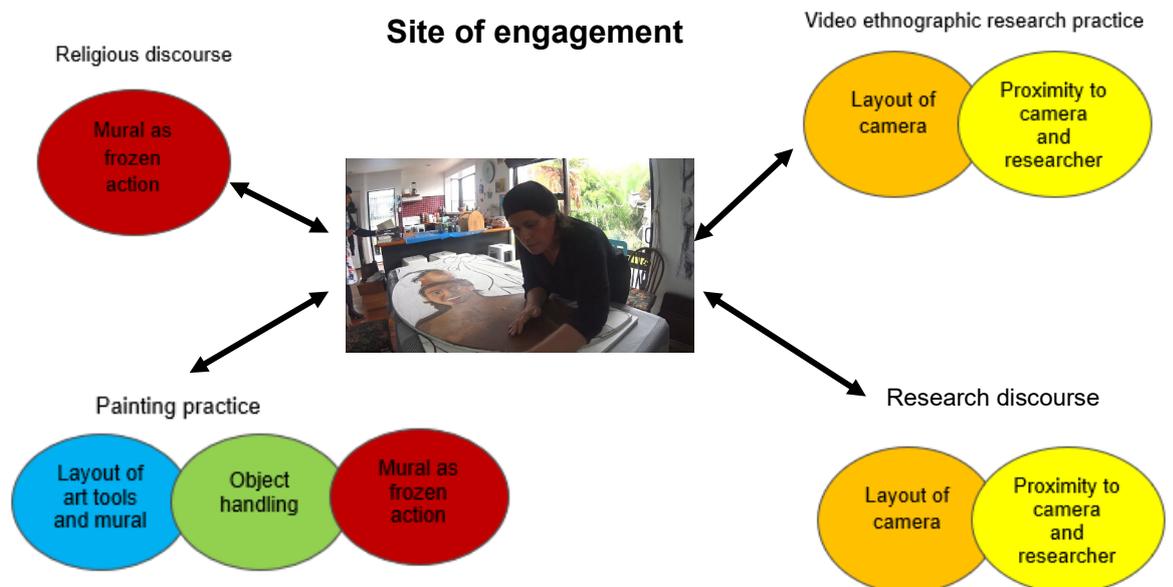


Figure 4.2: The intersection of mediated actions, practices and discourses within the site of engagement of an ethnographic data collection session with Joy.

As Joy is producing a mural that depicts the Christian creation narrative, religious discourse is shaping her making of the mural. It will also be shaped by her mural when it is exhibited in a public space. Research discourse contributes video ethnographic research practices which shape the layout of camera and the proximity of Joy to the camera and the researcher. Lastly painting practice produces the layout of the art tools and the mural. As Joy begins to paint, this painting practice produces a specific type of object handling. As Norris (2019) shows, using site of engagement as an analytical tool makes visible the ways in which, “concrete mediated actions, no matter how small, are produced by the coming together of practices and discourses at the very same time as these concrete mediated actions reproduce, shape, or change the practices and discourses,” (p. 263).

4.4.2 Vertical Layers of Discourse

Also in MIA there are three vertical layers of discourse that Norris (2011) identifies and these are relevant for the production of identity. They include the outer layers, the intermediary layers and the central layers of discourse. These layers of discourse are “building three vertical layers of an identity element,” (Norris, 2011, p.180). Social actors have discourse enforced upon them within each layer as they enforce discourses on others. Disconnecting and analysing the above three layers of discourse aids the analysis of a social actor’s identity elements. In order to analyse the discourses that contribute to the outer, intermediary and central layers a researcher needs to ‘understand’ them and this can be achieved through an ethnographic study of participants. Through ethnographic observation a researcher achieves a more holistic perspective which contributes to their analysis (Norris, Geenen, Metten & Pirini, 2014). Also, some mediated actions are better understood through knowing the participants and understanding the discourses that contribute to their identity. Norris and Makboon (2015) explicate that “identity telling frozen actions cannot simply be read off of objects

without knowing the social actor(s) that these belong to” (p.44). This holistic approach contributes to a positive relationship between researcher and participant. The relationship between researcher and participant is further strengthened as the researcher asks for feedback from the participant in terms of their analysis, i.e. uses playback methodology (Tannen, 1984).

Central Layers of Discourse

The central layers of discourse produce a social actor’s immediate identity element. The immediate identity element is constructed through the mediated actions and the practices that the social actor performs and participates in. It is within this central layer of discourse that a social actor produces a strong sense of agency. Social actors choose the actions that they perform and the way in which they perform them, but at the same time are limited in their choices by the discourses that make up their habitus. Figure 3 below, is a MIA transcript of the same interaction analysed earlier in the chapter using MCA and social semiotics. In Figure 4.3 Joy produces her immediate creative identity element through the mural placed on the table and the art materials on the bench. Also, the mediated action of painting the mural is embedded within these frozen actions.

Intermediary Layers of Discourse

The intermediary layers of discourse produce the continuous identity element of a social actor. The intermediary layers are made up of people from the varying networks that the social actor belongs to. These networks produce the identity of a social actor through their implicit and explicit rules and mediating forms (Norris, 2011). Higher-level actions and practices performed by social actors within these networks are (co)constructed and therefore the social actors (co)develop continuous identity

elements. Social actors force intermediary layers of discourse onto their networks as well as having them forced upon themselves through recurring interactions. In Figure 4.3 Joy describes an experience that occurred when she was in primary school. Earlier in the video Joy explains ‘that’s where I first got told I couldn’t paint, and I never picked a paint brush up until I was 17 because of that experience.’ This utterance produces a continuous creative identity element. When the teacher told Joy that she could not paint, the teacher was enforcing intermediary layers of discourse that shaped Joy’s perception of her creative ability. It was not until Joy started to paint again, that she reconstructed her continuous creative identity.

Outer Layers of Discourse

The outer layers of discourse contribute to the general identity element of a social actor. These outer layers of discourse include forces from society that impact the social actor. The rules and laws, institutions and media that exist in society, all of which develop a social actor’s identity. There can be numerous outer layers of discourse relating to one identity element and these layers can intersect, enforce similar identity elements or differ hugely (Norris, 2011). The general identity elements that come from the outer layers of discourse are largely non agentive. In images 38-48 Joy says, ‘being an island girl we didn’t go to kindergartens or anything like that, I didn’t know what paint was.’ These utterances produce a general Pacific identity element. In order to illustrate how a general Pacific identity is produced, consider the difference between the following utterances”

1. my parents chose not to send me to kindergarten
2. being an island girl we didn’t go to kindergartens or anything like that

The first utterance indicates that not engaging in early childhood education was a decision made by her parents for reasons known to them. Whereas, the second utterance implies that her parents made the decision based on their ethnic identity and

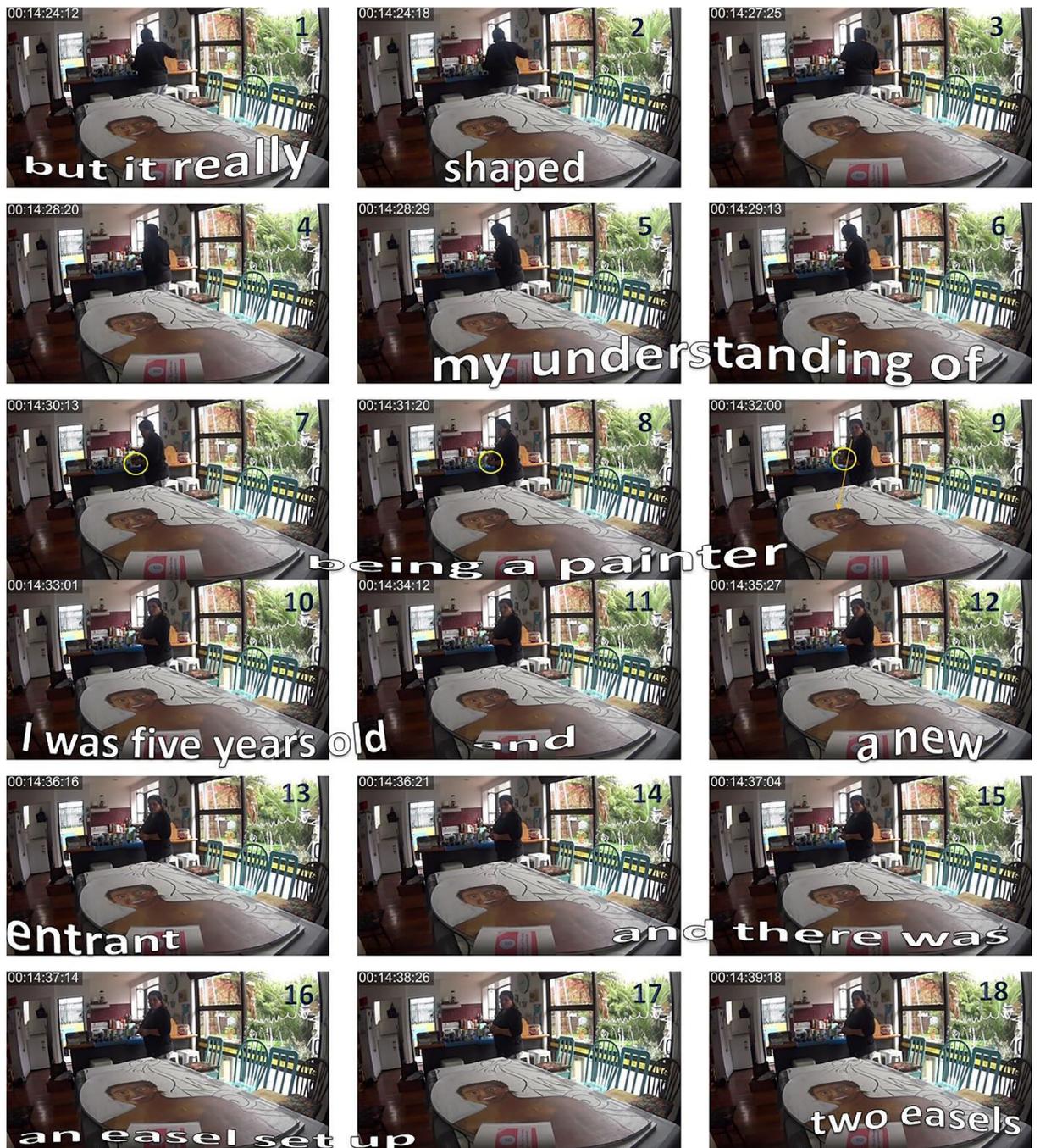
that being of Pacific descent meant that they were unable to or that it was unacceptable for them to send Joy to kindergarten. Joy's choice to express her experience of not attending kindergarten in this way illustrates her perception of what is the norm for Pacific children. Specifically, what informs this perception is unknown, however, it is enforced by outer layers of discourse that produce a general Pacific identity element.

Three Layers of Discourse

In the below transcript Joy produces immediate, continuous and general identity elements. Her continuous creative identity is constructed by telling the story of when a teacher told her she could not paint. She also produces her immediate creative identity through the frozen action of painting the mural, embedded within the mural and the placement of the art materials. Furthermore, Joy produces her general Pacific identity when she talks about not attending kindergarten because she is an island girl.

Before this excerpt, Joy explains that the mural will be displayed at a local primary school. She attended the school as a child, her older children attended the school, and her youngest child is currently attending the school (at the time of data collection). Image 1 shows Joy facing the bench preparing her art materials. She says, 'but it really shaped my understanding of being a painter.' As seen in image 9, Joy has turned around and is positioned towards me holding a small paint container. In image 9, Joy's body position and her gaze are directed towards me, the researcher. Joy's gaze then shifts towards the left side of me as she says *I was 5 years old and a new entrant and there was an easel set up two easels and they would put two kids over there to paint their pictures*. In image 21 she begins the iconic gesture that is used to indicate the children painting at the two easels. Her gaze shifts in image 26 and she makes eye contact with me. In images 28-35, as Joy says *this was the first time, I had seen paint*

she maintains eye contact. Joy maintains eye contact with me from images 37-48 as she reflects on her experiences as a Pacific Island girl and 'being an island girl we didn't go to kindergartens or anything like that.' As seen in images 46-48 Joy then uses a metaphoric gesture when she says, 'I didn't know what paint was.'





and they would put



two



kids over there



to paint



their pictures



this was the



first time



I had seen



paint



mmm



and



being an island girl





Figure 4.3: MIA transcript.

4.4.3 MIA and identity

Social actors coproduce their identity through social actions, mediational means and the environment. MIA allows for the micro analysis of concrete mediated actions. Using site of engagement to analyse these concrete mediated actions highlights the interrelationship between the mediated actions, the mediational means, the practices and discourses. MIA also offers a systematic approach of working with the data from data collection, which is detailed in chapter two, and data analysis, which is outlined in chapter five (Norris, 2019). Furthermore, the transcription conventions utilised within MIA do not privilege one mode over others, enabling the analysis of the many embodied and disembodied modes that make up interaction. Vertical identity production allows for the micro and macro analysis of the way social actors construct their identity elements through the central, intermediary and outer layers of discourse (Norris, 2011; Matelau, 2014; Christensson, 2018). Also, it is an analytical tool that can be applied to audio interview data as well as audio visual ethnographic data. By combining this with discourse analysis (for the interview data), the layers of discourse

embedded within the data become visible which enables a holistic depiction and analysis of the way identity is constructed through mediated actions, as well as the way identity is perceived and articulated through personal narrative.

4.5 Conclusion

In this chapter I have discussed the importance of utilising Kaupapa Māori theory as an overarching methodology as it ensures that participants are represented accurately and that their agency is protected. It also aligns with playback methodology (Tannen, 1984; Norris et al, 2014), an important part of data analysis within MIA. I have also reviewed three prominent approaches to multimodal data analysis, MCA, social semiotics and MIA by summarising their theoretical underpinnings and comparing analysis of the same video excerpt. In doing so, I have demonstrated that the systematic processes and the analytical tools within MIA will ensure a thorough and holistic analysis of all data sets.

In the next chapter I outline five systematic phases of working with multimodal data. These phases are significantly informed by Norris (2019), with a slight variation to some steps that were added to help guide the analysis to answer the original research question, what factors contribute to the creative identity of Māori and Pacific female artists?

In front of them all
he denied her
and so many others

She with her squared frame
met his gaze
and said no

She gathered words around her
legitimising her right to belong
and she pushed them out
to envelop us all

5.0 Data analysis

In this chapter I detail the steps taken to analyse the video and interview data. Norris (2019) outlines five phases when working with multimodal data that allow for “a systematic way to analyse complex multimodal data sets... [and] for the analysis of a great variety of data” (Norris, 2019, p. 18). These phases include data collection, delineating data, selecting data pieces for micro analysis, transcribing data and using analytical tools. The steps outlined in this chapter are significantly informed by Norris’ (2019) phases, with a slight variation to some steps that were added to help guide the analysis to answer the research questions:

- What does a multimodal analysis of creative practice reveal about the construction of hybrid and fluid ethnic identity elements?
- What does a multimodal analysis of creative practice reveal about the construction of ethnic identity?
- What does a multimodal analysis of creative practice reveal about the construction of creative identity?

After data collection (detailed in chapter two) the diverse range of data needed to be organised in a way that depicted all that was there. During this phase, the research question was reformulated to shift the focus from data collection to data analysis. Then the higher-level mediated actions were identified in the video and interview data and demarcated into higher-level action tables. I then identified themes and overarching higher-level actions that were present across a data set for each participant. During this stage, I incorporated vertical identity production (Norris 2011) into the analysis to understand how the participants’ identity elements were shaped by layers of discourse, building on previous research that examined the central, intermediary and outer layers

of discourse that shaped the Māori identity elements of female tertiary students (Matelau, 2014). In order to select data pieces for analysis, I then examined the bundled higher-level action tables across participants and identified thematic similarities and differences. The final analysis stages were transcribing the selected data pieces and then applying analytical tools. In this way, my analysis has been driven by the data. I exemplify these phases by portraying examples from two data sets, Cathy's and Karlo's. I draw from these two data sets as the participants have different ethnicities and express themselves through two different creative art forms. Cathy is a Māori, Australian dancer and Karlo is Tongan, Palagi (New Zealand European) poet. I also draw on examples from these data sets as there are interesting similarities and differences in the analysis process and findings.

By following the systematic phases of working with large multimodal data sets, as outlined by Norris (2019), my knowledge of the data is extensive. Hammersley & Atkinson (2019) identify difficulties when analysing ethnographic data. They write that a challenge of analysing such data is “developing and applying analytical ideas through interpretation of a large body of data,” (p.172). They highlight the importance of knowing one's data in order to address this difficulty, which is achieved through repeated engagement with it. The familiarity that I have with all of the data sets collected for this research project has been achieved through repeated engagement with the data as I produced multiple analytical tables, through the many phases.

5.1 Understanding the data that has been collected

The first step of data analysis was delineating the data (Norris, 2019). Although there were data collection tables for each participant that listed what had been collected (chapter two), they did not detail what was *in* the data. Creating a data set table for the

participants involved transcribing the interviews and watching each video in its entirety in order to analyse details such as the mediational means that the participants were using. It also involved triangulating the data by summarising and aligning the field notes to the video and audio data. This first analysis stage led to an engagement with all the data that had been collected. Table 5.1 and Table 5.2 are data set tables for Cathy and Karlo. Compared to the data collection tables (in Chapter 2) there is more information included in the data set tables, and each of the tables (Appendix E) provide a clear overview of the data.

Table 5.1: Data set table showing data for Cathy

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediational means	Field notes
 <p>Cathy's Interview</p>	85	Cathy's work	<i>Cathy</i> <i>Researcher</i>	Talks about getting into dance through activism. Moved to New Zealand. Learned about Māoritanga.
 <p>1.0 Collaboration-new project</p>	43	Cathy's work 2 Cameras (Vid 1.1, 1.2)	<i>Cathy</i> <i>Audio technician</i> <i>Researcher</i> Audio technology Plants in water Studio	Engaging with plants on stage that produce music or sound. Relates to her environmental activism. Experimenting with technology. Asking about a kaupapa Māori context. "Filling in the blanks." Dance is a journey of learning Māoritanga. 18 Photos.
 <p>2.0 Dance rehearsal</p>	70	Dance studio/ yoga studio 4 Vid clips	<i>Cathy</i> <i>AV technician</i> <i>Dancer</i> <i>Researcher</i> Music Studio Skirts	Rehearsing movement. Sharing choreography. Cathy leading choreography by counting. 2 Photos.
 <p>3.0 Dance rehearsal</p>	100	Dance rehearsal space/ church building 4 Vid clips	<i>Cathy</i> <i>Daughter</i> <i>AV technician</i> <i>Dancer</i> <i>Dancer</i> <i>Researcher</i> Music Studio Skirts	Daughter at the rehearsal. Conversation with dancers while stretching. Body in mid ground of attention. Talk about working with indigenous people in China. 10 Photos.

Table 5.2: Data set table showing data for Karlo

Name of data piece	Length (mins)	Notes	<i>Social Actors</i> 1-3 <i>Mediational means</i>	Field notes
Interview	62	Karlo's home Audio only	<i>Karlo</i> <i>Researcher</i> <i>2 children</i>	Her son is on her lap throughout the interview. 11 Photos
1.0 Poetry workshop 	52	At secondary school	<i>Karlo</i> <i>Researcher</i> <i>Students</i> <i>Teacher</i> 3 X Books of poems	Refers to Audrey Locke as mama poet. Poems she read: For my mother, For all my sisters, You write so many poems he said, A wedding river song.
2.0 Rewriting a poem 	50	Karlo's home	<i>Karlo</i> <i>Researcher</i> <i>Children and ex-husband</i> Laptop Writing journal Knowledge of poetry	A new book of poetry is coming out. Explains context of when she wrote poem that she is reworking. Oceania exhibit after watching Māori artist exhibit. One son was at home sick. Other two arrived later.

Demarcating the mediated actions within the video and interview data forced a closer reading of the data. As Wertsch (1998) explains “analysis of mediated action focuses on two elements; agent and mediational means” (p.25). Scollon (2001) expands by stating that “the focus is on social actors as they are acting because these are the moments in social life when the Discourses which we are interested are instantiated in the social world as social action” (p. 3). Therefore, analysing the social actors as they act enables analysis of the mediational means they use as well as the Discourses that shape their actions. Norris (2004) demarcates mediated action into higher-level, lower-level and frozen actions which allows the researcher to differentiate between higher-level actions, the chains of lower-level actions that both produce and are produced by the higher-level actions, and the previously performed actions that are embedded within objects and the environment.

The mediated action being analysed is determined by the research question. The research question for this project identify creative practice, in its many forms, as the mediated action of interest. Therefore, within each data collection session, a higher-level action begins when the participants 'do' their creative work and ends when they finish. Other higher-level actions open within this one as they complete aspects of their creative work, for example stretching and then rehearsing specific dance movements are higher-level actions embedded within the higher-level action of the rehearsing the dance piece.

Although research questions were stated earlier in the thesis, at this stage of analysis, Norris (2019) recommends redrafting the research question that incorporates the site of engagement and explains that by doing this, the researcher is then able to analyse the concrete actions performed, the mediational means utilised in order to perform them and the discourses that shape them.

The site of engagement embeds the social actors, all mediational means/cultural tools, and the environment in which the mediated actions are taking place in + the many (often different practices) that social actors draw on, engage in, or change + the various discourses that come into play in the very moment when and as social actors are acting. (Norris, 2019, p. 49).

The main research questions listed earlier in the thesis guided data collection. These question were rewritten now to encompass all the video ethnographic data and to guide the next steps of data analysis. Further, an additional research question was added to encompass the interview data. Therefore, the reformulated research questions include:

- How do the social actors (inter)act when developing or presenting creative work?
- How do the social actors (inter)act when engaged in an interview?

Rephrasing the questions in this way highlights that social actors are always (inter)acting and includes the researcher as one of the social actors (inter)acting. Jones and Norris (2005) highlight the importance of acknowledging the position of the researcher. They write an “important issue to consider when discussing the sites of engagement is how we as researchers contribute to the construction of such sites...how multiple trajectories of actions and practices of both the researcher and the researched converge in these sites of engagement” (Jones & Norris, 2005, p. 140). Applying the new research questions to the data in a second analysis stage emphasized the mediated actions performed by the participants and then led to the development of higher-level mediated actions tables and bundled higher-level mediated action tables (Norris, 2019).

5.2 Understanding the mediated actions within the data

The reformulated research questions encompassed the site of engagement and determined the mediated actions and the mediational means that were analysed. Each video was viewed again, and the higher-level actions within the video were demarcated into a table. The new research question *how do the social actors (inter)act when developing or presenting creative work?* guided analysis of video data, while analysis of interview data was guided by the question, *“how do the social actors (inter)act when engaged in an interview?”* According to Norris (2019), having specific research questions guide the analysis of the data is important because, without such focus, analysis of mediated actions could be unending due to the richness of multimodal data in an identity study. Norris (2011) highlights this by stating that “any mediated action, whether performed during the real-time moment of study, or frozen in continuous materiality that is present during that moment of study, constructs social identities” (Norris, 2011, p. 44).

The higher-level action tables show my analysis of the mediational means utilised to mediate the higher-level actions. By examining people as they use mediational means in order to perform social actions the connection between these aspects (the actor, the action and the tools they utilise) can be examined in order to reach a deeper understanding of social action (Norris, 2013). Jones and Norris (2005) also note the importance of analysing mediational means. They write that “mediational means are also carriers of social structures, histories and ideologies in as much as they manifest certain patterns of affordances and constraints concerning the actions that can be taken through their use” (p. 20). Since identity elements are produced by and through the production of social action, analysing social action of the participants allows for the analysis of their identity elements.

I have included two examples of excerpts from higher-level action tables (for the video and interview data) to exemplify this step. Tables 5.3 and 5.4 were created for the data from Cathy’s data set and Tables 5.5 and 5.6 were created from Karlo’s data set. The research question is written at the top of the table and the mediational means present in the video, and previously noted in the data set table, have been incorporated into the research question. Cathy and Karlo are noted in the question as the participant of the research session, but other social actors are still included within the site of engagement as social actors that Cathy and Karlo may or may not (inter)act with. Multiple large scale higher-level actions which are embedded within the site of engagement are also noted at the top of the table.

Table 5.3 shows an excerpt of the higher-level action table for Cathy’s video, 1.0 Collaboration- new project. In the table, the time that the higher-level action begins in the video is noted which enables me to locate it again easily. Also, the higher-level action is detailed, including the social actors involved and the mediational means that

mediated the action. I progressed the analysis by identifying the overarching higher-level actions within the data and then applying them to the data, shown here through the colour coding.

Table 5.3: Excerpt of higher-level action table for Cathy’s video, 1.0 Collaboration- new project

<p>Research question: How does Cathy (inter)act when developing or presenting creative work with/through <i>her body, knowledge of dance, space, music, sound technology?</i></p> <p>Site of engagement: Cathy and AV technician exploring possibilities with technology. Ethnographic observation.</p>	
Time in video	Higher-level action
26.31	AV technician changes the instrument to a harp
27.02	Cathy starts playing with the sensor
28.01	Cathy talks about how the sound seems quite Asian- rhythm
29.00	Cathy accidentally sets the sensor off- laughs
29.06	AV technician showcases technology with different hand movements and levels
29.44	Cathy starts talking about the technology could be used in a show, keeps accidentally setting the sensor off
31.11	AV technician talking about technology serving the work, Cathy agrees
31.20	Cathy asking what the AV technician wants to ‘serve’
31.30	AV technician explaining his interest in many different areas, ideas
32.24	Cathy asking if he is interested in Kaupapa Māori contexts
32.43	Cathy explaining that she is still learning and growing as well
33.08	Cathy questioning if the technology could serve Mātauranga Māori
33.25	AV technician explaining that technology serves the work
34.13	Cathy excited about her ideas
34.27	Cathy and AV technician talking about ways to get him back to

	Auckland on a number of future occasions
--	--

Table 5.4 shows an excerpt of the higher-level action table for Cathy’s interview. Instead of the time in the video, the line number from the transcript is noted. There is also an additional column which states what layer of discourse is producing or being produced by the identified higher-level action and what theme the higher-level action relates to. I selected Vertical identity production as an analytical tool early in the analysis because, as mentioned above, in Matelau (2014) I identified that the central, intermediary and outer layers of discourse shaped the Māori identity elements produced by the participants. The participants’ concrete actions contributed to the central layers of discourse; their family and friends contributed to the intermediary layers of discourse; and the community shaped the outer layers of discourse. Christensson (2019) also highlights the affordances of vertical layers of discourse as an analytical tool. He writes that “it gives room for the analysis of both the social actors’ immediate actions, as well as the larger discourses found in society,” (p.16). Applying vertical layers of discourse to the data also narrowed the site of engagement. Norris (2019) writes that by narrowing the site of engagement to a particular higher-level mediated action, or in this case, actions that shape or are shaped by the vertical layers of discourse “we can never forget that this concrete higher-level mediated action comes about through intersecting practices and discourses” (p.167).

Table 5.4: Excerpt of higher-level action table for Cathy’s Interview

Research question: How does Cathy (inter)act when engaged in an interview?		
Site of engagement: Research interview at Cathy’s work.		
Line	Higher-level action	Vertical layer. Theme
368	Cathy describing how this connected with her learning of her Māori connections close to this time	C. Māori identity
382	Cathy describing the media relations jobs she had as part	C. Environmental

	of the campaign	activism
404	Cathy describing her realisation of the limits of how she was campaigning- the limits of traditional environmental activism	C. O. Environmental activism
464	Cathy describing a specific incident that highlighted these limits for her	I. C. Environmental activism
495	Cathy talking about a conversation with a friend where she decided to go and audition for a dance company as a way of communicating her message better	C. I. Dance C. Environmental activism
518	Cathy describing what happened at the audition, being successful and then joining the company	C. Dance I. External recognition
534	Cathy explaining how she learned more about indigeneity during this time	C. I. Indigenous

Table 5.5 is an excerpt of the higher-level action table created for Karlo’s video, 1.0 Poetry workshop. The colour coding in 5.3 and 5.5 shows that although Cathy and Karlo differ in terms of their ethnicities and their art form, there are similarities in the themes present within this early analysis step. Both Cathy and Karlo perform mediated actions that highlight their creative and ethnic identity elements, albeit in different ways. Cathy asks the AV technician during their meeting, whether he is interested in using the technology to produce a creative work informed by Mātauranga Māori, whereas Karlo introduces herself to the class, highlighting her ethnic lineage. Both of these actions produce layers of discourse that contribute to the construction of their ethnic identity elements, even though the site of engagement, the social actors involved, and the mediational means differ.

Table 5.5: Excerpt of higher-level action table for Karlo's video, 1.0 Poetry workshop

<p>Research question: How does Karlo (inter)act when developing or presenting creative work with/through <i>her body, her knowledge of poetry and poetry books</i></p> <p>Site of engagement: Karlo delivering a poetry workshop at a secondary school while participating in an ethnographic data collection session.</p>	
2.30	Karlo asks the students if they need some information about herself
2.35	Karlo introduces herself- talks about her Tongan dad meeting a Pakeha New Zealander- refers to a poem about her parents- asks if she should read it
3.15	Karlo reading a poem called For my mother
4.33	Karlo relating the poem to her experience of growing up, writing poem about their separation
4.65	Karlo giving her writing background, talking about her first poem she wrote when she was 8, then when she wrote poems at 16 because of a boy, writing a poem a week at university, which was her first sharing of poetry, then doing poetry readings and becoming published
7.14	Karlo explaining that she has always been asked to submit poetry, doesn't have experience of fighting to get work published
7.40	Karlo explaining that she writes when she has been moved- relates this to Audrey Lord and then reads it out loud
8.36	Karlo asking the students to make notes about things they have been silent about

By creating the higher-level tables for the video data, similarities and differences in the mediated actions that the participants perform become apparent. For example, both Cathy and Karlo perform mediated actions that highlight their creative and ethnic identity elements (as shown by the colour coding in (seen in Tables 5.3 and 5.5) which produce layers of discourse that contribute to the construction of their ethnic identity elements.

Table 5.6 is an excerpt of the higher-level action table for Karlo’s interview. Again, connections between Karlo’s and Cathy’s data (Table 3.2) are evident in the small excerpt. Both Karlo and Cathy describe their creative journey by referring to an event or person that was significant to their success. This led to a moment of external recognition that helped them identify as a dancer or poet. In her ethnographic study with a community artist, Norris (2012) found that recognition from the wider community helped the social actor themselves to identify as an artist. “Only when she was celebrated as an artist in this somewhat wider network, and when she realised that social actors whom she did not know valued her paintings, did she take on the artist identity” (p. 161).

Table 5.6: Excerpt of higher-level action table for Karlo’s Interview

Research question: How does Karlo (inter)act when engaged in an interview?		
Site of engagement: Research interview at Karlo’s home.		
Line	Higher-level action	Vertical layer. Theme
1518	Karlo explaining that it’s about clearing space in it all to ‘just be’	C Poetry C Creative identity C Tongan identity O Tongan conservatism
1530	Karlo explaining the difficulty in challenging dominant discourses	C Poetry C Creative identity C Tongan identity O Tongan conservatism
1542	Karlo describing two poems written by two female Pacific poets that challenge dominant discourse and how much she enjoys them and poems like that	I Poetry O Tongan conservatism

		O Pacific identity
1583	The researcher asking how Karlo became a published poet	
1585	Karlo describing her reasons for letting herself enrol into one creative writing course- she had a break down, the teacher of the course	C Poetry C Creative identity
1621	Karlo describing the positive feedback and grade she received from the teacher	C Poetry I External recognition
1627	Karlo describing her disbelief at the feedback	C Poetry I External recognition
1634	Karlo describing the process of sharing their work in class and at the end which connected her with someone who organised poetry readings	C Poetry I External recognition
1652	Karlo describing her nerves at reading her poetry	C Poetry

By creating the higher-level tables for the interview data, similarities and differences in the mediated actions they perform again become visible. For example, both Cathy and Karlo (seen in Tables 5.4 and 5.6) perform mediated actions through their utterances that highlight their creative and ethnic identity elements and produce various layers of discourse. A point of difference between Karlo's and Cathy's data is Cathy's mediated actions that relate to her passion for environmental activism.

Engaging with the data again, allowed for the identification of overarching higher-level actions within each participants' data sets and producing bundled higher-level action tables for video and interview data. Table 5.7 depicts Cathy's bundled higher-level action table for her video data. The overarching higher-level action is in the first column, and then the videos and times within the videos are noted. The final column identifies what layers of discourse are being produced by her actions, which is also related to an overarching theme. By completing this step, patterns within each

participants' data set became visible: for example, the repeated performance of higher-level actions. By incorporating vertical layers of identity into this step, salient layers of discourse also became visible, highlighting the relationship between the higher-level actions that each participant was performing and the layers of discourse that shape and are shaped by their actions.

Table 5.7: A bundled higher-level action table for Cathy- All videos

Research question: How does Cathy (inter)act when developing or presenting creative work with/through <i>her physically able body, knowledge of dance, space, music, sound technology?</i>			
Higher-level mediated action	Video	Time	Vertical Layers
Discussing ideas for dance	1.1	1.06, 3.24, 4.39, 7.08, 15.56	C/I
	2.3	2.29, 3.28, 5.38	
	3.2	1.35, 3.55, 6.50	
	3.3	11.52, 25.35,	
Discussing dance and technology	1.1	2.01, 5.07, 8.02, 9.07, 10.04, 20.47, 21.05, 29.44	C/I
	1.2	2.09	
	2.3	22.26, 26.35	
	3.2	9.11, 9.27, 11.19	
	3.3	12.27, 14.28, 15.00, 31.30, 33.35, 34.52 to end	
	3.4	0.00, 6.22, 8.18, 14.23, 15.27,	
Discussing spirituality	1.1	3.10, 18.33,	C/O
Devising dance	2.3	13.07, 14.23, 15.48, 19.28, 20.43, 30.27,	C
	2.1	0.00	
	2.4	7.50, 17.01, 23.00,	
	3.2	11.19, 12.48,	

	3.3	0.00, 1.14, 2.20, 2.50, 5.40, 13.52, 15.45, 16.53	
	3.4	16.38	
Rehearsing devised dance	2.3	23.55, 25.27, 27.21,	C/I
	2.4	0.31, 14.48, 18.24, 19.50, 22.37, 24.24, 27.33, 29.18, 31.58, 32.39, 33.37	
	3.1	0.00, 0.59	
	3.2	3.06, 8.47	
	3.3	5.03, 17.53, 18.53, 28.34, 29.32	
	3.4	12.30, 13.18	
Performs dance during rehearsal	2.1	1.20, 1.47, 8.10,	C/I
	3.2	5.06	
	3.3	3.37, 7.30, 14.40, 21.38,	
Discussing Māori	1.1	32.24, 33.08,	C/O
Discussing indigeneity	3.1	5.05, 9.29, 10.23, 11.40, 13.15	C/O
Discussing Polynesia	1.2	5.36, 6.30	C/O
Counting, keeping time while dancing	2.1	0.00, 0.30, 1.20, 1.47,	C
	2.3	15.07	
	2.4	0.31, 7.50, 27.33, 29.18	
	3.1	0.59	
	3.3	4.05, 7.18, 22.42, 26.16, 29.32	
	3.4	12.30, 15.27, 16.14, 21.25, 21.36, 24.23,	
Dancelike gestures	1.1	7.19, 8.55, 10.47, 11.02, 15.12, 19.38, 24.07,	C
	1.2	2.09	
Interacting with her daughter	3.1	10.18, 11.07	C
	3.2	0.58, 9.22, 9.27	
	3.3	27.14	
	3.4	0.23	

The colour coding in Table 5.7 indicates that during data collection Cathy often produces an immediate and continuous creative identity (shown by yellow colour coding). It also shows that she produces an immediate and general Maori identity (shown by the blue colour coding) less often. The same analysis was applied on the interview data. From the higher-level action table, overarching themes were identified and then utterances were grouped under each theme. I also applied vertical layers of discourse as a lens to the utterances and identified them in the table. Table 5.8 shows Cathy's bundled higher-level action table for her interview data.

Table 5.8: A bundled higher-level action table for Cathy's interview

Research question: How does Cathy (inter)act when engaged in an interview?		
Category	Vertical layers	Line number
Creativity	C Writing	31, 40, 73
	C Making clothes	142
	C Defining	1677, 1745, 1823, 1856, 1996, 2069, 2191, 2264, 2659
	C Own creative process	1835, 2115
	Creative identity	45, 1306, 1745, 1777, 1891, 1965, 2735, 2798, 2771,
External judgement-dance	I Negative	92, 113, 221, 248, 1104, 1205, 1276, 1722
	I Positive	1276, 1327
Family		193, 762
	I Siblings	167
	I Parents	211, 2631,
	I Nan	770, 930, 952, 1400
	I Daughter	1333, 3306, 3342
	I Whakapapa	750, 1482, 1495, 1585
Dance	I C Journey	193, 221, 269, 495, 518, 628, 697, 725, 916, 1041, 1075, 1104, 1127, 1158, 1306, 1327
	C Significance to her	285, 1154, 1281, 1531, 1556, 1592, 1745, 1777
	I Māori dance company	1344, 1373, 1601, 1636
	C Teaching	113, 794, 1158, 1177, 1205, 2139
	C Choreography	113, 821, 840, 855, 888, 916, 1041, 1154, 1261, 1306, 1327, 2814, 3179, 3197
	C Dance shows	821, 3301, 3444, 3462, 3605, 3973, 4062, 4114, 4177
	C To communicate message	495, 1063, 1112, 2746, 2798, 3922
Environment	C Through dance	560, 628, 821, 998, 1041, 1046, 1063, 1112, 1127, 1135, 1154, 2667, 2735, 2771, 2798,

		2918, 3006, 3037, 3171, 3197, 3248, 3284, 3462, 3516, 3594, 3605, 3714, 3772, 4027, 4062
	C Activism	319, 353, 382, 404, 464, 495, 983, 3061, 3069, 3106, 3111, 3153, 3197, 3676, 3699, 4193
Indigenous		353, 534, 1200, 3983,
Māori	C Identity	368, 750, 762, 770, 910, 930, 952, 1041, 1154, 1177, 1188, 1193, 1200, 1234, 1261, 1306, 1327, 1344, 1373, 1385, 1391, 1400, 1413, 1422, 1465, 1482, 1494, 1521, 1531, 1556, 1576, 1585, 1592, 1601, 1636, 1651, 1835, 1891, 1920, 2037, 2092, 3106, 3111, 3126, 3153, 3179, 3197, 3306, 3342, 3594, 3605, 3714, 3807, 3922, 4027, 4062,
	I. Shaped by networks	1344, 1373, 1385, 1482, 1494, 1531, 1576, 1585, 1592, 1601, 1636, 1651, 1920, 3126,
	O. Shaped by society	1193, 1391, 1400, 1413, 1422, 1465, 3106, 3111, 3153,
Spiritual	C Holistic wellbeing	709, 1556, 2497, 2600, 2717, 4013, 4027,
	C Healing	992, 998, 2012, 2037, 2092, 2435, 2497, 2631, 2659, 3807,
	Forces	725, 1006, 1023, 1154, 1677, 1745, 1777, 1920, 2115, 2191, 2667, 2918, 2931, 3516, 3594, 3605, 3714, 4062, 4141, 4193
Audience	I Interaction	2191, 2245, 2264, 2798,
	I Potential	2798, 3831, 3894, 4062, 4193,

The colour coding in Table 5.8 indicates that during the interview Cathy approximately produces a creative identity (shown by yellow colour coding) as much as she produces a Maori identity (shown by the blue colour coding). Also, these identity elements are shaped by central, intermediary and outer layers of discourse. Also, Cathy produces a continuous family identity element and an immediate environmentalist identity element.

Applying the same analytical process to both the interview and video data made overarching themes present in Cathy's data visible. For example, Table 5.1 and 5.2 portray

the number of utterances from the interview data (lower-level and higher-level actions) and higher-level actions in the video data that relate to the themes of Māori identity and Dance. The relationship between these actions and the central, intermediary and outer layers of discourse are also visible. For instance, Table 5.1 shows that in video 1.1, Cathy performs the higher-level action discussing her spirituality which reveals central, intermediary and outer layers of discourse that relate to her Māori identity. Also, Table 5.2 shows that in Cathy's interview data, there are many utterances that connect to the theme of Māori identity and to each layer of discourse. Being able to conduct a micro and macro analysis of the concrete actions (visible in the video and interview data) performed by the social actors is an affordance of using vertical identity production and is a strength of this study.

Other research into Māori identity, for example, reveals the way in which intermediary and outer layers of discourse shape the construction of Māori identity, however, they do not analyse the central layers of discourse produced through the actions performed by social actors themselves. Webber (2013) studied the significance youth attach to their racial-ethnic identity by surveying 1,128 adolescents (p.34) using a combination of closed and open ended questions. Analysis of the answers given to the open ended questions revealed intermediary and outer layers of discourse that shape the racial-ethnic identity construction of the participants. For example, "the race-based stereotypes they have encountered are constructed on notions of cultural and social deficit, and these negative generalisations contrast with what they claim to be the positive aspects of belonging to their racial-ethnic group" (p.44). However, the method of data collection relies on the perceptions of the participants and does not allow for the micro analysis of their actions. Also, Houkamau & Sibley (2015) developed an extensive "quantitative self-report measure for use in statistical models to predict and understand the outcomes and protective function of different aspects of identity for Māori" (p. 290). They drew from previous research into Māori identity to develop the

content of their self-report. Their “seven-factor model indicates that Māori identity comprises several related social, cultural and psychological dimensions which are distinct” (p.293). The seven factors indexed by their model include: Group membership evaluation, cultural efficacy and active identity engagement, interdependent self-concept, spirituality, socio-political consciousness, authenticity beliefs and perceived appearance (p.281). When compared against vertical layers of discourse, there are factors that seemingly evaluate the intermediary and outer layers of discourse that shape the construction of Māori identity. For example, cultural efficacy and active identity engagement measures one’s perception of their ability to engage with other Māori in Māori contexts and relates to the intermediary layers of discourse. Also socio-political consciousness measures one’s perception of how significant historical factors are to understanding contemporary relationships between Māori and non-Māori which relates to the outer layers of discourse. Although this model allows for an analysis of multiple discourses that shape identity construction, data collection is dependent on self-assessment and perception, and does not allow for the micro analysis of the actions a social actor performs which contribute to the construction of their immediate Māori identity.

A significant difference between the studies conducted by Webber (2013) and Houkamau & Sibley (2015), including other similar studies and this study is the unit of analysis used to study identity production. Both earlier studies utilise narrative as a unit of analysis whereas this study utilises mediated action. Although analysing identity from a narrative perspective highlights the discourse that has shaped a social actor’s identity (McAdams, 1985), it does not allow for the study of how a social actor produces their identity in real time. Mediated action as the unit of analysis, is useful in the study of identity because as a concept, it highlights both the person acting and the mediational means used to perform the action. Scollon (2005) explains the affordances of focusing on mediated action within Mediated Discourse Analysis, “this is a way of

positioning the focus at the point that is neither the individual (the social actor) nor the society (the mediational means) but the point at which these are brought concretely into engagement” (p.20).

Comparing Cathy’s and Karlo’s bundled higher-level action tables, further demonstrates the strengths of the use of mediated action as the unit of analysis, and vertical layers of discourse as an analytical tool. The actions that each participant performs within the collected video data vary greatly, however, through this analysis, connections and comparisons can be made across varied data sets that reveal the construction of creative and ethnic identity elements. For example, in Table 5.8, there is a video clip demarcated as Cathy discussing Māori (a multimodal transcript of this mediated action can be found later in the chapter). In this video Cathy describes to another social actor, how learning about Māori culture has shaped her dance. In Table 5.9 (below) there is a video clip where Karlo is explaining how her culture has shaped her poetry. Analysing these as mediated actions, allows for exploration of the mediational means/cultural tools that mediate these actions, the social-time-place of the social actor, their habitus, and the discourses that shape and are shaped by these actions.

Table 5.9: A bundled higher-level action table for Karlo- All videos

Research question: How does Karlo (inter)act when developing or presenting creative work with/through <i>her physically able body, her knowledge of poetry and poetry books</i>			
Higher-level mediated action	Video	Time	Vertical Layers
Introducing herself	1.1	1.34, 2.35	C/I
Talk about poets that have shaped her poetry	1.1	1.45, 20.17, 23.06,	I

Talk about people that have shaped her poetry	1.1	4.33, 4.65, 12.29, 23.44, 31.46, 36.14,	I
Talk about issues that have shaped her poetry	1.1	9.43, 12.29	O
Talk about how culture has shaped her poetry	1.1	35.52, 47.30,	C/O
Read a poem to an audience	1.1	3.15, 13.36, 28.16, 34.05, 39.15, 40.00,	C//O
	2.1	41.35	
Explain her journey as a poet	1.1	7.14, 31.08, 44.27, 47.30,	C/I
Explain her poetry process	1.1	7.14, 7.40, 27.01, 28.16, 36.14, 43.40, 49.24, 50.40, 51.49	C
	2.1	29.31, 39.11, 29.57, 45.23	
Rewrite a poem	2.1	1.06, 2.05, 7.45, 12.41, 13.47, 21.11, 26.39, 29.31, 35.02, 38.27	C
Talk about her family	1.1	2.35, 4.33, 31.46, 36.1444.27, 47.30,	I
Engage with her children	2.1	8.10, 20.02, 20.44, 21.11, 24.55, 25.29, 26.04, 30.04, 30.26, 30.38, 34.27, 38.37, 38.51,	C/I

The colour coding in Table 5.9 indicates that during data collection, Karlo produces an immediate, continuous and general creative identity often (shown by yellow colour coding). It also shows that she produces an immediate and continuous Pacific identity (shown by the blue colour coding) less often. She also produces an immediate and continuous family identity element. Table 5.10 shows the bundled higher-level action table for Karlo's interview data.

Table 5.10: A bundled higher-level action table for Karlo's interview

Research question: How does Karlo (inter)act when engaged in an interview?		
Category	Vertical Layers. Sub theme	Line numbers
Poetry	I Her networks have shaped her practice	4, 56, 65, 76, 78, 92, 116, 121, 255, 265, 552, 564, 622, 672, 1020, 1030, 1081, 1095, 1202, 1285, 1318, 1336, 1621, 1627, 1726, 1751, 1899, 1864, 1903, 1966, 2056, 2081, 2591
	I External recognition	21, 108, 157, 236, 552, 1621, 1627, 1634, 1661, 1688, 1720, 1745, 1762, 2550, 2517, 2522, 2527, 2534, 2550, 2563
	C Her practice	4, 27, 44, 56, 65, 76, 78, 89, 92, 108, 116, 121, 129, 134, 157, 179, 184, 204, 212, 225, 236, 246, 255, 265, 432, 564, 583, 619, 642, 667, 672, 722, 750, 946, 949, 976, 985, 1002, 1020, 1030, 1081, 1095, 1120, 1134, 1148, 1155, 1192, 1202, 1235, 1265, 1270, 1318, 1336, 1342, 1348, 1405, 1411, 1419, 1425, 1437, 1487, 1494, 1508, 1518, 1530, 1585, 1621, 1627, 1634, 1652, 1661, 1688, 1720, 1726, 1745, 1751, 1762, 1766, 1789, 1799, 1811, 1838, 1852, 1864, 1875, 1883, 1903, 1942, 1966, 1985, 1995, 1998, 2019, 2024, 2056, 2081, 2210, 2296, 2249, 2432, 2456, 2463, 2468, 2472, 2493, 2508, 2517, 2522, 2527, 2534, 2576
	O Shaped though her reading	134, 642, 1419, 1425, 1542
	O Shaped by Tongan values and norms	910, 949, 976, 985, 1002, 1012, 1020, 1081, 1095, 1120, 11134, 1148, 1155, 1508, 1518, 1811
	O Shaped by Media	1437, 1487, 1494, 1530, 1799, 1838, 1852
Tongan identity	I Shaped by her networks	282, 302, 324, 340, 349, 364, 377, 437, 455, 461, 475, 495, 508, 516, 536, 552, 583, 609, 672, 683, 710, 738, 764, 787, 796, 817, 854, 892, 903, 910, 976, 1002, 1012, 1095, 1148, 1192, 1202, 1231, 1285, 1336, 1998, 2019, 2122, 2132, 2142, 2152, 2172, 2186
	O Shaped by Tongan values and norms	395, 910, 949, 976, 985, 1002, 1012, 1029, 1030, 1081, 1155, 1285, 1336, 1348, 1508, 1825, 1998, 2019
	C Her actions	345, 359, 401, 412, 421, 432, 564, 583, 599, 619, 722, 750, 827, 832, 854, 872, 946, 949, 1020, 1030, 1081, 1120, 1134, 1155, 1192, 1318, 1419, 1518, 1530, 1766, 1789, 1811,

		1838, 1998, 2132, 2186, 2193
	C Her actions related to building an inclusive Tongan identity for future generations	722, 837, 854, 872, 903, 1120, 1134, 1192, 1235
	O Shaped by media	622, 695, 1046, 1437, 1487, 1494, 1799, 1852
Pacific identity	O Shaped by media, outer layers	1437, 1487, 1494, 1508, 1542, 2508, 2517, 2522, 2527, 2534, 2550, 2563
	C Her actions	2024, 2056
PhD	I Shaped by her networks	2463, 2468, 2472
	C Her actions	750, 2329, 2369, 2398, 2420, 2429, 2432, 2456, 2463, 2493, 2499

The colour coding in Table 5.10 indicates that during the interview, Karlo approximately produces a creative identity (shown by yellow colour coding) as much as she produces a Pacific identity (shown by the blue colour coding). Also, these identity elements are shaped by central, intermediary and outer layers of discourse. Karlo also produces an immediate and continuous research identity element (as shown by the dark blue colour coding).

Analysing the data in this way revealed patterns in the data for each participant the over-arching themes visible in the video and interview data and the relationship between these themes and vertical identity production. Although Cathy's and Karlo's data sets are included here to exemplify the analysis steps, there are similarities across all data sets as discussed in the next section of the chapter. In order to examine patterns across all of the data in order to select excerpts of video to transcribe, the bundled higher-level action tables were collated.

5.3 Selecting mediated actions from the data for micro analysis

Incorporating vertical identity production into the earlier stages of analysis supported the collating of themes and overarching higher-level actions from all of the participants. For both the interview and video data, I was able to collate over-arching themes and subthemes in relation to the layers of discourse across all of the participants. Table 5.11 shows an excerpt of the collated themes for all of the interview data. It depicts the utterances that relate to the actions performed by the participants that relate to central layers of discourse and contribute to the construction of their immediate ethnic identities.

Table 5.11: Excerpt of collated themes from the interviews

Research question: How do the social actors (inter)act when engaged in an interview?			
Participant	Theme	Vertical Layer. Sub theme	Line in interview
Joy	Samoaan identity	C. In her art	1207, 1219, 1222, 1295, 1305, 1309, 2230, 2249, 2263, 2269, 2323, 2331, 2345, 2359, 2367, 2373, 2522, 2543, 2580, 2592, 2606, 2621, 2633, 2659, 2668, 2678, 2692, 2705, 2722
Shelley	Māori identity	C Art O. Art- Shaped by Māori culture	697, 710, 715, 718, 728, 732, 780, 793, 802, 810, 1510, 1526, 1530, 1534, 1559, 1566, 1579, 1583, 1592, 1869, 1891, 1910,
	Pakeha	C Art	710, 732, 810, 1592
Mei-Lin	Family	C, I: A theme of her	56, 81, 886, 908, 930, 939, 947, 954, 985, 992, 1014, 1133, 1152, 1159, 1173, 1191, 1225, 1259, 1287, 1381, 2073, 2107,

		storytelling I. Māori identity	2150, 2176, 2201, 2216, 2234, 2277, 2301, 2306
Karlo	Tongan identity	C Her actions	345, 359, 401, 412, 421, 432, 564, 583, 599, 619, 722, 750, 827, 832, 854, 872, 946, 949, 1020, 1030, 1081, 1120, 1134, 1155, 1192, 1318, 1419, 1518, 1530, 1766, 1789, 1811, 1838, 1998, 2132, 2186, 2193
Tia	Samoaan identity	C. In her dance	335, 377, 382, 288, 623, 632, 649, 730, 737, 1414, 1430, 1432, 1438, 1450, 1456, 1463, 1474 , 2020, 2041, 2048,
Cathy	Environment and Māoritanga	C Through dance	560, 628, 821, 998, 1041, 1046, 1063, 1112, 1127, 1135, 1154, 2667, 2735, 2771, 2798, 2918, 3006, 3037, 3171, 3197, 3248, 3284, 3462, 3516, 3594, 3605, 3714, 3772, 4027, 4062
		C Activism	319, 353, 382, 404, 464, 495, 983, 3061, 3069, 3106, 3111, 3153, 3197, 3676, 3699, 4193

Table 5.11 shows all mediated actions that relate to the immediate ethnic identity production of each participant. This table indicates that analysing the immediate ethnic identity production is valid as each participant performs multiple mediated actions that produce this identity element.

Table 5.12 is an excerpt of the collated themes from the video data. It depicts higher-level actions performed by the participants that relate to their creative work and their ethnic identity. Collating the data in this way makes patterns in the entire data set, including all data from all participants, visible which enables selection of data pieces for transcription and micro analysis. Due to this process, I chose to select excerpts of video data depicting higher-level actions in which the participants' produced their creative and ethnic identity elements and that also depicted the central and/or intermediate and/or outer layers of discourse that shaped or were shaped by their

actions. These excerpts are analysed in more depth in the following analysis chapters and this analysis is supported by conducting discourse analysis to interview excerpts that relate to the themes and layers of discourse present within the video excerpts.

Table 5.12: Excerpt of collated themes from the videos

Research question: How do the social actors (inter)act with/through mediational means when developing or presenting creative work?				
Social actor	Higher-level mediated action	Vertical Layer	Video	Time
Joy	Talking about how art has shaped her	C	1.1	16.50, 25.40, 36.00,
			2.3	27.20,
Shelley	Adding to the art, without talking	C	1.1	0.57, 2.56, 18.30, 20.01, 21.50, 29.58, 37.10, 38.27, 38.59, 40.40, 42.00, 49.02, 51.52, 52.12, 52.56, 55.42, 57.17, 58.49, 1.06.51, 1.10.04, 1.11.12,
	Talking about how her art shapes her wellbeing	C	1.1	14.21, 14.53, 44.25, 45.25, 45.56,
Mei-Lin	Talking about her family shaping the play	C/I	2.1	17.02, 17.10, 18.53, 21.19, 22.00, 23.07, 23.47, 24.52, 31.40,
	Talking about her playwriting journey	C/I	1.1	2.00,
Karlo	Introducing herself	C/I	1.1	1.34, 2.35
	Reading a poem to an audience	C/I/O	1.1	3.15, 13.36, 28.16, 34.05, 39.15, 40.00,
Tia	Speaking Samoan during dance rehearsal	C/O	1.2	16.00
			2.3	25.23,

	Talking about Siva	C/O	3.1	11.20
Cathy	Discussing Māori	C/O	1.1	32.24, 33.08,
	Discussing indigeneity	C/O	3.1	5.05, 9.29, 10.23, 11.40, 13.15

Analysing the data in this way makes visible the relationship between the actions performed by the participants' and the layers of discourse that produce their creative and ethnic identity elements. The participant's immediate, continuous and general ethnic and creative identity elements are produced in the actions they perform (video data) and the way perceive the actions that they perform (interview data). Other analytical tools were also applied to the selected video excerpts once each excerpt was transcribed.

5.4 Transcribing the selected mediated actions for micro analysis

In order to present the video excerpts for micro analysis, multimodal transcripts were created, depicting the lower-level and higher-level actions included within the selected video excerpts. Transcripts were created using a video editing software that enabled a close reading of the video, microsecond by microsecond. Firstly, videos were collated (when necessary) and time stamped. Then using the 'export a frame' tool, multiple stills were taken depicting the many communicative modes and chains of lower-level actions that produce and are produced through the higher-level actions. For example, Figure 1 is a multimodal transcript depicting Cathy performing the higher-level action of discussing Māori, taken from video 1.1 Collaboration- new project (included in Table 5.3).





Figure 5.1: A multimodal transcript depicting Cathy performing the higher-level action, Discussing Māori during video 1.1 Collaboration-new project.

Figure 5.1 depicts the level of detail included in a multimodal transcript in terms of communicative modes and lower-level actions. For example, Images 3 and 4 illustrate the pre and post stroke of a gesture that Cathy performs, and circles have been added to highlight her gestural movement. Her gaze direction is also transcribed and indicated by the addition of the arrow, to show when she is making eye contact with the other social actor involved in the video. Lastly, spoken language is added to the transcript indicating prosodic behaviour in the font size and ‘waviness’ to demonstrate intonation. The final transcript depicts the entirety of the moment being analysed. This process was repeated for every selected video excerpt. The transcription process itself is a way of micro analysis of the video data. Once a transcript is complete, the mediated actions that the participants perform can be holistically analysed, as the detail included allows a researcher to comment on communicative modes individually or as a chain of lower-

level actions. Multiple analytical tools were then used to analyse each transcript further. Modal density and vertical identity production were some of the tools used in order to extrapolate findings from multimodal transcripts. With the addition of discourse analysis tools to analyse interview excerpts, triangulation of data analysis was enhanced. These micro-analytical findings are discussed in depth in the following three chapters.

5.5 Selected Analytical Tools

The analytical tools that were used to conduct micro analysis of the video data include: the mediated action which can be delineated into lower-level actions, higher-level and frozen actions (as discussed in Chapter 4, Methodology). I also use the concept identity elements. Norris (2011) introduces this concept in order to “emphasize the notion that [identity elements] can be arranged and re-arranged in various ways, that some can be discarded and others can be taken on to make a different larger whole” (p.2). Discourse analysis was used to conduct micro analysis of the interview data with a focus on: pronouns, repetition and the active and passive voice. As discussed earlier in the chapter, the analytical tool that was used to conduct macro analysis of the data was Vertical Identity Production.

5.6 Conclusion

In this chapter I have detailed the first analyses and the resulting findings of the video and interview data. The analysis steps were informed by the five systematic phases of analysis described by Norris (2019). Creating data set tables gave an overview of all of the data and what was *in* it. Demarcating the mediated actions within the videos and

interviews made themes relevant to each participant visible. Finally, collating similar themes across participants enabled me to draw connections across the data.

In the next three chapters I present the findings from the micro analyses of the video and interview data, using vertical identity production as an analytical and structural framework. chapter six focuses upon the immediate identity element production of the participants. Chapter seven then examines the continuous ethnic and creative identity elements shaped by moments of inclusion and exclusion experienced by the participants within their ethnic and creative networks. Finally, chapter eight analyses the general ethnic identity elements produced through experiences of exclusion and the way in which the participants counter these discourse in their creative work.

Her movement
painted the air

delicate hands
and strong beats

drumming out a rhythm
familiar and yet new

challenging others
to listen
an uncontrollable sway
on their hips

6.0 Immediate Indigenous and creative identity elements

This chapter uses central layers of discourse as an analytical tool to examine creative work and interview excerpts. The actions that each participant performs, such as speaking about a topic in an interview or producing an art piece, contribute to the central layers of discourse, which in turn produce their immediate identity elements (Norris, 2011). By examining their creative actions as contributing to the central layers of discourse, each participants' ethnic and creative identity elements become visible as each participant engages in blending aspects of their ethnicity/ies with something else in order to produce their creative work. Combining the analysis of what they do, with how they articulate their creative and ethnic identity elements in their interview, allows for triangulation of analysis.

Examining the ethnic and creative identity elements produced through each participants' creative work is significant, because as Stevenson (2002) explains, in the creative work produced by contemporary Indigenous art "many of the issues are similar, and focus on identity, hybridity and place" (p.405). As Māori and Pacific women, all participants have encountered sites of interrogation through intermediary and outer layers of discourse where their Māori and Pacific identities were labelled as inauthentic. The immediate ethnic identity elements that they produce through their creative work rejects the inauthentic labelling that has occurred in the past. Instead they create new discourses and new meanings. As Bhabba (1994) explains, "the very possibility of cultural contestation, the ability to shift the ground of knowledges or to engage in the 'war of position' marks the establishment of new meaning" (p.162). Jones (2012) highlights that the creative use of discourse "can potentially change

'orders of discourse'...on the level of society or culture, by contesting conventional ways of seeing things and opening up possibilities for the imagining of new kinds of social identities" (p. 9).

Analysing the creative work produced by artists, using central layers of discourse as an analytical tool, allows a researcher to examine the identity elements the artists produce through their work. Combining this with interview data analysis enables a researcher to examine the identity elements the artists perceive and articulate. As discussed in Norris (2011), social actors choose the actions that they perform and the way in which they perform them but at the same time are limited in their choices by the discourses that are enforced upon them through the intermediary and outer layers of discourse. The availability of mediational means and the environment also limit the agency of a social actor at the central layer of discourse.

Social actors with their habitus and the mediated actions that they are used to performing in their social-time-place or those that they are newly learning all produce a social actor's identity in the immediate sense. Immediate identity elements are constructed through actions, (Norris, 2011, p.194).

Each participant produces immediate creative and ethnic identity elements through their creative actions. They do so in a number of different ways. Some of the participants blend traditional cultural features with more contemporary aspects in their creative work to produce a specific ethnic identity. Some of the participants draw on their experience of their dual ethnic heritage to generate creative work and others blend different bodies of knowledge in order to produce their creative identity.

6.1 Blending the traditional with the contemporary

For artists, combining traditional aspects of Indigenous cultures with contemporary aspects of Western culture within their creative work produces new discourses about

what it means to be Indigenous . Stevenson (2002) refers to the combining of traditional motifs with modern aspects as cultural hybridity.

This cultural hybridity is evident in that most of the artists have taken on the West and have navigated art education. They draw upon a variety of European and American modernist and postmodernist styles. To this they bring Polynesian motifs and subjects, icons, which afford their work a Pacific label (p. 407).

Tia and Joy have both studied their creative form in a Western tertiary education environment and both produce creative work that combines Pacific features with other aspects. Joy combines Pacific motifs with more contemporary colours and compositions whereas Tia combines *Siva Samoa*, a traditional Samoan dance, with hip hop and contemporary dance. In contrast, Shelley studied a Māori art qualification as an adult where she learned traditional features which she blends with more contemporary features. By engaging in “cultural hybridity” in this way, Joy, Tia and Shelley produce their immediate creative and ethnic identity elements.

Joy’s inclusion of traditional motifs and her composition is informed by traditional Pacific art forms such as tapa. Tapa is a traditional Pacific art form that is painted onto bark cloth. Newell (2011) explains that “tapa has a long history of significance across the Pacific. Lengths of tapa have been used to wrap people and things, to contain and protect their sacredness” (p. 128). In Samoa, it is called Siapo and MacKinven (2006) describes that the grid composition and the use of motifs are common features of Samoan Siapo. The flower like motif seen in both pieces is a common motif seen in traditional Pacific art. MacKinven (2006) states that within Samoan art this motif is called the fa’a tuli or sandpiper bird. Another common feature of traditional Pacific art is the grid like composition. This is also seen in Joy’s art. She combines these features with contemporary art design and poetry. Incorporating features of tapa, features of Māori art, contemporary features and poetry are higher-level actions embedded within

the large scale higher-level action of making the art. The higher-level actions are made up of lower-level actions, such as brushstrokes. Lower-level actions as the smallest meaning units of a mode, allow us to glance at the various modes, such as colour, that are at play. All lower-level actions are thus embedded within the completed and semi completed art pieces as frozen actions.

During the site of engagement (depicted in Figure 6.1) Joy performs multiple higher-level, lower-level and frozen actions that can be analysed for identity production. Figure 6.1 is a transcript of a video that was recorded during a longer data collection session. During the recorded interaction, Joy is evaluating the work that she has completed on a mural. Prior to the transcribed interaction, Joy has been explaining the next steps in her creative process, that she will 'pattern up' the individual panels. At the moment transcribed below (Figure 6.1), Joy is clarifying and giving examples of what she means by 'pattern it up' in response to a question. Here, Joy is giving an example of how she might add patterns to the mural, possibly adding Māori patterns in white over the blue background. She says 'and it just gives it a...' On the 'a' she performs a single handed beat gesture with a flat palm (image 39). She continues by saying 'a different look.' Joy begins the example (seen in image 42) by saying 'like in here...' She then points towards a section of blue background in the mural (image 43). As she says 'I might do, um, a Māori pattern in white' she uses her finger like a pencil and mimics drawing the pattern. Image 49 shows her performing a single handed, flat palmed gesture that moves side to side, as she says, 'all over it.' Joy then makes eye contact with me, the researcher, and says, 'and then it will just be...' while performing a two handed gesture, circling one hand around the other (Image 52). Image 53 then shows that Joys looks towards the mural saying, 'something different to look at.'



Figure 6.1: Joy giving an example of how she could add patterns to the mural.

The chain of lower-level actions that Joy performs construct the higher-level action of her planning the next stages in her creative process which produces both her immediate creative and ethnic identity elements. Her creative identity element is produced through her use of gaze, as her gaze is directed at the mural for the majority of this moment. Her use of gesture (seen in images 47 and 48) as she draws the imagined Māori pattern also produces her creative identity element. Simultaneously,

both her utterance and gesture also produce her fluid ethnic identity element as they depict her ways of blending diverse cultural features in her art. This blending of diverse cultures is also indicated through her gesture in image 52, where her hands rotate in opposite directions while holding an imagined object, as if joining two parts of an object together. As discussed in detail in McNeill (1992), “gestures are not just movements...but symbols that exhibit meaning in their own right” (p.105). The meaning indicated by Joy’s use of gesture in image 52 is the blending of diverse cultural features, a practice which produces her immediate creative and ethnic identity elements.

Other higher-level actions that Joy produces and that in turn construct her immediate creative and ethnic identity elements include the two pieces of art that Joy has displayed in her living room. The untitled work is a triptic which takes up a large portion of the wall space in the living room. The piece ‘Armour of God’ is made up of two canvases that are placed on the opposite wall. By analysing the art pieces as frozen actions, the previously performed higher and lower-level actions that are now rooted within the art, can be dissected. As Norris & Makboon (2015) explain “social actors use, produce, and keep material objects, these multiple actions are embedded in the objects themselves” (p.43). A previously performed higher-level action that is now frozen within the art pieces is their making. It is clear from the art piece *Armour of God*, that Joy incorporates aspects of *tapa* when making her art. Figures 6.2 and 6.3 show a comparison between Joy’s art piece, *Armour of God* and a traditional Samoan *Siapo*.



Figure 6.2: Armour of God.

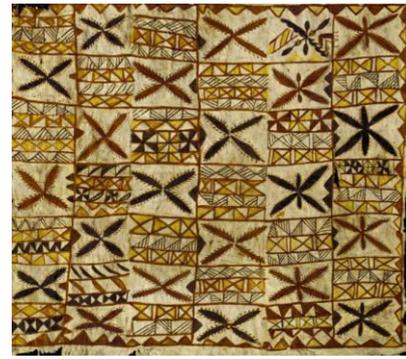


Figure 6.3: Siapo mamanu (1890).

As can be seen in Figures 6.2 and 6.3, the motif and grid composition are evident in both Joy's art and in the traditional Samoan *Siapo*. However, her use of colours and text show her blending together Pacific and contemporary art features.

Tia also blends features of the Pacific with contemporary features. In her choreography and dance, Tia performs traditional Siva Samoa actions and mixes them with contemporary and hip hop actions. Figure 6.4 depicts her demonstrating an example of transitioning from Siva Samoa movement into hip hop movement. Tia uses gesture and spoken language to differentiate the two styles of dance. She opens the higher-level action with a two handed gesture and spoken language. Her hands are clasped together as she says, 'being able to go, okay so.' Image 40 shows her performing a two handed Siva Samoa dance movement while saying "I can go from here into..." The two handed Siva Samoa dance movement then becomes two single handed hip hop dance movements. The left hand stays still while the right moves a beat towards the left hand each time Tia says "Doom. Doom." "On the third "Doom" Tia's left hand rotates and both hands touch.



Figure 6.4: Tia demonstrating how she can blend Siva Samoa with Hip hop.

Like Joy, Tia uses gesture to indicate her blending the traditional with the contemporary. Image 39 and 40 depict Tia performing a two handed Siva Samoa dance movement with her hands/arms. The proxemic distance between her hands and the position of her fingers produce this dance movement. Then, when Tia shifts into hip hop dance movement, her fingers point more rigidly, and each hand creates a pose. These differences in hand/arm movement, performed one after the other, illustrate how Tia blends the traditional with the contemporary in her choreography. Tia's use of hip hop dance to construct a fluid ethnic identity element relates to what Mays (2019) highlights as an affordance of Indigenous hip hop. Indigenous hip hop "provides a central site for unpacking ideas of authenticity, contemporary Indigenous identity, ...and the urban Indigenous experience" (p.461). As lower-level actions and their chains produce identity elements in the immediate, so do frozen actions as shown in Joy's example (Figure 6.2) above.

Shelley, like Joy, displays art that she has produced in her home. These pieces can be analysed as frozen actions. Figure 6.5 shows two angles of the living room, depicting multiple art pieces constructed with various media such as ceramics, paintings, pottery, weaving and so on.

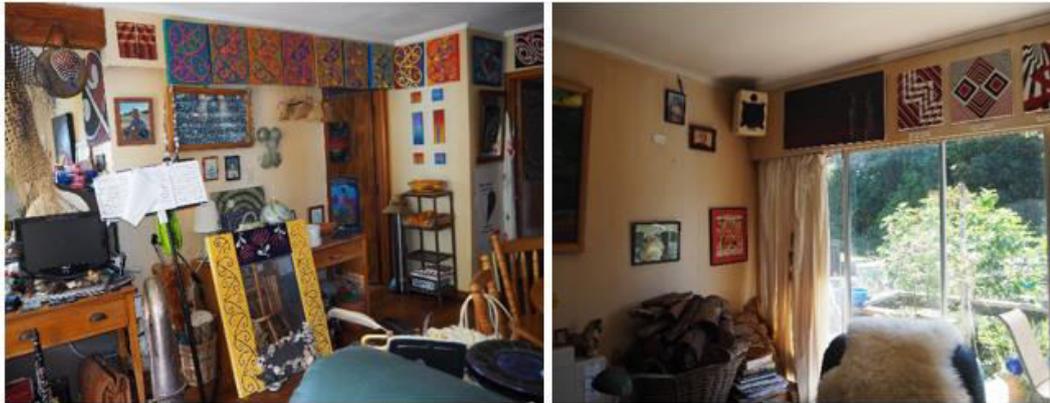


Figure 6.5: Two angles of Shelley's living room.

Figure 6.5 illustrates Shelley's incorporation of traditional Māori motifs within different media. Adsett et al. (1996) explain that in Kowhaiwhai (traditional Māori paintings), motifs like the koru or pitau were used to symbolise elements of nature. "The main visual function of kowhaiwhai was genealogical. They provided the connections between all parts of the meeting house and, by utilising the images of Nature, reinforced the intimate genealogical and historical relationship between humankind and the environment" (Adsett et al., 1996, p.58). The many different patterns symbolise forms of the natural world such as plants and animals and the features belonging to the original form are also represented within the patterns. For example "the mangopare design and its variations...reflect the qualities of the mangopare or hammerhead shark. These are strength and persistence..." (Paama-Pengelly, 2010, p.68). Although Shelley has used Māori motifs like the koru and mangopare repeatedly in her work, she has combined them with contemporary use of colour and media. Pottery and ceramics

were not traditional Māori art forms and Figure 6.5 for example, shows that Shelley has incorporated the mangopare design into a ceramic mirror. Figure 6.7 below, depicts a transcribed interaction where Shelley is carving the mangopare design into a clay plate. The higher-level, lower-level and frozen actions depicted within the transcript also produce her immediate creative and ethnic identity elements.

Figure 6.7 depicts Shelley working on a pottery piece. Earlier within the site of engagement Shelley took out clay pieces that she had cut and left to mould into their plate shapes. On some of the pieces she proceeded to smooth the edges and on other pieces she carved the mangopare pattern into the clay. In order to carve the mangopare pattern into the clay, Shelley would lay a paper template over the clay and using a clay tool, she would press on the pattern through the paper, leaving an indent of the pattern on the clay. She would then carve the indented pattern deeper using the same clay tool. Figure 6.7 shows Shelley working on one plate after completing the process outlined above. However, on this plate, Shelley had pressed the pattern through the two different sized paper templates, which created an overlap in the pattern. Figure 6.6 shows the plate with the patterns pressed into it.



Figure 6.6: Overlapping patterns pressed into a clay plate.

Overlapping the patterns revealed a Māori motif that Shelley had not used before. Image 1 to 6 (Figure 6.7) shows Shelley touching the plate, whilst saying, 'cause this has been on the track of the kowhaiwhai pat-, this is the pattern from the kowhaiwhai patterns that I really like.' She then continues to carve the new pattern into the clay as she says, 'and I use it a lot, but this is a different pattern' (shown in images 7 to 9). She then sits back in her chair to evaluate the pattern further. She increases her proxemic distance from the piece, whilst looking at it and says, 'and it's come from this pattern, but it's a different one' (depicted in images 10-12).

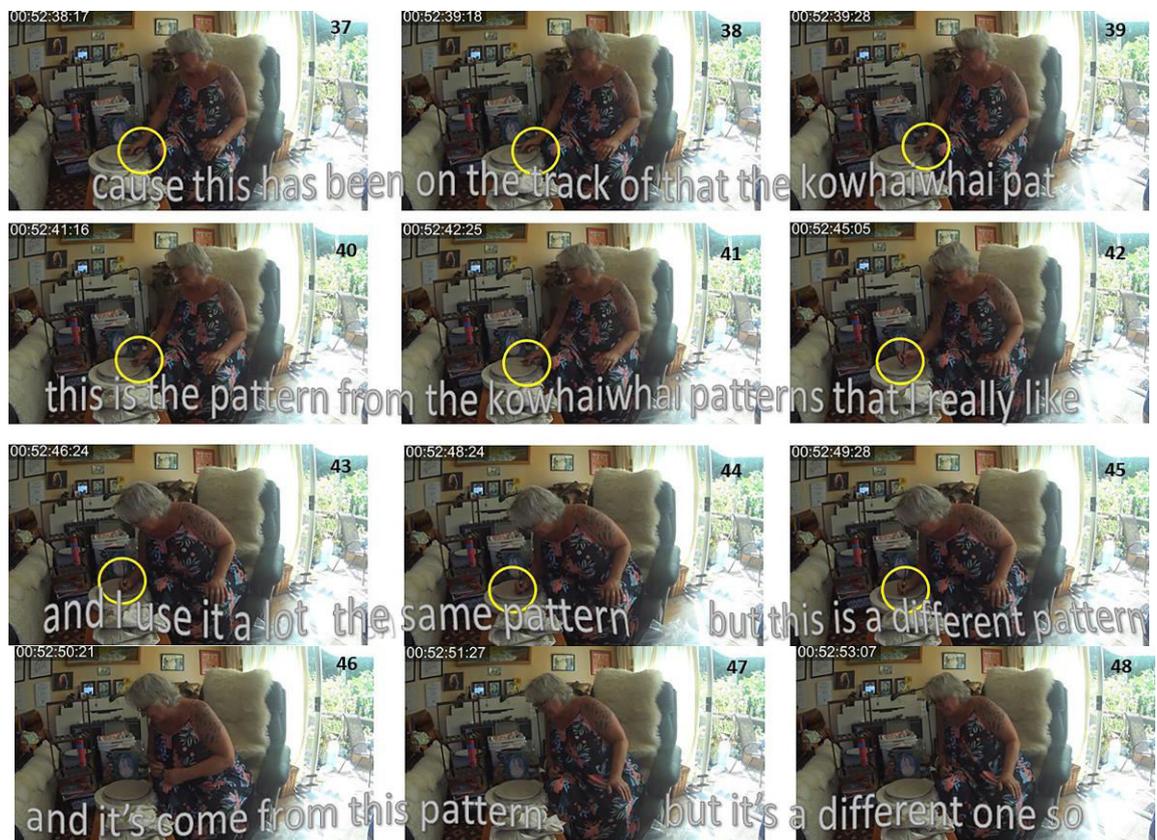


Figure 6.7: Shelley examining a pattern in clay.

Using spoken language, proximity to the clay plate and object handling Shelley performs the higher-level action of evaluating the new pattern on the clay plate. This action produces her immediate creative identity element as an artist that incorporates

Māori motifs into her work, which is reinforced by her utterance, 'and I use it a lot, the same pattern.' This higher-level action also produces her immediate ethnic identity element as a Māori who blends traditional Māori features with contemporary media. Again, her utterance, 'and I use it a lot, the same pattern' reveals Shelley's propensity to use Māori motifs frequently, indicating the significance of her Māori ethnic identity element. Adset et al. (1996) state that "a Māori motif is at the centre of reclamation" (p.58). For Shelley, repeatedly using Māori motifs is her way of claiming her Māori identity.

Tia produces a hybrid ethnic identity element through her dance. Although both of her parents were Samoan, Tia was born in New Zealand. She has experienced rejection within some Samoan communities and due to this, she rejects a traditional Samoan identity element and adopts and performs a more fluid Pacific identity element through her dance. Joy and Shelley have dual heritage: Joy is both Samoan and Pākehā New Zealander and Shelley is Māori and Pākehā New Zealander. Both of these artists incorporate cultural motifs and symbols which produce their ethnic identity elements. Due to their dual heritage, both Shelley and Joy incorporate cultural features which in turn produce their fluid ethnic identities. In the next section of the chapter I examine the way Karlo and Mei-Lin's dual heritage also shapes their creative work.

6.2 Blending and exploring heritage

Similarly to Joy and Shelley, both Karlo and Mei-Lin have ancestral connections to more than one ethnic group. A point of difference though, is that while Shelley and Joy incorporate Pacific and Māori symbols into their creative work, Mei-Lin and Karlo use their creative medium in order to explore and examine their dual heritage and the

impacts it has had on their lives. They draw on family stories, as well as personal stories of connection and disconnection within their ethnic communities, when creating their literary works. Hermes (2018) uses the metaphor of oceanic navigation to explain the experience of Pacific female poets navigating their identity in New Zealand. She writes “they traverse this wide ocean to find their roots in ancestral lands, first tentatively then more confidently, finally embracing all parts of themselves” (p. 666). In her study of Pacific poetry she focussed on the theme of hybrid diasporic identity and found that the poets she examined were participating in the reclamation of the term half-caste through their poetry and by doing so, highlighting the affordances of being ‘in between’ ethnicities. In an interview with Rutherford (1990) Bhabba highlights this ‘in between’ space and calls it the third space.

This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom... The process of cultural hybridity gives rise to a something different, something new and unrecognisable, a new area of negotiation of meaning and representation. (p.211.)

Although all participants exist within this third space in some way, Karlo and Mei-Lin draw on their own and their families’ stories to navigate this third space, and through their writing they share these experiences.

As a New Zealand born Tongan, who also has Palagi (New Zealand European) heritage, Karlo writes poetry that explores the construction of her ethnic identity. Her ethnic identity element is thus produced through her poetry as she writes about her multicultural family, her experiences of being rejected or accepted within ethnic communities, her negotiating of social discourse relating to being Pacific, Tongan, half-caste and so on. Figure 6.8 depicts Karlo reading part of a poem called ‘For my mother.’ During this site of engagement, Karlo delivered a poetry workshop at a female only secondary school. After greeting the class in Tongan and Māori, Karlo introduced

herself. She began by talking about her parents and their intercultural relationship, explaining that her father was Tongan and her mother was New Zealand Pākehā . After this she referred to the poem 'For my mother' and explained that she usually reads that poem as a way of introducing herself which transitioned into her reading the poem to the class. Karlo uses gaze, gesture, head movement, prosodic features and spoken language to perform the higher-level action of reading the poem to the class as part of her introduction. She has both of her published books as well as an unpublished manuscript in her hands as she reads from her first book of poetry 'Dream fish floating.' Figure 6.8 is an excerpt of the larger transcript that begins partway through the poem. Present within the transcript are also the frozen actions embedded in the poetry books that Karlo is holding which include the writing, publishing, and reading of the poems within each book.

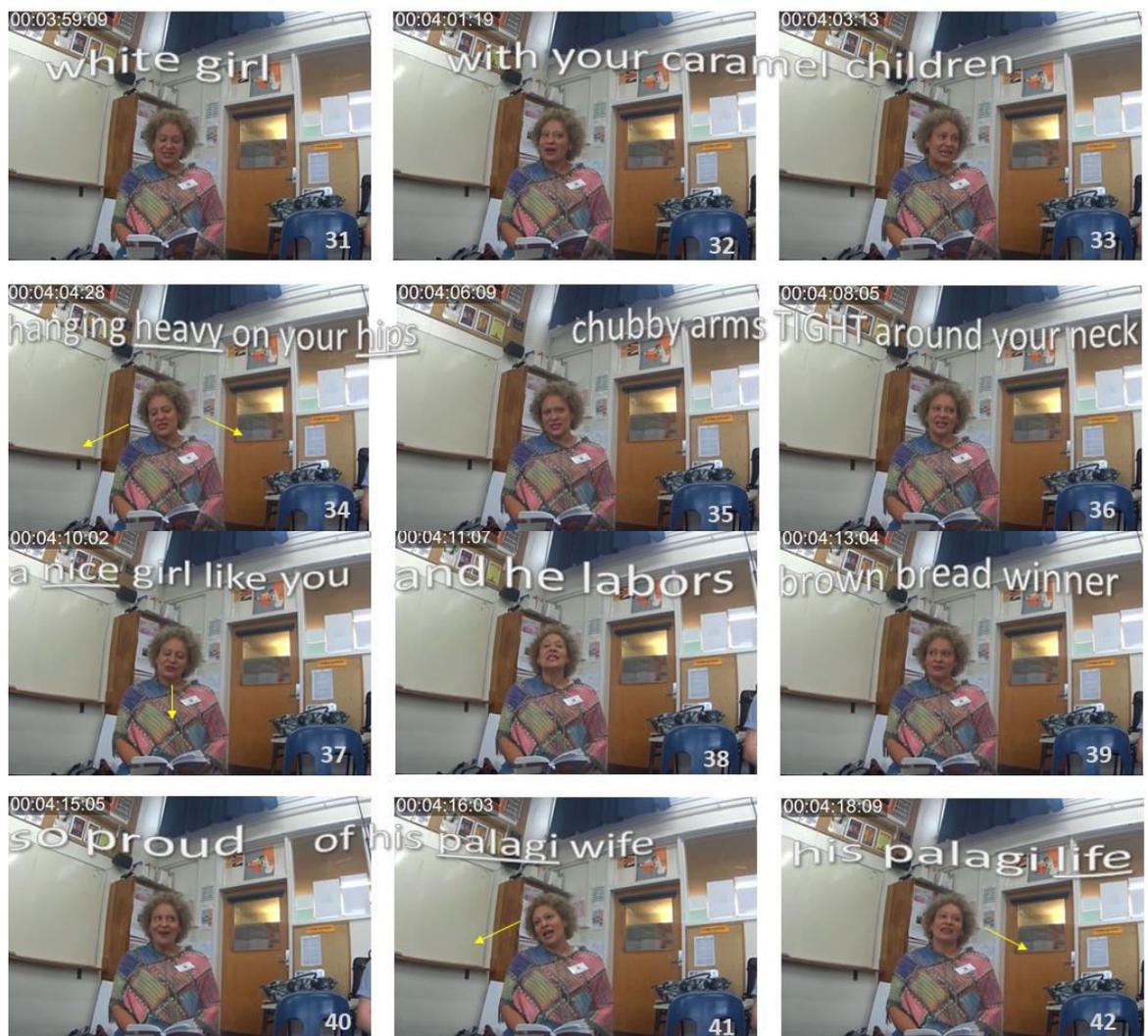


Figure 6.8: Karlo reading 'For my mother' to the class as part of her introduction

As Karlo reads the poem, she looks at the different members of the audience. 'White girl, with your caramel children, hanging heavy on your hips.' Here Karlo performs small head movements indicated by the arrows and underlined words in image 34. Karlo first moves her head to the right as she says 'heavy' and then to the left as she says 'hips.' Karlo stresses the word tight as she reads 'Chubby arms tight around your neck.' She performs another head movement as she reads 'a nice girl like you,' she nods slightly on the word 'nice.' 'And he labours, brown bread winner.' Again Karlo nods slightly as she reads 'so proud of his palagi wife, his palagi life.'

'For my mother', is a poem that explores Karlo's dual ethnic heritage which also reveals personal details. By reading this poem to the class as part of her introduction in a poetry workshop, Karlo produces her immediate creative identity element. Through exploring her ethnic heritage in the poem Karlo also produces her immediate ethnic identity element. Furthermore, Karlo's use of head movement contributes to the rhythm of the poem, and also emphasizes her dual heritage. When she performs two nods, one to each side (seen in images 31, 41 and 42), Karlo is indicating two entities. McClave (2000) explains that head movements can be "indicative of our spatial conceptualisations of entities" (p.867). She further explains that during "narration head orientation functions to locate a referent in abstract space" (McClave, 2000, p. 876). When Karlo produces this dual head nod during her reading of the poem, she is thus acknowledging her dual heritage.

Like Karlo, Mei-Lin writes about her family. She identifies as Māori and Chinese. Her Chinese ethnicity is from her mother's side of the family as her maternal grandfather was a Chinese immigrant who moved to New Zealand to work. Her play 'The

mooncake and kumara' is based on her maternal grandparent's relationship. Her grandfather was a Chinese immigrant working in market garden when he met her grandmother. Figure 6.9 shows Mei-Lin interacting with me, the researcher, during a data collection session. During this site of engagement Mei-Lin was working on turning her script 'The mooncake and kumara' that was written for theatre, into a screenplay. Before the interaction transcribed below, Mei-Lin explained that during the rehearsal process before the play's first production, her dramaturg had convinced her to remove two of the characters. I asked her if it was a hard decision to make, to which she explained that it had helped her to distance herself from the play. She had struggled with the tension between wanting to stay true to the family story and create a play that an audience could enjoy.



Figure 6.9: Mei-Lin performing the higher-level action of relating her experience of removing characters from the play.

Figure 6.9 begins with Mei-Lin continuing to explain the challenges she faced in writing a play about her family heritage. She says, 'it was freeing,' referring to the removal of certain characters from the play, who are present in the family story. She performs a

two handed gesture as she says, 'I know and, and that whole thing, of me wanting to be authentic, wanting the play to be authentic.' She also gazes towards me as she says authentic. She then continues with a single handed gesture as she lists 'and meaningful, and having the daughters there,' indicating a meaningful play with her gesture and gazing towards me again as she says meaningful. As Mei-Lin says, 'I was like but that's what happened,' she performs a two handed beat gesture, emphasizing the tension she felt at the time and maintaining eye contact with myself. She then reiterates 'you know like, we need to keep them because that's what happened,' repeating the same gesture. Mei-Lin ends the higher-level action of relating her experience of removing characters from the play by saying 'yeah, so we had a few discussions about the difference between creating a drama and a documentary, you know.'

Mei-Lin and Karlo produce an immediate fluid ethnic identity element as they straddle the in-between space. O'Donnell (2018) highlights the benefits that can come from this space. He writes "the mixed-race person with a mixed Indigenous /migrant heritage who functions in several contrasting realities becomes skilled at negotiating the spaces in between cultures. This is expressed in art that is both transgressive and transformative" (p.302). As Hooghelt (1997) writes, the hybrid individual is "celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference" (p.158).

Thus, while Shelley, Joy and Tia blend traditional with contemporary features, producing fluid Indigenous identity elements, Mei-Lin and Karlo produce a fluid Indigenous identity by drawing on personal stories influenced by their dual heritage. In the next part of the chapter, I examine the way Cathy has blended multiple bodies of

knowledge in her creative work which produce her creative and ethnic identity elements.

6.3 Blending bodies of knowledge

Cathy was born in Australia and has genealogical ties to a Māori iwi (tribe) from the South Island of New Zealand. Two generations ago, her great grandmother ran away from her husband in New Zealand and cut all family ties in the process. As an adult, Cathy decided to join a dance company after working as an environmental activist. She had realised that she was not able to deliver her desired message and achieve her desired social changes through the medium of traditional activism. After working as a dancer for a few years, Cathy wanted to progress into choreography, and found that she had knowledge gaps as she had not studied dance or choreography. This is when she moved to New Zealand to study. She also chose to move to New Zealand to learn more about her Māori ancestry.



Figure 6.10: Cathy relating her experience of learning Māoritanga.

Figure 6.10 shows a transcribed interaction where Cathy is meeting with an audio technician to explore potentially working together on a creative project. Earlier within the site of engagement, Cathy had experimented with two types of audio technology. While Cathy and the technician spoke about possible project ideas, she asked him if he was interested in working in a kaupapa Māori (translated as a Māori approach) context. He explained that he was still learning about his Māori side. The transcript begins with

Cathy responding to the technician's comment about 'filling in the blanks.' She responds by relating her experience of learning Māoritanga (translated as Māori practices and belief). As the technician says, 'I'm filling in the blanks as I'm going,' Cathy maintains eye contact with him, as shown by the arrows in the transcript. The higher-level action opens with her single handed gesture and utterance, 'yeah.' She then looks away while saying, 'well totally, and I mean that's, part of dance has been, a journey of learning.' Image 8 shows Cathy perform a single handed, palm down, gesture with her fingertips as she says 'learning.' She continues the gesture as she says, 'you know,' then adds a beat as she lists 'Māoritanga, and you know.' When she says, 'an understanding of these things,' she performs a similar single handed gesture which becomes a deictic gesture pointing at the technician (seen in image 13) when she says, 'so I'm like.' Cathy then performs a two handed gesture as she says, 'like you, I'm still gathering and learning.' She looks at the technician and as she lowers her left hand, she pauses it at table height before saying 'growing.' As Cathy says 'ahm,' and looks away, her chin resting in her right hand, this indicates the shift to the next higher-level action.

There is an overlap between the two bodies of knowledge that Cathy has learned and now draws on, Māoritanga and dance/choreography. In the transcript, Cathy performs the higher-level action of relating her experience of learning Māoritanga through the use of gesture, spoken language, gaze and layout (the dance studio). For example, image 14 shows Cathy performing a two handed gesture indicating her sweeping things towards herself while saying, 'like you I'm still gathering.' Then in image 15 her gesture changes to a static two handed pose as if she were holding something. This combination of gesture and spoken language produces Cathy's immediate Māori identity element as one where she is discovering what it means to be Māori. This in turn produces her immediate creative identity element, as Cathy returned to New Zealand in order to study contemporary dance and choreography and at the same time

learn more about her Māori ancestry. The blending that occurred through her journey now occurs in her choreography where she blends her knowledge of Māoritanga with her knowledge of contemporary dance.

Each participant produces creative work that presents a blending of cultures in some way and by doing so they all produce a fluid hybrid ethnic identity element. Shelley, Joy and Tia blend traditional cultural features with contemporary features, Mei-Lin and Karlo draw on personal stories influenced by their dual heritage and Cathy blends multiple bodies of knowledge in her creative work. In the last part of the chapter I draw on interview data to examine how each participant verbalises their immediate ethnic and creative identity elements. I highlight and question how they articulate these identity elements as well as compare the identity they articulate to that which is produced through their actions.

6.4 Verbalising fluid and hybrid identities

The ethnic identities visible in the interview data include traditional, fluid and hybrid identities. At times the participants verbalise more than one and the extent to which they are navigating these ethnic identity elements varies. Active and passive voice and use of pronouns and repetition are some of the analytical tools used to examine the utterances of the participants.

Joy verbalises a traditional Samoan identity more than a fluid hybrid ethnic identity in her interview. Joy's interview lasted for one hour and during this time she referred to Samoa eight times. Towards the end of her interview, she made four references to Samoa quite close together. Audio 6.1 shows these utterances.

Audio 6.1: Joy verbalising her immediate ethnic identity elements.

(2523) Joy it was my way of saying
(2524) I am Samoan
(2525) I claim this motif as mine
...
(2546) yes I am
(2547) yes I am
(2548) yes I am
(2549) as much Samoan
(2550) as you are
...
(2715) so it was my
(2716) Samoan story
(2717) and my
(2718) Scottish story

Here, Joy is using the active voice and repetition to affirm her Samoan identity. By repeating the phrase 'yes I am' and then following it with the comparative statement, 'as much Samoan as you are' (lines 2546-2550), Joy is trying to convince an interlocutor, that she is Samoan. But, since the interlocutor (the researcher) is neither Samoan nor challenging Joy's Samoan identity, we can see her responding in the in-situ moment, during which she establishes her immediate Samoan identity element to either intermediary or outer layers of discourse that have excluded her from claiming a Samoan identity. These discourses are further discussed in Chapters 6 and 7.

However, as shown above, the ethnic identity that Joy produces through her art is *not* a traditional Samoan identity but rather a fluid identity. So although Joy emphasizes her Samoan identity in the interview, she is not trying to construct a traditional Samoan identity element. Further in the interview, Joy expands on her ethnic identity (lines 2715-2718) by saying 'and my Scottish story.' Here, she is verbalising a hybrid ethnic identity which correlates more with the fluid ethnic identity element produced through her art.

Similarly during the interview, Shelley articulates a Māori identity, whereas, as discussed above, we find that she is producing a hybrid ethnic identity element through her art. Over a one hour interview, Shelley refers to Māori 11 times and to *Pākehā* /*European* six times. At one stage in the interview, Shelley refers to both Māori and Pākehā together. Audio 6.2 portrays this.

Audio 6.2: Shelley verbalising her immediate creative and ethnic identity elements.

(702) Shelley all **my** visual arts
 (703) have a
 (704) very distinct
 (705) um
 (706) Māori
 (707) cultural
 (708) flavour
 (709) um
 (710) **I'm** not interested in
 (711) expressing anything
 (712) visually that
 (713) of **my** Pākehā heritage at all
 ...
 (732) and **I** think
 (733) being
 (734) part Māori
 (735) and part Pākehā
 (736) **I** grew up
 (737) sort of thinking
 (738) **I'm** part Māori
 (739) and **I'm** part Pākehā
 (740) and **I** don't
 (741) belong to that side
 (742) and **I** don't
 (743) belong to that side

In the first half of Audio 6.2 Shelley is using the active voice to articulate a more traditional Māori identity which she claims is being produced through her art. Although Shelley has produced a large number of art pieces that incorporate traditional Māori patterns, she combines these patterns with more contemporary features which produces a fluid Māori identity element. By verbally rejecting her Pākehā identity,

Shelley is affirming her claim to a Māori identity. Similarly to Joy, this indicates that Shelley has had to navigate her ethnic identity.

But as Joy, Shelly has felt excluded from cultural groups. This feeling of exclusion is evident in the second half of Audio 6.2. Here Shelley uses 'I' statements (lines 736, 743) and repetition of the phrases 'part Māori' and 'part Pākehā' (lines 734, 735, 738, 739) which produces and emphasizes a hybrid ethnic identity element. This better aligns with the fluid hybrid identity element produced through her art. By claiming a more traditional Māori identity in the first part of the Audio, Shelley reveals the tension she has experienced in navigating a hybrid identity element. Yet as Moeke-Maxwell (2005) explains, claiming a hybrid identity is "emancipatory in that its existence (construction and performance) liberates the subject from a sense of unbelonging, dislocation and alienation, and a partial participation and location within the culture(s) of origin" (p. 503). Thus, by claiming a more traditional Māori identity element in the first part of Audio 6.2, she demonstrates that she does belong.

Differently, Karlo verbalises a hybrid ethnic identity in her interview yet the way she uses the active/passive voice and pronouns indicate that she is still negotiating her Tongan, Palagi and hybrid ethnic identity elements. In Audio 6.3 Karlo articulates the way this tension has contributed to her poetry.

Audio 6.3: Karlo verbalising her immediate ethnic and creative identity elements.

(434)	Karlo	when I think about my poetry
(435)		that identity question
(436)		was always just so central in my life
...		
(581)		which was always like
(582)		stimulating creativity
(583)		because if I'd just effortlessly been in the flow

(584) like the identity flow of everyone around me
 (585) and being full Tongan
 (586) or full Pākehā or whatever
 (587) I don't think
 (588) I wouldn't have felt this
 (589) disjuncture

When Karlo talks about her poetry, she uses active voice (lines 434-436, 581-583, 588-589) and 'I' statements (lines 434, 583, 587, 588) indicating self-awareness and acceptance of what contributes to her poetry. However, when she speaks about her ethnicity, she uses the passive voice (lines 585, 586), removing herself as the subject. This is seen throughout her interview when speaking about being Tongan or Palagi. During the one hour interview, Karlo refers to Tonga 72 times to Palagi five times. Audio 6.4 shows the collated utterances where she uses the term Palagi.

Audio 6.4: Karlo verbalising her immediate ethnic elements.

(355) Karlo you're a Palagi like you're
 (356) you know you're a white person
 ...
 (365) as I remember these
 (366) there were these Palagi tourists over there
 ...
 (447) there was one family in Tonga
 (448) they were half Palagi half Tongans
 ...
 (611) if I hung out with my
 (612) Palagi cousins
 (613) or my Tongan cousins
 (614) it was never quite the same as either
 ...
 (977) how I had
 (978) been brought up
 (979) by a Palagi mother

Here, Karlo uses second and third person pronouns when referring to Palagi, and although she does reference her being Tongan and Palagi (lines 611-614, 977-979) she does not claim her ethnic identity. When examining the context that Karlo uses the

terms Tonga/n/ness during her interview, often she is relating an experience in which she was being excluded from being Tongan. Although these experiences of exclusion, stimulate her creativity, they also impact on her willingness to claim her ethnic identity, whether it be Palagi, Tongan or hybrid.

As with Karlo, Mei-Lin's language use when she refers to her hybrid Māori identity element indicates a tension. The interview lasted for approximately one hour and during this time she referred to Māori 22 times and to Chinese 13 times. Many of these references relate to her family and their experience of being Māori or Chinese. Audio 6.5 shows collated utterances where Mei-Lin articulates her experience of being Māori and Chinese.

Audio 6.5: Mei-Lin verbalising her immediate ethnic elements.

(593)	Mei-Lin	yeah I mean I would
(594)		identify as Māori Chinese
(595)		and no one would
(596)		really make demands of me
...		
(678)		I have been ticking this box my whole life
...		
(692)		I felt
(693)		I kinda felt Māori
(694)		but I didn't actually know
(695)		that it came with all this other
(696)		I didn't know
(697)		really
(698)		what it came with

Mei-Lin uses the active voice in the past tense which indicates a self-awareness of her ethnic identity and an acceptance. However, her phrasing suggests uncertainty and a continued negotiation of her ethnic identity. For example, her utterances 'I would identify' (line 593) and 'I have been ticking this box' (line 678) imply a repeated past action, that may or may not be performed anymore. Also her use of the word 'kinda'

(line 693) limits how Māori she felt. This tension is partly shaped by intermediary layers of discourse produced by Mei-Lin's family and their experience of being Māori and Chinese, as well as the way her networks respond to her when she produces a Māori identity. This analysis will be presented in the next chapter.

Tia also articulates a hybrid identity in her interview. However, the hybrid identity element that Tia claims is slightly different, as both of her parents are Samoan. Instead, for Tia, her hybridity relates to a combining of two cultures: Samoan culture and New Zealand (Kiwi) culture. Taouma (2002) explains that for New Zealand born Pacific people, a hybrid New Zealand Pacific identity is one "that can reference the past, but resides happily in the present," (p. 133). Audio 6.6 shows how Tia articulated her hybrid ethnic identity element in her interview.

Audio 6.6: Tia verbalising her immediate ethnic identity elements.

(642)	Tia	like adding the two together
(643)		me as a Kiwi
(644)		being brought up as a Kiwi
(645)		and also learn
(646)		um adding in yeah
(647)		my Samoan culture
...		
(2063)		I'm ok you know
(2064)		that I'm
(2065)		Samoan Kiwi

Here, Tia uses the colloquial term 'Kiwi' to refer to her New Zealand identity. In line 643 Tia says 'me as a Kiwi' but then changes this to 'being brought up as a Kiwi' in line 644. This self-correction highlights Tia's Samoan ethnic identity element because she is distinguishing between 'being' a 'Kiwi' and being 'brought up as a Kiwi.' Then at the end of the interview, Tia verbally combines these two cultures in order to articulate her hybrid Samoan-Kiwi identity element. Anae (1997) explains the affordances of claiming

a New Zealand born (or kiwi) Pacific identity. She writes “For NZ-borns with a secured identity, to take on a NZ-born identity therefore, is to take on both the insider and outsider versions of the identity story, and the NZ-born label represents a clear affirmation and reconciliation of both identity stories” (p. 135).

Similar to Tia, Cathy verbalises a hybrid identity that relates to the blending of cultures rather than ethnicities. She was born in Australia and moved to New Zealand as an adult, where she began to construct her Māori identity. In Audio 6.7 Cathy articulates the way that being Australian shaped her experience of being Māori in New Zealand.

Audio 6.7: Cathy verbalising her immediate ethnic identity.

(1425) Cathy I didn't have
(1426) all the chip on my shoulder
(1427) about being Māori
...
(1440) I didn't have that
(1441) so even Māori
(1442) didn't relate to me
....
(1462) there's so much cause I'm an Ozzie
(1463) that I didn't get
(1464) about being Māori
(1465) because I'm not a New Zealander
(1466) so there was a whole journey
(1467) for me to take
(1468) to figure out
(1469) actually
(1470) who am I as a Māori

Here. Cathy explains the affordances of being Australian as she navigated her Māori identity. When she refers to the ‘chip on my shoulder’ in line 1426, she is referring to the outer layers of discourse that shape the construction of Māori identity for Māori born in New Zealand. As an Australian, these discourses shape the construction of her

Māori identity *less*. Cathy describes the way she negotiated her hybrid identity, in the past tense and using the active voice which indicates a high level of self-awareness in terms of her ethnic identity construction. The use of past tense “I” statements (lines 1425, 1440, 1463) also indicates that the negotiation that she is describing has been resolved.

Analysis of Cathy’s interview data also reveals the way Cathy embeds her fluid Māori identity element in her dance. Audio 6.8 depicts the collated utterances where Cathy refers to the way Māori knowledge shapes her knowledge of dance and environmental activism.

Audio 6.8: Cathy verbalising her immediate creative and ethnic identity.

(1315)	my Māoritanga
(1316)	is helping
(1317)	really anchor
(1318)	my creative
(1319)	seeds
...	
(1837)	again
(1838)	Māoritanga shifted for me
(1839)	everything around
(1840)	that
...	
(3596)	I started to
(3597)	and realise
(3598)	all that
(3599)	is carried within
(3600)	um
(3601)	our
(3602)	Māori
(3603)	mātauranga
(3604)	around water
...	
(3841)	everything that I was
(3842)	picking up from
(3843)	my
(3844)	Māori
(3845)	mātauranga

Here, Cathy uses the terms Māoritanga and Māori mātauranga (Māori knowledge) when describing her choreography. This highlights that she is blending Māori knowledge with her knowledge of dance which is different to blending Māori dance with contemporary dance. Also, Cathy uses the possessive pronouns 'my' (lines 1315 and 3845) and 'our' (line 3601) when referring to Māoritanga and Māori mātauranga which portrays her sense of belonging within a Māori community and acceptance of her Māori identity element. The way Cathy uses present tense in lines 1315-1319 to describe the connection between Māoritanga and dance also contrasts with her use of past tense in Audio 6.7, lines 1425, 1440, 1463, signifying that her Māori identity is no longer a site of negotiation.

6.5 Conclusion

In this chapter I have used the methodological tool *central layers of discourse* to examine the way that the creative work of the participants produces their immediate identity elements. The ethnic and creative identity elements of each participant are made visible through their blending of traditional and contemporary features, or through the way they draw on their experience of their dual ethnic heritage, or through blending different bodies of knowledge. In these ways, they produce fluid or hybrid identity elements. I then drew on interview excerpts to analyse the immediate identity elements that the participants perceive and articulate. Using discourse analysis as my tool, I highlighted the hybrid ethnic identity elements that the participants verbalise.

In the next chapter I examine the continuous creative and ethnic identity elements of the participants, shaped by the intermediary layers of discourse. Using transcripts of video data and interview data, I show the way each participants' social networks inform

their continuous ethnic identity elements which in turn their shape their continuous creative identity elements.

The stories are there
floating
waiting
for her hand to pluck

and shape into
a beginning middle and end

but not one with a period
more like an ellipsis

more like a
beginning middle and beginning

7.0 Continuous indigenous and creative identity elements

This chapter uses intermediary layers of discourse as an analytical tool to explore the way in which continuous ethnic and creative identity elements are constructed by the participants. Continuous identity is constructed through the intermediary layers of discourse which are shaped by the networks a social actor belongs to and interacts with. Norris (2011) explains that although social actors have intermediary layers of discourse forced upon them, there is yet agency for the social actor. She writes that “intermediary layers of discourse are imposed upon social actors and imposed by social actors onto others through the repeated interactions within the closer and extended networks,” (p. 189). These intermediary layers of discourse are invisible when social actor’s appropriate continuous identity elements. By analysing video and interview transcripts that depict moments and examine experiences of inclusion and exclusion, the intermediary layers of discourse become visible. As these moments are “in flux, are being negotiated and re-negotiated , and are adopted and changed through interaction” (Norris, 2011, p.189).

Analysing the ethnic and identity elements produced through each participant’s interactions within their networks is significant because as Tajfel & Turner (1979) claim, aspects of an individual’s self-concept derive from their social group memberships and the importance of those memberships to the individual. Webber (2013) refers to this as racial-ethnic identity (REI) and explicates that REI is a “social and psychological construct [that] enables individuals both to distinguish themselves from others and to identify with a broader collective group” (p. 32). For minority ethnic groups, relationships within networks, whether they be wider ethnic communities, friends or

family, can lead to the negotiating of their ethnic identities. Webber (2013) explains that “Individuals from minority racial-ethnic groups often find themselves negotiating and having to shift identities between ethnic and mainstream contexts” (p.33).

For the participants, the moments of inclusion and exclusion that they have experienced within their networks reveal the ways in which they are negotiating their continuous ethnic identity elements. Continuous Māori ethnic identity elements are evident within the intermediary layers of discourse as,

Māori identity has traditionally been centred on belonging to a wider collective of whānau (extended family), hapū (sub-tribe) and iwi (tribe) groupings ... These social groups were, and in some way still are, responsible for the intergenerational transmission of tribal and sub-tribal knowledge that fostered one's Māori identity. This information and these cultural markers of Māori identity, amongst others, are still seen as core components of contemporary Māori identity, (Paringatai, 2014, p.49).

In much the same way, continuous Pacific identity elements are also significant. As traditional Pacific identity is also “rooted in relational networks based on genealogical ties and locality” (Howard, 1990, p. 273). Furthermore, for Pacific people in New Zealand, ethnic identity construction is shaped by relationships with Māori and Pakeha. Teaiwa & Mallon (2005) explain that “Pacific people inhabit a social and cultural space between the tangata whenua and Pakeha and other immigrant groups in New Zealand, and they have negotiated a complex and shifting set of relationships with other groups and communities” (p. 225).

Construction of an indigenous identity for Māori and Pacific people in New Zealand is shaped by a number of tensions. The heterogeneous ethnic groups that make up the Pacific community relationships within the community require negotiation (O'Donnell,

2018). Mila-Schaaf (2013) highlights the tensions that exist between generations, in relation to being first or second generation Pacific immigrants. Due to this “negotiating belonging and facilitating acceptance is not straightforward for the Pacific generation born and raised in Aotearoa New Zealand” (62). Whereas Johnson (2008) highlights that this intergenerational tension is experienced within both Māori and Pacific communities and that it shapes identity construction.

Māori and Pasifika people who are often from families in low socio-economic brackets and who are often faced with the most complex identity development issues in the country. On the one hand, these young people are often urged by their elders to adhere to traditional cultural values and practices. On the other hand, they are encouraged to ‘fit’ into a society where indigenous world views are not always valued or easily accommodated, (Johnson, 2008, p.70).

These many tensions require negotiation and renegotiation. Through interactions within their networks, each participant has negotiated experiences of inclusion and exclusion that shape the construction of their continuous ethnic and creative identity elements. Analysis of video and interview transcripts makes these sites of negotiation visible.

7.1 Continuous ethnic identity shaped through exclusion

Experiences of exclusion can contribute to the intermediary layers of discourse that shape continuous ethnic identity elements. This exclusion can come from different networks such as the ethnic community a social actor belongs to or from their professional peers or from their friends and family. An ethnic community that adopts a traditional essentialist viewpoint of ethnic identity may exclude those who do not or cannot perform the cultural markers associated with the ethnic identity group (Matelau, 2014). The traditional Māori identity includes knowledge of ancestry, whakapapa, competency in Māori language, connection to ancestral land and a knowledge of tribal customs and history (McIntosh 2005; Moeke-Maxwell 2005, 2008; Brougham & Haar

2013; Paringatai 2014). An ability to speak the home language and practice cultural values also make up a traditional Pacific identity (Mila-Schaaf, 2013).

During her interview, Karlo clearly articulates her experiences of exclusion from the wider Tongan community in New Zealand. Audio 7.1 portrays several excerpts from Karlo's interview where she talks about her interactions with the Tongan community. She explains that her inability to speak Tongan has led to experiences of exclusion as the Tongan community she was interacting with adopted a traditional essentialist view of Tongan identity.

Audio 7.1: Karlo verbalising her continuous ethnic identity element.

(674) Karlo like where I had this experience of being
(675) constantly told that I wasn't
(676) like a real Tongan
...
(688) Karlo you can tell who's a Tongan
(689) and who's not a real Tongan
(690) cause the real Tongans say dongan
(691) and those who are not real Tongans say Tongan
...
(739) you know this is what we imagine to be Tongan
(740) and you're outside the scope of those boundaries
...
(783) and they're
(784) clinging to
(785) kind of like a nostalgic representation of
(786) of Tongan culture
(787) and
(788) they're like
(789) *this is what's in*
(790) *and this is what's out*
(791) *and this is what's Tongan*
(792) *and this is what's not*
(793) and this is how they
(794) imagine Tonganess
(795) and Tonganess is super precious to them
...
(808) because I've imagined Tonganess
(809) and these are the limits

(810) and **you're** beyond those limits
(822) Tonganess is precious to them
...
(856) some Tongan elder will stand up and go
(857) if **you** can't speak Tongan than **you're** not a Tongan
(858) and **I'll** stand up and say no
...
(908) and even now with Tongans like
(909) **I** reckon
(910) **we're** almost the worst
...
(936) there are ways of
(937) you know
(938) performing Tongan identity and
(939) if **you're** not doing it properly then
(940) nah

Karlo's use of pronouns in Audio 7.1 reference her experience of exclusion. Her use of pronouns creates three relational viewpoints: First, through her use of first person pronouns she creates her position in relation to the Tongan community (highlighted in yellow). By doing this, she is highlighting her experience and her point of view. Second, through her use of second person personal pronouns (highlighted in blue), she positions the Tongan community in the first person and her position in the second person. This relational viewpoint emphasizes her lack of agency in these situations. Finally, through her use of third person pronouns in the third relational viewpoint (highlighted in pink), she positions herself as separate from the Tongan community and what they believe about Tongan identity. By doing this she is distancing herself from these beliefs.

Audio 7.1 portrays her using 'we' twice, in line 739 and 910. Although 'we' is an inclusive first person pronoun, Karlo uses it differently in the first instance. In line 739 she is using 'we' in reference to the Tongan community that is created through her second relational viewpoint. Using an inclusive pronoun here highlights her exclusion. However, in line 910 Karlo does include herself when she uses 'we' to refer to the

Tongan community. This indicates that although she has experienced being excluded from the Tongan community, she does position herself within it.

By continuing to position herself within the Tongan community, Karlo is able to shape the intermediary layers of discourse that produce a continuous Tongan identity for other social actors. Norris (2011) explains that through their interactions within their networks, social actors have intermediary layers of discourse enforced upon them, but at the same time they enforce intermediary layers of discourse onto those they interact with. In Audio excerpt 7.1, line 858 Karlo says ‘and I’ll stand up and say no’ in response to another social actor defining Tongan identity in a way that excludes others. This utterance indicates the intermediary layers of discourse that Karlo imposes on the Tongan community in response to the intermediary layers of discourse that the Tongan community imposes upon her.

Within the data, Tia is also seen to contribute to the intermediary layers of discourse in a similar way. Figure 7.2 shows a transcript depicting a moment from a dance rehearsal. This was the first of many dance rehearsals that Tia held, in preparation for a dance piece that she was choreographing for a Pacific dance showcase. Tia explained that she wanted to draw on a previously performed dance piece as the starting point for this show. This previously performed dance piece included Tia and two of the three dancers depicted in the transcript. The dancer circled in red in Figure 7.1 below was not involved and therefore, in order to use the previous dance as a starting point, she needed to learn it. The front dancer circled in yellow in Figure 7.1 is teaching a part of the dance to the new dancer in the transcript depicted in in Figure 7.2. Tia is circled in white. These colours are also reflected in the transcribed spoken language in Figure 7.2. There are multiple higher-level actions being performed within

Figure 7.2 by the different social actors. The dancer circled in yellow (as well as the un-circled dancer) is engaged in teaching the dance to the new dancer, the new dancer, circled in red, is engaged in learning the dance and Tia is engaged in observing them.



Figure 7.1: A still depicting dancers and the colour of their transcribed spoken language seen in Figure 7.2.





Figure 7.2: Tia observing a dancer teach a section of choreography at a dance rehearsal

The transcript begins after the front dancer has shown a section of the dance that incorporates Siva Samoa, and they are about to repeat the section of the dance. The three dancers are facing the window, as they are using it as a mirror. She says 'let's go' as they all begin in the starting position. The new dancer looks at the front dancer's feet and asks her to 'be specific to the feet,' as she wants her to repeat the 'foot flick' part of the dance. The front dancer raises her hands into their position and says 'um, just the flick. But not like the hard core New Zealand born...' Image 9 shows Tia and the new dancer react to this utterance by laughing. Also the front dancer's posture changes as she mimics 'the New Zealand born flick.' Image 10 shows Tia laughing as she repeats the utterance 'hardcore' with raising inflection. The front dancer then continues by saying 'New Zealand born flick that goes like,' as she demonstrates her perceived incorrect 'foot flick' and hand movement that New Zealand born Samoans perform (seen in image 11). Tia and the new dancer continue to laugh. The front dancer returns to the starting position while saying 'just real graceful,' with emphasis on the word real. She continues with 'and not all the way up either', again demonstrating the incorrect 'foot flick.' Image 17 shows her perform the correct 'foot flick' and hand movement as

she says, 'so just here.' Tia and the other two dancers look at her feet, with the new dancer mimicking the front dancer as she begins to count and move 'two...'

The front dancer is producing intermediary layers of discourse that may contribute to the continuous ethnic identity construction of the other dancers. Her mockery of the incorrect New Zealand born 'foot flick' implies that New Zealand born Samoans are unable to perform the Siva Samoa correctly. She produces this discourse through her use of spoken language, her hand and foot movements. Comparing her movements seen in image 11 to those seen in image 17 indicates the lack of grace that she perceives New Zealanders have when performing the Siva, as the movements depicted in image 11 are much less graceful to those depicted in image 17. This comparison is reinforced by her utterance 'just real graceful' as she begins to show the correct way to perform the 'foot flick' (seen in image 14). This discourse could lead to the exclusion of New Zealand born Samoans from performing Siva Samoa as they may feel ungraceful and less capable. Although Tia laughs during this interaction, image 10 shows her saying 'hardcore' with raising intonation, questioning the front dancer's use of the term. This act of questioning that Tia performs contributes to the intermediary layers of discourse that may shape the fluid continuous ethnic identity construction of the other dancers' present.

Tia performs this much more overtly in a later dance rehearsal, which is depicted in Figure 7.4. Figure 7.3 shows the dancers that were present during the site of engagement. It includes the two dancers from the previous dance rehearsal. The new dancer was not present, and instead the third dancer is circled in red. Tia is circled in white, and the dancer that was teaching Siva Samoa during the previous session is again circled in yellow. Prior to the beginning of the transcript in Figure 7.4, the front dancer (circled in yellow) performed a solo Siva Samoa piece which Tia (circled in

white) and the third dancer (circled in red) watched from behind. After which, the front dancer turned to face Tia and the third dancer.

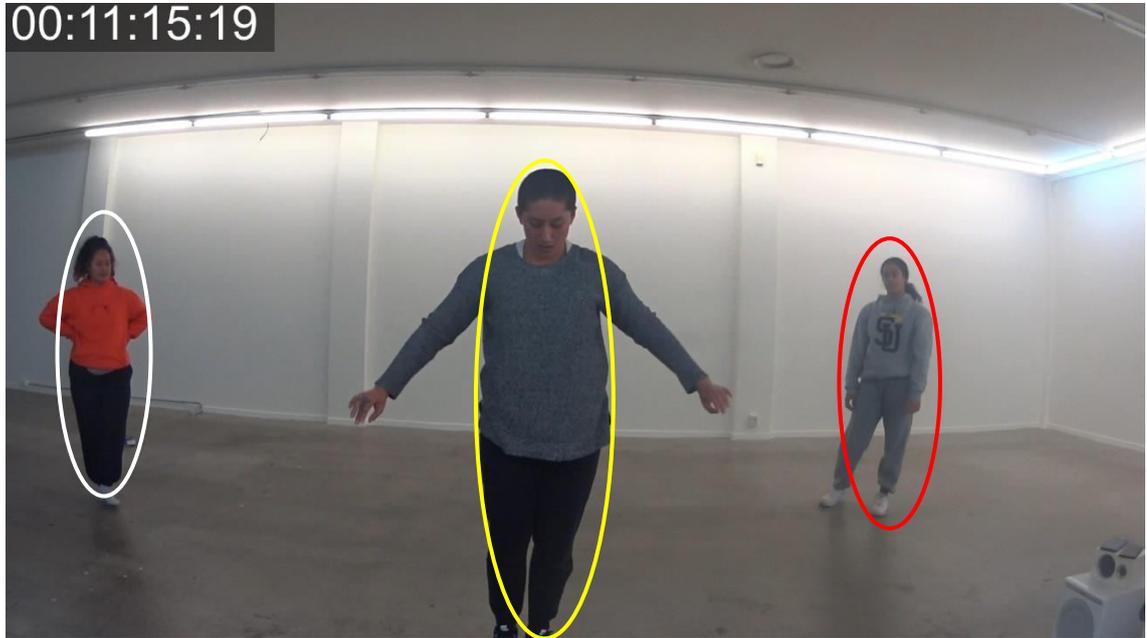


Figure 7.3: A still depicting dancers and the colour of their transcribed spoken language seen in Figure 7.4.





Figure 7.4: Tia challenging her co-dancer at a dance rehearsal

Figure 7.4 depicts Tia pointing and gazing at the front dancer as she says 'I'm gonna give you a challenge.' The front dancer shifts her posture to face Tia, walks in her direction as she asks 'what?' She then laughs as she says 'girl,' lengthening the word out through emphasis, as she walks away from Tia. She then walks back towards Tia and repeats the question 'what?' Tia says 'just a, I think like what Giles said, like to play around with the Siva.' The third dancer walks away from Tia and the front dancer, which gives them space to discuss the challenge. As the front dancer asks, 'what like the, all the parts?' the third dancer moves back towards them. Tia begins to answer, 'hmmm no,' at which point the third dancer suggests 'I think mostly, you need to drag it out.' The front dancer gazes at the third dancer (seen in images 23-26), performs a hand movement and clarifies 'like these, like these?' Tia adds 'you can even go like' as she performs a head and hand beat movement (image 27). The front dancer looks at Tia as the third dancer also suggests 'you can split it up' as she performs a suggested movement.

During the interaction depicted in Figure 7.4, Tia is performing the hybrid Samoan-Kiwi identity element that was discussed in the previous chapter. Tia produces a fluid ethnic identity element by combining Siva Samoa with other dance styles. She is also producing a fluid ethnic identity element within Figure 7.4 as she encourages the modification of Siva Samoa dance movements. By doing this she is contributing to the intermediary layers of discourse that may shape the fluid continuous ethnic identity elements of the dancers present at this rehearsal, responding to the layers of discourse that were produced at the previous dance rehearsal (Figure 7.2). Like Karlo, Tia responds to the traditional continuous ethnic identity element produced by social actors within her network by producing an immediate fluid ethnic identity element, thus including social actors who may also construct fluid ethnic identity elements.

In her interview, Joy also refers to her experience of being excluded. However, unlike Karlo, Joy does not refer to a specific experience or experiences of exclusion from an ethnic community. Instead she makes generalised statements that encompass multiple experiences of exclusion from both a Samoan community and a Palagi community.

Audio 7.2: Joy verbalising her continuous ethnic identity element.

(2313) Joy it's that typical story of
(2314) I was too brown to hang out
(2315) with the white people
(2316) too white to hang out
(2317) with the brown people
(2318) so I never really had that
(2319) sense of
(2320) where did I fit

Using first personal pronoun and repetition (lines 2314-2317), Joy describes the tension she experienced within both ethnic communities that she belongs to. The way in which Joy has repeated the sentence structure, but only changed the ethnic aspect of the sentence, emphasizes the exclusion that she experienced because as an interlocuter, we understand the repeated second sentence (lines 2316 and 2317) more easily because of its relationship to the first sentence (lines 2314 and 2315). Tannen (1989) explains that “repetition allows a speaker to set up a paradigm and slot in new information- where the frame for the new information stands ready, rather than having to be newly formulated” (p. 48).

However, exclusion from an ethnic community did not always originate through the actions performed by the ethnic community itself. In her interview Mei-Lin accounts an experience of being excluded from a Māori community that was caused by the actions performed by her non-Māori friends. As a youth, Mei-Lin’s friends contributed intermediary layers of discourse that shaped her continuous ethnic identity by speaking in a derogatory way about Māori. Although Mei-Lin attempted to negate this discourse by highlighting her ‘Māoriness’, she was excluded from the Māori community, through the response her friends had, ‘you’re not really Māori though.’

Audio 7.3: Mei-Lin verbalising her continuous ethnic identity element.

(601) Mei-Lin some of my friends might say something
(602) slightly
(603) racist
(604) and I would say hey
(605) you know
(606) don't say that
(607) you know like
(608) um I'm Māori
...
(613) oh you're not really Māori though

(614) so I had that
(615) when I was at high school

In retelling this experience, Mei-Lin positions herself in relation to her friends through the use of 'I' which highlights her experience. Her use of the second person in line 613, emphasizes the exclusion she experienced as she was excluded from the Māori community and also from her friends.

Mei-Lin also describes in her interview the way in which her grandmother's and mother's actions led to an exclusion from the Māori community. She explains that her grandmother chose to distance her family from the Māori community because she could not align Māori values and norms with Christian values and norms. This shaped the continuous ethnic identity construction of Mei-Lin's mother who in turn maintained that distance from the Māori community for her own children, Mei-Lin and her siblings. Mei-Lin's mother contributed thus to the intermediary layers of discourse that shaped Mei-Lin's continuous ethnic identity element. Houkamau (2010), who studied the life stories of three cohorts of women, found that women from Mei-Lin mother's generation were likely to hold negative beliefs of Māori culture.

The influence of prevailing ideas and stereotypes about Māori by 'society', their perceived racist treatment, and the attitudes of women's parents shaped the way that women in the middle cohort interpreted their Māori identities profoundly. Many reported knowing very little about Māori culture and history and having negative views, experiences and a sense of shame around being Māori as children and young adults, (Houkamau, 2010, p.189).

Due to the intergenerational intermediary layers of discourse and the actions that Mei-Lin's mother performed, Mei-Lin experienced exclusion from the Māori community. Audio 7.4 depicts Mei-Lin explaining the context behind her grandmother's and mother's actions that led to an exclusion from the Māori community.

Audio 7.4: Mei-Lin verbalising her continuous ethnic identity element.

(703) Mei-Lin cause **my** nan became Christian
(704) and
(705) yeah
(706) there's a whole lot of stuff
(707) that
(708) **she** was brought up to believe
(709) about
(710) being Māori
(711) that **she** didn't
(712) that didn't
(713) coalesce
(714) with **her** being a Christian
...
(754) so growing up for me
(755) was
(756) seeing
(757) **my** mum go
...
(766) **you** are Māori
(767) but
(768) **you** know
(769) **you** don't need to
(770) know about
(771) all this
(772) this stuff
(773) which included
(774) um
(775) you know
(776) visiting marae
(777) um
(778) not speaking the language

In retelling this experience, Mei-Lin maintains a passive position through her lack of first person pronouns and her use of second person pronouns which emphasizes her lack of agency. Mei-Lin describes the actions that her grandmother and mother performed, by using the third person to detail their actions and with very little reference to herself. Although she references herself in line 754 by saying 'so growing up for me,' this utterance is in the passive voice, further highlighting her powerlessness. Her use of 'you' in lines 766-768 to position herself in her mother's shoes as she interacts with herself, again emphasizes her lack of agency in this experience.

When Tia describes in her interview the way her mother's actions distanced herself from a Samoan community, she also does so in a way that highlights her lack of agency (Audio 7.5).

Audio 7.5: Tia verbalising her continuous ethnic identity element.

(352) Tia mum didn't speak Samoan to me
(353) only when I got in trouble
(354) but yeah so
(355) there was just English and
(356) well we were kind of
(357) kept away from the fa'a Samoa
(358) stuff
(359) um so to elaborate
(360) is things like
(361) funerals
(362) um
(363) yeah dealing with family
(364) stuff
(365) my mum dealt with that

When speaking about her mother's actions she uses the active voice, as seen in line 352, 'mum didn't speak Samoan to me' and line 365 'my mum dealt with that.' However, when she talks about herself and her siblings in line 356, she uses the passive voice 'well we were kind of kept away from the fa'a Samoa.' Fa'a Samoa translates to the Samoan way and can refer to many different norms (Anae, 2015). Agee & Culbertson (2013) explain the significance of familial relationships to ethnic identity construction. "The nature of their relationships with family members shaped participants' sense of self and others, " (p. 72). For Tia and Mei-Lin , the intermediary layers produced through their mother's actions, have shaped their continuous ethnic identity construction. Their utterances (in Audio 7.4 and 7.5) do not indicate actions that they may have taken in response to these layers of discourse, which may be due to the

significance of the relationship noted by Agee & Culbertson (2013). Furthermore, their utterances, although passive, seem neutral in terms of framing whether their mother's actions were perceived as positive or negative which indicates that although significant, Tia and Mei-Lin do not contest the actions that their mothers performed.

In comparison, when Tia and Karlo speak about experiences of exclusion when they visited Samoa and Tonga (in Audio 7.6 and 7.7), their use of personal pronouns and language clearly indicate that this experience was negative for them. McGavin (2017) explains that journeys' like this, where Pacific Islanders return to the homeland "tend to place greater scrutiny on the person's identity. Homeland based friends and relatives are more likely to perceive -and vocalise- the cultural differences between themselves and the visitor which, in turn, makes the visitor question their own 'authenticity' as a Pacific Islander" (p. 140).

Karlo uses two relational perspectives when she describes her experience of being excluded from the Tongan community when she visited Tonga. She uses 'I' in the active voice to describe her actions and her feelings but when she describes how she was treated she changes the viewpoint, positioning herself as the interlocuter interacting with her past self 'you're a palagi...definitely not one of us.' This shift in positioning emphasizes her lack of agency in this interaction and also emphasizes the act of exclusion. In line 359 Karlo admits to not being able to speak Tongan, which Mila-Schaaf (2013) explains shapes the perspective of Pacific communities. "Not speaking a Pacific language was associated with inauthenticity and a lack of legitimacy and was a basis for exclusion" (Mila-Schaaf, 2013, p. 59).

Audio 7.6: Karlo verbalising her continuous ethnic identity.

(345) Karlo I went to Tonga
(346) in fourth form and lived there for six months
...
(353) and then I got over there and they were like
(354) oh you
(355) you're a palagi like you're
(356) you know you're a white person
(357) you're not
(358) definitely not one of us
(359) and I couldn't even speak
(360) their language and
(361) I didn't understand a lot of what was going on
(362) and I felt so um
(363) not a part of it

In Audio 7.7, Tia speaks about her experience of visiting Samoa. Here, she positions herself as the main social actor by using 'I' sentences and the active voice. When she refers to the interlocutors that called her palagi she uses the third person 'them.' By recounting this interaction in this way, Tia maintains her position as the social actor, and the interlocutors as the others who performed the action of excluding her from the Samoan community in Samoa.

Audio 7.7: Tia verbalising her continuous ethnic identity

(745) Tia when I was there
(746) I was called palagi
(747) a few times
...
(768) and it just makes me think why
(769) why
(770) why am I a palagi
(771) to them
(772) and
(773) you know
(776) but because I was brought up
(777) in another country
(778) I am automatically considered
(779) not a pure Samoan
(780) and
(781) yeah when I was called that
(782) that really offended me

For New Zealand born Pacific people, visiting the Pacific 'homeland' can lead to a sense of exclusion. The way in which a social actor is accepted or rejected by the 'homeland' networks produces intermediary layers of discourse that shape the construction of their continuous ethnic identity. Anae (1997) describes the perspective that the Samoan community in Samoa can have of New Zealand born Samoans.

To *'aiga*, in Samoa and recent island arrivals, NZ-borns are on the one hand *papalagi*, and on the other *'aiga* members who may not *tautala Samoa* (speak Samoan) fluently, who have had different *papalagi* socialisation experiences and who therefore may not participate in normal Samoan activities and practices," (Anae, 1997, p.132).

In both Audio 7.6 and 7.7, Karlo and Tia recall being labelled as a palagi by members of their networks within their ethnic 'homelands'. (Palagi means white or non-Samoan person and papalagi is the plural of palagi). MacGavin (2017) explains that this exclusion can lead to two outcomes, "the boundary between socially defined and self-defined identity becomes increasingly marked; and people's sense of belonging, their idea of home- both in the Pacific Islands and in the diaspora, fluctuates, morphs and/or solidifies" (p.123).

Experiencing exclusion from one's ethnic community can occur through the actions of people within the wider ethnic community as well as through the actions of friends and family within New Zealand and within Pacific 'homelands.' How each participant recounts these experiences and also how they respond differs, however, the impact these experiences have had on their continuous ethnic identity elements are visible. Just as experiences of exclusion can shape ethnic identity production, so too can experiences of inclusion.

7.2 Continuous ethnic identity shaped through inclusion

Experiences of inclusion can contribute positively to the continuous ethnic identity construction of a social actor when it originates from within the ethnic community. For Shelley (Audio 7.8), being identified as Māori by other Māori positively shapes her Māori identity. As she is also Pakeha, she does not have a typical Māori appearance. Houkamau & Sibley (2015) state that “visible appearance and personal features-such as skin colour, appearance and accent play a role in the way in which people of Māori descent are perceived and identified by others”(p. 284). Although they highlight that Māori with mixed heritage, who look less Māori experience better social and economic outcomes, for Shelley being identified as Māori by other Māori even though she does not appear to be Māori, supports her self-identification as Māori.

Audio 7.8: Shelley verbalising her continuous ethnic identity.

(755) Shelley because I'm so fair
(756) people don't look at me
(757) and think
(758) oh she's part Māori
(759) but I've had a couple of
(760) old
(761) very old Māori people
(762) look at me
(763) and they say
(764) oh they can see it
(765) in my bones
(767) cause when you
(768) look at the picture
(769) of my
(770) grandmother's grandmother
...
(775) there's a very strong likeness
(776) and there is
(777) with all of the
(778) the particular women
(779) in our family
(780) so it just
(781) feels right

When Shelley describes her experience of inclusion within a Māori community, she uses first person and third person pronouns, highlighting her experience of interacting with the interlocutors who identified her as Māori. She also uses 'our' in line 779 when she says 'in our family' emphasizing her inclusion within her family, and her family's inclusion within the Māori community. Her utterance 'so it just feels right' indicates that this interaction was a positive experience for her. Being identified as Māori by Māori produced intermediary layers of discourse that positively shaped Shelley's continuous Māori identity.

On the other hand, inclusion within an ethnic community that derives from interlocutors that do not belong to that ethnic community can negatively shape the continuous ethnic identity construction of an individual. Paringatai (2014) states that this can instead lead to a sense of stigmatisation.

Physically, they may look like they should possess certain ethnic knowledge and attributes associated with that group and, there is an expectation from other people that they do. They may feel stigmatised by society and trapped into socially predetermined roles based on their ethnic group membership over which they have no say. As a result, they are not able to reconcile their ethnic identity with their personal identity and may feel resentment towards their ethnicity in the process (p.49).

When Mei-Lin and Karlo recount being identified as Māori or Pacific (in Audio 7.9 and 7.10) by people from outside of their ethnic communities their use of language indicates that these interactions were negatively received, even though the staff at the university may have had positive reasons for identifying Karlo and Mei-Lin in this way. Audio 7.9 shows Mei-Lin describing being identified as Māori, by a non-Māori and the intermediary discourses it produced.

Audio 7.9: Mei-Lin verbalising her continuous ethnic identity.

(563) and I think that they
(564) just quickly
(565) leapt on
(566) people
(567) who identified staff member at university.as
Māori
...
(639) she said
(640) you know you're doing quite well
(641) we want
(642) you know
(643) we noticed that you've
(644) she didn't put it this way
(645) but it sounded like
(646) you've ticked the box so
(647) do you think you could help me

When describing the interaction that occurred between herself and a staff member at a university, Mei-Lin uses second person pronouns, positioning herself as she tells the story, as the university staff member. Talking this relational viewpoint while describing the interaction, silences her response of the experience. Instead it highlights the actions performed by the university staff member, emphasizing Mei-Lin's lack of agency. Her utterance in line 646, 'you've ticked the box' indicates that the intermediary layers of discourse produced through this interaction, negatively shaped the construction of Mei-Lin's continuous ethnic identity. This is because the phrase 'ticking the box' can infer superficial engagement. Therefore, when Mei-Lin uses this phrase to describe being identified as Māori by a non-Māori interlocuter, she is echoing what Paringatai (2014) describes as potential outcomes of being ethnically identified.

Although Karlo does not use the second person pronouns in her description of a similar event, her use of language in Audio 7.10 indicates her feelings in response to being ethnically identified by people from outside of the ethnic community. In line 193 Karlo

indicates that she singled out staff at her university due to the colour of her skin 'because you know I was a brown face.' Similar to Mei-Lin, Karlo then ascribes a superficial engagement with diversity as motivation behind the university staff's actions (seen in lines 194 and 195).

Audio 7.10: Karlo verbalising her continuous ethnic identity.

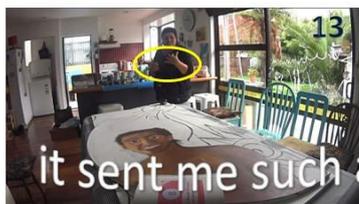
(190) Karlo I just took a creative writing paper and a couple of others
(191) and the English department wanted me to be in their
(192) promo video
(193) because you know I was a brown face
(194) and they were trying to like
(195) look diverser than what they were

Although experiences of inclusion can contribute positively to the intermediary layers of discourse that shape one's continuous ethnic identity construction, they can also contribute negatively. This depends on who within the social actor's networks is producing the discourse, their ethnic identity and their perceived motivations. In the next part of chapter, I draw on video and interview data that makes moments of exclusion and inclusion that have shaped the continuous creative identity elements of the participants visible.

7.3 Continuous creative identity shaped through exclusion

As a child, Joy had an experience with a teacher which led to her feeling as if she was excluded from becoming a creative artist. Figure 7.5 depicts Joy recalling this experience during an ethnographic data collection session. Before this transcript begin, Joy explains that she was five years old and the children had all painted pictures the

day before. The next day the teacher went through all of the children's pictures and commented on them in front of the class. Prior to her picture being selected, another child's picture had been shown, and the children had applauded, and the teacher had complimented the child's drawing.



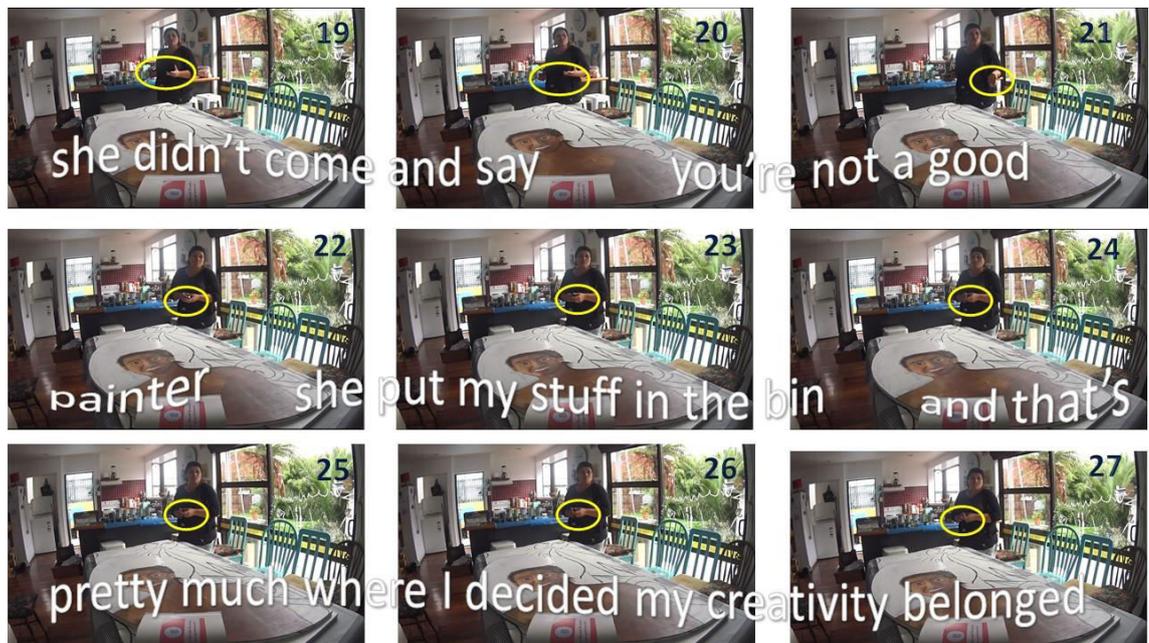


Figure 7.5: Joy recalling her first experience with paint.

Image 1 shows Joy gesturing to the imagined pile of pictures as she says, 'and the teacher, my one was next, I could see it.' Joy then picks up the container of paint that is sitting on the mural as she says 'and she picked it up.' Image 5 shows Joy holding the paint in one hand and gesturing as if picking up a painting with her other hand. Joy then put's the paint down (image 6) and says, 'and she goes.' Image 7 depicts Joy performing a two handed gesture, mimicking the teacher screwing up her painting as she voices the teacher's utterance 'oh that's rubbish.' Joy then returns to relating the interaction, verbally describing what the teacher said and mimicking the actions with her gestures. 'and she screwed it up into a ball and she put it in the bin.' Joy then describes how the interaction impacted her. She says 'and that was, it sent me such a strong message' while performing a gesture as if holding the tangible message in her hands. The message being 'you're not any good.' Joy then picks the paint up again as she continues 'you know I, it wasn't that.' She continues to hold the paint as she says, 'she didn't come and say you're not a good painter.' With her other hand she gestures as if questioning the teacher's actions. Joy holds the paint with two hands as she

repeats 'she put my stuff in the bin.' She then comments, while still holding the paint, 'and that's pretty much where I decided my creativity belonged.'

Through the use of the communicative modes of spoken language, gesture and object handling, Joy indicates the impact this interaction had on her continuous creative identity element. Like with the interview excerpts, Joy's use of pronouns positions her in relation to the teacher. To begin with, Joy uses the third person to describe the actions performed by the teacher 'and she picked it.' This position maintains the significance of Joy's experience. Even when she voices her teacher's utterance 'oh that's rubbish,'(image 7) Joy is still positioning herself as the storyteller and main social actor in the interaction. However, when Joy switches to the second person pronouns (in image 15) and says, 'you're not any good,' and 'you're not a good painter (in image 21) Joy's position becomes ambiguous. On the one hand, she is surmising the message that her teacher's actions communicated to her, and on the other hand, she is positioning herself as the teacher, voicing the message explicitly. In images 12-16 Joy gestures as if holding the teacher's message in her hands, which implies that Joy is renegotiating the discourse produced through her teacher's actions. Also by picking up the paint and putting it down throughout her retelling, Joy is also using object handling to renegotiate the discourse, the paint being a mediational means that artists use in the production of their art. Although the actions of Joy's primary school teacher contributed intermediary layers of discourse that negatively shaped Joy's continuous creative identity element, Joy is renegotiating her continuous creative identity as she produces her immediate creative identity through her art and the mediational means that she utilises in the production of her art. As Glaveanu & Tanggaard (2014) highlight, "identities conducive for creative performance are not just 'given' but built over time in interactions that are often marked by struggles and acts of resistance" (p. 13).

Karlo also renegotiates intermediary layers of discourse produced through an experience of exclusion that shapes her continuous creative identity element. Audio 7.10 is an excerpt from Karlo's interview where she describes her creative response to being excluded from an encyclopaedia entry that examined Tongan literature in New Zealand. Glaveanu & Tanggaard (2014) explain that being excluded from a creative community can lead to better productivity in one's creativeness. They write that "being denied creativity by some groups of people (including the 'gatekeepers' of a certain domain can also stimulate one to create in order to surpass this marginalisation," (p. 17).

Audio 7.10: Karlo verbalising her continuous creative and ethnic identity elements.

(1205) Karlo the woman who wrote about
(1206) you know
(1207) successful Tongans in literature
(1208) and blah blah blah
(1209) like yeah
(1210) I've written a poem about you actually
(1211) you specifically
(1212) um and how horrible you were to me
(1213) when you said to me that
(1214) you know
(1215) Tongans can't be Tongans
(1216) unless they speak Tongan
(1217) and there's lipstiki on your smiling teeth
(1218) yeah
(1219) you lady
(1220) that is writing what it means to be Tongan

Karlo's use of language and pronouns in the Audio 7.10 indicate that this experience of exclusion motivated her to take action in response to it. Karlo positions herself as the main social actor in her retelling of this experience. Her use of the first person pronoun in line 1210 and her use of the active voice 'I've written about you actually,' show that she as the storyteller is also the protagonist, which highlights her experience and her responses. When she uses the second person pronouns, she does so as if addressing

the interlocuter in her story. Her repetition of the term 'you' also highlights her aggressive response to them, which is what motivates her to respond to the discourse by writing a poem about the interaction. She does give a voice to the interlocuter in lines 1215 and 1216 when she says, 'Tongans can't be Tongan unless they speak Tongan.' However, she does this in order to contextualise her response rather than show agreement. By using the third person in line 1216, Karlo is highlighting the message of the interlocuter and not positioning herself as outside of the Tongan community. Her agentic response to this exclusionary discourse is evident in line 1217 when she says 'and there's lipistiki on your smiling teeth' which references the poem that she wrote in response to this experience. Like Joy, Karlo uses the mediational means relevant to her art, in order to reshape the intermediary layers of discourse that have shaped her continuous creative identity element. In the last section of this chapter, I draw on each participant's experiences of inclusion within the creative community to examine the intermediary layers of discourse that have positively shaped their continuous creative identity elements.

7.4 Continuous creative identity shaped through inclusion

Acknowledgement by an expert or 'gatekeeper' (Glaveanu & Tanggaard, 2014) within the creative community can come in many different forms, but in whatever form it takes, it contributes to the intermediary layers of discourse that shape the continuous creative identity of artists. This acknowledgement creates an experience of inclusion, whereby the social actor begins to feel as they belong within the creative community, and are in fact, an artist. Norris (2012) distinguishes between the types of feedback a participant in an ethnographic study received from their networks and how it contributed to their continuous creative identity element. In terms of the participant's wider network, Norris (2012) writes,

Some of the wider network's actions confirmed Andrea as a community artist: the action of social actors whom she did not know, looking at her paintings; the actions of evaluating the paintings as art; the action of buying some of her paintings (p. 161).

The impact that an artists' network can have on the construction of the creative identity is significant. In this way, the artist is "far from existing as an isolated unit, [but] is a social actor able to co-construct his or her own sense of creative value in communication with others and in relation to societal discourses about what creativity is," (p. 13).

Each participant recalled experiences of inclusion in their interviews. The form that these experiences took included: winning competitions, receiving high grades, being acknowledged as an expert, gaining a place within a prestigious study programme and so on. In Audio 7.11 and 7.12 Mei-Lin and Shelley describe competitions that they won and how they shaped their continuous creative identity elements.

Audio 7.11: Mei-Lin verbalising her continuous creative identity.

(1294) Mei-Lin I wrote a ten minute play
(1295) for the short and sweet
(1296) competition
(1297) and that was
(1298) the mooncake and the kumara
(1299) the first version
...
(1312) and that
(1313) that won best drama actually at the
(1314) short and sweet competition

Mei-Lin uses a combination of the active voice and passive voice in her retelling of winning a competition. She begins in the active voice in line 1294, ' I wrote a ten minute

play,' but then changes to the passive in line 1313 when she explains that she won a prize, ' that won best drama actually.' Instead of saying, I won the prize, Mei-Lin refers to her play winning the prize through the use of the pronoun 'that.'

Shelley shifts from the active voice to the passive voice when she recalls winning competitions and successful exhibitions. When Shelley describes winning competitions as a teenager, she uses the active voice, the first person 'I' and the pronoun 'all' (in line 133) which indicates that Shelley has accepted her success as a teenager and that these successes have been incorporated into her continuous creative identity element. Lines 473-477 emphasize Shelley's acceptance of this discourse, because she shifts into the relational viewpoint of prize winning. Her use of the pronoun 'it' in line 473 references prize winning as if it were an interlocuter whose message was 'you can do it, you can succeed at it.' Although a positive message, this passive positioning is non-agentic and does not highlight Shelley's actions. When she talks about more recent exhibitions, she shifts back into the active voice.

Audio 7.12: Shelley verbalising her continuous creative identity.

(132) Shelley I used to win
(133) all the prizes
(134) for music competitions
(135) and things like that
(136) I won prizes
(137) for art competitions too
(138) I was GOOD at
(139) art and music
(140) and I liked it
...
(463) when I did things
(464) myself
(465) and got a good response
(466) by winning
(467) a competition
(468) um

(469) it was a very
(470) positive
(471) and encouraging experience
(472) cause you know
(473) **it** gave me the message
(474) that hey
(475) this is something
(476) that **you** can do
(477) and **you** can succeed at
...
(1731) it was exciting
(1732) yes
(1733) someone liked my work
(1734) enough to pay that much money
(1735) wow
(1736) a huge boost to my confidence
(1737) oh
(1738) maybe **I** can be a real artist

Joy positions herself similarly to Mei-Lin and Shelley. Audio 7.13 depicts Joy recounting receiving high grades in secondary school for her art and then being accepted into art school after graduating from secondary school.

Audio 7.13: Joy verbalising her continuous creative identity.

(902) Joy when **I** submitted my boards
(903) at the end of that year
(904) they were taken
(905) and sent down to Wellington
(906) as
(907) the boards
(908) so they choose
(909) high
(910) middle
(911) low
(912) so that was
(913) **they** were chosen as the high
(914) boards
(915) and then **they** were sent back
(916) to school
(917) as the benchmark
(918) for the rest of the marking

...
 (1122) Joy she's quite
 (1123) a well-known artist
 (1124) she um
 (1125) interviewed me
 (1126) and my mum
 (1127) and went
 (1128) yep
 (1129) we've got a place for you
 (1130) I was offered a place
 (1131) on the spot

Joy mostly uses third person pronouns when describing these experiences. When she talks about how her art received high grades she does not use the first person pronoun 'I' to indicate that the work she completed received these accolades. Instead she uses the third person pronoun 'they' to refer to the art pieces (seen in lines 913 and 915). This is a non-agentic way of describing this experience, and it removes her as the main social actor. When Joy describes being accepted into art school, she positions herself as the interviewer by voicing her utterance 'we've got a place for you.' She also uses the passive voice by saying 'I was offered a place.' Joy's use of the passive voice and third person pronouns indicate that these intermediary layers of discourse positively shape her continuous creative identity. In Audio 7.15 Tia takes a similar relational viewpoint when she describes feedback she received from an expert within the dance community.

Audio 7.15: Tia verbalising her continuous creative identity.

(1615) Tia so my mentor
 (1616) Kat (last name omitted)
 (1617) she was the one that said
 (1618) oh why don't you do
 (1619) post grad
 (1620) uh your post grad diploma in creative arts

Tia takes the perspective of the expert interlocuter and voices her utterances, as seen in lines 1618-1620. This acknowledgement by her mentor encouraged Tia to enrol into a post graduate qualification to continue to studying dance. Although this utterance is a

positive affirmation of Tia's skills as a dancer and a choreographer, her description of this event minimises these skills. There is a perceivable difference in the way that Karlo describes a similar event, seen in Audio 7.16.

Audio 7.16: Karlo verbalising her continuous creative identity.

(1618) Karlo I did it largely because of Albert
(1619) because I really admired his work
(1620) and he was really encouraging
(1621) and
(1622) he gave me a really good grade
(1623) and he said to me that
(1624) I was going to be
(1625) one of the most important writers
(1626) in my generation

Like with Tia, Karlo is describing receiving positive feedback from an expert within her creative community. However, her use of the first person 'I' in line 1624, when describing what the expert interlocuter has said to her, creates a different impression compared to Tia's use of the second person pronoun 'you' in lines 1618 and 1620. In line 1624 Karlo voices the message of the interlocuter, but changes the pronoun to the first person 'I was going to be one of the most important writers in my generation.'

In Audio 7.17, Cathy describes feedback she has received from experts within her creative community, without voicing any specific interlocuter.

Audio 7.17: Cathy verbalising her continuous creative identity.

(1318) Cathy my creative
(1319) seeds
(1320) and passions
(1321) but now

(1322) allowing them to be
(1323) appreciated
(1324) a little bit more
(1325) as an artist
(1326) and within the industry
(1327) and
(1328) you know I've been recognised
(1329) for carrying that
(1330) kaupapa
(1331) so it's taken a little while

Here, Cathy uses first and third person pronouns to describe the recognition she receives from other interlocutors within the dance community. She acknowledges her actions through the pronouns 'my' (line 1318) and 'I've' (line 1328) but also refers to her work in the third person by using 'them' (line 1322) and 'that' (line 1329). This balanced mixture indicates that Cathy, like Karlo, has accepted her continuous creative identity element more than the other participants.

Possible reasons for this difference could be the amount of experience that Karlo and Cathy have within their particular fields and the acknowledgement they receive from interlocutors that extends beyond their local communities. Although Mei-Lin has received recognition from the extended community, she has only one play that has received this level of recognition, whereas Karlo has two published poetry books and Cathy has been in numerous dance productions. Although Tia has been in numerous dance productions, she is younger than Cathy and Karlo and has not been in her creative community as long as them. Although Shelley and Joy have both been visual artists for a long period of time, their acknowledgement comes more from their local communities.

7.5 Conclusion

In this chapter, I have examined interview excerpts and video transcripts where the participants have recounted experiences of exclusion and inclusion within their ethnic communities and within creative communities. These moments make the intermediary layers of discourse that shape their continuous ethnic and creative identity elements visible. In response to these experiences, some of the participants renegotiate the discourse by contributing to the intermediary layers of discourse, shaping the continuous creative and ethnic identity elements of other social actors.

In the next chapter I utilise outer layers of discourse as a methodological tool to analyse the general ethnic and creative identity elements of the participants. I also highlight the way in which each participants' creative work contributes to the outer layers of discourse, shaping the general ethnic and creative identity elements of others.

The actions of yesterday
not spoken of
make believe forgotten

reach their tendrils into today

she hears their whispers
but when she tries to answer
she is labelled

troublemaker
barrier to progress
to success

8.0 General Indigenous and creative identity elements

This chapter utilises outer layers of discourse as an analytical tool to examine the general ethnic and creative identity elements constructed by the participants through experiences of exclusion and inclusion. Norris (2011) explains that general identity elements are constructed through the outer layers of discourse that are enforced by society and its institutions and regulations. “The general identity elements as a result are not agentive, but are prescribed to social actors as categories such as mother, divorcee or friend. Some of these categories build roles within society; some describe the status of a social actor, and are social formations” (Norris, 2011, p. 186). The social-time-place in which a social actor is embedded, shapes the prescription of these categories. Also, like with the intermediary layers of discourse, the outer layers of discourse are invisible when a social actor appropriates the enforced general identity. However, when there is conflict between the layers of discourse and the identity elements produced, the three levels of an identity element become visible.

Given New Zealand’s colonial history, there are outer layers of discourse present within mainstream New Zealand society that can lead to experiences of exclusion for people who belong to marginalised groups: Māori construct their identity elements in relation to mainstream Pākehā New Zealand because they are the Indigenous group, and Pacific people construct their identity elements in relation to mainstream Pākehā New Zealand because of New Zealand’s historical colonial reach into Pacific nations (Fleras & Spoonley, 1999) and the xenophobic response to Pacific immigration in the 1970s (Mackley-Crump, 2015). As marginalised groups, enforcing traditional ethnic identity elements can counter negative stereotypes and preserve traditional knowledge and

language. However, enforcing traditional ethnic identity elements can also produce outer layers of discourse that exclude people from their own ethnic communities (Matelau, 2014). By sharing creative work that produces more fluid/hybrid ethnic identity elements, the participants contribute outer layers of discourse that counter experiences of exclusion from mainstream Pākehā New Zealand *and* from ethnic communities.

8.1 General ethnic identity shaped through exclusion

New Zealand 's colonial history shapes the outer layers of discourse that contribute to the general ethnic identity elements of Māori and Pacific people in different ways. For Māori, this colonialist history foregrounds discourses in relation to mainstream Pākehā New Zealand that connect to indigeneity and sovereignty (Fleras & Spoonley, 1999) as well as discourses in relation to other Māori that relate to defining Māori identity. New Zealand, as a British outpost, extended colonial reach to several Pacific nations. Fleras & Spoonley (1999) explain that this later shaped immigration to New Zealand. "The countries that came under colonially derived authority in some way- Western Samoa, Tonga, the Cook Islands, Niue and Tokelau- also provided New Zealand with its significant immigration populations after the Second World War" (p. 192). In the 1970's after the New Zealand economy declined politicians of the time used Pacific Islanders as scape goats for the economic downturn which led to a crackdown on overstayers, a proliferation of negative stereotypes of Pacific people in mainstream media and the Dawn Raids (Mackley-Crump, 2015). In contemporary New Zealand society, Pacific people negotiate layers of discourse in relation to mainstream Pākehā New Zealand concerning their place within New Zealand *and* in relation to their ethnic communities, in regard to *authentic* ethnic identity construction.

8.1.2 Exclusion from mainstream New Zealand

Mainstream Pākehā New Zealand is also shaped by New Zealand's colonial past. As a former British colony, New Zealand has maintained strong economic and cultural ties to Britain. King (2003) explains the way that these ties to Britain have shaped New Zealand's early national identity.

The matter of identity has been confirmed by the length of time that New Zealand had been a British colony, by a continuing inflow of predominantly British immigrants, by the heightened feelings of imperialism...and by Britain's continuing role as receiver of New Zealand's exports and provider of its imports (p.366).

New Zealand had to reposition itself as nation within the south Pacific when the United Kingdom severed the preferential trading relationship it held with New Zealand (Fleras & Spoonley, 1999). However, British immigrants remained the preferred immigrant and "people whose looks, language and culture made it obvious that they were not British in origin, nor even European, generally faced a far more difficult life" (King, 2003, p.367).

One early immigrant group that suffered the repercussions of this eurocentrism was Chinese immigrants. Boileau (2017) explains the historical discourse that shaped the experience of Chinese immigrants in New Zealand. "Nineteenth- century European attitudes towards Chinese immigrants in Australia and New Zealand were complex and often ambivalent, including belief in superiority of the European race and European technology, fear of economic competition and a strong fear of miscegenation," (p. 232). King (2003) states that Chinese immigrants suffered the most from prejudice and xenophobia, from the first gold miners to the market gardeners to the fruit and vegetable retailers. Most Chinese immigrants during this time, were single men who were discouraged from bringing their families. There was also "general opposition – from Pākehā and Māori – to mixed-race marriages involving Chinese.

These are the historical outer layers of discourse that Mei-Lin makes visible in her play, 'The mooncake and the kumara'. Audio 8.1 depicts Mei-Lin verbalising her understanding of these historical colonial discourses. She describes the fears that were held by mainstream New Zealand in regard to romantic relationships between Māori and Chinese.

Audio 8.1: Mei-Lin verbalising her general ethnic identity element.

(2107)	Mei-Lin	but then the mooncake and the kumara
(2108)		does have
(2109)		some things
(2110)		that are peculiar to
(2111)		the New Zealand situation so
(2112)		at the time that it's set
(2113)		there was an enquiry into
(2114)		Māori woman
(2115)		working on
(2116)		Chinese market gardens
...		
(2130)		it wasn't overt
(2131)		but this kind of idea that
(2132)		whites were superior
(2133)		and a <u>fear</u> of miscegenation and
(2134)		um
(2135)		yeah
(2136)		a <u>fear</u> of
(2137)		hybrid races and
(2138)		and I think that
(2139)		although it may have happened
(2140)		in other colonial
(2141)		countries it
(2142)		had a <u>particular</u>
(2143)		I'm not really good at talking about this
(2144)		um
(2145)		a <u>particular</u> way of playing out

Mei-Lin does not use many personal pronouns here, which indicates that she is talking about a topic that has less impact on her personally. This is understandable as she is describing historical outer layers of discourse. Mei-Lin writes her play to make visible these outer layers of discourse that shaped her grandparents' general ethnic identity elements and which in turn also shape her general ethnic identity element. However, she is more removed from this outer layer of discourse, as she is not the social actor

experiencing the exclusion produced through the discourse. Audio 8.1 shows Mei-Lin using repetition. Tannen (1989) explains the function that repetition can play in conversation. "Repetition allows a speaker to set up a paradigm and slot in new information - where the frame for the new information stands ready" (p.48). This function can be seen in lines 2133 and 2136 where she repeats the word fear. The fear that Mei-Lin describes is the historical outer layer of discourse that her grandparents experienced. By repeating the word, Mei-Lin is "setting up" the discourse and then referring back to it. However, this function of repetition is not evident in lines 2142 and 2145 where she repeats the word particular. Here, she has started the thought in line 2142 and then completed it in 2145. Mei-Lin's use of personal pronouns and repetition in Audio 8.1 show that although this discourse shapes her general ethnic identity, she is more distanced from it as it is historical, and she is not the social actor directly experiencing the exclusion that the discourse leads to. By making the discourse visible in her play, it is also shaping her immediate creative identity.

Other historical discourses that continue to shape general ethnic identity of some Māori are colonial and sovereignty discourses. Fleras and Spoonley (1999) explain the link between New Zealand's colonial past and the discourses that are present today. They write,

That a colonialist discourse pervaded the early history of New Zealand comes as no surprise. The fact that the legacy persists into the present in opposition to post-colonising discourses may account for much of the tension apparent on contemporary politics, (p.50).

Wilson (2015) extends this idea by stating that "people's beliefs about government and state were based in reality on a mixture of myth and truth that reflected assumptions about the nature of New Zealand society" (p.5). Sovereignty discourse relates to colonial discourse as it relates to issues of power and agency. Fleras & Spoonley

(1999) state that sovereignty discourses began in the mid nineteenth century as Māori and Pākehā attempted to build a bicultural relationship without surrendering their collective agency and self-determination. For Māori, self-determination has been an objective since the signing of the Declaration of Independence in 1835 and the Treaty of Waitangi in 1840. However, by the 1860's the population of Europeans exceeded the population of Māori (King, 2003) and by the 1900s only two million hectares of land were owned by Māori (Walker, 1990). Walker (1990) explains that during this time “while Māori were rendered powerless by the parliamentary system of the coloniser, they were not supine. Their cultural resistance enabled them to continue the struggle for the assertion of their identity as tangata whenua [people of the land]” (p. 148).

In Audio 8.2, Shelley verbalises her experience of learning about these colonial and sovereignty discourses through reading the Ngati Awa Raupatu report. This report was written to support the land claims presented by the iwi Ngata Awa, to the Waitangi Tribunal, a government body in New Zealand, tasked with making recommendations to the government regarding righting historical injustices (Fleras & Spoonley, 1999). Outer layers of colonial and sovereignty discourse are embedded within reports like this, as *iwi* (tribes) produce them in order to gain back self-determination and sovereignty over tribal land that was taken unjustly in the past.

Audio 8.2: Shelley verbalising her general ethnic identity element.

(1530)	Shelley	but I'd also been doing
(1531)		a bit of reading
(1532)		about the Ngati Awa Raupatu report
(1533)		and it had a huge impact on me
(1534)		and then I just woke
(1535)		up one morning
(1536)		and started painting
...		
(1580)		those words are a direct quote
(1581)		that came out of the reading I'd done
(1582)		which was done in around the same time

...
 (1600) doing a series of paintings
 (1601) sort of based on that Raupatu report
 (1602) because it's a story that
 (1603) many um
 (1604) people in **my** position
 (1605) who are Māori and European both
 (1606) many of **us**
 (1607) have that same story
 (1608) a very similar story

Shelley uses first person pronouns and the active voice to describe the impact that reading the Ngati Awa Raupatu report had on her. She explains the actions she took using the active voice and first person pronouns, for example in line 1530 'I'd also been doing a bit of reading' and lines 1534-1536, 'I just woke up one morning, and started painting.' She also uses the active voice when describing her reaction to reading the report 'and it had a huge impact on me,' (line 1533). She then uses the first person pronoun 'us' in line 1606, which constructs a collective of people that Shelley identifies with, who are both Māori and European, and who are all shaped by these colonial and sovereignty outer layers of discourse. When compared to Mei-Lin's utterances seen in Audio 8.1, Shelley's use of pronouns in Audio 8.2 indicate that these historical outer layers of discourse which contributed to experiences of exclusion for Māori shape the construction of her general Māori identity element, in a much more direct and continuing way.

Karlo also constructs a collective as she describes the outer layers of discourse that she perceives, seen in Audio 8.3. The collective she creates consists of all non-white New Zealanders. She refers to this collective as she describes outer layers of discourse that she perceives as being enforced by mainstream Pākehā New Zealand onto others. Her use of 'our' in line 1459 emphasizes this collective of ethnic minorities whose general ethnic identity elements are shaped by the outer layers of discourse produced by mainstream Pākehā New Zealand.

Audio 8.3: Karlo verbalising her general ethnic identity element.

(1457) Karlo and by that I mean like
(1458) Pākehā settler majority culture
(1459) has made our identities a big deal
...
(1469) so like there's this
(1470) already quite a strong narrative about
(1471) what it is to be non-white
(1472) in this country right
(1473) like what it is to Māori
(1474) what is to be Tongan
(1475) what it is to be P I
...
(1481) you know the over stayer discourse
(1482) the
(1483) the fat lazy discourse
(1484) the discourse
(1485) you know and so
(1486) your
(1487) on one level you can see
(1488) that you're already known
(1489) right
(1490) the whole narrative
(1491) has been like written for you

In the second half of Audio 8.3 Karlo speaks specifically about the layers of discourse that she perceives, regarding Pacific people in New Zealand. She also shifts from the first person 'I' and 'our' to the second person 'you' which emphasizes her lack of agency in regard to the outer layers of discourse produced by mainstream Pākehā New Zealand, that shape her general Pacific identity. Fleras & Spoonley (1999) explain that “ the image of the Pacific Islander has been significantly influenced by the racist policies of the 1970s, when they were seen as unwelcome overstayers” (p.191).

Negative representation of Pacific people within mainstream media continues today. According to Loto et al. (2006) Pacific people are overrepresented in negative stories within mainstream media and yet underrepresented overall. This contributes to outer

layers of discourse that increase experiences of exclusion and perceptions of difference between Pacific people and mainstream New Zealand.

The press functions to imagine a nation of colonial populations through which the exclusion or 'othering' of ethnic minorities. In the process distinction between 'us' (the Palagi, the 'normal' majority) and 'them' (the Pacific, 'abnormal' minority) are used to invoke perceived differences and boundaries between these groups, (Loto et al, 2006, p.103).

Allen & Bruce (2017) posit that this imbalanced representation is reflective of the imbalanced number of Pacific and Pākehā journalists within mainstream media. In their analysis of the relationship between South Auckland and crime, within mainstream media, they found "negative aspects were often linked to ethnicity through the use of ethnic tagging which in New Zealand is frequently used as a way of privileging Pākehā norms and silencing minority voices" (Allen & Bruce, 2017, p.238).

In her interview, Karlo comments on the negative representation of the Tongan culture within the media. Audio 8.4 shows Karlo describing her reaction to the way that mainstream journalists wrote about the death of the Tongan king, George Tupou V.

Audio 8.4: Karlo verbalising her general ethnic identity element.

(1802) Karlo cause I got so angry
(1803) at when the king died
(1804) cause I was over there right
(1805) like
(1806) at what
(1807) the New Zealand commentators were saying
(1808) they were calling him a brown slug
(1809) like on his death bed
(1810) and stuff and
(1811) I was trying to
(1812) decolonise my whole understanding
(1813) of this family
(1838) and
(1839) so I started pushing back

(1840) and in one of my poems
(1841) I named all the commentators like

Karlo uses first person pronouns, third person pronouns and the active voice to highlight her response to the actions taken by ‘the New Zealand commentators’ (line 1807). Again, she constructs a collective other group, made up of New Zealand commentators this time. She creates the group by naming them and then referring to them using the third person pronoun in line 1808 when she says ‘they were calling him a brown slug.’ Using the first person pronoun ‘I’ and the active voice, Karlo describes her reaction to the commentators. She was angered by the way mainstream media represented the King while he was dying. At the same time she was attempting to reconstruct the layers of discourse that had shaped her own perception of the Tongan royal family previously. By writing a poem about this experience of exclusion from mainstream New Zealand, Karlo is producing outer layers of discourse that counter the dominant discourses produced through mainstream media.

Karlo, Shelley and Mei-Lin each describe how they experienced exclusion from mainstream Pākehā New Zealand through outer layers of discourse which shape their general ethnic identity elements. Outer layers of discourse can also contribute to experience of exclusion from ethnic communities, which also shapes the construction of general ethnic identity.

8.1.3 Exclusion from one's ethnic community

Traditional Māori and Pacific identity elements are adopted within ethnic communities in New Zealand in an attempt to counter negative stereotypes and to enhance the transmission of traditional cultural knowledge and language. These traditional ethnic identity elements are produced by and reproduced through outer and intermediary layers of discourse (as discussed in Chapter 7). Moeke-Maxwell (2008) describes some of the cultural markers that are associated with an 'authentic' Māori identity. She writes,

Identity continuum arguments tend to assume that obtaining an authentic or quintessential Māori ethnicity is not only easily obtainable but contingent upon Mātauranga Māori. It also assumes participation in familial, social, cultural, and/or political endeavours associated with Māori culture. Further, identity continuum narratives do not support plural cultural experiences (p.233).

These markers are the same that make up a traditional Māori identity as described by McIntosh (2005). Moeke-Maxwell (2008) explains that an authentic Māori identity is achieved through performance of certain cultural markers which are enforced by familial and social networks. In this way, layers of discourse, both intermediary and outer, enforce traditional Māori identity elements and the experience of Māori identity that does not fit within the traditional or authentic Māori identity is disregarded.

Cathy's experience is one that does not fit within the framework of what construes traditional Māori identity. She was born in Australia, and learned about her Māori heritage from her family, as a young adult. When she moved to New Zealand she attempted to construct a Māori identity element but found she did not fit within the frameworks of Māori identity that she perceived. She did not have living ties to her iwi, and so was unable to draw on familial/tribal connection to construct a continuous Māori identity. Also, the outer layers of discourse that she perceived within mainstream media

constructed a general negative Māori identity that she did not relate to. Figure 8.1 depicts Cathy verbalising this experience of exclusion from the Māori communities that were constructed by intermediary and outer layers of discourse.

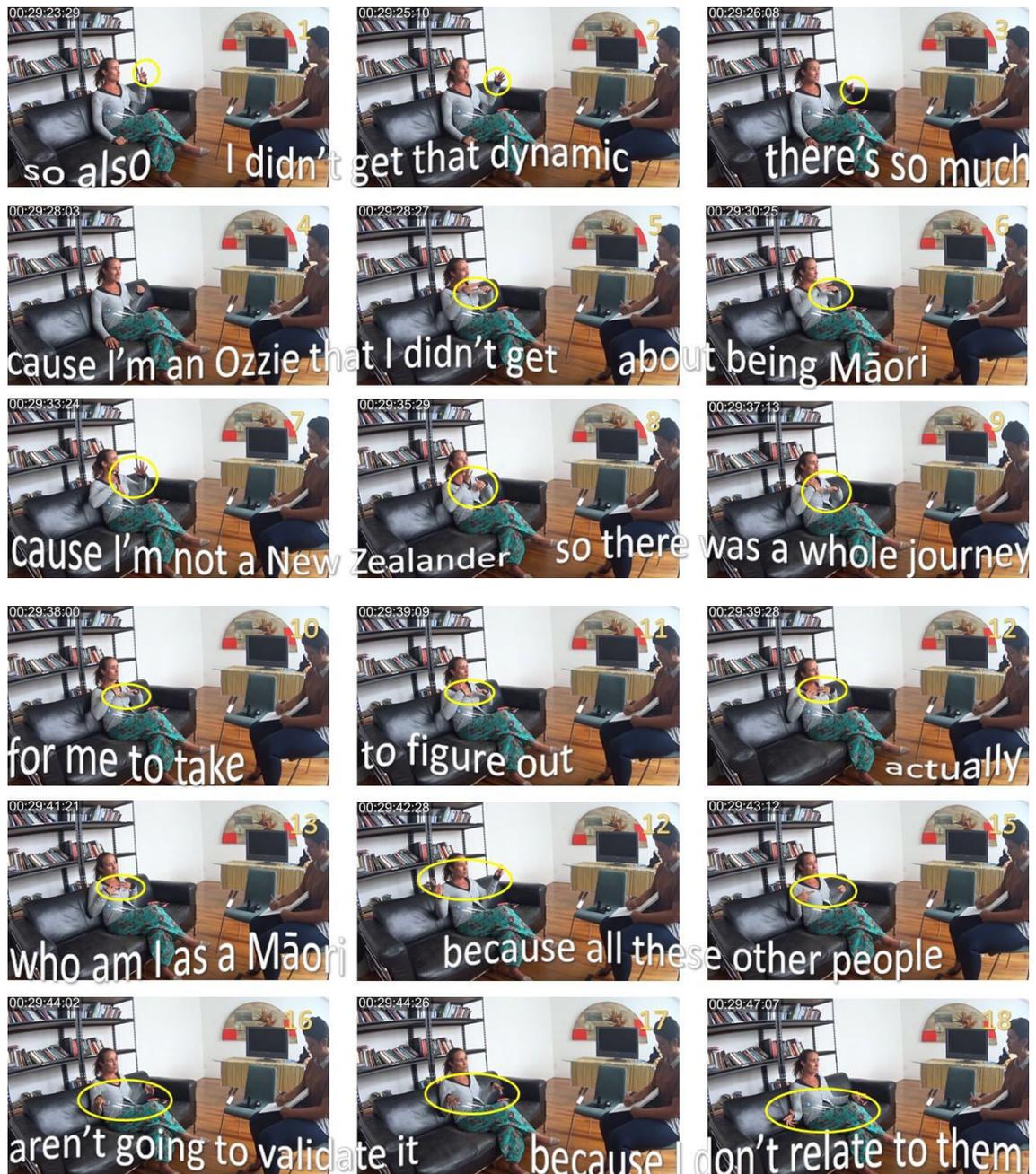


Figure 8.1: Cathy verbalising her general Māori identity

The transcript begins with Cathy reiterating that she was unable to understand and connect with the negative marginalised identity she perceived within outer layers of

discourse. She uses gesture and spoken language to describe the tensions that she experienced in trying to construct her general Māori identity. Images 1 and 2 portray Cathy using a single handed gesture to refer to the outer layers of discourse as she says, 'so also, I didn't get that dynamic.' Cathy then says, 'there's so much cause I'm an Ozzie that I didn't get about being Māori cause I'm not a New Zealander.' While Cathy states this, she uses a two handed gesture, mimicking putting pieces of a puzzle together, and them not fitting (seen in images 5-7). Her use of gesture indicates her inability to construct a general Māori identity based on the outer layers of discourse she perceived. As she says, 'so there was a whole journey for me to take for me to figure out, actually' Cathy performs another two handed gesture, fluidly waving her hands past each other (seen in images 8-11). This gesture relates to the previously performed gesture but instead of attempting to force pieces together, Cathy is allowing the pieces to flow around one another which relates to the journey indicated in her utterance. When Cathy continues with 'who am I as a Māori,' she performs a two handed gesture, holding her palms to her chest (seen in images 12 and 13) which reinforces her utterance. The transcript ends with Cathy saying, 'because all these other people aren't going to validate it because I don't relate to them.' As she says this she gestures using two hands, pointing to 'people' who cannot validate her Māori identity (seen in images 13-16). The gesture then changes in images 17 and 18 from pointing to indicating an area. This gestural change along with Cathy's utterances, highlight that it is not specific people that Cathy cannot relate to but is instead a discourse. Te Huia (2015) explicates that the negative Māori identity is a result of colonisation and creates a sense of exclusion from mainstream Pākehā New Zealand. She writes that this feeling of exclusion is compounded when one is also excluded from claiming a traditional Māori identity. "For Māori who experience marginalisation in the mainstream, feeling that they are unable to participate in Māori contexts due to processes of colonisation may only enhance such experiences of marginalisation" (p.26).

Traditional ethnic identity elements can also be problematic for New Zealand born Pacific people as they may be unable to perform the required cultural markers (Sitiene, 2010). These cultural markers are enforced through outer and intermediary layers of discourse and can conflict with the ethnic identity elements they produce. Mila-Schaaf (2013) explains that for New Zealand born Pacific Islanders, the ethnic identities they construct are often interpreted as inauthentic. “In many cases the New Zealand born population was trying to change the ethnic story and include their identities among those that were recognised as valid” (p. 61). However, this inability to produce the traditional general ethnic identity can lead to exclusion from one’s own ethnic community.

Karlo refers to a conservative general Tongan identity rather than a traditional identity in Audio 8.5 as she describes her many experiences of being unable to ‘perform’ this Tongan identity correctly. Lines 390-395 show Karlo describing how she felt as a teenager, trying to construct a Tongan identity. In the next section, lines 932-940, Karlo is describing an instance of being excluded from a text that highlighted Tongans who had experienced literary success. The last section, lines 1508-1518, comes from a part of the interview where she described the many discourses that shape Tongan identity.

Audio 8.5: Karlo verbalising her general ethnic identity element.

(390) Karlo I don't know if I can draw strength from what I'm finding
(391) do you know what I mean
(392) like I don't know
(393) it's like
(394) it's a little bit weird
(395) and then it didn't help that Tonga is so conservative
...
(932) we are so
(933) conservative
(934) about who's in and who's out
(935) in such a way and
(936) there are ways of
(937) you know
(938) performing Tongan identity and

(939) if **you're** not doing it properly then
(940) nah
...
(1508) and I guess
(1509) you've also got
(1510) that kind of conservative P I
(1511) if you want to think about it
(1512) like text as well
(1513) like there's that other text
(1514) that
(1515) kind of tries to
(1516) say
(1517) you know that this is what it is
(1518) and then **you're** like
(1519) no actually no so
(1520) **you** are kinda like
(1521) yeah
(1522) just kinda clearing space to
(1523) breathe

Karlo's use of pronouns and repetition in Audio 8.5 highlight the conflict she has experienced due to being excluded from this conservative Tongan identity. Her first use of the word 'conservative' in her interview creates the paradigm (Tannen, 1989) of the conservative Tongan identity that she is able to refer back to later in her interview. Karlo's ease of articulating this general Tongan identity indicates that it is an identity that she is grappling with. Norris (2011) writes that the intermediary and outer layers of discourse are not visible when a social actor appropriates the enforced identity elements. However, when they are contested, as they are by Karlo, they become visible. Her use of first, second and third person pronouns also highlights that she is contesting this enforced identity element. As she recounts her experience as a teenager to construct her Tongan identity, she uses 'I,' emphasizing her agentic negotiation of these layers of discourse. However when she recounts her experience of negotiating this identity as an adult, she uses 'we' which implies that she shares the conservative views that make up this Tongan identity, and then the pronoun 'you' which distances herself from the traditional identity and the action of contesting it. Her use of the different pronouns and her utterance 'just kinda clearing space to breath' (lines 1522 and 1523) emphasize the conflict that this negotiation creates for her. Stevenson (2002) states the importance of renegotiating these traditional Pacific identities that are

enforced on New Zealand born and Island born Pacific people within New Zealand. She writes that “the relationship between an idealised past and an all too real present demands a critical reappraisal of cultures changed through migration, colonial institutions, and the perpetuated stereotypes placed upon Pacific Islanders” (p.409).

Tia also verbalises the tension she feels being a New Zealand born Samoan. Figure 8.2 depicts Tia grappling with a couple of outer layers of discourse, discourse relating to being excluded from a traditional Samoan identity and discourse relating to being grateful for the affordances of being a New Zealand born Samoan.

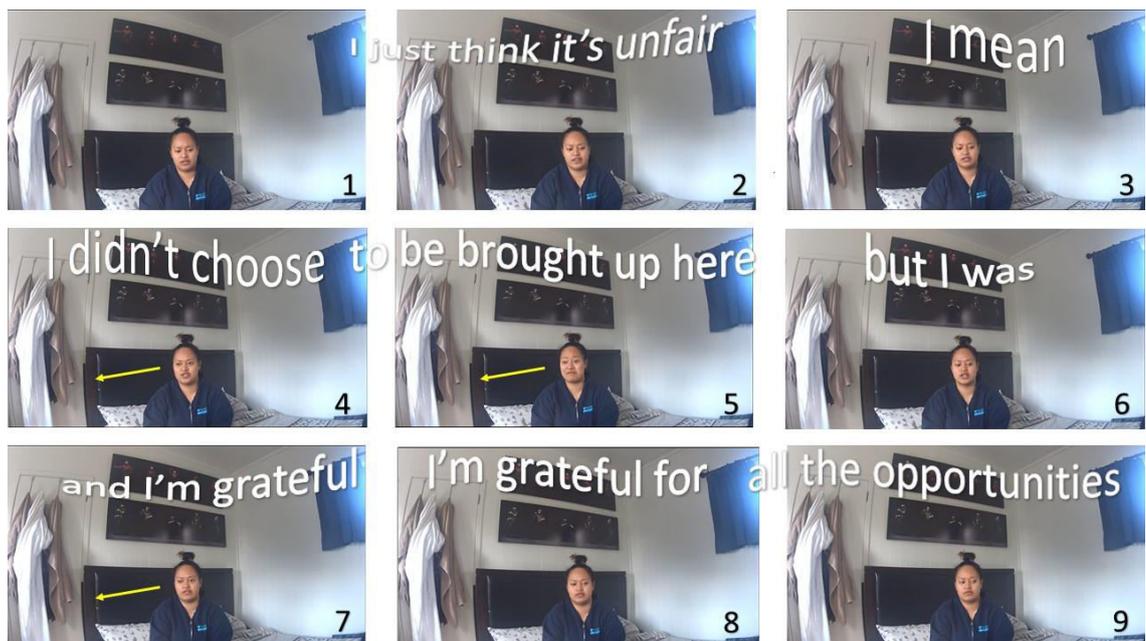




Figure 8.2: Tia articulating the unfairness of being excluded from her ethnic community

Throughout the transcript, Tia rarely makes eye contact with me (the researcher). Instead she looks down. She does look up as she responds to the different discourses. In images 1-3 Tia is looking down as she says, 'I think it's unfair, I mean.' At this point (in images 4-5) she makes eye contact with me as she says, 'I didn't choose to be brought up here.' This utterance is in response to layers of discourse that exclude New Zealand born Samoans from claiming a traditional 'authentic' Samoan identity. She then looks down again (image 6) and says, 'but I was.' Her next utterance is in response to outer layers of discourse around being a New Zealand born Samoan. Fleras & Spoonley (1999) state that "one of the main reasons for migrating to New Zealand was to provide educational opportunities for their children" (p. 202). Tia's repetition of the phrase 'I'm grateful' seen in images 7 and 8 show that she is acknowledging this layer of discourse. 'And I'm grateful, I'm grateful for all the opportunities and everything that has been given to me.' In image 7 Tia makes eye contact with me, indicating her shift of focus from the traditional Samoan discourse to the New Zealand born Samoan discourse. Image 11 shows Tia making eye contact

with me again as she shifts back into responding to the outer layers of discourse that exclude her from a traditional Samoan identity. She says 'but, but' before repeating ' I just find it unfair.' The transcript ends with Tia verbalising her desire to counter this discourse (seen in images 17 and 18) as she says, 'and want to change that position.'

Cathy, Karlo and Tia each articulate the conflict they have experienced by not appropriating the ethnic identities enforced on them through outer layers of discourse. Enforcing traditional ethnic identities onto social actors is problematic as it does not make space for experiences that do not fit within these strict frameworks. Moyle (2002) also argues that these traditional identities can be problematic for the culture itself, as "a static culture is a dead culture and one measure of the strength of a cultural tradition is its ability to absorb foreign elements but retain its own ethnic identity" (p.110).

In the next section of the chapter I return to central layers of discourse (as discussed in chapter 6) to discuss the way in which each participant's creative actions produce outer layers of discourse that shape the general ethnic identity elements of other Māori and Pacific social actors.

8.2 An inclusive general ethnic identity produced in creative work

In Chapter 6, I analysed the way in which the creative work of the participants produces their immediate identity elements. The ethnic and creative identity elements of each participant are made visible through their blending of traditional and contemporary features, or through the way they draw on their experience of their dual ethnic heritage, or through blending different bodies of knowledge. In these ways, they produce fluid or

hybrid identity elements. By embedding their fluid ethnic identity into their creative work and then sharing it with the public, they produce another higher-level action, the action of performing their fluid ethnic identity. This action contributes to outer layers of discourse that shape the ethnic identity of other Indigenous people.

According to O'Donnell (2018) belonging to more than one ethnic community can lead to creative work that is transformative. For all of the participants, producing their ethnic identity through their creative works has the potential to be transformative for future generations. Furthermore, the participants verbalise their awareness of their audience during their interviews. Although their aspirations differ slightly, each participant produces their creative work, in part, to connect with their intended audience. As they use their creative work to connect with their ethnic communities, the higher-level action of performing their ethnic identity for the audience also produces their immediate creative and ethnic identity elements. Their use of first person pronouns and the active voice indicates the high level of agency enacted by each participant. Through their creative actions they attempt to counter and transform the general traditional ethnic identity elements that they have grappled with and instead produce general hybrid/fluid ethnic identity elements. As Moeke-Maxwell (2005) explains, by doing so, they emancipate themselves and others from a sense of unbelonging and create space within the outer layers of discourse for other Māori and Pacific people.

8.2.1 Creating space for dual heritage

Mei-Lin and Shelley articulate in their interviews that they want to portray the experience of having a dual heritage. Mei-Lin explains that she wrote 'The mooncake and kumara' in order to make visible the experiences and stories of the many other people who have both Māori and Chinese heritage in New Zealand. Boileau (2017)

explains that relationships between Māori and Chinese market gardeners was a common occurrence. “The children of these relationships had to negotiate their mixed cultural heritage and in turn contributed to the building of bridges between cultures” (p.256). Audio 8.6 depicts Mei-Lin explaining why she wanted to write her play.

Audio 8.6: Mei-Lin verbalising her general ethnic identity element.

(2298)	Mei-Lin	so I wanted to
(2299)		tell that story
(2300)		and share it
(2301)		and I knew
(2302)		that there were lots of other Māori Chinese who
(2303)		had similar stories and
(2304)		probably felt the same way about their
(2305)		family
(2306)		and
(2307)		I also wanted to
(2308)		it's kind of an acknowledgement that
(2309)		Aotearoa has this
(2310)		as part of their history
(2311)		and it
(2312)		hasn't
(2313)		really been
(2314)		represented before
(2315)		hasn't been told
(2316)		this this whole
(2317)		and there's so many other
(2318)		migrant stories
(2319)		that haven't been told

Audio 8.7 shows Mei-Lin switch between first and third person pronouns. She uses 'I' to express her motivations and actions which is seen in lines 2298 and 2307, 'so I wanted to tell that story,' and 'I also wanted.' This emphasizes her agency in the action of writing the play. By using 'their' in lines 2304 and 2310 Mei-Lin is acknowledging the communities that she influences through writing the play and therefore producing a fluid/hybrid identity within outer layers of discourse. These communities are Māori and Chinese New Zealanders and mainstream Pākehā New Zealand.

Shelley also hopes to produce work that makes visible the experience of audience members who share her dual heritage. In 8.7 she explains her motivation for wanting to do a number of paintings based on the Ngati Awa Raupatu report.

Audio 8.7: Shelley verbalising her immediate creative and ethnic identity.

(1598)	Shelley	and I did have ideas
(1599)		of
(1600)		doing a series of paintings
(1601)		sort of based on that Raupatu report
(1602)		because it's a story that
(1603)		many um
(1604)		people in my position
(1605)		who are Māori and European both
(1606)		many of us
(1607)		have that same story

This report inspired her to create her art piece titled Turangawaewae (ancestral homelands). Moeke-Maxwell (2005) explains the increased tension experience by people who have a Māori and European dual heritage. She writes “Māori Pākehā/Other hybrids live with the daily contradiction of being positioned as Indigenous as well as a variant of the Pākehā/Other” (p.503). By verbalising that she wants to connect with other people who are both Māori and Pākehā, and relating it to the Ngati Raupatu report, Shelley is showing her experience of this tension. Her use of the first person pronoun ‘us’ in line 1606 also indicates her acknowledgement of the ethnic community that she hopes to shape through creating the paintings and in turn contributing to outer layers of discourse. This community is other people who are both Māori and Pākehā.

8.2.2 Creating space for New Zealand born Pacific people

Tia and Karlo explicate that in presenting their work to the public, they are trying to create ‘space’ for other New Zealand born Pacific people. They contribute to the outer

layers of discourse that shape the ethnic identities of others, by creating dance and poetry in which their fluid ethnic identities are embedded. In Audio 8.8 Tia explains what she hopes to achieve through her dance.

Audio 8.8 Tia verbalising her immediate creative and ethnic identity.

(813)	Tia	yeah I just
(814)		I just find it unfair and I
(815)		want to
(816)		change that perception
(817)		I don't know how
(818)		right now
(819)		but
(820)		during that process
(821)		I'm writing it down
(822)		and I'm putting it in my movement
(823)		to help bring awareness
(824)		and
(825)		just give
(826)		I guess a platform
(827)		but
(828)		something
(829)		to give to
(830)		other Samoans brought up here
(831)		who feel the same
(832)		but don't know how to go about it

Here Tia is articulating the tension experienced by New Zealand born Samoans. By raising awareness of the this through her dance and choreography she is hoping to help other New Zealand born Samoans to negotiate the in-between space of being both Samoa and 'kiwi.' Her use of the first person pronoun 'I' emphasizes the agency that she has to create dance in order to counter the discourse that excludes New Zealand born Samoans from claiming an authentic Samoan identity.

Karlo specifies the younger generation of New Zealand born Tongans as a cohort that needs help to navigate tensions around ethnic identity in Audio 8.9. Tiatia (1998)

supports the need to support youth through their identity construction as they especially are silenced by intermediary and outer layers of discourse that exclude them from claiming authentic Pacific identity elements. She writes “the youth voice has been suppressed to such an extent that Island born church members subjugate, ignore and belittle the significance of the ideas and values of the New Zealand born” (p.9).

Audio 8.9: Karlo verbalising her immediate creative and ethnic identity.

(840)	Karlo	at the same time
(841)		there are like tons of us
(842)		that are on the boundaries
(843)		of that
(844)		right
(845)		like we literally
(846)		operate
(847)		on the cusp of that boundary
(848)		and we push to open it up
(849)		consciously push to open it up
(850)		so that
(851)		more people can be included
(852)		and um
(853)		and especially these next generations

Here Karlo explains that she is trying to push the boundaries in order to create space for Pacific youth in New Zealand. Her use of the first person pronouns ‘us’, ‘and’, ‘we’ (seen in lines 841, 845 and 848) show that she identifies with this group and the exclusion they experience. She then extends agency to this entire group as she says, ‘and we push to open it up’ (in line 848).

8.2.3 Creating space for connection

Although Cathy and Joy also hope to connect to the audience through their work, they have articulated that they do so for different reasons which have been influenced by

their experiences and values. Cathy's environmental activist background contributes to her immediate creative identity as she uses dance as a medium to spread environmentalist messages. In Audio 8.10 Cathy explains that she attempts to connect with the audience through her dance in order to create positive environmental change.

Audio 8.10: Cathy verbalising her immediate creative identity.

(1064) Cathy so it's always my work
(1065) seeking out
(1066) how to get clearer about that
(1067) for myself
(1068) and share
(1069) in a clearer way
(1070) with others

Here Cathy is articulating her aspiration to contribute to the outer layers of discourse of the public, shaping the way they connect to the environment.

Joy's desire to connect with the audience of her work is also shaped by her values and experience, but on a more personal level. Joy has utilised her art as a way of processing grief in many different forms throughout her life. When her father died, through her divorce and when her stepson died. These experiences shape Joy's aspirations for her art in that she hopes to connect with the audience to show empathy for the audiences' experience of grief. Audio 8.11 shows Joy explaining why she creates art.

Audio 8.11: Joy verbalising her immediate creative identity.

(2124) Joy I feel like
(2125) um
(2126) my work is
(2127) an acknowledgement

(2128) of someone else
(2129) I see you
(2130) I hear you
(2131) you are loved
(2132) I see you
(2133) you're not alone

Here Joy is articulating the way in which her personal experience of grief and art shapes her purpose for connecting with an audience through her art. Joy uses the first person pronoun 'I' to position herself as an empathetic friend for those in need of support, and she uses the second person pronoun 'you' to emphasize the empathetic messages she embeds within her art.

8.3 Conclusion

In this chapter, I have examined interview excerpts and video transcripts where the participants have recounted experiences of exclusion and inclusion from mainstream New Zealand and also from their wider ethnic communities. These moments make the outer layers of discourse that shape their general ethnic identity elements visible. By sharing creative work that produces more fluid/hybrid ethnic identity elements, the participants agentively contribute outer layers of discourse that counteract these experiences of exclusion from mainstream Pākehā New Zealand and from ethnic communities.

In the next chapter I use the site of engagement as an analytical tool in order to examine the wider discourses and practices that intersect with the mediated actions and mediational means within the multiple sites of engagement analysed in chapters six, seven and eight.

The picture created
on screen and
on paper
speaks deprivation
and
violence

tarred with this brush
perceived to be
limited to be
deprived
and
violent

where is the picture
of wholeness
of connection
of heritage

9.0 Discussion chapter: The intersection of discourses and Indigenous identity

The stanza that begins each chapter comes from a poem I wrote when I first began to think about this chapter. It was a poem that I had been thinking about since I began my research, but had not written. As I collected data, I thought about the poem. As I completed my analysis, I thought about the poem. As I wrote up each findings chapter, I thought about the poem. In writing the poem, I drew together the findings, combining themes across participants, layers of discourse and merged them with the themes in the literature. Using poetry as a genre to first combine these multiple themes meant that I could focus on my expression of these ideas rather than focus on the readers' understanding of them. The poem in its entirety concludes the thesis and is presented at the end of the conclusion.

In this chapter I aim to articulate the ideas expressed in the poem by examining the wider discourses and practices that intersect with the mediated actions and mediational means within the multiple sites of engagement analysed in previous chapters. The site of engagement is the intersection of mediated actions, mediational means, discourses and practices within a window of real time (Norris & Jones, 2005). Norris (2014) explains that this window can be opened widely or narrowly depending on the what the researcher is examining. In Chapter six the window was opened narrowly in order to examine the way each participants' mediated actions contributed to the central layers of discourse that shape their ethnic and creative identity elements. In Chapter seven it was opened slightly wider to examine the way the networks of each participant contributed to the intermediary layers of discourse. Then in chapter eight it was opened

wider still to analyse the outer layers of discourse that shape the general ethnic identity elements of the participants. It also enabled examination of the way in which each participants' actions contribute to the outer layers of discourse that contribute to the construction of general ethnic identity elements for others. In this chapter, the site of engagement is widened further, to depict the discourses and practices that intersect with mediated actions and mediational means. I do this in order to highlight the connections between wider discourses and practices and social actors to show what changes need to occur to enhance the construction of positive ethnic identities.

9.1 The intersection of discourses within multiple sites of engagement

In previous chapters I have applied vertical identity production to video and interview data. By examining the central, intermediary and outer layers of discourse within the multiple video excerpts the immediate, continuous and general ethnic and creative identity elements became visible. Using site of engagement as the analytical tool to investigate these same video and audio excerpts makes visible the wider practices and discourses that intersect with the mediated actions performed by the participants. A site of engagement is defined by Scollon (1998, 2001) as the window opened up to make the concrete actions and intersecting practices possible. Practice in multimodal mediated (inter)action analysis, following mediated discourse analysis (Scollon, 1998, 2001) is viewed as an action with a history. Practices can be of a small or a larger scale. Discourse is also a practice but is of a larger scale and often is based more or less in some kind of institution. Figure 9.1 depicts the intersection of the wider discourses and practices and the vertical identity production within the multiple sites of engagement analysed in the previous three chapters.



Figure 9.1: The interaction of vertical identity production and discourses and practices within sites of engagement of ethnographic data collection sessions.

Norris (2019) explains the interplay between the mediated actions and the wider discourses and practices. She writes that “the concrete mediated actions, no matter how small are produced by the coming together of practices and discourse at the very same time as these concrete mediated actions reproduce, shape, or change the practices and discourse” (Norris, 2019, p. 263). Building on the discussion in chapter nine, there are several discourses and practices that are present within each site of engagement examined in earlier chapters. These discourses and practices are relevant to Māori and Pacific people in New Zealand.

9.1.1 The intersection of colonial discourses within multiple sites of engagement

The establishment of the colonialist discourse in New Zealand stems from the British model of subjecthood. Pearson (2005) explains that this model evolved from a feudal system to a parliamentary system in which capitalism, classism and patriarchy determined superiority. In post colonisation New Zealand this “parliamentary sovereignty allowed Parliament to introduce legislation which led to episodes of mass imprisonment and significant breaches of the Treaty of Waitangi and basic human rights” (Workman, 2019, p.8). In addition to legislation, exploitation of economic resources and military force were also utilised to enforce British systems of governance (Came & McCreanor, 2015).

The main economic resource that was exploited by the British was Māori land, the consequences of which continue to impact Māori today. After the Treaty of Waitangi was signed, “discourse around the nonvalidity and illegitimacy of the Tiriti/Treaty were powerfully incorporated into the consciousness of the settler government” (Ritchie et al., 2014, p. 113). This discourse supported the objective of taking and selling Māori land. Brown (2016) explains that many Māori were forced to leave their tribal lands and that “they were forced to live on reserves that were generally inadequate in size, or share land with relatives, or engage in itinerant lifestyles within the Pākehā waged economy” (Brown, 2016, p.341). The disconnection from tribal lands that occurred due to colonisation has led to the loss of whakapapa (genealogical) knowledge and connections for some Māori. Brown explains that this loss of knowledge has led to “succeeding generations struggling to maintain their Māori identity due to Turangawaewae kore (being without land connections)” (Brown, 2016, p.349).

Shelley’s art piece Turangawaewae explores this experience of losing one’s tribal land. Figure 9.3 depicts Shelley’s art work, Turangawaewae. Shelley created this art piece after reading the Ngati Awa Raupatu Report.

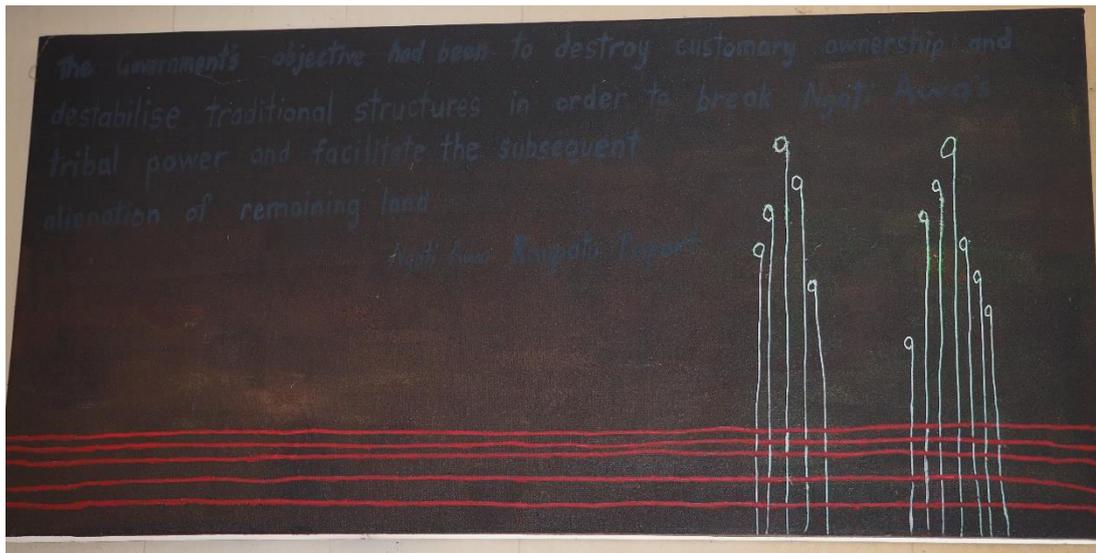


Figure 9.2: Shelley's art Turangawaewae

The Ngati Awa Raupatu report was written to support Ngati Awa's submission to the Waitangi tribunal in a bid for compensation for land that had been confiscated. She included a quote from the report in the art piece itself. The quote reads, "The Government's objective had been to destroy customary ownership and destabilise traditional structures in order to break Ngati Awa's tribal power and facilitate the subsequent alienation of remaining land" (Waitangi Tribunal, 1999, p.107). Colonial discourse is embedded within reports like this, as iwi produce them in order to gain back sovereignty over tribal land that was unjustly taken in the past. Fleras & Spoonley (1999) explain the discourses that are embedded within the claims making process which shape the relationship between Māori and New Zealand Europeans.

The claims making model that underpins Māori-Crown relations creates a new set of difficulties as it goes about solving existing problems ...a contestation approach not only raises confrontational levels; it also tends to distract from the possibility of a relationship based on coexistence rather than conflict (p.144).

In this way, the colonial discourse intersects with Shelley's immediate creative and ethnic identity production and the mediational means Shelley utilises to perform the action of producing the art piece. These mediational means include the Ngati Awa Raupatu report that she read before painting the piece and the symbols and paint colours she used to create it.

For Cathy, the colonial discourse intersects with her continuous ethnic identity as she searches for her lost tribal connections. This knowledge was lost through her family's migration to Australia two generations before. Brown (2016) explicates that the urbanisation of Māori that occurred in response to the loss of tribal lands was not limited to movement within in New Zealand. "Māori urban migration has not been contained by national boundaries. In 2011, 128,000 people of Māori descent, one-sixth of the total Māori population, were living in Australia" (Brown, 2016, p.350). Audio 9.1 is an excerpt from Cathy's interview describing her experience of searching for her tribal connections.

Audio 9.1: Cathy verbalising her loss of tribal connection.

(1494) Cathy so
(1495) I didn't actually have links
(1496) down south
(1497) and I still don't
(1498) I'm still trying to forge
(1499) the living relationships
(1500) because there was se
(1501) two generations
(1502) where there was no relationship
(1503) at all
(1504) almost three generations
...
(1513) and so
(1514) even that
(1515) like
(1516) that's gonna take
(1517) probably my lifetime

Cathy uses first person pronouns to describe her lost connection to her tribal lands and community. She does not talk about it as something that happened to her great grandmother which indicates that this loss, that occurred generations before continues to shape her continuous ethnic identity. The colonial discourse which contributed to the loss of Māori land and led to tribal breakdowns, intersects with the mediated actions that Cathy performs in her attempts to reconnect with her tribal ancestry.

Schooling has also been an avenue in which the British systems and the colonial discourse has been enforced. Fleras & Spoonley (1999) explain the way that schooling institutions were used to support the objective of assimilation and enforce the wider colonial discourse. "Education and schooling accelerated the indoctrination of Māori into the prevailing social, political and cultural order," (p.114). Pihama (2019) reiterates that schooling is "a system that was established as a tool of colonisation, as a mechanism of assimilation, as a process of indoctrination in colonial Christian belief systems as an instrument of domestication of Indigenous Peoples globally" (Pihama, 2019, p.7). Today, Māori achieve less than non Māori within compulsory education. Education Counts (2019) shows that although there has been an increase in the number of Māori and Pacific people completing secondary education with NCEA, there continues to be a disparity between Māori and Pacific learners and Pākehā.

The colonial discourse also shaped the New Zealand prison system which is another channel utilised to disenfranchise Māori. Workman (2019) describes the way in which mass imprisonment was used as a tool to quell Māori rebellion and reinforce the assimilation agenda.

Under the Suppression of Rebellion Act 1863, any person fighting in defence of their land was deemed to be in rebellion against the Crown—a criminal offence. The right to a fair trial before imprisonment was suspended and anyone who came before the courts was threatened with prison or death (p.2).

These incidents of mass imprisonment devastated Māori. This historical bias that was established to reinforce Crown land acquisition continues to contribute to the colonial discourse today, shaping the prison system where Māori make up 51% of the prison population (Department of Corrections, 2019). Jackson (2017) explains that acknowledging the colonial discourse and its application throughout history does not dismiss the crimes performed by the incarcerated individual “but it does clarify the cause and context without which resolution and reconciliation is impossible” (p.9).

The application of the colonial discourse within numerous systems and institutions disenfranchised Māori in the nineteenth century and the impacts of this extend to today. This is visible in the representation of Māori within many worrying statistics from education achievement to imprisonment. Also the visibility of the colonial discourse within sites of engagement including Shelley and Cathy highlight that this is a discourse that is still present today. Another way in which the colonial discourse is enforced is through superiority/inferiority discourses and practices.

9.1.2 The intersection of superiority/inferiority discourses and practices within multiple sites of engagement

The notion that British were superior and Māori were inferior was a foundational discourse that contributed to the colonisation of Māori. Ritchie, Skerett and Rau (2014) write that Māori were positioned as inferior through the colonial discourse in the nineteenth century. Ritchie et al., (2014) explain that the superiority/inferiority discourse

was sold to colonists by the crown in order to further colonisation. “Colonists assumed Māori were an ‘inferior’ and ‘savage’ people because that was the image portrayed for political purposes by those rallying support for the colonisation project (Ritchie et al., 2014 p.113).

This explicit action taken by crown officials shows that this discourse was also utilised as practice. In a study of parliamentary speeches from 1854-2014 Liu & Robinson (2015) examine the superiority/inferiority practices utilised by politicians to further the colonial project and support the agenda of assimilation. They found that many “speeches promote universalist rules of morality, with Māori expected to acknowledge the supremacy of British laws and moral custom” (p.144). Pacific people are also subject to superiority/inferiority discourse and practice in New Zealand. Immigration policies have long been shaped by legislation that favoured British migrants as the preferred immigrant (King, 2003) which impacted the experiences of Pacific immigrants. As a marginalised immigrant community Pacific people have been positioned alongside and sometimes in competition with Māori for resources (Kidman & Chu, 2019).

Furthermore, the superiority/inferiority discourse and practice are still utilised today. Ritchie et al., (2014) make the connection between this discourse and neoliberal policies enforced by contemporary governmental agencies. “These competing discourses of presumption of ‘sameness’, white ‘superiority’, and Māori ‘privilege’ underpin the contemporary context of neoliberalist policies increasing the disparities between rich and poor in this country (Ritchie et al., 2014, p.114). Whereas Liu & Robinson (2015) note that the superiority/inferiority practice is repackaged as ambivalence to biculturalism. This is seen in negative commentary towards affirmative action taken by institutes to address issues of representation, access and resourcing

for Māori and Pacific people. In a campaign launched in 2016 called *I too am Auckland*, Māori and Pacific students described some their negative experiences at the University of Auckland. These included being discriminated against for gaining admission through affirmative action enrolment schemes or sitting in classes where students engaged in discussion that were discriminatory toward ethnic minorities (Hassan, 2016). Another example of the superiority/inferiority discourse is the reaction to the establishment of Māori wards within some local councils in 2018. Hobson Pledge, an anti-separatist public trust, took action that prevented these wards being established as they believed that race based laws “have resulted in a form of corruption, the undue influence of Māori tribal entities upon New Zealand’s governance, economy and society” (Hopson Pledge Trust, n.d).

The above examples illustrate the way in which the superiority/inferiority discourse and practice enforce specific positions on Māori and Pākehā. Pack et al., (2016) explain that Pākehā are positioned by superiority/inferiority discourse and practice “as sympathetic, understanding, thoughtful and rational citizens of Aotearoa” (p.106). Whereas, Māori who fail to show gratitude for the supposed affordances of colonisation (Ritchie et al., 2014) are positioned as troublemakers or as underserving freeloaders (Pack et al., 2016). This practice intersects with Mei-Lin’s continuous ethnic identity element. In Audio 9.2 she recalls being asked by a lecturer to mentor younger Māori students when she was in university, as she had been receiving high grades.

Audio 9.2: Mei-Lin verbalising the intersection of the gratitude practice with her continuous Māori identity element.

(639) Mei-Lin she said
(640) you know you’re doing quite well
(641) we want
(642) you know
(643) we noticed that you’ve

(644) she didn't put it this way
 (645) but it sounded like
 (646) you've ticked the box so
 (647) do you think you could help me
 (648) cause I'm having a bit of trouble with
 (649) and
 (650) I
 (651) was like of course I
 (652) yeah I want to help people
 ...
 (656) and I started crying
 (657) because I was like going
 (658) I don't
 (659) I don't know what I
 (660) what to do

In Audio 9.2 Mei-Lin uses the third person pronoun to describe being asked by the lecturer to help other Māori in the course who were not doing as well as her. In utterances 639-648 she uses the second person pronoun 'you' and the first person pronoun 'I'm,' taking on the lecturer's position during her recollection. The repetition of the first and third person pronouns in this section highlights the highly separated roles that Mei-Lin perceives were held by herself and the lecturer. Her use of the first person pronoun 'we' in line 641 does not include her, but rather creates the impression of a collective group that was asking Mei-Lin to take on this role. Her discomfort with being asked is visible in lines 650-660 where she repeatedly uses the first pronoun 'I.' This repetition with her utterance 'and I started crying' (line 656) illustrates that she was jarred by being positioned as the 'good Māori' who was being asked by the 'sympathetic non-Māori' to help the 'bad Māori.' However Mei-Lin describes that she said yes to this request. Although she does not articulate why she said yes, if she had not done so, she would have failed to adhere to the grateful Māori practice, which could have had negative repercussions on her position as a 'good Māori.'

Furthermore, Tia verbalises the intersection of the gratitude practice with her continuous ethnic identity element. Figure 9.3 portrays Tia talking about her reaction to Samoans treating her as if she is not a 'real' Samoan because she was born in New

Zealand. During this site of engagement she shows the way in which she has internalised the gratitude practice. She begins by saying 'I think it's unfair. I mean I didn't choose to be brought up here, but I was.' In image 4 she looks at me before looking down (seen in image 6). Her gaze returns to me as she says, 'and I'm grateful.' She then repeats 'I'm grateful,' as she looks away. She explains that she is grateful 'for all the opportunities and everything that has been given to me.' In image 11 she looks at me again.



Figure 9.3: Internalised gratitude practice.

Tia's use of gaze and spoken language show the differing higher level actions occurring within the site of engagement. In images 1 to 6 Tia is reacting to being labelled as not Samoan. Her gaze shift between images 6 and 7 indicates the shift into the next higher level action, which is assuring me, as the researcher, that her critical reaction to the intermediary layers of discourse, does not negate her gratitude. This

indicates that as another minority group that is impacted by the superiority/inferiority discourse, Pacific people have the gratitude practice enforced on them as well.

As minority groups, Māori and Pacific people experience the negative fallout of the superiority/inferiority discourse and practice. Their position means that they also encounter the racism discourse.

9.1.3 The intersection of racism discourses within multiple sites of engagement

The connection between the racism, colonial and superiority/inferiority discourses is palpable. Came & McCreanor (2015) explain that institutional racism is “deeply oriented to the common sense, ideology, and culture of the Pākehā colonial project” (p.7). Rocha (2012) expands stating that “at the macro, structural level, meanings of race are situated in historical and contextual frameworks, and entwined in the formation of economic, political and cultural structures” (p.3). In New Zealand, the most significant historical framework in which the racism discourse is situated is colonisation. The colonial project stemmed from the foundation that one race was more superior than another, and this assumption contributes to contemporary racism discourse.

The racism discourse negatively impacts on Māori and Pacific people in New Zealand. Harris, Comack & Stanley (2019) state that “racism has been linked to various mental and physical health outcomes in many studies to date, as summarised in a recent systematic review and is largely thought to affect health as a chronic stressor” (p. 75). In a study conducted by Pack et al., (2016) Māori participants described experiencing racism within many contexts such as education, employment and in their personal

lives; the impacts of which included emotional distress and social alienation. In the *I too am Auckland* campaign, Māori and Pacific university students explained that their experiences of racism created a sense of being unwelcome at the university and highlighted that they did not belong to the majority Pākehā group which the university catered for (Hassan, 2016). Joy verbalises the intersection of the racism discourse with her continuous ethnic identity element. In Audio 9.3 Joy recalls an interaction she had in secondary school with the careers advisor where she was told not to attempt to sit the university entrance exams as she would be unsuccessful.

Audio 9.3: Joy verbalising the intersection of the racism discourse with her continuous Pacific identity element.

(326)	Joy	I just
(327)		had had a really awful
(328)		experience
(329)		with a teacher
(330)		who
(331)		was a careers advisor
(332)		and
(333)		all the Polynesian girls
(334)		went in to see her
...		
(342)		her questions were
(343)		what are you going to do
(344)		next year
(345)		this was for seventh form
(346)		and I just said
(347)		I just mimicked
(348)		what all my friends were doing
(349)		I'm gonna stay
(350)		and sit bursary
(351)		and she said
(352)		what for
(353)		that's a waste of time
(354)		you'll fail

Joy creates three relational positions through her use of personal pronouns. She uses the third person pronoun 'she' to describe the actions of the careers advisor, the second person pronoun 'you' to indicate what the careers advisor said to her and also

the first person 'I' to recall her actions and to describe her reaction. Like with Mei-Lin in Audio 9.2, Joy's use 'you' and 'I' highlights the disconnection between Joy and the careers advisor. Although she does not explicitly state that she perceived the careers advisor's actions as racist, she does say in lines 333 and 334 that 'all the Polynesian girls went in to see her.' This indicates that Joy connects this interaction with her Polynesian heritage and therefore perceives it to be race related.

Cathy also verbalises the intersection of race with her ethnic identity element. However for her, this overlap relates to her general ethnic identity element. In Audio 9.4 Cathy describes the perception she had of Māori when she first moved to New Zealand. As she was born in Australia she had not experienced or perceived the racism discourse in connection to Māori prior to her arrival. When she first arrived, she then saw Māori through the racism discourse lens which constructs a marginalised/colonised Māori identity element. This Māori identity is constructed as having "a second-rate status in New Zealand society: poor education records, high unemployment, low incomes, alcohol and drug abuse, shocking crime statistics, excessive rates of teenage pregnancy..." (Meiji 2006, p.919).

Audio 9.4: Cathy verbalising the intersection of the racism discourse with her general Māori identity element.

(1392) Cathy cause when I first got here
(1393) I did have a moment where I went
(1394) I don't know
(1395) if I want to be Māori
(1396) because
(1397) man these buggers
(1398) aren't the way I behave
...
(1413) and I came here
(1414) and I saw so much
(1415) violence
(1416) to be honest

(1417) violence and disrespect
(1418) and horrible behaviour
(1419) and I thought
(1420) wow
(1421) is that what it means to be Māori

Cathy uses the first person pronoun 'I' to describe her reaction to the Māori identity that she perceived. She refers to Māori as 'these buggers' (seen in line1397). Although this indicates that she did not identify with the group, she does not utilise the third person pronoun 'they' which suggests although she did not connect with the group, she also did not disassociate herself from the group. The longer that Cathy stayed in New Zealand the more she identified as Māori as her perception of Māori shifted beyond the original marginalised identity element that is constructed through racism discourse. This shows another negative impact that this discourse has on the construction of Māori identity.

However, neoliberal discourses aim to de-emphasize the impact racism discourse has on people. Pack et al., (2016) explain that neoliberal discourse "ignores the marginalising effects of systemic racism and its pivotal role in creating a socio-economic gap, instead attributing blame to those who 'choose' not to succeed in what is constructed as an egalitarian society" (p.86). Simon-Kumar (2015) expands by stating that neoliberal arguments minimise the impacts racism discourse has on education as well as poverty and employment. Furthermore, Liu & Robertson (2015) explain that neoliberals argue that it is up to the individual to better their situation. "The historical theme of universal human potential is sustained, with its modern counterpart focusing primarily on the potential of 'disadvantaged' members of society to help themselves" (p.146). Simon-Kumar (2015) states that within neoliberal discourse, the struggles experienced by people of colour "are seen to encompass their own lack of initiative and self-responsibility rather than structures of inequality based on race" (p.1179). She also describes the way in which neoliberal discourse posits class as the

cause of inequity rather than race or ethnicity. Using Māori as an example, Satherly & Sibley (2018) state that the argument that racial discrimination is no longer an issue is in fact the shape that contemporary racism takes. “Modern racism toward Māori should be characterised by the belief that discrimination toward Māori is no longer an issue in contemporary New Zealand society. This is not dissimilar to the beliefs that historical injustices are a ‘thing of the past’ ...and has also been found as a contemporary form of racism in discursive analyses in general” (p. 6).

Although there are laws against racism within contemporary society, such as the Race Relations Act 1971, the racism discourse persists due to imbalances of power within different systems and institutions. “The justice system, the health system, and the workplace, were constructed by participants as contexts within which these laws were ineffective either because of power imbalances” (Pack et al., 2016, p.33). Harris et al., (2019) also explain that institutionalised racism can go unchecked because of the way racism discourse frames racism as personal rather than structural. “Experiences of racism measures are restricted to certain types and settings, as well as being focused on experience of personally-mediated racism, and so are likely to underestimate broad-level experiences, vicarious exposures ...and exposure to institutionalised racism (p. 79). In a study into institutional racism, McAllister, Kidman, Rowley & Theodore (2019) and Naepi (2019) investigated the ethnic composition of academic staff at New Zealand universities. They found that although each university has equity focussed policies and frameworks, the majority of academic staff were European and that between 2012 and 2017 “no progress was made in increasing the overall percentage of Māori academics within universities” (McAllister et al., 2019, p. 240). Also, although there has been a significant increase of Pacific academics in the same time period, Pacific academics makeup only 1.7% of the academic workforce (Naepi, 2019, p.229).

The application of the racism discourse within numerous systems and institutions shapes the experiences of Māori and Pacific people as well as the perception of them. This has social, economic, physical and mental impacts. Another way in which the racism discourse is enforced is through marginalisation practices.

9.1.4 The intersection of marginalisation practices within multiple sites of engagement

Marginalisation practice relates to the exercise of power within systems and institutions. Came & McCreanor (2015) outline that power is exercised through “policy frameworks, overt decision-making, agenda setting, shaping meaning, withholding information, prioritisation, and imposing worldviews, all of which are social practices” (p.2). One of the most prevailing ways in which power is exercised and marginalisation practice is embedded is through mainstream media institutions.

Through the application of marginalisation practices, the media creates defined groupings in society based on ethnicity, class, gender and so on. Allen & Bruce relate this to the racial makeup of media institutions. “Despite implicitly ‘claiming to speak for all New Zealanders’, much mainstream media coverage is produced ‘by Pākehā, for Pākehā and about Pākehā’” (p. 226). As the majority group, Pākehā maintain hegemonic control through the creation and preservation of marginalised groups. Using Pacific people as an example, Loto et al., (2006) explain the way the media utilises ‘othering’ to create these groups.

The press functions to imagine a nation of colonial populations through which the exclusion or ‘othering’ of ethnic minorities. In the process distinction between ‘us’ (the Palagi, the ‘normal’ majority) and ‘them’ (the Pacific, ‘abnormal’ minority) are used to invoke perceived differences and boundaries between these groups, (Loto et al, 2006, p.103).

Allen & Bruce state that creating boundaries in this way is a form of “antidialogical action” (p.227) which oppresses minority groups. One way that this is achieved is through the negative representation of these groups which serves to marginalise them.

For Māori, marginalisation practices have been used against them since colonisation. Came & McCreanor (2015) highlight the way stories relating to Māori have not been covered within the media. They write that there have been “multiple stories of national and even international salience that were inexplicably given no coverage on mass media news shows, reflecting the marginalisation of Māori in the mass media” (p.9). Pack et al., (2016) explicate that it is not just a silencing of Māori stories but a persistent negative representation of Māori that enforces both colonial and superiority/inferiority discourse. “Media presents no obviously racist propaganda, but repeatedly displays negative representations of Māori...This 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). Pack et al., (2016) also describe the associations that are created by such representations.

Pākehā who employed negative racist stereotypes linked them to the visual markers of a darker skin tone and Māori features: such Māori were less intelligent, illiterate, inarticulate, unemployed, or criminal, all of which constructed Māori as lesser and relegated them to the side-lines of society (p.92).

These associations reflect the marginalised/colonised Māori identity element described by Meijl (2006) and highlight the way in which the media constructs and enforces negative ethnic identities.

Marginalisation practices are also used by media institutions to create negative representations of Pacific people. In their study of New Zealand’s three main

newspapers, Loto et al., (2006) found that the majority of stories that referred to Pacific people were negatively framed. They also found that certain assumptions were being enforced through such stories. These involved “common racist assumptions, such as Pacific Islanders being mentally defective, lazy, violent, substance abusing and economically dependent,” (p.105). Karlo verbalises the intersection of marginalisation practices with her general ethnic identity element. Audio 9.5 portrays her reaction to the way that mainstream journalists wrote about the death of the Tongan king, George Tupou V.

Audio 9.5: Karlo verbalising the intersection of the marginalisation practice with her general Tongan identity element.

(1802)	Karlo	cause I got so angry
(1803)		at when the king died
(1804)		cause I was over there right
(1805)		like
(1806)		at what
(1807)		the New Zealand commentators were saying
(1808)		they were calling him a brown slug
(1809)		like on his death bed
...		
(1819)		and then I realised
(1820)		like
(1821)		just how racist
(1822)		all of that shit was
(1823)		that I had about this
(1824)		you know
(1825)		like yes
(1826)		there were problems with them
(1827)		but actually what it was
(1828)		was <i>tinu rangatiratanga</i>
(1829)		like that is something
(1830)		we had <i>tinu rangatiratanga</i>

In lines 1802 to 1809 Karlo uses the first person pronoun ‘I’ and third person pronoun ‘they’ to indicate the oppositional relationship between herself and the journalists that utilised marginalisation practices. In lines 1819 and 1830 Karlo uses the third person pronoun ‘they’ to indicate the Tongan monarchy and the first person pronoun ‘we’ to

indicate the Tongan people, which she is included in. These utterances portray the decolonisation that Karlo underwent in the construction of her Tongan identity. She states in line 1823 that she had held negative ideas about the Tongan monarchy. These were likely shaped by the marginalisation practices used by New Zealand media. However, she now believes that the Tongan monarchy is a strength as it is ‘tino rangatiratanga’ (sovereignty). Similarly to Cathy, Karlo has had to undergo a process of decolonisation in the construction her ethnic identity element because she was not raised in the country of her ethnic origin. Karlo had to negate the marginalisation practices that were used by New Zealand media to enforce racist stereotypes.

The intersection of discourses, practices, mediated actions and mediational means is evident within the multiple sites of engagement established in interviews and data collection sessions with each participant. These discourses can be analysed from the macro structural level to the micro individual level. Figure 9.4 shows the way in which colonial, superiority/inferiority and racism discourses and the superiority/inferiority, gratitude and marginalisation practices produce the mediated actions of the participants on the one hand, and are reproduced, shaped and/or changed (Norris, 2019) by their mediated actions on the other hand.



Figure 9.4: The intersection of vertical identity production and discourses and practices within sites of engagement of ethnographic data collection sessions.

By utilising the site of engagement as an analytical tool, the connection between these wider discourse and practices with the mediated actions the participants perform becomes visible. It also becomes clear that practices like the marginalisation practice and superiority/inferiority practice need to be changed as they negatively impact on the construction of ethnic identity for Māori and Pacific individuals. Previous research reveals ways that such practices need to change. Starfield (2011) explains that inequity is built into public sector systems and manifests as entrenched disparities of social outcomes between dominant and marginalised groups. To address inequities, she argues, one needs to embed and sustain equity in organisational culture, practice, policies, and systems. Whereas Came & McCreanor (2015) write that in order to achieve conscientisation, a change in the way New Zealanders are educated about our history needs to occur. “To enhance the racial climate in the first instance, New Zealanders require access to accurate information about the Pākehā colonial project and to balanced coverage of Te Ao Māori,” (p.9).

9.2 Conclusion

In this chapter, I have used site of engagement as the analytical tool to investigate some of the same video and audio excerpts analysed in earlier chapters to make visible the wider practices and discourses that intersect with the mediated actions performed by the participants. I have examined colonial, superiority/inferiority and racism discourses and the superiority/inferiority, gratitude and marginalisation practices and shown the way in which these contribute to the construction of the participants’

continuous and general identity elements. By doing so I illustrate that changes need to occur as these discourses and practices contribute to the negative social, economic, and health statistics in which Māori and Pacific people feature.

In the next chapter I make recommendations in the hope of changing some of the practices discussed in this chapter. I also illustrate the original contributions made by this thesis and comment on the limitations of the project. I end the thesis by collating the stanzas that begin each chapter in this thesis and present the complete poem, a creation story.

And so they
stomp the ground

raising clouds of dust
they raise their hands
above their heads
fingers stretched

closing over the gaseous
the ephemeral
solidifying their claim

our claim

10.0 Conclusion

I began this research project because I wanted to better understand how Māori and Pacific identities were constructed, how they were enacted and what experiences shaped them. In better understanding these ethnic identity elements, I had hoped to understand why we seemed to be struggling in different areas and how we could change this. Although there are a number of ways I could have chosen to select, recruit and work with participants, I chose to work with artists, observe them and record them executing their art and interview them. Although there are a number of approaches that could have been used to analyse Māori and Pacific identity construction, I chose to use MIA.

In this chapter, I will summarise the findings of my research in relation to the research questions:

- What does a multimodal analysis of creative practice reveal about the construction of hybrid and fluid ethnic identity elements?
- What does a multimodal analysis of creative practice reveal about the construction of ethnic identity?
- What does a multimodal analysis of creative practice reveal about the construction of creative identity?

I will outline the findings that resulted from my chosen approach and discuss the original contribution they make to the field of identity studies. I will also detail the recommendations that arise from these findings before outlining the limitations of this project. I will end by discussing future directions before concluding the thesis with my poem titled, a creation story.

10.1 Working with co-researchers and initial data analysis

Six female artists who identify with either Māori or Pacific ethnic identities were recruited to participate in this research. I conducted interviews with each of them and video recorded them engaging in creative practice: ceramic and pottery work, painting, dancing, play writing and poetry. In chapter 2, I explained the ethical implications that I had to consider as I was collecting video data. I needed to ensure that participants were well informed of the conditions of being involved in the research and that they consented to being visible in the research. I also acknowledged their expertise in the area of their identity through positioning them as co-researchers (Pirini et al., 2014) and the application of playback methodology (Tannen, 1984, Norris 2011). I highlighted the connection between these approaches and Kaupapa Māori (Bishop, 2005) and the concept of *va* (Suaalii-Sauni, 2017), a pan-Pacific term that highlights the significance of the inter-personal relationship. I also described the ethnographic and interview method (Flewitt, 2011, Norris, 2011) I used to collect data, emphasizing the suitability of this method to MIA. Following this, I detailed how I collected the video data and the way I worked with each participant's availability, acknowledging and respecting the busy lives they lead. I then outlined the initial data analysis steps taken by showing examples of the higher-level mediated action tables I created for the video and interview data (Norris, 2019). Doing this developed a thorough understanding of what was in the data. Applying vertical identity production (Norris, 2011) to the data then revealed themes and enabled me to select video excerpts for transcription and micro analysis. I ended the chapter by introducing the six participants and detailing the data collection that occurred with each of them using video stills, interview excerpts and data collection tables to illustrate the time that I spent with them.

10.2 Identifying the gap in the literature

In chapter three, I illustrated why I chose to study identity using the mediated action as the unit of analysis by reviewing different approaches used to study identity. Within symbolic interactionism (Mead 1967; Blumer, 1969, Stryker, 2002) how an individual constructs their identity/ties is not focused on. Using social Identity theory allows for the study of the social actor and the collectives that they belong to but the extent they commit to the group is not problematised (Tajfel and Turner, 1979; Turner, 1982; Hogg et al., 1995, Huddy, 2001). Psychological models focus on the cognitive development of an individual but do not provide analysis of their actions and social interactions (Erikson, 1970, 1980; McAdams, 1980). Also narrative analysis focuses on discourse which limits analysis (Labov, 1972; McAdams 1985, Georgakapoulou, 2007, Johnstone, 2016). Using the mediated action as the unit of analysis allows me to study all communicative modes utilised in the production of each participants' identity (Wertsch, 1991, 1998; Norris, 2004; Scollon, 2005; Norris, 2011). Language can be analysed alongside other embodied and disembodied modes. Also in studying identity as produced through creative practice, the mediated action enables the analysis of the varied data sets collected in my research. Furthermore, Māori and Pacific identity has not been researched using this approach.

The second part of the chapter contextualised the study of identity to the study of Māori and Pacific identity within New Zealand. I highlighted the negative wellbeing statistics in which Māori and Pacific people feature to illustrate the need for change: Māori and Pacific youth are underachieving in the education system (Manuela and Anae, 2017), Māori and Pacific adults are over represented in the prison population (Department of Corrections, 2007; Workman, 2019) and in the homeless population (Brown, 2016) and Māori and Pacific people experience a higher rate of mental disorders than other New Zealanders (Wells, et al., 2006). I then detailed the historical, political and cultural

moments that have shaped Māori and Pacific communities. For Māori, I described the tribal structure pre-colonisation before detailing early contact between Māori and Europeans. I then outlined some of the impact colonisation has had on Māori. With a focus on Pacific communities, I then described the constitutional changes and immigration schemes that have shaped Pacific migration to New Zealand.

Following this, I reviewed research into Pākehā, Māori and Pacific identity. Seminal research into Māori identity reveals different types of Māori identity, enculturated, bicultural and marginalised (Durie, 1994; Greaves et al., 2015). I also examined more contemporary research into marginalised Māori identities (Borrell, 2005; Meiji, 2006). I then outlined research into a traditional Pacific identity (Fairburn-Dunlop, 2014; Smith, 2016). I ended the chapter by reviewing research into emerging Māori and Pacific identities, with a focus on hybrid and fluid identities, illustrating the way in which these emerging ethnic identities are being expressed through creative work.

By reviewing the different approaches used to study identity, I justified my choice to utilise the mediated action as my unit of analysis. By contextualising the study within New Zealand I revealed that there is a need to change something in New Zealand, as Māori and Pacific people continue to feature in many negative wellbeing statistics. Furthermore, by reviewing the literature on Māori and Pacific identity I illustrated the need for more research into hybrid and fluid identities. I also showed that a study into Māori and Pacific identity using mediated action as the unit of analysis has not been done before.

10.3 Defining the methodological approach

In chapter four, I reviewed three multimodal methodologies: Multimodal Conversation Analysis (MCA), Social Semiotics, and Multimodal (Inter)action Analysis (MIA) in order to illustrate the affordances and constraints of each methodological approach. To do this, I transcribed a video excerpt using transcription conventions appropriate to the methodology before conducting a brief analysis of the transcript using appropriate analytical tools. I then examined the affordances and constraints of each methodology. If I had chosen to use MCA I could have analysed the naturally occurring stories told by the participants during data collection (Sacks 1967, 1984, 1992; Schegloff, 1967; Goodwin, 1979; Heath, 1984; Streeck, 1996; Hepburn & Bolden, 2012; Mondada, 2012). I could then examine the temporal and sequential unfolding of the action; however it would not have enabled me to answer my research questions, how does creative identity shape ethnic identity and how does ethnic identity shape creative identity? Also, I would not have been able to analyse the broader socio cultural political context as analysis is limited to what is depicted in the transcript (Sidnell, 2012). If I had chosen to use Social Semiotics I could have researched the way in which the participants utilised social semiotic resources to represent the world (Halliday, 1978; Kress & Van Leeuwen, 1996; O'Toole, 2004; Kress et al., 2005; Jewitt, 2005; Kress, 2010; Jewitt et al., 2016). However, this would have removed identity as an area to explore. Although I would have been able to analyse the data from the visual artists and the creative writers I would have been unable to incorporate video data from the dancers as social semiotics has not analysed dance as a semiotic resource. Also, social semiotics allows for the analysis of a modes meaning potential and using metafunctions as a concept allows for the analysis of the ideational, interpersonal and textual functions of a semiotic resource (Kress & van Leeuwen, 1996). However, the transcription conventions prioritise the textual features and spoken language and therefore do not allow for the micro analysis of all modes used to perform mediated actions.

Using MIA offers a systematic approach of working with the data and allows for the micro analysis of concrete mediated actions (Scollon, 1998; Wertsch, 1998; Norris, 2002, 2004, 2006, 2009, 2010, 2011, 2012a, 2012b, 2012c, 2013, 2014, 2015, 2016, 2017, 2019). Also, the transcription conventions utilised within MIA do not privilege one mode over others, which enables the analysis of the many embodied and disembodied modes that make up interaction. In addition, vertical identity production allows for the micro and meso analysis of the way social actors construct their identity elements through the central, intermediary and outer layers of discourse (Norris, 2011; Matelau, 2014; Christensson, 2018). Also, it is an analytical tool that can be applied to audio interview data as well as audio visual ethnographic data. Furthermore, using the site of engagement to analyse these concrete mediated actions highlights the interrelationship between the mediated actions, the mediational means, the practices and discourses, allowing me to bring in a macro analysis. Through the comparison of multimodal methodologies I illustrated the way in which MIA provides a systematic and holistic approach to the analysis of video and interview data that is unmatched by MCA and Social Semiotics. Also, other than research conducted in my Masters, MIA has not been used to study the identity production of Māori and Pacific people. The findings of my previous research highlighted the potential repercussions of enforcing a traditional Māori identity through initiatives like a tertiary mentoring programme. It was clear within the interview data that programmes like this contributed to the layers of discourse that shaped the construction of each participants' Māori identity (Matelau, 2014). Building on this research will make a valued and original contribution to the area of identity studies in general, as well as within studies into Māori and Pacific identity specifically.

10.4 Analysis of the data

In chapter 5, I outlined the five systematic phases of working with multimodal data (Norris, 2019). These phases include data collection, delineating data within data set tables, selecting data pieces for micro analysis, transcribing data and using analytical tools. Creating data set tables gave an overview of all of the data and demarcating the mediated actions within the videos and interviews made themes relevant to each participant visible. Using vertical identity production as the basis for my thematic analysis enabled me to draw connections across the data sets and illustrate the way central, intermediary and outer layers of discourse shape the ethnic and creative identity production of the participants. These findings were presented in the next three chapters, a chapter dedicated to each layer of discourse and the production of immediate, continuous and general ethnic and creative identity elements.

In chapter six, I used central layers of discourse as an analytical tool to examine the video data and interview excerpts. I showed that each participant produces creative work that presents a blending of cultures in some way and by doing so they all produce a fluid hybrid ethnic identity element. Shelley, Joy and Tia blend traditional cultural features with contemporary features, Mei-Lin and Karlo draw on personal stories influenced by their dual heritage and Cathy blends multiple bodies of knowledge in her creative work. The ethnic identities articulated in the interview data include traditional, fluid and hybrid identities. Many of the participants are navigating these ethnic identity elements and the extent to which they are navigating them varies. Combining the analysis of their actions with how they articulated their creative and ethnic identity elements in their interview, enabled a triangulation of analysis incorporating the identity telling actions they perform and their perceptions of their identity construction.

In chapter 7, I utilised intermediary layers of discourse as an analytical tool to explore the construction of each participant's continuous ethnic and creative identity elements as constructed through experiences of exclusion and inclusion. Some of the participants have experienced exclusion from their ethnic communities through the actions of people within the wider ethnic community as well as through the actions of friends and family within New Zealand and within Pacific 'homelands.' These intermediary layers of discourse shape their continuous creative and ethnic identity elements. Experiences of inclusion when it has originated from within the ethnic community has contributed positively to the continuous ethnic identity construction of some of the participants. On the other hand, inclusion within an ethnic community that derived from interlocuters that did not belong to that ethnic community has negatively shaped the continuous ethnic identity construction of some of the participants.

The continuous creative identity element of each participant has been positively shaped by experiences of inclusion within creative communities. The different way these experiences are articulated by the participants indicates a differing level of ease with their continuous creative identity elements. The amount of experience that Karlo and Cathy have within their particular fields and the acknowledgement they receive from interlocuters that extends beyond their local communities leads to a seemingly more accepted continuous creative identity element. Whereas Mei-Lin, Shelly, Joy and Tia articulate a continuous creative identity that is less confident. Although Mei-Lin has received recognition from the extended community, she has only one play that has received this level of recognition. Although Tia has been in numerous dance productions, she is younger than Cathy and Karlo and has not been in her creative community as long as them. Although Shelley and Joy have both been visual artists for a long period of time, their acknowledgement comes more from their local communities. By analysing video and interview transcripts that depict moments and examine experiences of inclusion and exclusion, the intermediary layers of discourse

become visible. For the participants, the moments of inclusion and exclusion that they have experienced within their networks reveal the ways in which they are negotiating their continuous ethnic and creative identity elements.

In chapter 8, I examined the general ethnic and creative identity elements constructed by the participants through experiences of exclusion and inclusion using outer layers of discourse as an analytical tool. Outer layers of discourse relating to New Zealand's colonial history and outer layers of discourse relating to traditional ethnic identity elements shapes the general ethnic identity elements of the participants. Furthermore, some of them experienced conflict as they rejected ethnic identities that were being enforced on them. As discussed in chapter three, enforcing traditional ethnic identities onto social actors can be problematic as it does not make space for experiences that do not fit within these strict frameworks. To counter these outer layers of discourse each participant produces immediate hybrid/fluid ethnic identity elements through their creative work. They produce creative work that makes space for people of dual/multiple heritage, for New Zealand born Pacific people and to create connection. Their creative work contributes to outer layers of discourse and has the potential to transform the outer layers of discourse for future generations of Māori and Pacific communities.

In chapter nine, I used the site of engagement as an analytical tool to illustrate the coming together of wider discourses, practices, mediated actions and mediational means within the data. By re-examining video and interview excerpts for wider discourses and practices, I showed that these discourses and practices both shape the mediated actions of the participants as well as they are shaped by the mediated actions. Colonial superiority/inferiority, racism discourses of superiority/inferiority, and gratitude and marginalisation practices intersect with the immediate, continuous and general ethnic and creative identity elements of the participants in concerning ways.

For example, the internalisation of the marginalisation practice shapes the construction of ethnic identity elements and can lead to the construction of marginalised/colonised ethnic identity elements. It is clear that practices like the marginalisation practice and superiority/inferiority practice need to be changed as they negatively impact the construction of ethnic identity for Māori and Pacific individuals. Through this analysis I further support the need for change as these discourses and practices contribute to the negative social, economic, and health statistics in which Māori and Pacific people feature.

10.5 Recommendations

In order to change these wider practices and discourses, there needs to be national structural and legislative changes as well as local institutional changes. One change that would make a significant difference is to better educate the New Zealand population on its colonial history. In September of this year, the government announced that by the year 2022 it will become compulsory for New Zealand history to be taught in school until Year 11 after which it will be an elective. The Minister of Education explains that “it is important for learners and ākonga to understand New Zealand history as a continuous thread, with contemporary issues directly linked to major events of the past” (New Zealand Government, 2019). The areas of the new curriculum will cover topics such as the arrival of Māori to New Zealand, the New Zealand Wars, New Zealand’s actions in the Pacific and the development of New Zealand’s national identity in the late twentieth century. The government also intends to work with Māori and Pacific experts and communities in order to develop the curriculum.

This change is a shift in the right direction; however, the impacts of this change will not be seen until after 2022 once cohorts of students have studied the new curriculum. Also, adults will not benefit from this knowledge. Therefore, there also needs to be a

concerted effort to produce and promote educational and engaging material through a variety of media and channels that all members of society can access. In order for this to occur, the government needs to require that Television New Zealand (TVNZ) reinstate their Charter. TVNZ used to have a Charter that ensured that channel one and two “feature programming that contributes towards intellectual, scientific and cultural development, promotes informed and many-sided debate and stimulates critical thought, thereby enhancing opportunities for citizens to participate in community, national and international life” (Television New Zealand Limited, 2019). By reinstating the charter, TVNZ would then be required to produce or air more content that aims to educate New Zealanders rather just entertain them. Damian Christie (2019), a previous employee of TVNZ describes that when Freeview was launched TVNZ developed two public service channels that did not have to meet the same ratings as their other channels, and which focussed on meeting the charter obligations. By doing something similar now, there would be a platform for more educational programming that does not need to sensationalise content in order to achieve higher ratings.

Another way to support the creation of new material is to ensure that artists have access to funding in order to help produce new material. In the 2019 budget, the New Zealand government announced a significant increase in spending in the area of arts and culture. It is essential that Māori and Pacific artists benefit from this increase. As discussed in chapters six and eight, each of the participants perform the act of blending in some way through their work; blending the traditional with the contemporary, blending their heritage and blending diverse bodies of knowledge. By doing so they create work that can positively contribute to the identity construction of future generations. Also, as wider discourses and practices produce the mediated actions of social actors, so too do actions of social actors produce layers of discourse. Therefore, providing funding to a variety of Māori and Pacific artists will lead to the production of

new material, contributing diverse layers of discourse that shape the identity construction of social actors.

However, creating the potential for positive discourse is not enough. Countering negative discourse is also necessary. One way to do this is to change or remove legislation that limits or denies affirmative action strategies, for example, the realisation of Māori wards within local councils. If a local council chooses to elect a Māori ward, but five percent of the local population oppose it (indicated via a petition), then a poll is cast and if the result of the poll is against the establishment of a Māori ward, then the decision made by the local council is overruled. In 2017 when Marama Davidson, co-leader of the Green Party, attempted to change the law in order to align the process behind electing a Māori ward with the process behind electing a general ward, she was unsuccessful. Webb-Liddall (2019) explains the repercussions of this process in an online article. She writes “these barriers stopping Māori people from being elected also have an effect on the numbers of Māori who then turn out to vote, and mean that Māori communities are distancing themselves from the ‘official’ forms of local government that have been set up” (p.4). By changing this law, Māori who are elected to advocate for Māori may have a seat at the table of local governance, if the local council votes for it. This in turn may increase the number of Māori voters which could increase the number of Māori elected. Furthermore, the notion of a ward that represents an ethnic community could be extended to include all ethnic representation for all ethnic groups that make up a significant portion of a local population. By making such changes the discourses and practices that negatively shape the ethnic identity construction of Māori and Pacific people will be altered which in turn can positively shape the mediated actions performed by Māori and Pacific social actors.

10.6 Limitations

The limitations of this study relate to the research design and data collection methods. Using ethnography to collect data in order to study identity is rich as it provides the “breadth and depth” (Norris, 2011, p.55) of data needed to study identity. However, it is also highly dependant on the availability of the participants. As noted in chapter two some participants were more available than others. For some I was able to collect a sufficient amount of data over a short timeframe whereas for others I collected data over two years. Adult artists are busy with their networks, their careers and their art. Making time to be involved in an ethnographic study is often the last priority. Although I note this limitation here, I would not have chosen another data collection method as the data collected would not allow for an in depth analysis of the identity they produced during different sites of engagement.

Another limitation relates to collection of video data. Although video technology provides many affordances such as the ability to analyse mediated actions, there are also constraints inherent in the technology. The placement of a video camera limits the scope of the data collected. Although this can be rectified by using more than one video camera to collect data, this can lead to being overwhelmed with data when it comes to micro analysis. Video cameras can also be placed at a distance in order to capture more of the layout and to include all social actors within the frame, however, this can lead to certain modes, such as facial expression or gesture, being less visible when it comes to analysis. Another constraint of camera positioning is that participants can move out of frame or shift so that their back is towards the camera. Although less of an issue when collecting video data of artists painting or writing this can become an issue with dancers as they move about large spaces. This has meant that some analysis is limited to modes that are visible or audible in the data and other modes have had to be ignored.

10.7 Future directions

Using vertical identity production I have shown the connection between each participants' mediated actions and the central, intermediary and outer layers of discourse that are both shaped by their actions and that also shape them. Using the site of engagement, I have also shown the relationship between wider discourses and practices and the mediated actions the social actors perform. Such an analysis reveals *how* participants construct their identity elements and begins to reveal *why* they construct them in these ways.

In order to better understand Māori and Pacific identity construction a similar research design could be applied with a variety of cohorts such as parents, youth or teachers. By changing the cohort of participants, the data may reveal the comprehensive impacts discourses and practices have on ethnic identity construction as well as reveal different mediated actions which are performed and how these relate to the wider discourses and practices.

A similar research design could also be applied to other ethnic or cultural groups to better understand the way in which ethnic/cultural identity is constructed by people belonging to the chosen group. One group that requires further investigation is Pākehā/European New Zealanders. As a dominant cultural group in New Zealand, learning more about Pākehā identity construction could benefit race relations in New Zealand. However, as a country that is home to many different ethnic groups, an increased understanding of any of the different ethnic communities could benefit race relations in New Zealand.

10.8 Concluding remarks: A creation story

In the beginning she floundered
looking for like
but only finding difference

tripping over her ignorance
and being punished for it

mother said stand tall
father said look down
so she stood tall
as she searched the path for cracks
to avoid

They whispered behind their hands
her skin too fair
her voice too high
her nose too pointed

not one of us
never one of us

her shoulders straight
under the weight of their whispers
she did not buckle

They moulded her sharp edges
speaking hope
speaking promise

The mirror they held
reflecting hope
reflecting promise

Their belief helped her to believe
and so she approached the precipice of the new
Her arms outstretched

She took her pain
and their pain
and blended together
a new shade

with this hue
she drew out connections
connections to yesterday
today
and tomorrow

and through connection
she healed herself a little more

In front of them all
he denied her
and so many others

She with her squared frame
met his gaze
and said no

She gathered words around her
legitimising her right to belong
and she pushed them out
to envelop us all

Her movement
painted the air

delicate hands
and strong beats

drumming out a rhythm
familiar and yet new

challenging others
to listen
an uncontrollable sway
on their hips

The stories are there
floating
waiting
for her hand to pluck

and shape into
a beginning middle and end

but not one with a period
more like an ellipsis

more like a
beginning middle and beginning

the actions of yesterday
not spoken of
make believe forgotten

reach their tendrils into today

she hears their whispers
but when she tries to answer
she is labelled

troublemaker
barrier to progress

to success

The picture created
on screen and
on paper
speaks deprivation
and
violence

tarred with this brush
perceived to be
limited to be
deprived
and
violent

where is the picture
of wholeness
of connection
of heritage

And so they
stomp the ground

raising clouds of dust
they raise their hands
above their heads
fingers stretched

closing over the gaseous
the ephemeral
solidifying their claim

our claim

Fa'afetai
Mālō 'aupito
Tēnā rawa atu koutou

References

- Adsett, S., Whiting, C., & Ihimaera, W. (1996). *Mataora: The Living Face of Contemporary Art*. Auckland: David Bateman Ltd.
- Adler, J.M., & McAdams, D. P. (2007). *Time, culture and stories of self*. *Psychological Inquiry* 18(2), 97-128.
- Agee, M. N., & Culbertson, P. (2013). Sowing the Seeds: Parents' and Grandparents' Influences in the Identity Development of 'Afakasi Young People. In M. N. Gee., T. McIntosh., P. Culbertson., and C. 'Ofa Makasiale (Eds.), *Pacific Identities and Well-Being: Cross-Cultural Perspectives* (pp. 27-46). Wellington: Otago University Press.
- Allen, J., & Bruce, T. (2017). Constructing the Other: News media representations of a predominantly 'brown' community in New Zealand. *Pacific Journalism Review* 23(1), 2250-244. doi:10.24135/pjr.v23i1.33.
- Anae, M. (1997). Towards a NZ-born Samoan identity: some reflections on 'labels'. *Pacific Health Dialog*, 4(2), 128-137. Retrieved from http://pacifichealthdialog.org.fj/index_option_com_content_view_article_id_60.html
- Anae, M. M. (2003). O a'u/l: my identity journey. In P. Fairbairn-Dunlop., & G. Sisifo Makisi (Eds.). *Making our Place: Growing up PI in New Zealand* (pp. 89–101). Palmerston North: Dunmore.
- Anae, M. (2010). Research for better schooling in New Zealand: Teu le va- A Samoan perspective. *MAI Review*, 1,1–24. Available from <http://www.review.mai.ac.nz/mrindex/MR/article/view/298.html>
- Anae, M. (2015). Samoans - Culture and identity. Retrieved from <http://www.TeAra.govt.nz/en/samoans/page-3>
- Anderson, A., Binney, J., & Harris, A. (2015). *Tangata Whenua: A History*. doi: [10.7810/9780908321537](https://doi.org/10.7810/9780908321537)
- Bamberg, M. (2004). Considering counter narratives. In M. Bamberg & M. Andrews (Eds.), *Considering counter-narratives: Narrating, resisting, making sense* (pp. 351–371). Amsterdam: John Benjamins. <https://doi.org/10.1075/sin.4.43bam>
- Belich, J. (2015). *The New Zealand Wars and the Victorian Interpretation of Racial Conflict*. Retrieved from <https://ebookcentral.proquest.com>.
- Belich, J., Crickett, S., & Truttman, L. (2015). *New Zealand Wars and the Victorian Interpretation of Racial Conflict*. Auckland, New Zealand: Auckland University Press.

- Bell, A. (1999). Authenticity and the project of settler identity in New Zealand. *Social Analysis: The International Journal of Anthropology* 43(3), 122-143. Retrieved from <http://www.jstor.org/stable/23166549>
- Bell, A. (2004). 'Half-castes' and 'White Natives': The politics of Māori-Pakeha hybrid identities. In C. Bell & S. Matthewman (Eds.), *Cultural Studies in Aotearoa New Zealand*. Australia: Oxford University Press.
- Bernard-Mecho, E. (2017). Metadiscourse and topic introductions in an academic lecture: A multimodal insight. *Multimodal Communication* 6(1), 39-60. doi: <https://doi.org/10.1515/mc-2016-0030>
- Bhabba, H. (1994). *The Location of Culture*. London: Routledge.
- Bishop, R. (2005). Freeing ourselves from neo-colonial domination in research: A kaupapa Māori approach to creating knowledge. In N. K. Denzin & Y. S. Lincoln (Eds.), *The sage handbook of qualitative research* (pp. 109-138). Thousand Oaks: Sage Publications
- Blumer, H. (1969). *Symbolic Interactionism: Perspective and Method*. Englewood Cliffs, NJ: Prentice-Hall.
- Boileau, J. (2017). *Chinese market gardening in Australia and New Zealand : Gardens of prosperity*. Retrieved from <http://ebookcentral.proquest.com>.
- Bolden, G. (2003). Multiple modalities in collaborative turn sequences. *Gesture* 3(2), 187-212.
- Borell, B. (2005). Living In the city ain't so bad: Cultural Identity for Young Māori in South Auckland. In edited by J. H. Liu., T. McCreanor., T. McIntosh., & T. Teaiwa (Eds.), *New Zealand Identities, Departures and Destinations* (pp. 191-206). Wellington: Victoria University Press.
- Brougham, D., & Haar, J. M. (2013). Collectivism, cultural identity and employee mental health: A study of New Zealand Māori. *Social Indicators Research* 114, 1143-1160. doi:[10.1007/s11205-012-0196-6](https://doi.org/10.1007/s11205-012-0196-6)
- Brown, D. (2016). Tūrangawaewae Kore: Nowhere to Stand. In E. Peters ., & J. Chistenson (Eds.), *Indigenous Homelessness: Perspectives from Canada, Australia, and New Zealand* (pp.331-362). Winipeg: University of Manitoba Press.
- Came, H., & McCreanor, T. (2015). Pathways to transform institutional racism (and everyday) racism in New Zealand. *Sites: A Journal of Social Anthropology and Cultural Studies* 12(2), 1-25. doi: <https://doi.org/10.11157/sites-vol12iss2id290>
- Came, H., McCreanor, T., Haenga-Collins, M., & Cornes, R. (2019). Māori and Pasifika leaders' experiences of government health advisory groups in New Zealand. *Kōtuitui: New Zealand Journal of Sciences online* 14(1), 126-135. doi: <https://doi.org/10.1080/1177083X.2018.1561477>

- Carter, A. (2002). Taking centre stage: Pacific theatre in New Zealand. In S. Mallon, P. Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (pp. 147-160). Wellington: Te Papa Press.
- Choi, E., Gaines, R. E., Park, J. H., Williams, K.M., Schallert, D.L., Yu, L., & Lee, J. (2016). Small stories in online classroom discussion as resources for preservice teachers' making sense of becoming a bilingual educator. *Teaching and Teacher Education* 58, 1-16. doi: doi.org/10.1016/j.tate.2016.03.015
- Christensson, J. (2018). 'This is where my inner history teacher appears': A methodological approach to analysing student teachers' professional identity in interaction. *Classroom Discourse*. doi: [10.1080/19463014.2018.1530685](https://doi.org/10.1080/19463014.2018.1530685)
- Christie, D. (2019, August 22). The truth about public service television in New Zealand. *Stuff*. Retrieved from <https://www.stuff.co.nz/business/opinion-analysis/115187175/the-truth-about-public-service-television-in-new-zealand>
- Department of Corrections. (2007). *Over-representation of Māori in the criminal justice system. An exploratory report*. Wellington, New Zealand: Department of Corrections.
- Denzin, N. K. (2002). Much Ado about Goffman. *The American Sociologist*, 33 (2), 105–117. <https://doi.org/10.1007/s12108-002-1005-3>
- Durie, M (1994). *Whaiora: Māori health development*. New York: Oxford University Press.
- Durie, M. (2017). Kaupapa Māori: Indigenising New Zealand. In T. K Hoskins., & A. Jones (Eds.), *Critical Conversations in Kauapapa Māori* (pp. 1-10). Wellington: Huia Publishers.
- Erikson, E. (1963). *Childhood and society* (2nd Ed.). New York: Norton.
- Erikson, E. (1970). *Life History and the Historical Moment*. New York: Norton.
- Erikson, E. (1980). *Identity and the Life Cycle*. New York: Norton.
- Fairburn-Dunlop, P. (2014). The interface of Pacific and other knowledges in a supplementary education site. *Compare: A Journal of Comparative and International Education*, 44(6),874–94. doi:[10.1080/03057925.2013.808909](https://doi.org/10.1080/03057925.2013.808909).
- Faircloth, S. C., Hynds, A., Jacob, H., Green, C., & Thompson, P. (2016). Ko wai au? Who am I? Examining the multiple identities of Māori youth. *International Journal of Qualitative Studies in Education*, 29(3): 359-380. doi: [10.1080/09518398.2015.1053158](https://doi.org/10.1080/09518398.2015.1053158)
- Fleras, A., & Spoonley, P. (1999). *Recalling Aotearoa: Indigenous Politics and Ethnic Relations in New Zealand*. Auckland: Oxford University Press.
- Flewitt, R. (2011). Bringing ethnography to a multimodal investigation of early literacy in a digital age. *Qualitative Research* 11(3), 293-310. doi: [10.1177/14687941111399838](https://doi.org/10.1177/14687941111399838)

- Flores, J. (2002). Art and identity in the Mariana Islands: The reconstruction of 'ancient' Chamorro dance. In A. Herle., N. Stanley., K. Stevenson., & R. L. Welsch (Eds.), *Pacific Art: Persistence, Change and Meaning* (pp.47-63. Honolulu, University of Hawai'i Press.
- Geenen, J. (2017). Show and (sometimes) tell: Identity construction and the affordances of video-conferencing. *Multimodal Communication* 6(1), 1-18. doi: <https://doi.org/10.1515/mc-2017-0002>
- Geenen, J., Norris, S., & Makboon, B. (2015). Multimodal Discourse Analysis. *The International Encyclopaedia of Language and Social Interaction*. Hoboken: Wiley-Blackwell.
- Georgakopoulou, A. (2007). *Small Stories, Interaction and Identities*. Amsterdam: John Benjamins Publishing Company.
- George, J. R., & Rodrigues, L. (2009). Hybrid youth identity in the Māori/Pacific island diaspora in Australia: A study of young urban Polynesian men in Sydney. *New Zealand Sociology* 24(1), 3-23. Retrieved from <https://nzsociology.nz/index.php/nzs>
- Gilligan, C. (1982). *In a Different Voice: Psychological Theory and Women's Development*. Cambridge, Massachusetts: Harvard University Press.
- Glaveanu , V. P., & Tanggard, L. (2014). Creativity, identity, and representation: Towards a socio-cultural theory of creative identity. *New Ideas in Psychology* 34, 12-21. doi: <https://doi.org/10.1016/j.newideapsych.2014.02.002>
- Goffman, E. (1959). *The Presentation of the Everyday Self*. New York: Doubleday.
- Goffman, E. (1986) *Frame Analysis*. New York: Harper and Row.
- Goodwin, C. (1979). The interactive construction of a sentence in natural conversation. In G. Psathas (Ed.), *Everyday language: Studies in Ethnomethodology* (pp. 97–121). New York: Irvington Publishers.
- Greaves, L. M., Houkamau, C., & Sibley, C. G. (2015). Māori identity signatures: a latent profile analysis of the types of Māori identity. *Cultural Diversity and Ethnic Minority Psychology*, 21(4): 541-549. doi: [10.1037/cdp0000033](https://doi.org/10.1037/cdp0000033)
- Greenwood, J. (2016). Dancing into the third space: The role of dance and drama in discovering who we are. In L. Ashley., & D. Lines (Eds.), *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* (pp 159-174). Springer.
- Hahlweg, K., Revenstorf, D., & Schindler, L. (1984). Effects of behavioral marital therapy on couples' communication and problem-solving skills. *Journal of Consulting and Clinical Psychology* 52(4), 553-566. doi: <http://dx.doi.org/10.1037/0022-006X.52.4.553>
- Halliday, M. A.K. (1973). *Explorations in the functions of language*. London: Arnold.

- Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Hammersley, M., & Atkinson, P. (2019). *Ethnography : Principles in practice*. Retrieved from <http://ebookcentral.proquest.com>
- Harris, R. C., Cormack, D. M., & Stanley, J. (2019). Experience of racism and associations with unmet need and healthcare satisfaction: the 2011/12 adult New Zealand Health Survey. *Australian and New Zealand Journal of Pacific Health* 43 (1), 75-80. doi: [10.1111/1753-6405.12835](https://doi.org/10.1111/1753-6405.12835)
- Hassan, M. (2016, January 22). Students call for end to campus racism. *RNZ*. Retrieved from <https://www.rnz.co.nz/news/national/294661/students-call-for-end-to-campus-racism>
- Heath, C. (1984). Talk and reciprocity: Sequential organization in speech and body movement. In J. M. Atkinson & J. Heritage (Eds.), *Structures of social action: Studies in conversation analysis* (pp. 247–265). Cambridge: Cambridge University Press.
- Hepburn, A., & Bolden, G. B. (2012). The conversation analytic approach to transcription. In J. Sidnell ., & T. Stivers (Eds.), *The Handbook of Conversation Analysis* (pp. 57-76). Retrieved from <https://ebookcentral.proquest.com>
- Hermes, K. L. (2018). The female voice in Pasifika poetry: An exploration of “hybrid” identities in the Pacific diaspora. *Journal of Postcolonial Writing*, 54(5), 655-669. doi: <https://doi.org/10.1080/17449855.2018.1527746>
- Herda, P. (2002). Cook Islands tivaevae: Migration and the display of culture in Aotearoa/New Zealand. In A. Herle., N. Stanley., K. Stevenson., & R. L. Welsch (Eds.), *Pacific Art: Persistence, Change and Meaning*. Honolulu (pp.139-146). University of Hawai'i Press.
- Hickey, C., & Roderick, M. (2017). The presentation of possible selves in everyday life: The Management of Identity among transitioning professional athletes. *Sociology of Sport Journal* 34(3), 270-280. doi: doi.org/10.1123/ssj.2017-0018
- Hiha, A. A. (2015). Kaupapa Māori methodology: Trusting the methodology through thick and thin. *The Australian Journal of Indigenous Education* 45(2), 129-138. doi: [10.1017/jie.2015.30](https://doi.org/10.1017/jie.2015.30)
- Hogg, M. A., Terry, D. J., & White, K. M. (2005). A tale of two theories: A critical comparison of identity theory with social identity theory. *Social Psychology Quarterly*, 58(4). doi: [10.2307/2787127](https://doi.org/10.2307/2787127)
- Hoogvelt, A. (1997). *Globalization and the Postcolonial World: The New Political Economy of Development*. Baltimore, The John Hopkins University Press.

- Horst, E. A (1995). Re-examining gender issues in Erikson's stages of identity and intimacy. *Journal of Counselling and Development* 73(3), 271-278. doi: [doi/10.1002/j.1556-6676.1995.tb01748.x](https://doi.org/10.1002/j.1556-6676.1995.tb01748.x)
- Hoskins, T. K. (2017). A provocation for Kaupapa Māori. In T. K Hoskins., & A. Jones (Eds.), *Critical Conversations in Kaupapa Māori* (pp. 95-108). Wellington: Huia Publishers.
- Houkamau, C. A. (2010). Identity construction and reconstruction: The role of socio-historical contexts in shaping Māori women's identity. *Social identities* 16(2), 179-196. doi: [doi: 10.1080/13504631003688872](https://doi.org/10.1080/13504631003688872)
- Houkamau, C., & Sibley, M. (2015). The Revised Multidimensional Model of Māori Identity and Cultural Engagement (MMM-ICE2). *Social Indicators Research* 122(1), 279-296. doi: [10.1007/s11205-014-0686-7](https://doi.org/10.1007/s11205-014-0686-7)
- Howard, A. (1990). Cultural paradigms, history and the search for identity in Oceania. In J. Linnekin & L. Poyer (Eds.), *Cultural Identity and Ethnicity in the Pacific* (pp. 259-280). Honolulu: University of Hawai'i Press.
- Howard, J. A. (2000). Social psychology of identities. *Annual Review of Sociology* 26, 367-393. doi: doi.org/10.1146/annurev.soc.26.1.367
- Huddy, L. (2001). From social to political identity: A critical examination of social identity theory. *Political Psychology* 22(1), 127-156. Retrieved from <http://www.jstor.org/stable/3791909>
- Izenberg, G. (2016). *Identity: The Necessity of a Modern Idea*. Philadelphia: University of Pennsylvania Press.
- Jackson, M. (2017, October 14). Moana Jackson: Prison should never be the only answer. *E-Tangata*. Retrieved from <https://e-tangata.co.nz/comment-and-analysis/moana-jackson-prison-should-never-be-the-only-answer/1/17>
- Jacobs. E. (2015, Dec). Mandala mindfulness. *Good Health*, 125-127. Retrieved from <http://ezproxy.aut.ac.nz/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=anh&AN=110821187&site=eds-live>
- Jahnke, H., & Taiapa, J. (2003). Māori research. In M. Tolich., & C. Davidson (Eds.), *Social Science Research in New Zealand: Many Paths to Understanding* (pp. 39–50). Auckland: Pearson Education New Zealand.
- Jefferson, G. (1984). Transcription Notation. In J. Atkinson and J. Heritage (Eds.), *Structures of Social Interaction*. New York: Cambridge University Press.
- Jewitt, C. (2005). *Technology, literacy, learning: A multimodal approach*. Retrieved from <http://ebookcentral.proquest.com>
- Jewitt, C. (2013). *Learning and Communication in Digital Multimodal Landscapes*. Retrieved from ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/aut/detail.action?docID=1573375>

- Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). *Introducing Multimodality*. Retrieved from <http://ebookcentral.proquest.com>
- Johnstone, B. (2016). 'Oral versions of personal experience': Labovian narrative analysis and its uptake. *Journal of Sociolinguistics* 20(4), 542-560. doi: doi.org/10.1111/josl.12192
- Jones, R.H., & Norris, S (Eds.). (2005). *Discourse in Action: Introducing Mediated Discourse Analysis*. London: Routledge.
- Kidman, J., & Chu, C. (2019). 'We're not the hottest ethnicity': Pacific scholars and the cultural politics of New Zealand universities. *Globalisation, Societies and Education* 17(4), 489-499. doi: <https://doi.org/10.1080/14767724.2018.1561247>
- Kimoekeo-Goes, U. (2019). The Quilt Speaks: Crafting Gender and Cultural Norms in Hawaii. *Making as method: Reimagining traditional and indigenous notions of "craft" in research practice*, 4(1), 106-126.
- King, M. (2003). *The Penguin history of New Zealand*. Auckland, N.Z. : Penguin Books.
- Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. London and New York: Routledge.
- Kress, G., & Bezemer, J. (2015). *Multimodality, learning and communication : A social semiotic frame*. Retrieved from <http://ebookcentral.proquest.com>
- Kress, G., Jewitt, C., Bourne, J., Franks, A., Hardcastle, J., Jones, K., & Reid, E. (2005). *English in Urban Classrooms: A Multimodal Perspective on Teaching and Learning*. London and New York: Routledge Falmer.
- Kress, G., & van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. New York, NY: Routledge.
- Kress, G., & van Leeuwen, T. (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Edward Arnold.
- Kress, G., & van Leeuwen, T. (2005). *Reading Images : The Grammar of Visual Design*. Routledge. Retrieved from Ebook Central, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=198382>.
- Krishan, V., Schoeffel, P., & Warren, J. (1994). The challenge of change. *Pacific Island Communities in New Zealand, 1986-1993*. Wellington: NZ Institute for Social Research and Development Ltd.
- Kuhn, M. H. (1964). Major Trends in Symbolic Interaction Theory in the Past Twenty-five Years. *The Sociological Quarterly*, 5(1), 61-84. doi: [doi: 10.1111/j.1533-8525.1964.tb02256.x](https://doi.org/10.1111/j.1533-8525.1964.tb02256.x)
- Labov, W. (1972). *Sociolinguistic Patterns*. Oxford: University of Pennsylvania Press.

- Lee, M (2014). Bringing the best of two worlds together for social capital research in education: Social network analysis and symbolic interactionism. *Educational Research* 43(9), 454-464. doi: [doi: 10.3102/0013189X14557889](https://doi.org/10.3102/0013189X14557889)
- Liu, J. H., & Robinson, A. R. (2015). One ring to rule them all: Master discourses of enlightenment—and racism—from colonial to contemporary New Zealand. *European Journal of Social Psychology* 46, 137-155. doi: <https://doi.org/10.1002/ejsp.2141>
- Loto, R., Hodgetts, D., Chamberlain, K., Nikora, L. M., Karapu, R., & Barnett, A. (2006). Pasifika in the News: The Portrayal of Pacific Peoples in the New Zealand Press. *Journal of Community & Applied Social Psychology* 16, 100-118. doi: [10.1002/casp.848](https://doi.org/10.1002/casp.848)
- MacKinven, J. (2006). *Patterns of Polynesia: Samoa*. Auckland: Reed Publishing.
- Mackley-Crump, J. (2015). *The Pacific Festivals of Aotearoa New Zealand: Negotiating Place and Identity in a New Homeland*. Retrieved from <http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=nlebk&AN=986752&site=ehost-live&scope=site>
- Macpherson, C. (2001). Pacific Islanders. *Asia Pacific Viewpoint* 42(1), 27-33. doi: doi.org/10.1111/1467-8373.00129
- Manuela, S., & Anae, M. (2017). Pacific youth, acculturation and identity: The relationship between ethnic identity and well-being - new directions for research. *Pacific Dynamics: Journal of Interdisciplinary Research*, 1(1): 129-147.
- Manuela, S., and Sibley, C. G. (2012). The Pacific Identity and Wellbeing Scale (PIWBS): A Culturally-Appropriate Self Report Measure for Pacific Peoples in New Zealand. *Social Indicators Research*, 1, 83–103. doi:[10.1007/s11205-012-0041-9](https://doi.org/10.1007/s11205-012-0041-9)
- Marcia, J. E. (1980). Identity in Adolescence. In J. Adelson (Ed.), *Handbook of Adolescent Psychology*. New York: Wiley.
- Marsh, S, T. (2015). Un/Civilized girls, unruly poems. In J. Carroll, B. N. McDougall, & G. Nordstrom (Eds.) *Huihui: Navigating art and literature in the Pacific* (pp. 46-62). Honolulu: University of Hawai'i Press.
- Matelau, T. (2014). Vertical identity production and Māori identity. In S. Norris, Sigrid & C.D. Maier (Eds.), *Interactions, texts and images: A reader in multimodality*. Berlin, Boston: de Gruyter Mouton.
- Matelau-Doherty, T. (2019). Art, Ethnic Identity and Frozen Actions: Conceptualising Art Created and Displayed in the Home of a Māori Visual Artist and a Samoan Visual Artist. *Multimodal Communication* 8(1). doi: <https://doi.org/10.1515/mc-2018-0005>
- Mavers, D. (2009). Student text-making as semiotic work. *Journal of Early Childhood Literacy* 9(2), 141-155. doi: <https://doi.org/10.1177%2F1468798409105584>

- Mays, K. T. (2019). Decolonial Hip Hop: Indigenous Hip Hop and the disruption of settler colonialism. *Cultural Studies*, 33(3), 460-479. doi: <https://doi.org/10.1080/09502386.2019.1584908>
- Maynard, D. (2012). Everyone and no one to turn to: Intellectual roots and contexts for conversation analysis. In J. Sidnell ., & T. Stivers (Eds.), *The Handbook of Conversation Analysis* (pp. 11-31). Retrieved from <https://ebookcentral.proquest.com>
- McAdams, D. P. (1985). *Power, intimacy, and the life story: Personological inquiries into identity*. Homewood: Dorsey Press.
- McAdams D. P. (2018). Narrative identity: What is it? What does it do? How do you measure it? *Imagination, Cognition and Personality: Consciousness in Theory, Research, and Clinical Practice* 37(3), 359-372. doi: <https://doi.org/10.1177/0276236618756704>
- McAllister, T. G., Kidman, J., Rowley, O., & Theodore, R.F. (2019). Why isn't my professor Māori? *Mai Journal* 8(2),235-249. doi: 10.20507/MAIJournal.2019.8.2.10
- McClave, E. Z. (2000). Linguistic functions of head movements in the context of speech. *Journal of Pragmatics* 32 (7), 855-878. doi: [https://psycnet.apa.org/doi/10.1016/S0378-2166\(99\)00079-X](https://psycnet.apa.org/doi/10.1016/S0378-2166(99)00079-X)
- McGavin, K. (2017). (Be)Longings: Diasporic Pacific islanders and the meaning of home. In J. Taylor., & H. Lee (Eds.), *Mobilities of Return: Pacific Perspectives* (pp. 123–45). Cranberra: ANU Press.
- McIntosh, T. (2005). Māori identities: Fixed, Fluid, Forced. In J. H. Liu., T. McCreanor., T. McIntosh., & T. Teaiwa (Eds.), *New Zealand identities, departures and destinations* (pp.38-51). Wellington: Victoria University Press.
- McNeil, D. (1985). So you think gestures are nonverbal. *Psychological Review* 92(3), 350-371. doi: 10.1037/0033-295X.92.3.350
- McNeil, D. (1992). *Hand and mind" What gestures reveal about thought*. Chicago, IL, US: University of Chicago Press.
- Mead, G. H (1967). *Mind, Self, and Society*. Chicago: The University of Chicago Press.
- Mead, G. H. (2012). The genesis of the self and social control. In F. Silva (Ed.), *G. H Mead: A Reader*. New York: Routledge (Original work published in 1925).
- Meijl, T.V. (2006). Multiple identifications and the dialogical self: urban Māori youngsters and the cultural renaissance. *Journal of Royal Anthropological Institute* 12, 917-933.
- Meredith, P. (1998, July 7-9). Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand. Paper Presented at Te Oru Rangahau Māori Research and Development Conference, Massey University. Retrieved from <http://lianz.waikato.ac.nz/PAPERS/paul/hybridity.pdf>

- Mila-Schaaf, K. (2013). Not another New-Zealand born identity crisis. In M. N. Gee., T. McIntosh., P. Culbertson., and C. 'Ofa Makasiale (Eds.), *Pacific Identities and Well-Being: Cross-Cultural Perspectives* (pp. 49–64). Wellington: Otago University Press.
- Millar, P. (2002). So dazzling a creature: Pacific Island writers in New Zealand literature. In S. Mallon, P. Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (pp. 161-174). Wellington: Te Papa Press.
- Moeke-Maxwell, T. (2005). Bi/Multiracial Māori women's hybridity in Aotearoa/New Zealand. *Discourse: Studies in the Cultural Politics of Education*, 26(4), 497-510.
- Moeke-Maxwell, T.(2008). Creating Place from Conflicted Space: Bi/Multi Racial Māori Women's Inclusion within New Zealand Mental Health Services. In K. E. Iyall Smith & P. Leavy (Eds.), *Hybrid Identities: Theoretical and Empirical Examinations* (pp.198-225). Retrieved from <http://ebookcentral.proquest.com/lib/unitec/detail.action?docID=467684>
- Mondada, L. (2006). Participants' online analysis and multimodal practices: projecting the end of the turn and the closing of the sequence. *Discourse Studies* 8(1), 117-129. doi: 10.1177/1461445606059561
- Mondada, L. (2012). The conversation analytic approach to data collection. In J. Sidnell., & T. Stivers (Eds.), *The Handbook of Conversation Analysis* (pp. 32-56). Retrieved from <https://ebookcentral.proquest.com>
- Moyle, R. (2002). Sounds Pacific. In S. Mallon, P. Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (pp. 103-116). Wellington: Te Papa Press. doi: [10.1080/01596300500319779](https://doi.org/10.1080/01596300500319779)
- Naepi, S. (2019). Why isn't my professor Pasifika? *Mai Journal* 8(2), 219-234. doi: 10.20507/MAIJournal.2019.8.2.9
- Negus, K., Pickering, M. (2004). *Creativity, communication and cultural value*. London: Sage Publications Limited.
- Newell, J. (2011). *Pacific Art in Detail*. Wellington: Te Papa Press.
- New Zealand Government. (2019). NZ history to be taught in all schools. Retrieved from <https://www.beehive.govt.nz/release/nz-history-be-taught-all-schools>
- Norris, S. (2004). *Analysing Multimodal Interaction: A Methodological Framework*. London: Routledge.
- Norris, S. (2007). The micropolitics of personal national and ethnicity identity. *Discourse and Society* 18(5), 653-674.
- Norris, S. (2011). *Identity in (Inter)action: Introducing Multimodal (Inter)action Analysis*. Berlin and Boston: Mouton.

- Norris, S. (2012). The creation of a community artist in everyday life: Long-duration process and creative actions. In R. H Jones (Ed.), *Discourse and creativity*. Harlow, UK: Pearson Education.
- Norris, S. (2013). Multimodal (inter)action analysis: An integrative methodology. In Müller, C., Cienki, A. J., Fricke, E., Ladewig, S. H., McNeill, D., & Tessendorf, S. *Body - Language - Communication: An International Handbook on Multimodality in Human Interaction* (pp. 275-286). Berlin, Boston: De Gruyter Mouton.
- Norris, S. (2014). The impact of literacy based schooling on learning a creative practice: Modal configurations, practices and discourses. *Multimodal Communication* 3(2).
- Norris, S. (2019). *Systematically working with Multimodal Data: Research Methods in Multimodal Discourse Analysis*. Hoboken, NJ: Wiley Blackwell.
- Norris, S., Geenen, J., Metten, T., & Pirini, J. (2014). Collecting video data: The role of the researcher. In: S. Norris., & C. Maier (Eds.), *Interactions, Images and Texts: A Reader in Multimodality* (pp.213-232). Berlin, Boston: de Gruyter Mouton.
- Norris, S., & Makboon, B. (2015). Objects, frozen actions, and identity: A multimodal (Inter)action Analysis. *Multimodal Communication*, 4(1): 43-59. doi: <https://doi.org/10.1515/mc-2015-0007>
- O'Connell, L. (2018, May 14). Why we need Māori wards. *The Spinoff*. Retrieved from <https://thespinoff.co.nz/atea/14-05-2018/why-we-need-Māori-wards/ 1/9>
- O'Donnell, D. (2018). Finding a sense of place in the Pacific diaspora: Pasifika performance in Aotearoa. *Australian Drama Studies* 73, 276-305. Retrieved from <https://search.informit.com.au/documentSummary;dn=146721720503653;res=IELHSS>
- O'Toole, M. (1994). *The language of displayed art*. London: Leicester University Press.
- Paama-Pengaly, J. (2010). *Māori Art and Design*. New Zealand: New Holland Publishers.
- Pack, S., Tuffin, K., & Lyons, A. (2016). Accounts of blatant racism against Māori in Aotearoa New Zealand. *Sites: A Journal of Social Anthropology and Cultural Studies* 13(2), 85-110. doi: <https://sites.otago.ac.nz/Sites/article/view/326>
- Pack, S., Tuffin, K., & Lyons, A. (2016). Accounting for Racism Against Māori in Aotearoa/New Zealand: A Discourse Analytic Study of the Views of Māori Adults. *Journal of Community and Applied Science* 26, 95-109. doi: [10.1002/casp.2235](https://doi.org/10.1002/casp.2235)
- Pack, S., Tuffin, K., & Lyons, A. (2016). Reducing racism against Māori in Aotearoa New Zealand. *New Zealand Journal of Psychology* 45(3), 30-40. Retrieved

from <https://www.psychology.org.nz/publications-media/new-zealand-journal-of-psychology/archived-issues-from-2010/>

- Paringatai, K. (2014). Māori identity development outside of tribal environments. *Aotearoa New Zealand Social Work* 26(1), 47-54. doi: <http://dx.doi.org/10.11157/anzswj-vol26iss1id54>
- Pearson, D. (2005). Citizenship, identity and belonging: Addressing the mythologies of the unitary nation state in Aotearoa/New Zealand. In J. H. Liu., T. McCreanor., T. McIntosh., & T. Teaiwa (Eds.), *New Zealand identities, departures and destinations* (pp.21-37). Wellington: Victoria University Press.
- Pearson, D., & Sissons, J. (1997). Pakeha and never Pakeha, *Sites: A Journal of Social Anthropology and Cultural Studies* (35), 61-72.
- Pihama, L. (2019). Colonisation, Neoliberalism and Māori Education, Herbison Invited Lecture, NZARE Annual Conference 2017. *New Zealand Journal of Educational Studies* 54, 5-19. doi: <https://doi.org/10.1007/s40841-019-00130-7>
- Pink, S. (2007). *Doing visual ethnography*. London, : SAGE Publications, Ltd doi: 10.4135/9780857025029
- Pirini, J. (2017). Agency and Co-production: A Multimodal Perspective. *Multimodal Communication*, 6(2), 1–20. doi: <https://doi.org/10.1515/mc-2016-0027>
- Pirini, J., Norris., S., Geenen., J., & Matelau, T. (2014). Studying social actors: Some thoughts on ethics. In S. Norris & C. Maier (Eds.), *Interactions, Texts and Images: A Reader in Multimodality* (pp. 233–243). New York: Mouton de Gruyter.
- Pirini J., Matelau-Doherty T., Norris S. (2018). Multimodal Analysis. In A. Phakiti ., P. De Costa., L. Plonsky., S. Starfield (Eds.), *The Palgrave Handbook of Applied Linguistics Research Methodology*. Palgrave Macmillan, London
- Pool, I. (2015). *Colonization and Development in New Zealand between 1769 and 1900: The Seeds of Rangiatea*. Cham, Germany: Springer.
- Puddephatt, A. J., & Price, T. (2017). Symbolic Interaction, Public Sociology, and the Potential of Open-Access Publishing. *Qualitative Sociology Review* 13(4):142-158. Retrieved from http://www.qualitativesociologyreview.org/ENG/Volume43/QSR_13_4.pdf
- Raphael, D., & Xelowski, H. G. (1980). Identity status in High School Students: Critique and a revised paradigm. *Journal of Youth Adolescence* 9(5), 383-389. doi: [10.1007/BF02087676](https://doi.org/10.1007/BF02087676)
- Ritchie, J., Skerret, M., & Rau, C. (2014). Kei tua i te awe māpara: Countercolonial Unveiling of Neoliberal Discourses in Aotearoa New Zealand. *International Review of Qualitative Research* 7(1), 111-129. doi: 10.1525/irqr.2014.7.1.111.
- Rocha, Z. L. (2012). (Mixed) Racial formation in Aotearoa/New Zealand: Framing biculturalism and 'mixed race' through categorisation. *Kōtuitui: New Zealand*

Journal of Sciences online 7(1), 1-13. doi:
<http://dx.doi.org/10.1080/1177083X.2012.670650>

- Ross, T. (2014). 'Telling the Brown Stories': An Examination of Identity in the Ethnic Media of Multigenerational Immigrant Communities. *Journal of Ethnic and Migration Studies*, 40(8): 1314–1329. doi:10.1080/1369183X.2013.831547
- Rowe, M. (2014). Becoming and belonging in gay men's life stories: A case study of a voluntaristic model of identity. *Sociological Perspectives* 57(4), 434-449. doi: [10.1177/0731121414531104](https://doi.org/10.1177/0731121414531104)
- Rowlett, B. J. L. (2018). Affect as narrative action in the Global South. *Narrative Inquiry*, 28(2), pp.237-256. doi: doi.org/10.1075/ni.17062.row
- Rutherford, J.(1990). *Identity: Community, Culture, Difference*. London: Lawrence & Wishart. Retrieved July 3, 2019, from Project MUSE database.
- Sacks, H. (1967). The search for help: No one to turn to. In E. Schneidman (Ed.), *Essays in self-destruction*. New York: Science House.
- Sacks, H.(1984). Notes on methodology. In J. Heritage., & M. Atkinson (Eds.), *Structures of Social Action: Studies in Conversation Analysis* (pp. 2-27). Cambridge, Cambridge University Press.
- Sacks, H. (1992). *Lectures on conversation*, 2 Vols. (Fall 1964– Spring 1972). Oxford: Blackwell.
- Satherly, N., & Sibley, C. (2018). The Modern Racism toward Māori Scale. *New Zealand Journal of Psychology* 47(2), 4-13. Retrieved from <https://www.psychology.org.nz/publications-media/new-zealand-journal-of-psychology/archived-issues-from-2010/>
- Schegloff, E. A. (1967). *The first five seconds: The order of conversational openings*. Berkeley: Department of Sociology, University of California.
- Schegloff, E. A. (1984a). On some gestures' relation to talk. In J. M. Atkinson & J. Heritage (Eds.), *Structures of social action: Studies in conversation analysis* (pp. 266– 296). Cambridge: Cambridge University Press.
- Schegloff, E. A. (1984b). On some questions and ambiguities in conversation. In J. M. Atkinson & J. Heritage (Eds.), *Structures of social action: Studies in conversation analysis* (pp. 28– 52). Cambridge: Cambridge University Press.
- Schiffrin, D. (1994). *Approaches to discourse*. Oxford: Blackwell.
- Schwartz, S. J., Vignoles, V. L., & Luyckx, K. (2011). Introduction: Toward an integrative view of identity. In S. J. Schwartz, K. Luyckx, & V. L. Vignoles (Eds.), *Handbook of identity theory and research* (pp. 1-27). New York: Springer Science.
- Scollon, R. (1998). *Mediated Discourse as Social Interaction*. London: Longman.
- Scollon, R. (2001). *Mediated Discourse: The Nexus of Practice*. London: Routledge.

- Scollon, R. (2005). The rhythmic integration of action and discourse: work, the body and the earth. In R. Jones., & S. Norris (Eds.), *Discourse in Action: Introducing Mediated Discourse Analysis* (pp 20-31). London: Routledge.
- Serpe, R.T., & Stryker, S. (2011) The Symbolic Interactionist Perspective and Identity Theory. In: S. Schwartz , K. Luyckx , Vignoles V (Eds.), *Handbook of Identity Theory and Research*. New York, NY: Springer.
- Sidnell, J. (2012). Basic conversation analytic methods. In J. Sidnell., & T. Stivers (Eds.), *The Handbook of Conversation Analysis* (pp. 77-99). Retrieved from <https://ebookcentral.proquest.com>
- Simon-Kumar, R. (2015). Neoliberalism and the New Race Politics of Migration Policy: Changing Profiles of the Desirable Migrant in New Zealand. *Journal of Ethnic and Migration Studies* 41(7), 1172-1191. doi: <https://doi.org/10.1080/1369183X.2014.936838>
- Sitiene, A. (2010). The allocation of Pasifika identity in New Zealand classrooms. *Mai Review*, 1,1–12. Retrieved from <http://review.mai.ac.nz/>
- Smith, G. H. (1997). The development of kaupapa Māori : theory and praxis. (Unpublished doctoral dissertation). The University of Auckland, Auckland.
- Smith, G. H. (2017). Kaupapa Māori theory: Indigenous transforming of education. In T. K Hoskins., & A. Jones (Eds.), *Critical Conversations in Kauapapa Māori* (pp. 79-94). Wellington: Huia Publishers.
- Smith, J. (2016). Empowering Pasifika students to express their identities through visual arts in New Zealand secondary schools: The role of the Euro-descendent teachers. *International Journal of Multicultural Education*, 18(2): 85-106.
- Smith, L. T. (1999). *Decolonising Methodologies: Research and Indigenous Peoples*. Dunedin: University of Otago Press.
- Smith, L. T. (2017). Towards developing indigenous methodologies: Kaupapa Māori research. In T. K Hoskins., & A. Jones (Eds.), *Critical Conversations in Kauapapa Māori* (pp. 11-28). Wellington: Huia Publishers.
- Somerville, A, T P. (2012). *Once Were Pacific: Māori Connections to Oceania*. Minneapolis, USA: University of Minnesota Press
- Statistics New Zealand. (2014). 2013 Census QuickStats about culture and identity. Retrieved from www.stats.govt.nz.
- Statistics New Zealand. (2017). Māori language speakers. Retrieved from http://archive.stats.govt.nz/browse_for_stats/snapshots-of-nz/nz-social-indicators/Home/Culture%20and%20identity/Māori-lang-speakers.aspx
- Stevenson, K. (2002). The island in the urban: Contemporary Pacific art in New Zealand. In A. Herle., N. Stanley., K. Stevenson., & R. L. Welsch (Eds.),

Pacific Art: Persistence, Change and Meaning. Honolulu, University of Hawai'i Press.

- Stevenson, K. (2008). *The Frangipani is Dead: Contemporary Pacific Art in New Zealand*. Wellington: Huia Publishers.
- Streeck, J. (1996). How to do things with things: Objets, trouvés and symbolization. *Human Studies*, 19(4), 365–384. doi: <https://www.jstor.org/stable/20011124>
- Stryker, S. (1968). Identity salience and role performance: The relevance of symbolic interaction theory for family research. *Journal of Marriage and Family* 30(4), 558-564. doi: [10.2307/349494](https://doi.org/10.2307/349494)
- Stryker, S. (2002). Traditional symbolic interactionism, role theory, and structural symbolic interactionism. In J. H Turner (Eds.), *Handbook of Sociological Theory* (pp.211-231). New York: Kluwer Academic / Plenum Publishers.
- Stryker, S. (2008). From Mead to a structural symbolic interactionism and beyond. *Annual Review of Sociology* 34, 15-31. doi: [10.1146/annurev.soc.34.040507.134649](https://doi.org/10.1146/annurev.soc.34.040507.134649)
- Suaalii-Sauni, T. (2017). The Va and Kaupapa Māori. In T. K. Hoskins., & A. Jones (Eds.), *Critical Conversations in Kaupapa Māori*. Retrieved from <https://ebookcentral.proquest.com>
- Tajfel, H., & Turner, J. C. (1979). An integrative theory of intergroup conflict. In W. Austin & S. Worchel (Eds.), *The social psychology of intergroup relations* (pp. 33-48). Pacific Grove, CA: Brooks/Cole.
- Tannen, D. (1984). *Conversational Style: Analysing Talk Among Friends*. Norwood: Ablex.
- Tannen, D. (1989). *Talking Voices : Repetition, Dialogue, and Imagery in Conversational Discourse*. Cambridge England: Cambridge University Press.
- Tannen, D. (2009). Framing and Face: The Relevance of The Presentation of Self to Linguistic Discourse Analysis. *Social Psychology Quarterly* 72(4), 300-305. doi: • 10.1177/019027250907200404
- Taouma, L. (2002). Getting' jiggy with it: The evolving of Pasifika dance in New Zealand. In S. Mallon, P. Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (pp. 133-146). Wellington: Te Papa Press.
- Taumoeolau, M. (2013). Respect, solidarity and resilience in Pacific world views. In M. N. Gee, T. McIntosh, P. Culbertson, and C. 'Ofa Makasiale (Eds.), *Pacific Identities and Well-Being: Cross-Cultural Perspectives* (pp. 131–45). Wellington: Otago University Press.
- Teaiwa, T., & Mallon, S. (2005). Ambivalent Kinships? Pacific People in New Zealand. In J. H. Liu., T. McCreanor., T. McIntosh., & T. Teaiwa (Eds.), *New Zealand*

identities, departures and destinations (pp.401-585). Wellington: Victoria University Press.

Te Huia, A. (2015). Perspectives towards Māori identity by Māori heritage language learners. *New Zealand Journal of Psychology* 44(3), 18-28. Retrieved from <https://www.psychology.org.nz>

Television New Zealand Limited. (2019). TVNZ Charter. Retrieved from http://tvnz.co.nz/view/tvnz_story_skin/111535

Tiatia, J. (1998). *Caught between cultures: A New Zealand born perspective*. Auckland: Christian Research Association.

van Leeuwen, T. (2005). *Introducing social semiotics*. New York, NY: Psychology Press.

Vercoe, C. (2002). Art Niu Sila: Contemporary Pacific art. In S. Mallon, P. Pereira (Eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts* (pp. 191-208). Wellington: Te Papa Press.

Walker, R. (1990). *Ka Whawhai Tonu Matou :Struggle Without End*. Auckland: Penguin Publishers.

Wang, N., Sun, Y., Shen, X., Liu, D., & Zhang, X. (2019) Just being there matters: Investigating the role of sense of presence in Like behaviors from the perspective of symbolic interactionism. *Internet Research* 29(1), 60-81. doi: doi.org/10.1108/IntR-08-2017-0299

Webber, M. (2006). Explorations of Identity for People of Mixed Māori/Pakeha Descent: Hybridity in New Zealand. *International Journal of Diversity* 6(2), 7-13.

Webber, M. J. (2013). Adolescent Racial-Ethnic Identity: Behaviors, Perceptions, and Challenges in Urban Multiethnic School Contexts. In M. Agee, T. McIntosh, P. Culbertson, C. Makasiale (Eds.) *Pacific identities and well-being: Cross-cultural perspectives* (pp. 5-26). New York, NY: Routledge.

Webb-Liddall, A. (2019, April 23). The Māori ward project is failing, and it's hurting New Zealand democracy. *The Spinoff*. Retrieved from <https://thespinoff.co.nz/atea/23-04-2019/the-Māori-ward-project-is-failing-and-its-hurting-new-zealand-democracy/>

Wells, J. E., Oakley-Browne, M. A., & Scott, K. M. (eds). 2006. *Te Rau Hinengaro: The New Zealand mental health survey*. Wellington: Ministry of Health. Wertsch, J. V. (1991). *Voices of the Mind: A Sociocultural Approach to Mediated Action*. Hemel Hempstead: Harvester Wheatsheaf.

Wertsch, J. V. (1991). *Voices of the Mind: A Sociocultural Approach to Mediated Action*. Hemel Hempstead: Harvester Wheatsheaf.

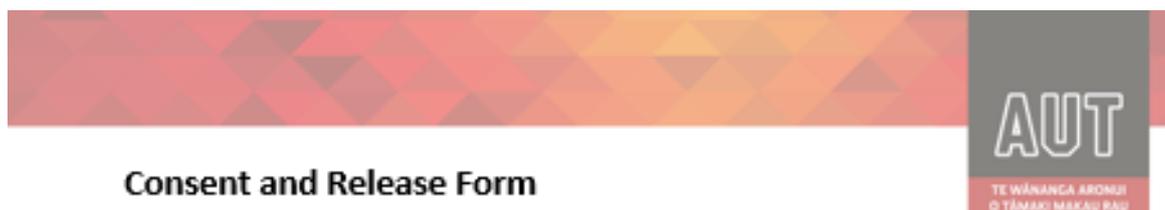
Wertsch, J. (1998). *Mind as action*. New York, NY: Oxford University Press.

Wilson, M. (2015). *The Struggle for Sovereignty: New Zealand and Twenty-First Century Statehood*. doi: [10.7810/9781927277911](https://doi.org/10.7810/9781927277911)

Williams, R., Allen-Collinson, J., Hockey, J., & Evans, A. (2018). 'You're just chopped off at the end': Retired servicemen's identity work struggles in the military to civilian transition. *Sociological Research Online* 23(4), 812-829. doi: [10.1177/1360780418787209](https://doi.org/10.1177/1360780418787209)

Workman, K. (2019). Whānau ora and imprisonment. *Te Arotahi* 3, 1-19. Retrieved from <http://www.maramatanga.ac.nz/node/1194>

Appendix A: Consent form



Consent and Release Form

Project title: *Creative Practice and Identity: An exploration of the creative identity of Māori and Pacific female creative practitioners.*

Project Supervisor: *Sigrid Norris*

Researcher: *Tui Matelau*

- I am 18 years or older.
- I have read and understood the information provided about this research project in the Information Sheet dated 30 May 2016.
- I have had an opportunity to ask questions and to have them answered.
- I understand that I may withdraw myself, my image, or any other information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information will be destroyed.
- I understand that notes will be taken during the interviews and that along with the observation month they will be video and/or audio-taped and transcribed.
- I permit the researcher to use the video and audio that are part of this project, either complete or in part, alone or in conjunction with any wording and/or drawings for the purposes of their PhD thesis, journal articles, book chapters, books, and/or conference presentations.
- I permit the researcher to share the video and audio data with experienced professionals in the form of presentations for the purpose of teaching and professional development.
- I permit the researcher to use the transcripts and videos as part of future research projects.
- I understand that images of me will be used and so I cannot be kept confidential.
- I understand that my creative work may appear in the visual transcripts.
- I understand that the information freely given by myself during the observation month and interviews will be made available to me for checking and that I can ask data to be deleted at that point.
- I understand that once I have had a chance to comment on the writing for about one week, I consent to publication of this material in the final report, in the form outlined to me in the information sheet and in discussion with the researcher (namely PhD thesis). I understand I will also have this opportunity prior to any use of the material in conference presentations, journal articles, books, or book chapters.
- I understand that while copyright of this work belongs to the researcher, I will upon request be given copies of the video material in which I appear which I may use as I wish.
- I agree to take part in this research.
- I wish to receive a copy of the report from the research (please tick one): Yes No

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on type the 29 June 2016 AUTEK Reference 16/217.

Appendix B: Information sheet



Participant Information Sheet

Date Information Sheet Produced:

30 May 2016

Project Title

Creative Practice and Identity: An exploration of the creative identity of Māori and Pacific female creative practitioners.

An invitation

My name is Tui Matelau and I am inviting you to take part in this project that is being undertaken to meet the requirements of a Doctorate in Philosophy at AUT University. The project supervisor is Associate Professor Sigrīd Norris.

As a Māori-Tongan female poet I want to examine the way identity shapes creative practice and the way creative practice shapes identity. In order to do this I will observe and record you over a period of a month while you produce creative work. I will also interview you at the beginning of the observation period and at the end. Both of these interviews will also be recorded. These interviews will allow you to explore your life story and will include topics such as: childhood, your creative practice history, inspiration, relationships and culture.

I invite you to participate in this project. You have been selected based on your gender, ethnicity and your work as an artist. Your involvement in this research project is entirely voluntary and you may withdraw from the research at any time. You will also be able to review any data involving you before this thesis (or other work) is published.

What is the purpose of this research?

This research project will inform understanding of the links between creative practice and identity in an individual's and a community's everyday life. This new knowledge will extend our understanding of the relationships between a Māori and Pacific woman's individual and community identities on the one hand, and the developing Māori and Pacific identities on the other hand. This research project sets out to explore whether or not artists make emerging community identities visible.

How was I identified and why am I being invited to participate in this research?

You have been invited to participate in this research based on your gender, ethnicity and your work as an artist.

For this project I hope to work with 10-12 female artists. If more than 2-4 female artists indicate that they are interested in being involved then I will select participants based on their creative practice in order to make sure that a range of practice is included in this project.

What will happen in this research?

I will spend a few hours observing you in the process of creating a creative piece/artefact. Audio-video technology will be used to collect the data in order to capture real-time social interaction. In addition, this will be supported with taking observational notes, and a semi-structured life story sociolinguistic interview. A shorter interview may occur later in the research project.

The data will be transcribed and analysed. Throughout the analysis process I will seek feedback from you in order to ensure the accuracy of the analysis in order to benefit you. You will be given transcripts and will be asked to give feedback on the accuracy of the analysis of the transcripts.

The data will be used for my PhD, journal articles, a book, book chapters, and/or conference presentations. Before any material from the observation month and interview is shared with anyone you will have the chance to review the material, and the material will not be used without your permission. The data will also be stored for ten years and shared with experienced professionals in an academic teaching and learning context.

What are the discomforts and risks?

You may feel uncomfortable being recorded during the interviews and observation period.

How will these discomforts and risks be alleviated?

Recording of the interviews and during observation will not begin until you have freely given permission. If during filming there are any times when you wish the camera to be turned off, it will be. Also if you say or do anything during filming which you would rather was not used in the research, then your wish will be respected.

If you feel the need to talk to a counsellor due to being involved in this research, you can access the counselling services at AUT without any cost to yourself. The AUT counselling services can be contacted at:

- City Campus: +64 9 921 9992
- North Campus: +64 9 921 9998
- South Campus: +64 9 921 9992

What are the benefits?

The research will be beneficial for you as it will allow you to explore your own identity through participating in the study.

I will benefit from this project because it is being undertaken to meet the requirements of a Doctorate in Philosophy at AUT University. Also by doing this research I gain more experience in conducting research.

The wider community will benefit from this research as it will expand on the knowledge of creative practice and Māori and Pasifika female identity.

How will my privacy be protected?

Recording of the interviews and during observation will not begin unless you have freely given permission. The data will be used for a PhD, journal articles, a book, book chapters, and/or conference presentations. Before any material from the observation month and interview is shared with anyone you will have the chance to review the material, and the material. The data will also be stored for ten years and shared with experienced professionals in an academic teaching and learning context.

If during filming there are any times when you wish the camera to be turned off, it will be. Also if you say or do anything during filming which you would rather was not used in the research, then your wish will be respected.

If I decide to use any videotaped material then your identity cannot be kept confidential where your face and other identifying features are visible. I will however once again give you the opportunity to review any footage that I would use either in my thesis or in other publications.

In any written transcript of the interview or observation month, your identity will be kept confidential. I will not use your name or anything else that may readily identify you. You will be given the opportunity to review anything I write about you.

The interview questions will focus on the topic guide mentioned earlier. If you make irrelevant personal comments they will be discarded from the transcript. If at any time you wish to move 'off-the-record', or provide information on 'background', recording will be stopped so that you can discuss the issue with the researcher and reach an agreement on how the information is to be treated in the final report.

What are the costs of participating in this research?

Participating in the research will require you to allow me to record you for one month while you produce creative work. Therefore the total amount of time required could vary between 4-10 hours. However, you are not required to do anything special, but rather, I will be coming along doing whatever you need to do and I will simply observe and record you. In addition the interviews will be about one hour each. One will take place at the beginning of the observation period and one will take place at the end. However, the time and place will be of your choosing.

What opportunity do I have to consider this invitation?

You are free to respond to this letter at any time. You have ten working days to consider this invitation. After that I will contact you by phone and seek to arrange an initial meeting with you and my supervisor to discuss/confirm your involvement. If you agree to participate in this research you will be asked to complete and sign the attached consent form and return it to the researcher, care of AUT University.

How do I agree to participate in this research?

If you agree to participate in this research project I will arrange an initial meeting with you and my supervisor to discuss/confirm your involvement. If you agree to participate in this research you will be asked to complete and sign the attached consent form and return it to the researcher, care of AUT University.

Will I receive feedback on the results of this research?

Before any material from the observation month and interviews is shared with anyone you will have the chance to review the material, and you will have a chance to ask for sections of the material to be deleted at that point.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, 921 9999 ext 6262.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, Kate O'Connor, ethics@aut.ac.nz, 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

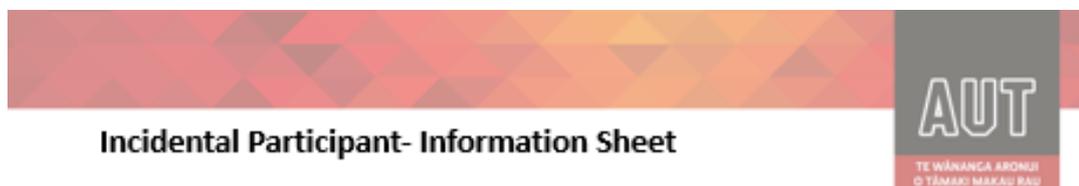
Tui Matelau
Email: tmateau@gmail.com
Mobile: +64 21 871 363

Project Supervisor Contact Details:

Sigrid Norris
Director: Multimodal Research Centre
AUT University
Email: sigrid.norris@aut.ac.nz
Phone: +64 9 9219999 ext 6262

Approved by the Auckland University of Technology Ethics Committee on type the 29 June 2016 AUTEK Reference 16/217.

Appendix C: Incidental participant information sheet



Incidental Participant- Information Sheet

Date Information Sheet Produced:

24 June 2016

Project Title

Creative Practice and Identity: An exploration of the creative identity of Māori and Pacific female creative practitioners.

An Invitation

My name is Tui Matelau and I am inviting you to take part in this project that is being undertaken to meet the requirements of a Doctorate in Philosophy at AUT University. The project supervisor is Associate Professor Sigrid Norris.

As a Māori-Tongan female poet I want to examine the way identity shapes creative practice and the way creative practice shapes identity. In order to do this I will observe and record you over a period of a month while you produce creative work. I will also interview you at the beginning of the observation period and at the end. Both of these interviews will also be recorded. These interviews will allow you to explore your life story and will include topics such as: childhood, your creative practice history, inspiration, relationships and culture.

I invite you to participate in this project. You have been selected based on your gender, ethnicity and your work as an artist. Your involvement in this research project is entirely voluntary and you may withdraw from the research at any time. You will also be able to review any data involving you before this thesis (or other work) is published.

What is the purpose of this research?

This research project will inform understanding of the links between creative practice and identity in an individual's and a community's everyday life. This new knowledge will extend our understanding of the relationships between a Māori and Pacific woman's individual and community identities on the one hand, and the developing Māori and Pacific identities on the other hand. This research project sets out to explore whether or not artists make emerging community identities visible.

For this project I hope to work with 2-4 female artists. If more than 2-4 female artists indicate that they are interested in being involved then I will select participants based on their creative practice in order to make sure that a range of practice is included in this project.

What is expected from me?

As an incidental participant, the focus of this research is not on you. Instead your interaction with the participant will be recorded and analysed in order to study the participant.

What will happen in this research?

One month will be spent observing the participant in the process of creating a creative piece/artefact. Audio-video technology will be used to collect the data in order to capture real-time social interaction. Your interaction with the participant will be recorded during this time. In addition, this will be supported with taking observational notes, and a semi-structured life story sociolinguistic interview at the beginning and at the end of the observational period with each participant. The data will be transcribed and analysed.

Throughout the analysis process I will seek feedback from you in order to ensure the accuracy of the analysis in order to benefit you. You will be given transcripts and will be asked to give feedback on the accuracy of the analysis of the transcripts.

The data will be used for my PhD, journal articles, a book, book chapters, and/or conference presentations. Before any material from the observation month and interview is shared with anyone you will have the chance to review the material, and the material will not be used without your permission. The data will also be stored for ten years and shared with experienced professionals in an academic teaching and learning context.

What are the discomforts and risks?

You may feel uncomfortable being recorded during the interviews and observation period.

How will these discomforts and risks be alleviated?

Recording of the interviews and during observation will not begin until you have freely given permission. If during filming there are any times when you wish the camera to be turned off, it will be. Also if you say or do anything during filming which you would rather was not used in the research, then your wish will be respected.

If you feel the need to talk to a counsellor due to being involved in this research, you can access the counselling services at AUT without any cost to yourself. The AUT counselling services can be contacted at:

- City Campus: +64 9 921 9992
- North Campus: +64 9 921 9998
- South Campus: +64 9 921 9992

What are the benefits?

I will benefit from this project because it is being undertaken to meet the requirements of a Doctorate in Philosophy at AUT University. Also by doing this research I gain more experience in conducting research.

The wider community will benefit from this research as it will expand on the knowledge of creative practice and Māori and Pasifika female identity.

How will my privacy be protected?

The data will be used for a PhD, journal articles, a book, book chapters, and/or conference presentations. Before any material from the observation month and interview is shared with anyone you will have the chance to review the material, and the material. The data will also be stored for ten years and shared with experienced professionals in an academic teaching and learning context.

If during filming there are any times when you wish the camera to be turned off, it will be. Also if you say or do anything during filming which you would rather was not used in the research, then your wish will be respected.

If I decide to use any videotaped material then your identity cannot be kept confidential where your face and other identifying features are visible. I will however once again give you the opportunity to review any footage that I would use either in my thesis or in other publications.

In any written transcript of the interview or observation month, your identity will be kept confidential. I will not use your name or anything else that may readily identify you. You will be given the opportunity to review anything I write about you.

What are the costs of participating in this research?

Participating in the research will require you to allow me to record you while you interact with the participant for one month while they produce creative work. Therefore the total amount of time required could vary. However, you are not required to do anything special.

What opportunity do I have to consider this invitation?

You are free to respond to this letter at any time.

How do I agree to participate in this research?

If you agree to participate in this research you will be asked to complete and sign the attached consent form and return it to the researcher, care of AUT University.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, 921 9999 ext 6262.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, Kate O'Connor, ethics@aut.ac.nz, 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Tui Mateau
Email: tmateau@gmail.com
Mobile: +64 21 871 363

Project Supervisor Contact Details:

Sigrid Norris
Director: Multimodal Research Centre
AUT University
Email: sigrid.norris@aut.ac.nz
Phone: +64 9 9219999 ext 6262

Approved by the Auckland University of Technology Ethics Committee on type the 29 June 2016 AU/TEC Reference 16/217.

Appendix D: Incidental participant consent form



Incidental Participant- Consent and Release Form

Project title: *Creative Practice and Identity: An exploration of the creative identity of Māori and Pacific female creative practitioners.*

Project Supervisor: *Sigrīd Norris*

Researcher: *Tui Matelau*

- I am 18 years or older.
- I have read and understood the information provided about this research project in the Information Sheet dated 24 June 2016.
- I have had an opportunity to ask questions and to have them answered.
- I understand that I may withdraw myself, my image, or any other information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information will be destroyed.
- I understand that notes will be taken during the interviews and that along with the observation month they will be video and/or audio-taped and transcribed.
- I permit the researcher to use the video and audio that are part of this project, either complete or in part, alone or in conjunction with any wording and/or drawings for the purposes of their PhD thesis, journal articles, book chapters, books, and/or conference presentations.
- I permit the researcher to share the video and audio data with experienced professionals in the form of presentations for the purpose of teaching and professional development.
- I permit the researcher to use the transcripts and videos as part of future research projects.
- I understand that while my name or any other identifying features will not be used, images of me will be used and so I cannot be kept entirely confidential.
- I understand that the information freely given by myself during the observation month and interviews will be made available to me for checking and that I can ask data to be deleted at that point
- I understand that once I have had a chance to comment on the writing for about one week, I consent to publication of this material in the final report, in the form outlined to me in the information sheet and in discussion with the researcher (namely PhD thesis). I understand I will also have this opportunity prior to any use of the material in conference presentations, journal articles, books, or book chapters.
- I understand that while copyright of this work belongs to the researcher, I will upon request be given copies of the video material in which I appear which I may use as I wish.
- I agree to take part in this research.
- I wish to receive a copy of the report from the research (please tick one): Yes No

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

Date:

Approved by the Auckland University of Technology Ethics Committee on type the 29 June 2016 AUTEK Reference 16/217.

Appendix E: Data set tables

Name of data piece	Length (mins)	Notes	<i>Social Actors</i> 1-3 Mediatlional means	Field notes
Cathy's Interview 	85	Cathy's work	<i>Cathy</i> <i>Researcher</i>	Talks about getting into dance through activism. Moved to New Zealand. Learned about Māoritanga.
1.0 Collaboration-new project 	43	Cathy's work 2 Cameras (Vid 1.1, 1.2)	<i>Cathy</i> <i>Audio technician</i> <i>Researcher</i> Audio technology Plants in water Studio	Engaging with plants on stage that produce music or sound. Relates to her environmental activism. Experimenting with technology. Asking about a kaupapa Māori context. "Filling in the blanks." Dance is a journey of learning Māoritanga. 18 Photos.
2.0 Dance rehearsal 	70	Dance studio/ yoga studio 4 Vid clips	<i>Cathy</i> <i>AV technician</i> <i>Dancer</i> <i>Researcher</i> Music Studio Skirts	Rehearsing movement. Sharing choreography. Cathy leading choreography by counting. 2 Photos.
3.0 Dance rehearsal 	100	Dance rehearsal space/ church building 4 Vid clips	<i>Cathy</i> <i>Daughter</i> <i>AV technician</i> <i>Dancer</i> <i>Dancer</i> <i>Researcher</i> Music Studio Skirts	Daughter at the rehearsal. Conversation with dancers while stretching. Body in mid ground of attention. Talk about working with indigenous people in China. 10 Photos.

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediational means	Field notes
Interview	62	Karlo's home Audio only	<i>Karlo</i> <i>Researcher</i> <i>2 children</i>	Her son is on her lap throughout the interview. 11 Photos
1.0 Poetry workshop 	52	At secondary school	<i>Karlo</i> <i>Researcher</i> <i>Students</i> <i>Teacher</i> 3 X Books of poems	Refers to Audrey Locke as mama poet. Poems she read: For my mother, For all my sisters, You write so many poems he said, A wedding river song.
2.0 Rewriting a poem 	50	Karlo's home	<i>Karlo</i> <i>Researcher</i> <i>Children and ex-husband</i> Laptop Writing journal Knowledge of poetry	A new book of poetry is coming out. Explains context of when she wrote poem that she is reworking. Oceania exhibit after watching Māori artist exhibit. One son was at home sick. Other two arrived later.

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediational means	Field Notes
Interview	71	Mei Lin's home Audio only	<i>Mei Lin</i> <i>Researcher</i>	Talks about her writing and production journey for Mooncake and Kumara. Talks about her family and their influence on her Maori identity.
Working on screen play 1 	70	Mei Lin's home	<i>Mei Lin</i> <i>Researcher</i> Laptop Writing room Notes	Describe s different pieces on her wall in her study. Researching an idea for Finlayson character. Writing ideas. 20 Photos
Working on screen play 2 	70	Mei Lin's home	<i>Mei Lin</i> <i>Researcher</i> Laptop Writing room Notes	Talks about writing a drama rather a documentary- removing scenes from the original script. Notes on the floor. Book- Performing Dramaturgy- talks about the first production of Mooncake. 23 Photos

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediation means	Field Notes
Joy painting mural 1 	56	Joy's home	Joy Researcher Mural Paint Paint brushes	Describes her use of her stepson's image in the mural. 56 Photos
Joy researching creation story 	8	Joy's home	Joy Researcher Mural Paint Paint brushes Laptop	Talks about the tree of life and the tree of knowledge. Researching grapefruit tree images.
Joy painting mural 2 	80	Joy's home 2 Cameras	Joy Researcher Mural Paint Paint brushes	28 Photos
Joy evaluating mural 	6	Joy's home	Joy Researcher Mural	Talks about adding other layers to the mural- Maori patterns.
Interview	62	Joy's home Audio only	Joy Researcher	Talks about how grief has shaped her art. Experiences of rejection from art community. Her grandparents- grandma made tapa. Her use of the frangipani symbol.
Joy explaining art in her home 	30	Joy's home	Joy Researcher Art	Talks about her art- influences, Frida, Maori art, frangipani, grief.

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediation means	Field Notes
Tia directing dancers for dance show 	62	Mangere Arts Centre	<i>Tia (voice)</i> <i>6 dancers</i> <i>2 drummers</i> <i>Researcher</i> <i>Lighting director (voice)</i> Stage Dancers Music/ Drums	First time directing, didn't want to dance. Use of traditional drums and church music for part of the dance. Mixed with contemporary music Assertive but polite when directing light changes. Use of humour. Thanks everyone at the end.
Interview 	60	Tia's home	<i>Tia</i> <i>Researcher</i> Music in background	Talks about her impact her mum has had on her dance career. 6 Photos
Dance rehearsal for new show 	67	Art space in Papakura	<i>Tia</i> <i>3 dancers</i> <i>Coordinator of art space</i> <i>Cousin</i> <i>Researcher</i> Dancers Speaker Phones	An interesting moment- "NZ born flick." Intermediary layers of discourse. 26 Photos
Dance rehearsal for new show 	28	Art space in Onehunga	<i>Tia</i> <i>2 dancers</i> <i>Researcher</i> Dancers Speaker Phones	An interesting moment- "I have a challenge for you." Central layers of discourse. 29 Photos

Name of data piece	Length (mins)	Notes	Social Actors 1-3 Mediational means	Field Notes
Shelley explaining art in her home	50	Shelley's home Audio and photos	<i>Shelley Myself</i> Art	Themes- Visual art and music. Culture- doing the certificate. Life events. Frozen actions- art in her home. Mental health. Imperfection and creativity. 91 Photos
Interview 	57	Shelley's home	<i>Shelley Myself</i>	Talks about music and art growing up. Ngati Awa Raupatu report and Turangawaewae piece. 50 Photos
Ceramics 	76	Community art centre	<i>Shelley Myself</i> <i>5-7 community artists/ workers</i> Ceramics Glue Tweezers	Talks about people's reaction to her ceramic piece. Hundertwasser influence. 30 Photos
Pottery 	55	Shelley's home	<i>Shelley Myself</i> Pots Carving tool Tracing paper	Talks about her involvement with Crazy happy documentary. Talks about her perception of working with different materials. 15 Photos

Appendix F: Ethics approval form



AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

29 June 2016

Sigrid Norris
Faculty of Design and Creative Technologies

Dear Sigrid

Re Ethics Application: **16/217 Creative Practice and Identity: An exploration of the creative identity of Maori and Pacific female creative practitioners.**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 28 June 2019.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 28 June 2019;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>. This report is to be submitted either when the approval expires on 28 June 2019 or on completion of the project.

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this. If your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply there.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,



Kate O'Connor
Executive Secretary
Auckland University of Technology Ethics Committee

Cc: Tui Matelau, tmatelau@gmail.com

Appendix G: Published article

Tui Matelau-Doherty¹

Art, Ethnic Identity and Frozen Actions: Conceptualising Art Created and Displayed in the Home of a Māori Visual Artist and a Samoan Visual Artist

¹ Bridgepoint, Unitec Institute of Technology, Carrington Road, Mount Albert, Auckland | New Zealand, E-mail: tmatelau@gmail.com

Abstract:

Defining and understanding a positive and inclusive Māori or Pacific ethnic identity is difficult. Yet doing so is necessary in order to enhance the wellbeing of Māori and Pacific people in New Zealand. This paper argues that analysing the art of a Māori and Samoan visual artist using frozen actions as the analytical tool, reveals their fluid ethnic identity. Actions such as hanging the art, producing the art and researching the art are embedded as frozen actions in the art itself. These identity telling actions reveal a fluid ethnic identity, a positive and inclusive ethnic identity which combines ideas about the social environment and ethnicity.

Keywords: frozen actions, ethnic identity, art, multimodal (inter)action analysis

DOI: 10.1515/mc-2018-0005

Introduction

New Zealand is a country that has a diverse population. According to 2013 census data, people that identify as European make up 74% of the population, followed by Māori (14.9%), Asian (11.8%), Pacific people (7.4%), Middle Eastern/Latin American/African (1.2%) and other. Māori and Pacific populations are youthful with 43.6% of Māori and 46.1% of Pacific people aged under 20 (Statistics New Zealand 2014). Furthermore, Māori and Pacific populations are growing significantly and have a high proportion of people that identify with both Māori and Pacific ethnic connections. Due to this, as well as the position of Māori as the indigenous people of New Zealand, the study of Māori and Pacific identity has significant relevance to New Zealand.

Furthermore, developing positive ethnic identities can improve the wellbeing of Māori and Pacific people in New Zealand. Contemporary research shows that Māori and Pacific people feature in many negative wellbeing statistics. Māori and Pacific youth are underachieving in the education system (Manuela and Anae 2017), Māori and Pacific adults are over represented in the prison population (Department of Corrections 2007) and Māori and Pacific people experience a higher rate of mental disorders than other New Zealanders (Wells et al. 2006). Manuela and Anae (2017: 133) illustrate the positive connection between ethnic identity and wellbeing, "given the positive relationship between ethnic identity and wellbeing, it has been assumed there maybe a causal relationship between the two." However, studying Māori and Pacific identity is complex because Māori identity and Pacific identity has been shaped by historical, political and cultural factors as well as the movement of peoples within and into New Zealand.

This article aims to contribute to research on identity construction, with a focus on ethnic identity construction. Toward this goal, first a brief summary of the geographical and ideological movements of Māori and Pacific people within and into New Zealand is given to provide the context in which contemporary identity research is taking place. Then, an analysis of the art displayed by Shelley and Joy in their homes, using frozen action as the analytical tool, will make visible the ethnic identity elements they produce.

Māori and Pacific people in New Zealand

Pre-colonisation, Māori lived in tribal groups, *iwi* and *hapu* familial groups. *Iwi* lived on ancestral land and "identity was determined by satisfactory fulfilment of social obligations towards biological kin" (Houkamau

Tui Matelau-Doherty is the corresponding author.
© 2019 Walter de Gruyter GmbH, Berlin/Boston.

2010: 182). In 1840 the Treaty of Waitangi was signed by some Maori chiefs and British settlers which led to the colonisation of New Zealand. Through conflict and loss of power, Maori lost the majority of their land which meant they were unable to support themselves and became reliant upon employment, usually by European settlers and land owners (Walker 1990).

In the 1950's large numbers of Māori moved from rural areas to cities seeking employment and this significantly shaped Maori identity. This large-scale movement of Maori removed many from their *iwi* which negatively impacted on the intergenerational transmission of tribal and cultural knowledge (Paringatai 2014). Furthermore, Maori language and cultural practices were devalued within New Zealand in the attempt to assimilate Maori into mainstream New Zealand, which was largely made up of European settlers, *Pakeha*. Negative stereotypes concerning Maori meant that they were forced into menial labour employment, creating the economic division that exists between Māori and Pakeha today (Walker 1990).

Although Pacific people had been migrating to New Zealand from the early 1900s, the 1950's saw the beginning of large-scale migration of Pacific people. New Zealand Immigration policies dictating Pacific migration reflect New Zealand's historical relationship with different Pacific nations. The Cook Islands, Niue and Tokelau were New Zealand dependencies in the 1920's and in the 1940's Pacific people from these countries were given the right of free entry and citizenship (Krishan et al. 1994). For Pacific people from Samoa, an immigration quota restricted the number of Samoan permanent immigrants to 1000 per year from the 1960's. For Tongan and Fijian immigrants, there were more limitations (Krishan et al. 1994: 17).

Work schemes between New Zealand and Pacific nations such as Tonga, Fiji and Samoa were implemented and withdrawn intermittently in the 1960's and the 1970's in response to growth and decline in the manufacturing and agricultural sectors. Entry and departure into New Zealand was highly regulated through these work schemes, with contract periods not extending past 11 months after which the Pacific workers were to return to their origin island. These regulations were put in place to address what was perceived as the Pacific overstayer problem (Krishan et al. 1994). In the 1970's after the New Zealand economy declined, Pacific overstayers became scapegoats, blamed for the economy's decline and lack of job availability (Anae 2003). Negative stereotypes of Pacific people became common place in mainstream media and police began raiding the homes of suspected Pacific overstayers leading in many cases to deportation (Anae 2003). Since then the migration of Pacific people to New Zealand has continued. Some families have been in New Zealand now for generations which has shaped language capabilities and knowledge of cultural practices for second, third and fourth generation Pacific people in New Zealand.

Researching identity

The study of identity is more relevant to contemporary society than it would have been at previous points in history due to the ever changing social environment that exists today. Howard (2000) explains, in today's world the quick pace of change, changes within and between social groups and changes within social structures and practices, are all factors which highlight the need to understand identity. A postmodern constructivist view of identity sees identity as a multiplicity of possible selves (Markus and Nurius 1986). A metaphor used by Sartre (1957) for the shift from a modernist view was identity as creation rather than discovery. In this way, identity is continuously revealed and constructed through the choices made by an individual. "Implicit within this early constructivist view of self is the assumption that humans possess no intrinsic essence or core identity; instead, humans exist through action and process" (Cox and Lyddon 1997: 204). A later perspective put forward by McAdams (1985) combines a modernist and constructivist view stating that identity consists of a core agentic self which is experienced as a progressing story or life story. Identity as narrative was further explored by McIntosh (2005) who argues that an individual makes claims about themselves and that different types of identities make different types of claims. The example McIntosh (2005: 50) used to illustrate this point is ethnic identity. Ethnic identity "makes claims about how people make sense of themselves, but it also posits relationships between people and the wider world." In this way, identity is co-constructed by the individual through their interactions with the social environment.

Norris (2011: 32) expands on the co-constructed aspect of identity through the use of the term identity elements in her research. Identity elements of an individual are "co-produced between the participant, the social actors and the environment" and are enacted and enforced at micro and macro social levels. The term identity element is also used as a metaphor, to compare identity to chemical elements, where some are durable and less changeable, and others are unstable and unpredictable. Furthermore, Norris and Jones (2005: 185) assert that "every action that is performed by an individual claims at least one of the individual's identity elements ... Concurrently, each action displays some kind of power relation." In this way, identity is constructed through social actions (Wertsch 1991, 1998; Norris 2004, 2011; Norris and Jones 2005). This premise enables a researcher to analyse the actions performed by social actors in relationship to their identity elements . In

addition, Norris (2011) utilises Bordieu's (1977) concept of habitus in order to incorporate and acknowledge the past experiences of a social actor in an interaction. The notion of habitus suggests that social actors are "historical animals who carry within their bodies acquired sensibilities and categories that are sedimented of their past social experiences," (Wacquant 2011: 82).

In the study of ethnic identity elements, the claims that a social actor makes about their ethnic identity, the actions that they perform, and their habitus contribute to the co-construction of their ethnic identity. Research into specific ethnic identities reveals historical and contemporary ethnic identity categories that potentially shape the ethnic identity construction of present-day social actors.

Researching Māori identity

Research into the construction of Māori identity has produced numerous models which categorise Māori identity based on various factors. Seminal research conducted by Durie (1994) led to the identification of three categories: Enculturated, bicultural and marginalised. Being proficient in Māori language and able to engage in cultural practices displayed a positive Māori identity categorised as enculturated Māori identity. Bicultural Māori also felt positively toward their Māori identity, but were also confident to engage with Pakeha/Euro-pean practices. Deculturated/marginalised Māori neither felt positively about engaging with Pakeha or Māori practices. Greaves et al. (2015: 547) expand on the enculturated identity subgroup by differentiating between traditional essentialists and traditional inclusives. The significant difference between these groups is that traditional essentialists deny Māori who cannot perform the required cultural markers from belonging and achieving social acceptance within this group.

These original categories have been developed further in contemporary research into Māori identity. Like the enculturated Māori identity, traditional Māori identity has been identified as Māori identity that revolves around knowledge of ancestry, *whakapapa*, competency in Māori language, connection to ancestral land and a knowledge of tribal customs and history (McIntosh 2005; Moeke-Maxwell 2005, 2008; Brougham and Haar 2013; Paringatai 2014). This identity has been significant in challenging negative stereotypes of Māori (McIntosh 2005). Māori who adopt a traditional Māori identity feel positively about being Māori. However the enculturated/traditional essentialist viewpoint is one that can lead to exclusion of Māori who do not or can not perform the cultural markers associated with this ethnic identity group.

The cultural markers associated with these identities were traditionally transmitted through socialisation in the home and the wider tribal community. However, urbanisation of Māori, the movement of Māori from rural tribal areas to urban areas, led to a break down in this intergenerational transmission of cultural knowledge (Paringatai 2014). In addition, Meijl (2006: 919) contests the relevance of this identity to the "80% of the Māori population (who are) residing in towns and cities." Also, Borell (2005) questions the incongruence of traditional Māori identity for Māori youth who live in urban environments and the 80% of Māori who cannot speak *te reo Māori*, the Māori language (Statistics New Zealand 2014). A lack of proficiency in the Māori language means that an individual does not meet the required standards (McIntosh 2005) which can create "feelings of inferiority and embarrassment" (Paringatai 2014: 51).

The deculturated/marginalised Māori identity is a colonised Māori identity where the issue of marginalisation impacts identity formation for Māori. A number of Māori inhabit the margins of society, they are excluded from both the mainstream and from Māori who identify with the traditional Māori identity. For this group their Māori identity is influenced " ... by a second-rate status in New Zealand society: poor education records, high unemployment, low incomes, alcohol and drug abuse, shocking crime statistics, excessive rates of teenage pregnancy ..." (Meijl 2006: 919). For many Māori who construct a colonised Māori identity "opportunities (are) few and resources scarce," and their experience of being Māori is shaped by material disadvantage (Borell 2005: 200).

Researching Pacific identity

Just as with Māori identities, there are competing Pacific identities. Pacific identity is made more complex by the heterogeneous ethnicities that make up 'Pasifika.' Ross (2014: 1315) highlights this complexity by explaining that in New Zealand Pacific culture is made up of "at least 13 distinct languages and cultural groups, migrants as well as New Zealand-born, and speakers of Pasifika languages and, increasingly, those who can speak only English." Furthermore, approximately half of the Pacific people in New Zealand were born in New Zealand and many of the rest have New Zealand citizenship or permanent residency (Manuela and Sibley 2013). Anae (1997) criticises the use of the pan-ethnic label Pacific Islanders as it implies a homogenous group, however

Mila-Schaaf (2013: 50) highlights the shared struggle experienced by Pacific people in New Zealand “central to this discussion are culture and identity politics and the symbolic struggle over what it means to be Pacific (or Samoan or Tongan and so on), recognising these issues as a symbolic struggle over the way we envisage ourselves.” McGavin (2017) also highlights the usefulness of pan ethnic labels when examining the experience of diasporic communities.

Research indicates some common values that make up traditional Pacific identity. Acceptance by Pacific communities is a significant value that shapes Pacific identity. For Pacific youth this pressure can lead to conformity or rebellion (Smith 2016). Although rebellion may occur, family is a priority within the Pacific culture (Fairburn-Dunlop 2014) and the concept of family extends beyond the immediate family to include extended family members, both living and deceased. An ability to speak the ‘home language and practice cultural values also make up the traditional Pacific identity. Language proficiency indicates an individual’s engagement with cultural worldviews and knowledge of cultural practices. The Pacific worldview is made up of “the spiritual, cultural, social and physical and the presence of the sacred” (Fairburn-Dunlop 2014: 876). This worldview is developed and maintained through engagement with and performance of oratory and physical activities, such as traditional song and dance.

Christianity is another significant aspect of the traditional Pacific identity. Taumoefolau (2013: 136) explains that Christianity was introduced to the Pacific nations early in the nineteenth century and was “eagerly embraced and adapted as a significant part of the contemporary Tongan and Samoan cultures.” God became the most *tapu* sacred and held the most *mana*, *mystical quality of the extraordinary*. The cultural adaptations encompassed language, gender roles, familial relationships and social hierarchies (Taumoefolau 2013). Today, “church has been proposed as a setting where individuals can negotiate their identity and resolve conflict between New Zealand influences and traditional Pacific ways of life” (Manuela and Sibley 2013: 85). It is also an environment which allows for language immersion and is where connections with other Pacific people are created and maintained. On the other hand, Manuela and Anae (2017: 138) argue that of all the factors which make up one’s ethnic identity, the religion factor, however it is defined, perceived and experienced by Pacific youth, may be causing the most psychological damage.” So, although it is a significant aspect of traditional Pacific identity, it can be a confronting and isolating experience for Pacific youth, negatively impacting their ethnic identity.

For New Zealand born Pacific people, measuring their ethnic identity by proficiency in language and knowledge of cultural practices can be problematic. More and more Pacific youth are born in New Zealand and may not be able to perform these cultural markers: they “do not know their village affiliation, are ignorant of their family connections, cannot converse in their heritage language” (Sitiene 2010: 7). For Samoan youth born in New Zealand this can lead to stages of identity conflict. Anae (2001) labels this as “Identity confusion” and states that it can lead to a “time-out” period whereby individuals distance themselves from the church and other community groups. A “secured identity” stage only occurs when the internal and external conflicts experienced are resolved (Anae 2010). Like with Māori, this inability to perform specific cultural markers can also lead to exclusion from the cultural group. Mila-Schaaf (2013: 62) explains that “for the New Zealand born population, their lack of Pacific languages and the constant exposure to the majority culture resulted in misrecognition, penalties and rejection.”

Fluid Māori and Pacific ethnic identities

Emerging fluid identities are more positive and inclusive as traditional ideas about culture and language are renegotiated in the context of present social environments (McIntosh 2005; Moeke-Maxwell 2005, 2008). Māori and Pacific people who live in urban areas frequently adopt these identities and absorb elements of both Māori and Pacific cultures due to intermarriage and the social make up of many urban areas in New Zealand. In most cases youth are a group who adopt fluid identities (Faircloth et al. 2016). Although some researchers have criticised the term Pacific Islanders as a term that implies homogeneity, Manuela and Sibley (2012: 84) argue that recent New Zealand born generations of Pacific Islanders have constructed and adopted an ethnic identity different from their parents, where the term is more fitting. This fluid Pacific identity is expressed through language, cultural events, the media and fashion. McIntosh (2005) claims that fluid identities reflect the nature of identity overall. McDowell (1999: 215) expands this idea further by stating “that all identities are a fluid amalgam of memories of places and origins, constructed by and through fragments and nuances.”

One benefit of examining fluid identities lies in its application within intervention programmes aimed at increasing wellbeing within Māori and Pacific communities. Many intervention programmes are based on a traditional identity which exclude those who are unable to perform the cultural markers associated with the identity. Instead, if programmes like these are based on more fluid identities, those who do not identify with

the traditional identity will be more engaged, enhancing the positive outcomes of these programmes (Matelau 2014).

Methodology

There are numerous approaches one can take to study ethnic identity, however, to study ethnic identity production, using a Multimodal (Inter)action Analysis approach affords a researcher useful methodological and analytical tools.

In Multimodal (Inter)action Analysis the ecological unit of analysis is the mediated action. By analysing the mediated action, the researcher is forced to focus on people as they act and on the fact that all action is mediated (Scollon 2001; Norris 2004, 2011). Norris (2011) explains that the relationship between action and identity is so close that they cannot be perceived as being separate concepts because “an action is always identity-telling and identity is always produced through action.” (Norris 2011: 53).

Multimodal (inter)action analysis distinguishes mediated actions into lower level, higher level and frozen actions. A lower level action is the smallest meaning unit of a mode (Norris 2004, 2011). For example, for the mode of spoken language, the smallest meaning unit is the utterance (Norris 2011). Higher level actions consist of numerous related lower level actions which includes multiple modes. Furthermore, the research question being explored by the researcher defines the higher level actions examined. Norris (2013) uses the example of a child reading a book to explicate. If the researcher was examining how children read, the higher level action could begin with the child retrieving the book and end with the child putting the book back. However, if the researcher was more interested in how a child learns to read in a classroom then the higher level action could begin with the teacher sitting down with the child and end with the them moving onto another child. Frozen actions refer to actions that are embedded in objects and/or the environment. “Social actors use, produce, and keep material objects, these multiple actions are embedded in the objects themselves” (Norris and Makboon 2015: 43). Therefore, by examining the art displayed in Shelley’s and Joy’s homes through the analytical lens of frozen actions, the production of their art and the displaying of their art are multiple actions that can be analysed as these actions are embedded in the art.

Frozen actions can also be delineated into higher level and lower level actions and the embedded actions are usually read from most recent to least recent. For example, art hanging on the wall has the higher level frozen actions of hanging and positioning the art as well as producing the art. Lower level frozen actions embedded in the art include the brush stroke if it is a painting (Norris and Makboon 2015). In their study of the linguistic landscape of seven villages in the Arctic Circle, Pietikäinen et al. (2011: 281) identify that “frozen actions encompass many modes including not only the objects themselves but also the layout, choice of colour, type setting and so forth.” In a social actor’s home, there are numerous material objects that have frozen actions embedded within them, from the mail on the table, the books on the bookshelf, to the art hanging on the wall. In addition, these frozen actions reveal numerous identity elements just as the actions that social actors perform reveal identity elements. As objects are more durable than communicative modes, the identity elements embedded as frozen actions within the objects can be more durable than those produced through other modes leading to more continuity (Norris and Makboon 2015).

Focusing on frozen actions

The data in this article comes from a larger study. An ethnographic approach was used to collect audio visual data from six female creative practitioners based in New Zealand who identify as either having Maori or Pacific ethnic descent. Life story interviews were also conducted with each participant. The purpose of this research project is to explore the relationship between creative practice and ethnic identity. Emerging identities are often evident in the creative work of artists before they are articulated within the community because artists explore and represent moments of conflict or uncertainty in their work and by doing so they begin to understand these moments better and make them tangible for the community.

Shelley and Joy are two visual artists who display some of their creative work in their homes. By analysing photographs of their art displayed in their homes, using frozen actions as an analytical tool, their fluid ethnic identity elements are made visible. Conceptualising their art as frozen actions ensures that analysis shifts beyond evaluation of the art. Instead their art is analysed as previously performed higher and lower level actions which are embedded within the displaying of the art and the producing of the art. This shift makes evident their identity elements, including their fluid ethnic identity elements, because then “we can conceptualise (their art) in relation to the social actor’s actions; and we can read them as embedded in the social actors’ everyday life

histories” (Norris and Makboon 2015: 45). The addition of interview excerpts and excerpts from other recorded interactions substantiates the analysis of their art as frozen actions. The transcripts are informed by transcription conventions developed by Norris (2004). Each line of the transcript is an utterance, a chain of speech separated by the in breath and the numbering collates with the line number in the full interview transcript.

Analysis: shelley, frozen actions and identity

Shelley is a visual artist who lives in a rural town in New Zealand. She works with multiple media including ceramics, pottery, paint, and flax (for weaving).

She identifies as Māori and Pakeha, European descent. On her Māori side, she has family connections to a Māori tribe, *iwi* called *Ngāti Awa* through her mother. Shelley’s mother is highly creative and influenced Shelley in her creative endeavours in visual arts and music. Shelley plays the clarinet and the tuba. Growing up Shelley received numerous prizes and awards for her music and her art. In her childhood home, Shelley did not engage with Māori language or Māori practices as her mother was adopted out of her Māori family as a child. Although as an adult Shelley had wanted to connect with her Māori family and culture she waited until her mother was ready. She explained in her interview why it was important to her to wait.

Shelley audio transcript 1

(575)	Shelley	it's best done
(576)		with your elder
(577)		as a family group
(578)		if you're going
(579)		to your marae
(580)		for the first time
(581)		you want to be doing it
(582)		as a family group

It was not until 2004, after studying Māori language- *Te Reo Māori* that her mother decided to visit the meeting house, *marae* that is affiliated with her tribe *Ngāti Awa*, accompanied by Shelley. Reconnecting with her Māori family was a pivotal moment that shaped Shelley’s art. Her creative practice was solidified when she completed a yearlong Certificate in Māori Art at a local tertiary training institute.

In her interview, Shelley explained the importance of Māori culture to her creative practice.

Shelley audio transcript 2

(699)	Shelley	the main thing is that
(700)		when it comes to
(701)		VISUAL arts
(702)		all my visual arts
(703)		have a
(704)		very distinct
(705)		um
(706)		Māori
(707)		cultural
(708)		flavour

It was during this course that Shelley produced the paintings that will be focused on in this article: *Turanguawae* and the triptyc that is made up of *Te Haerenga*, *Whakatupu* and *Tino Pokiki*, as seen in Figure 1. Although Shelley has numerous art work displayed in her home, this paper focuses on these pieces because they are displayed in the same area in her home and were produced around the same time.

Analysing Shelley’s paintings as frozen actions allows for the study of the numerous mediated actions embedded within them which reveal her ethnic identity elements.

When analysing frozen actions, the mediated actions embedded with them are read from the actions performed most recently to those performed further away in time. In the case of Shelley’s art work, the most recent performed higher level action is the placing of the art in her home. Figure 2 below shows that all four pieces of art are positioned together. They are located in the corner of her living room. Her home is open space in that the living room and dining area are not separated by a wall. Although this article focusses on these four pieces, there are many other art pieces displayed in the same space. Figure 3 shows some of the other art pieces.



Figure 1: *Turangiawarone* and tryptic.

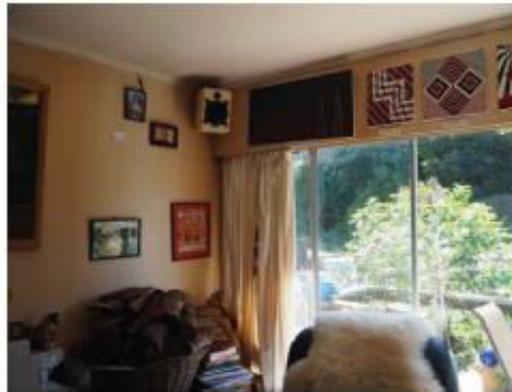


Figure 2: Living room- angle 1.

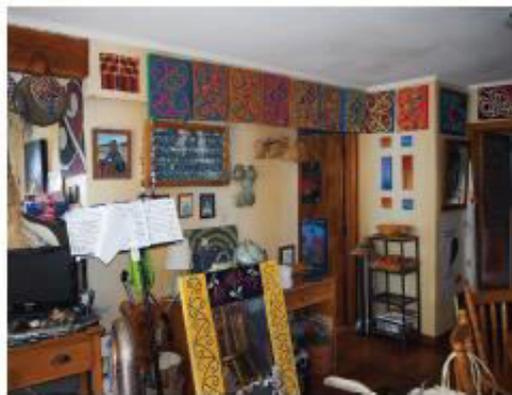


Figure 3: Living room- angle 2.

It is clear from the use of colours (red and black) and painted scroll designs *kowhaiwhai* that Shelley's displayed art is influenced by her Maori culture. According to Paama-Pengelly (2010: 64) using red and black in painted scroll designs *kowhaiwhai* is common practice in meeting houses *marae* as these colours "represent prosperity and adversity respectively." The many different patterns symbolise forms of the natural world such as plants and animals and the features belonging to the original form are also represented within the patterns. "The mangopare design and its variations ... reflect the qualities of the mangopare or hammerhead shark. These are strength and persistence ..." (Paama-Pengelly 2010: 68). The higher level frozen action of displaying her art in her home portrays her Maori identity. Mixing traditional use of colours and patterns with more contemporary ideas in her work highlights that her Maori identity is a fluid Maori identity.

Also, on the wall, next to where her art is displayed, Shelley has placed pictures of her family. She refers to this corner of the room as her 'ancestor corner'. On the wall she also displays a painting of her ancestor Mere Te Wia White also known as Princess Ono (Figure 4). Mere Te Wia White- Princess Ono was the daughter of Chief Tikitu of Ngati Awa. She married Abraham Bennet White who was a descendent of Abel Tasman (first European explorer to sight New Zealand). Princess Ono passed away in the 1860's.



Figure 4: Mere Te Wia White-Princess Ono.

The Maori identity evident in the higher level frozen action of positioning her art and photos on her 'ancestor corner' converges with the practice of displaying photos and pictures of Maori ancestors within the home. Within the Maori culture there is an important concept that informs actions of the individual and the collective; *tikanga*. *Tikanga* loosely translates as customary values and practices. These practices can be performed privately or publicly and in both forums, there are guidelines that need to be adhered to (Mead 2003). There is cultural protocol, *tikanga* that relates to displaying of deceased ancestors. Shelley portrays her understanding of the relevant *tikanga* cultural protocols by attempting to separate her 'ancestor corner' from her eating area.

Shelley audio transcript 3

(311)	but it's sort of
(312)	this corner
(313)	because when you've got
(314)	an open plan lounge
(315)	and you don't want
(316)	your ancestors
(317)	by your eating area
(318)	I could put them over here
(319)	but that's just a big mess
(320)	it doesn't feel very respectful either

For some Maori tribes, *whi* cultural protocol, *tikanga* dictates that photos of deceased people should not be displayed in an area where food is consumed. This cultural practice relates to the Maori concept *tapu* which means sacred or 'has restrictions.' In relation to the above example, according to Maori when someone dies they become extremely sacred *tapu* whereas the act of eating removes sacredness *tapu* which is why photos of deceased relatives should be displayed away from eating areas. Therefore, through the higher level frozen actions that produced her 'ancestor corner' Shelley produces a fluid Maori identity. She is aware of the traditional cultural practices mediating her actions, however, she renegotiates this cultural practice due to the limitations of her environment.

Another higher level frozen action embedded within the paintings is their production. Figure 5 shows the art piece *Turangawaewae*. This translates to "place where one has the right to stand" (Moorfield 2017: 1) and usually refers to tribal land. Shelley produced this piece after conducting research into her genealogy *whakapapa* and more specifically into the land confiscations that were forced on her tribe *Ngati Awa*. The quote in the painting is from The Raupatu Report, a report written by a government agency aimed at reclaiming tribal land that was unfairly taken during history. The quote reads, "The Government's objective had been to destroy customary ownership and destabilise traditional structures in order to break Ngati Awa's tribal power and facilitate the subsequent alienation of remaining land" (Waitangi Tribunal 1999: 107). Researching her family's history, especially reading The Raupatu Report is another higher level frozen action embedded in this painting. Shelley has had to research her Maori ancestry because she did not learn it growing up. Studying the Certificate in Maori art provided an opportunity to learn Maori art practices and to learn about her family's history. Shelley explained that:

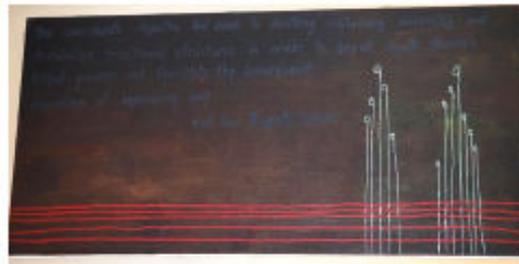


Figure 5: *Turangawaewae*.

Shelley audio transcript 4

- (85) Shelley I wasn't in a position where I grew up
- (86) with my grandparents sitting at their knee
- (87) telling all the stories and stuff
- (88) but just being able to sit on the land
- (89) would be good

Shelley explained what the composition and colour of the painting meant to her. The white lines represent Shelley's family and they are interwoven with the red lines showing the blood connection between family members. The white lines are similar to the tendril like shape common in many painted scroll designs *kowhaiwhai*. Shelley explained that they represented the figures staring into the distance at their tribal lands that have been confiscated from them. Although Shelley has used these traditional colours and shapes, she constructs their meaning differently as traditionally red and black were used to signify prosperity and adversity and the tendril shape was a metaphor for genealogical descent (Paama-Pengelly 2010). Figure 6 summarises the frozen actions and the produced identities, embedded within the art piece, *Turangawaewae*.

In the art pieces seen in Figure 7 Shelley combines colours and patterns that are seen in traditional Māori art with more contemporary patterns and techniques to portray the way choices can shape a person's life. The middle piece in the tryptic, *Te Harerenga journey* was the first piece that Shelley painted of the three. She explains that the checked squares in the background are similar to patterns found in *tukutuku* panels which is a traditional form of weaving. She relates this piece to the journey of life. The first piece, *Whakatupu growth* includes the traditional pattern *stairway to heaven Poutama* which Shelley relates to the movement from the past to the future and the stability provided through solid foundations in life. According to Paama-Pengelly (2010: 36) traditionally the *stairway to heaven Poutama* pattern "signifies the growth of man, aspirations and honouring of chiefly wisdom." Shelley's interpretation of this pattern is similar to the traditional meaning. Lastly, the third piece *Tino Pokiki chaos* represents the opposite; what happens when an individual is born into neglect and the repercussions of poor choices.

Automatically generated rough PDF by ProofCheck from River Valley Technologies Ltd

Art	Frozen actions	Identity produced
 Turangawaewae	Displaying the art	Fluid identity produced through displaying contemporary cultural art and renegotiating cultural protocols.
	Painting the art	Fluid identity produced through painting contemporary cultural art.
	Researching the art	Fluid identity produced through researching the history of her <i>iwi</i> tribe.

Figure 6: Summary for *Turangawaewae*.



Figure 7: Te Haerenga, Whakatupu, Tino Pokiki.

The Maori identity produced through researching and painting these pieces is a fluid Maori identity. Shelley is using traditional colours, shapes and patterns but reconstructing their meaning and significance in her work. Her work though clearly influenced by traditional Maori visual arts is more contemporary due to the fluid Maori ethnic identity she adopts. Figure 8 portrays a summary of the frozen actions and produced identities embedded within the art pieces *Te Haerenga, Whakatupu* and *Tino Pokiki*.

Analysis: joy, frozen actions and identity

Joy is also a visual artist and she lives in Auckland, New Zealand. Auckland is the largest city in New Zealand which is home to approximately a quarter of the country’s population. Joy’s preferred medium to work with is paint.

Joy identifies as Samoan and Scottish. Her mother is of Scottish descent and her father, Samoan. Raised in New Zealand, she had little connection to her family in Samoa and as a young adult her father passed away. Although Joy was not exposed to Samoan language or cultural practices, as a child she was expected to behave as a ‘good’ Samoan girl which involved helping with her younger siblings, following parental rules without question and attending church with her family.

Joy loved painting from a young age, but her enthusiasm was severely diminished when a primary teacher said that her art was rubbish. This started a tension for Joy, where she believed she was not good at art and when people told her otherwise, they were mistaken. Receiving high grades for art in secondary school and having a teacher support her to apply to an art college, helped her to begin to see her potential. Although her parents had pushed Joy to pursue a career as a secretary, with the support of her teacher, her parents let her enrol into art school.

Joy’s first experience in an art school was difficult because she did not feel that she belonged there as a Samoan female. She explained in her interview, that she was only one of two Samoan females in the programme.

Joy audio transcript 1

(1183)	Joy	instead of art being
(1184)		a place of refuge
(1185)		now became a threat
(1186)		it was scary
(1187)		it was too much

She did however meet other practicing Pacific artists that shaped her artistic practice.

Joy audio transcript 2

(1201)	Joy	but saw this
(1202)		saw this Polynesian man
(1203)		and went
(1204)		ohhhh
(1205)		cause he was painting motifs
(1206)		motifs
(1207)		that I was already using
(1208)		but I didn’t know
(1209)		why I was
(1210)		using them

At the end of her first year, her father passed away and she left art school. She enrolled into art school years later but family trauma again, divorce from her husband, meant that she was unable to complete her studies. Later, she enrolled into a Diploma in Fine Arts and completed it. Throughout this time, studying or not, she produced numerous art pieces. This article will focus on **four prominent art pieces displayed in her home**, produced at different times.

In her living area Joy has two pieces of art that she painted. One is untitled and one is called the Armour of God. The untitled work is a tryptic which takes up a large portion of the wall space in the living room. This piece is depicted in Figure 9. Armour of God is made up of two canvases which are placed on the opposite wall which is depicted in Figure 10.

Also in her bedroom Joy has a self portrait hanging above her bed, depicted in Figure 11.

The most recently performed higher level frozen action, like with Shelley’s work, is the displaying of these art pieces in Joy’s home. The higher level frozen action of displaying art that incorporates traditional Samoan motifs into contemporary pieces, produces a fluid Samoan/Pacific identity. The Samoan motif visible in all three pieces is the flower like motif. This symbol represents the wings of birds or more specifically the sandpiper bird which is a common motif used in traditional Samoan bark cloth pieces *Siapo/Tapa*. (MacKinven 2006: 11). Like with Maori painted scroll designs *kowhaiwhai*, the “symbols and motifs used in Siapo mostly reflect the natural world”.

Another frozen action embedded within the paintings is their production. The Samoan/Pacific identity produced through the higher level frozen action of painting these art pieces is also a fluid identity. The untitled art piece and *The Armour of God* and the self-portrait show Joy’s practice of combining Pacific symbols and motifs with traditional and contemporary composition and content, such as poetry. The grid composition and the use of the sandpiper bird motif are common features of traditional Samoan bark cloth pieces *Siapo/Tapa*. (MacKinven 2006). Figure 12 and Figure 13 shows a comparison between *Armour of God* and a Samoan bark cloth piece *Siapo/Tapa*.

Art	Frozen actions	Identity produced
 Te Haerenga, Whakatapu, Tino Pokiki	Displaying the art in the ‘ancestor corner’	Fluid identity produced through renegotiating cultural protocols.
	Painting the art	Fluid identity produced through combining traditional colours and shapes with contemporary composition.

Figure 8: Summary for Te Haerenga, Whakatapu, Tino Pokiki.



Figure 9: Living room and untitled.



Figure 10: Armour of god.



Figure 11: Self portrait.



Figure 12: Armour of god.

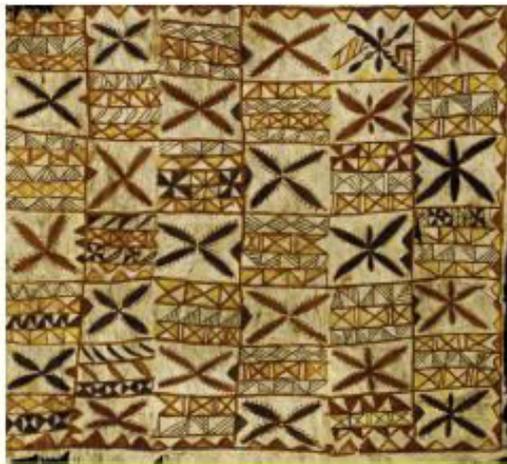


Figure 13: Stapo mamamu (1890).

Automatically generated rough PDF by ProofCheck from River Valley Technologies Ltd

Furthermore, in her self-portrait (Figure 14 below), Joy used the motif and grid composition again but mixed this with influences from her favourite artist Frida Kahlo, a female Mexican artist renowned for her surreal

self-portraits and symbols from Maori culture. The sandpiper motif is visible in the background of the work and through the female who is positioned towards the centre of the canvas. The female has a monobrow which is an iconic feature of Frida Kahlo’s self-portraits as well as a *moko kauae* which is a Maori tattoo that Māori women can get on their chins. It symbolises strength and *mana* “prestige, authority, control, power, influence, status, spiritual power, charisma” (Moorfield 2017: 1). Like with the *Armour of God*, her self-portrait produces a fluid Pacific identity by combining Maori and Pacific cultural elements with iconic features of contemporary.



Figure 14: Self-portrait.

In her interview, Joy explained that the traditional motifs and composition provide a place to start from and a framework to work within.

Joy audio transcript 4

(123) Joy but I’m using that grid
 (124) and that motif
 (125) to anchor me

Joy also explained that she uses the motifs to make a claim about her Samoan identity. Figure 15 shows a summary of the frozen actions and the identities these produce for the three art pieces, *Armour of God*, *Untitled* and *Self portrait*.

Joy audio transcript 5

(2524) Joy I am Samoan
 (2525) I claim this motif as mine
 (2526) I know it belongs to a culture
 (2527) but I
 (2528) it was my way of saying
 (2529) this is
 (2530) this is part of who I am

Art	Frozen actions	Identity produced
 Armour of God	Displaying the art	Fluid identity produced through displaying contemporary cultural art
 Untitled	Painting the art	Fluid identity produced through painting contemporary cultural art
 Self portrait		

Figure 15: Summary for armour of god, untitled, self portrait.

The fourth of Joy’s art pieces that this article focuses on are the two large nude sketches displayed in Joy’s dining room, seen in Figure 16. Although these pieces do not incorporate traditional Samoan motifs, they do portray a fluid Samoan/Pacific identity. Joy has an open plan kitchen, dining room and living area and these sketches are visible from every corner of this space.



Figure 16: Nudes in the dining room.

The placing of these nude sketches ensures that they are visible throughout Joy’s common living spaces in her home. They are visible as one enters through the front door or prepares food in the kitchen or eats it at the table or relaxes on a couch in the living area.

Displaying nude sketches so visibly within one’s home conflicts with Christian and therefore Pacific value systems. Taumoefolau (2013) explains that the Christian value system has shaped all aspects of contemporary Samoan culture, from language to social structures. In particular, Christianity has shaped the strict norms that determine the roles of males and females and what activities they can participate in. Females are considered sacred and so their behaviour must reflect innocence and purity until they are married, after which they are no longer sacred. As Fairburn-Dunlop (2010: 149) asserts, in the family “the sisters were the most prized group in the village, whose sacredness must be protected.” Waters and Crocket (2013: 249) explain that this *tapu* sacredness was protected through “moral teachings about sexual behaviour.”

Although Joy was raised in New Zealand, she was expected to conform to Samoan cultural norms that restricted what she was able to do as a female. Displaying or even looking at nude images, even artistic images, was not an activity that she was allowed to participate in. When she went to art school after secondary education, she experienced conflict as the artistic practice of drawing nudes conflicted with the traditional Samoan/Pacific identity enforced in her childhood home. Joy explained this conflict in her interview.

untenable
Joy audio transcript 3

(540) Joy a very confusing time for me
(541) here I am
(542) walking around getting liberated
(543) at school
(544) and living in this very
(545) restricted confined
(546) cultural and
(547) family space

However, now drawing nudes is something that she enjoys and she has no qualms about displaying them in her home. Her Pacific identity that is produced through the embedded higher level frozen action of displaying the nude sketches in her dining area is a fluid Pacific identity. She is not restricted by values relating to Christianity or Samoan culture that impose cultural norms on females. As these art pieces are displayed in living spaces that her children also occupy, Joy is representing this fluid identity for her children as well, ensuring that her daughters and son will not have a traditional Samoan/Pacific identity enforced upon them. Figure 17 summarises the frozen actions embedded within the nude sketches and the, and the identities these actions produce.

Art	Frozen actions	Identity produced
 Nude sketches	Displaying the art Producing the art	Fluid identity produced through displaying nudity.

Figure 17: Summary for the nude sketches.

Joy relates her art practice to the cultural practice of making Samoan bark cloth pieces *Siapo/Tapa* which she calls mark making. The Samoan/Pacific identity produced through painting and sketching these pieces is a fluid Samoan/Pacific identity. Joy is using traditional motifs and gridwork as a starting point before adding contemporary elements. Her work though clearly influenced by traditional Samoan/Pacific visual arts is more contemporary due to the fluid Samoan/Pacific ethnic identity she adopts.

Conclusion

Using Frozen Actions as an analytical tool to examine Shelley's and Joy's art displayed in their homes reveals their fluid ethnic identity elements. The first higher level frozen action is the placing of the art in their home to display it. Shelley and Joy both display their art in their homes, and both incorporate cultural and contemporary elements in their displayed art. Shelley also places her art in her ancestor corner. This mediated action portrays her renegotiation of a traditional Maori practice in response to the limitations of her physical environment. Joy places her nude sketches in her dining room. This mediated action portrays her renegotiation of her Christian and therefore Samoan/Pacific identity element. Although this renegotiation has been difficult, Joy now produces this fluid ethnic identity element for her children in the open living spaces of their home.

Producing the art is the next higher level frozen action embedded within their art and this too reveals Shelly and Joy's fluid ethnic identities. Both Shelley and Joy mix traditional and contemporary composition, symbols and colours in the making of their work. Like fluid identity itself (McIntosh 2005) Joy and Shelley borrow from the traditional and produce new ways of making claims about who they are. The fluid ethnic identities they produce are positive, multifaceted and they combine elements of other cultures. This is particularly seen in Joy's self-portrait where she combines elements of Maori culture, Pacific culture and iconic symbols found in contemporary art.

By using a video ethnographic approach combined with excerpts from interviews, conceptualising Shelley and Joy's frozen actions becomes possible. Furthermore, using frozen actions as an analytical tool reveals the higher level actions performed by Shelley and Joy, in turn revealing the fluid ethnic identities they produce through their creative practice. Understanding emerging fluid ethnic identities, especially for Maori and Pacific people, is important to New Zealand society. A better understanding of ethnic identities can lead to enhanced success and positive outcomes for Maori and Pacific people overall. More research into emerging fluid ethnic identities is needed for organisations and institutions to better meet the needs of ethnic groups in society.