
FEMALE MĀORI IDENTITY: A MULTIMODAL INTERACTION ANALYSIS.

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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 university or other institution of higher learning.



Tui Matelau

ETHICAL APPROVAL

This research has obtained ethical approval 12/40 from Auckland University of Technology on 26 March 2012.

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ABSTRACT

Research into Māori identity has revealed cultural identities that neglect to include a large number of Māori and/or negative identities that are grounded in negative representations of Māori. Fluid Māori identity is an emerging cultural identity and is encouraging but there continues to be a gap in the research into an inclusive Māori identity. The research for this thesis was conducted in order to further explore Māori identity in the hope of contributing to the research on fluid Māori identities. It is important to explore more inclusive Māori identity/ties as initiative programmes that are used to increase success of Māori students in tertiary programmes or programmes that are used in the community often use a traditional/marae Māori identity. This identity can create cultural enrichment but they can also exclude Māori who do not share the traditional/marae Māori identity.

This small scale qualitative study used ethnographic observations of two Māori female participants and semi-structured socio linguistic interviews in order to explore the participants' Māori identity/ties using multimodal (inter)action analysis (Norris, 2004; Norris 2011). Findings from the first round of data collection revealed two distinctive Māori identities and so a second interview was organised in order to explore the habitus (Bourdieu, 1977) that influenced the construction of the participants' Māori identity/ties. It became clear that there are numerous networks and institutions that contribute to the layers of discourse that enforce certain Māori identities that I found in the project. Understanding the Māori identities that these participants enact in certain environments and the layers of discourse that contribute to the construction of their Māori identity/ies enables us to see where initiative programmes could be improved. To this end, the thesis concludes with recommendations that apply to community and educational initiatives in the hope of increasing their success.

1.0 INTRODUCTION

Research conducted into identity is as complex as the concept of identity itself. This is because identity is multilayered and is influenced, fashioned and pieced together through: the external world and the internal world, the collective and the individual, the past and the present. Research into Māori identity has been conducted but the identities that were uncovered either neglect to include a large number of Māori, or are negative identities based on negative representations of Māori. Research into fluid Māori identities is encouraging but there continues to be a gap in the research into an inclusive Māori identity and what the characteristics of such an identity would be.

The research for this thesis was conducted in order to further explore Māori identity in the hope of contributing to the research on fluid Māori identities. As an urban raised Māori female I have spent time thinking about my Māori identity. I have taken part in education initiatives that were based on a traditional/marae Māori identity. Initiatives like this simultaneously enriched my life but also created an inner conflict as I did not recognise the traditional/marae Māori identity as my own. Therefore, I wanted to research Māori identity as other women produce it. I was interested in discovering a Māori identity that is inclusive of the cultural identity that some urban Māori construct.

In this research project multimodal interaction analysis was used to examine the Māori identities of two female Māori participants: Kerry and Julia. The initial research questions that were used to guide the research project were:

- What Māori identity/ies are performed by each participants?
- How do the participants portray their Māori identity/ies?

I spent approximately a week with each participant conducting ethnographic observations and at the end of that week I conducted semi-structured socio linguistic interviews with each of them.

After this first round of data collection, the data was analysed and it became apparent that there was a distinct difference in the Māori identities that were enacted by each participant. Therefore, a second semi-structured socio linguistic interview was set up in order to further examine the habitus of each participant and how it has influenced the construction and performance of their Māori identity/ies. More research questions were formed in order to explore the difference in their Māori identity/ies and these were:

- What has influenced the construction of each participant's Māori identity/ies?
- How has the habitus of each participant influenced their Māori identity/ies?

Within multimodal interaction analysis we speak of three layers of discourse that contribute to the construction of an individual's identity elements. These layers of discourse were used in this research project to analyse how agentic the participants are in the construction of their Māori identity/ties. These layers of discourse "are viewed in multimodal (inter)action analysis (Norris, 2004; Norris 2011) as building three vertical layers of an identity element; and vertical identity element production is apparent in the levels of discourse that a social actor refers to and/or enacts simultaneously" (Norris, 2011, p.180). The outer and intermediary layers of discourse contribute to general and continuous identity elements of an individual through the social institutions and networks

that surround them. “Social actor’s are coerced into taking on particular identity elements” (Norris, 2011, p.197) as discourses are forced upon social actors through the institutional and network discourses. Within the central layers of discourse an individual has more opportunity to be agentive, but their agency is still limited. The tensions, between where the participants of this research project show agency and where layers of discourse are forced upon them, are discussed throughout the findings and the discussion chapter as well as in the conclusion.

The literature review chapter examines the concept of Māori identity. The notion of the self (Goffman, 1990) and individual identity construction is explored (Mutanen, 2010; Norris, 2011). The different identities that exist and identity influences are examined in order to achieve a deeper understanding of the numerous aspects that may have influenced Māori identity (McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006; Houkamau, 2010). Research has shown several perspectives of Māori identity and these are discussed under the following three categories: traditional Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006; Houkamau, 2010), negative Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006), and a new emerging fluid Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005).

The literature chapter also explores the methodology and theoretical frameworks used to explore Māori identity by other researchers. The methods and frameworks that are utilised within this research project are then detailed. There are common methods and frameworks that are utilised when researching Māori identity. In terms of data collection, interviews and life stories are common methods used to illicit information from participants and discourse

theory is a commonly used framework to analyse data. Mediated discourse theory is different to discourse theory in that emphasis is placed on the mediated action. There are three principles of mediated discourse theory and these are: the principle of social action, the principle of communication and the principle of history. Multimodal interaction analysis builds on these principles and the units of analysis that are part of them through the addition of the horizontal and vertical identity production frameworks.

Chapter three details the design of this research project. Although I did not have a secondary supervisor to act as a cultural advisor for this project, the research design chapter details the consultation that occurred between staff from Te Ara Poutama and myself. These consultations were informal but happened regularly through the weekend wananga (study workshops) and the writing retreats that are held for AUT Māori and Pasifika students. This chapter also details the organic journey that this research project has been for me: from three participants as originally planned to two participants and from using multimodal transcripts to almost using no images. The process of feeding back to the participants at several stages during this research project is also explained in this chapter.

The findings of this research project are in chapter four and are structured into case studies for each participant. Each case study begins with a poem that I wrote while working through the analysis of the data. Poetry can be used “to convey our experiences of other people and – even more audaciously – to explain why human beings think and act the way we do,” (Maynard & Cahnmann-Taylor, 2010, p.14). Each case study then details the Māori identity elements that were perceived within the different environments that I observed the participants in. Interview excerpts and diagrams depicting the participants’

horizontal identity production are utilised to further explore these perceived identity elements. The vertical layers of discourse that contribute to the construction of the Māori identity elements are then examined.

Chapter five expands on the Māori identity elements discussed in the case studies by delving into aspects of Kerry's and Julia's habitus that have influenced the construction of their Māori identity. Finally in chapter six conclusions are drawn from the findings about the Māori identity/ies of the participants and recommendations that apply to community and educational initiatives are made.

2.0 LITERATURE REVIEW

2.1 MĀORI IDENTITY

Identity is made of many layers and/or elements (Norris, 2011) and individuals assemble (Mutanen, 2010; Norris, 2011) and represent (Goffman, 1990) their identity/ties in a variety of different ways. This chapter explores the concept of Māori identity by firstly examining the notion of the self (Goffman, 1990) before investigating the way in which identity is constructed by individuals (Mutanen, 2010; Norris, 2011). Moreover, by examining the different identities that exist (Barker and Galasinski, 2001; McIntosh, 2005; Mutanen, 2010; Norris, 2011) and questioning what influences identity (Barker and Galasinski, 2001; Borell, 2005; Norris, 2011) a deeper understanding of the many aspects that may have influenced Māori identity (McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006; Houkamau, 2010) is achieved. Māori identity is not a clear or fixed identity and like identity itself it is fluid and multiple. Research has revealed several perspectives of Māori identity which will be discussed later under the following three categories: traditional Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006; Houkamau, 2010), negative Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006), and a new emerging Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005).

2.1.1 IDENTITY

Goffman (1990) utilises an ongoing analogy in order to explore the self by comparing the social front maintained by individuals to a performance and individuals to performers. "All the world is not of course a stage, but the crucial ways in which it isn't, are not easy to specify," (p.78). He explicates that the social front is separated into two parts: the setting and the personal front. The setting refers to the environment of a performance and the background items.

Furthermore the setting does not usually follow the performer but is instead a fixed place and time. Whereas the personal front is held by the performer and is divided into appearance and manner. Dramatisation involves a competition between expression and action because the level of action is impacted by the level of performance. In addition the social status of an individual is enhanced through idealisation. However, in order to maintain a performance the audience needs to be separated from the performers as this protects the impression and the established social front. The audience is not a fixed group and the performance can change depending on the audience. Goffman (1990) states that even when there is no audience that individuals sometimes continue to perform for themselves or in the fear of repercussions of an invisible audience.

Norris (2011) provides a background to the study of identity from both a social psychological perspective and a cultural studies perspective before detailing her stance on identity and more importantly, identity elements. Identity elements of an individual are “co-produced between the participant, the social actors and the environment” (p. 32). Also identity elements are necessitated and enforced at a micro and macro social level. The term identity element is used as opposed to identity fragments (Grossberg as cited in Norris, 2011) as fragments suggest a lack of completeness within each fragment. On the other hand, an element as a term suggests pieces of a puzzle that are whole pieces on their own and that also make up a bigger picture. The term ‘elements’ is also used as a metaphor that compares identity elements to chemical elements, where some are more stable and less changeable than others.

Norris (2011) expands on the notion of identity by stating that identity is a process that is changeable and is connected to the people and the environment. Mutanen (2010) also makes reference to the assembled nature of

identity to describe the way that identity is constructed and reconstructed. Mutanen (2010) explicates that “the construction process does not emerge out of nothing, but instead it has a factual basis...which may be mental, ideological or material” (p. 28). Nagel (1994) states that “ethnic identity is a composite of the view one has of oneself as well as the views held by others about ones identity” (p.154). The view held by others is related to the status of an individual. Goffman (1990) states that in order to increase status an individual idealises their own social front and/or mimics the social front of those with higher status. This idealisation can occur downwards also, whereby the individual performs as an individual of a lower status in order to maintain a certain social front. Mutanen’s (2010) reference to Aristotle’s and Plato’s exploration of human nature expands on Goffman’s (1990) ideas related to status where “the nature of a human being opened up a gulf between the ideal existence of a human being and the actual existence of a human being” (p. 32)

McIntosh (2005) asserts that identity is a form of narrative where claims are made and the different types of identities make different types of claims. The example that McIntosh (2005) uses to illustrate the above point is ethnic identity and the way that it “makes claims about how people make sense of themselves but it also posits relationships between people and the wider world” (p.50). Barker and Galasinski (2001) reiterate that identity is a fluid and constantly co-constructed dialectical process. Nagel (1994) emphasizes the co-constructed nature of identity by stating “meaning is formed in the joint-action of social relationships, accounting practices and conversations” (Nagel, 1994, p. 35). Nagel (1994) then connects ethnicity to culture by explicating that culture gives ethnicity meaning. In addition, the construction of culture and ethnicity is similar, in the way that both are made by the actions and interactions of individuals and groups in society.

The dialectical aspect of identity that Barker (2001) explores is that of similarity and difference whereby “identity is a process of becoming built from points of similarity and difference...cultural identity is continually being produced within the vectors of resemblance and distinction” (p.30).

Person identity (Norris, 2011) is the overall identity that is constructed by an individual. It is unstable and ever changing but it is also stabilized in the day to day life. Also person identity is enacted by a social actor as well as forced on them by those who are connected through the outer, intermediary and central layers of discourse (Norris, 2011). A stable person identity is an aspiration of most social actors but it is one which is highly unlikely to be achieved over long periods of time. Person identity is visible through the micro actions they complete but also through the macro identity frame. The individual's habitus (Bourdieu, 1977) and historical body also make up their person identity as a social actor's identity element is co-created through the action taken by a social actor in conjunction with: their habitus, their interactions and the social time place of these interactions (Norris, 2011).

2.1.2 DIFFERENT TYPES OF IDENTITY

Identity elements (Norris, 2011) make up an individual's person identity and can be labelled in many ways or related to different aspects of a person. Mutanen (2010) states that identity is a concept that has been utilised in many ways such as national identity, cultural identity, professional identity and so on. Identity building is related to the various identity elements utilised by an individual. Norris (2011) expands by exploring the many identity elements of two research participants through a multimodal analysis framework. Through her ethnographic study of these two participants, Norris (2011) explores the

following identity elements: family identity, mother identity, national identity, friend identity, caterer identity, person identity, single mother identity and the transitional divorcee identity.

2.1.3 INFLUENCES ON MĀORI IDENTITY

In order to examine Māori identity, the historical story of Māori needs to be explored. Moeke-Maxwell (2005) cites Hall in order to explain the influence of history on the construction of identity over time as “cultural identities come from somewhere, have histories [and]...constantly undergo transformation,” (Hall as cited in Moeke-Maxwell, 2005, p.497). After the cultural renaissance that happened over 25 years ago, Meijl (2005) claims that two blueprints were created in an attempt to restore Māori identity. One was the modelling of a bicultural society and the other was modelling “cultural identity of Māori people in post colonial New Zealand” (p.918) and post urbanisation of Māori.

Therefore Māori identity has changed over time in response to external political and economic factors. For Māori, colonisation dramatically impacted Māori culture: its form and its maintenance. As the Pakeha population increased over time, Māori became a minority in New Zealand. This factor as well as “intermarriage, religion, education, urbanisation and legislation all played a part in undermining cultural transmission and maintenance of cultural practices” (Rewi, 2010, p. 56). Other important historical periods that may have influence over Māori identity include: urbanisation of Māori in the 1950s, the government led period of assimilation in the 1960s and the Māori renaissance of the 1970s (Houkamau, 2010). The Māori renaissance showed that Māori wanted to revive their culture and to this end Māori have increasingly sought self-determination (Rewi, 2010).

Houkamau (2010) states that, because identity exists within an individual's life stories, history is an important aspect that contributes to the construction of identity. The relationship between history and feelings towards Māori identity is evident in the research conducted by Houkamau (2010). The researcher examined the life stories of three cohorts of Māori women from three different generations. Houkamou (2010) found that the first cohort of women who were aged 60 and over felt positive towards their Māori identity because they had experienced traditional Māori culture and they had been surrounded by positive Māori role models. The third cohort of women who had been raised during the Māori renaissance similarly felt positively towards their Māori identity as they too had access to positive (activist) Māori role models and they had seen the Māori culture valued in society. Conversely the second cohort of women had more negative feelings towards their Māori identity as "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 profoundl," (p.189). Houkamau (2010) concluded that even though negative representation of Māori in the media does negatively influence the feelings towards Māori identity, the Māori family is more influential over Māori identity. Therefore, educating Māori parents around being positive towards Māori culture will more positively influence the feelings towards Māori identity held by Māori children.

Contemporary social issues that have arisen from historical events, also impact upon Māori identity. McIntosh (2005) examines marginalisation and the way it impacts identity, especially the forced Māori identity. Ormond (2008) expands on the impacts on Māori identity caused by marginalisation by exploring how the voices of Māori youth are shaped by aspects related to their geographic location, their societal position and their age. As Māori, these youth are

indigenous to New Zealand, which Ormond (2008) states provides them with a position of power. However this power is restricted by the minority status of Māori in New Zealand. “This means that their voices are not taken seriously by the dominant societal group but are marginalised into silence by a society that legitimates voice according to the societal group from which it issues” (p.33).

2.1.4 MĀORI IDENTITY-TRADITIONAL/MARAE MĀORI IDENTITY

The traditional/marae Māori identity is the most commonly accepted and is the Māori identity that is most used within intervention programmes. The Māori identity is referred to by Meijl (2006) as ‘marae’ identity. He terms this ‘marae’ identity because it is defined by knowing how to conduct oneself on a marae, how to take part in and follow marae protocol as well as having a firm grasp of the Māori language. However, McIntosh (2005) refers to this as traditional Māori identity and defines it as having knowledge of “whakapapa, mātauranga Māori, proficiency in te reo and tikanga” (p. 43) and is a combination of the “classical Māori identity and the politics of the radical Māori of the Māori renaissance” (p.47). McIntosh (2005) cites Mead’s research on whakapapa to highlight the importance of it in the Māori culture and therefore the traditional Māori identity. Whakapapa is important because it entails all that came before, including ancestors, traditional practice and knowledge and it defines one’s place and responsibilities in the family and tribe.

Within the traditional/marae identity cultural markers are used to indicate one’s ‘Māoriness’. These cultural markers usually reflect or are similar to cultural components of Māori life, pre-European contact. Borell (2005) explains this by stating “a person may be considered more or less Māori not only as a result of their genealogy but also their engagement and participation in a range of cultural activities that generally have their origin in pre-European tribal society”

(p.194). Moeke-Maxwell (2005) expands on this by stating that the traditional female Māori identity involves maintaining cultural values and norms in Māori society where the Māori woman is expected to maintain the traditional prestige of Māori. Traditional Māori identity has been and is exemplified by many Māori scholars, spokespeople and leaders as it is perceived to be “vitaly important in responding to and challenging racial stereotypes and an ‘undesirable regime of representation” (Song as cited in McIntosh, 2005, p. 44).

2.1.5 CRITIQUE OF TRADITIONAL MĀORI IDENTITY

However, the nature of the traditional Māori identity can exclude many Māori who are unable to perform the cultural markers that are associated with this identity. A lack of proficiency in the Māori language means that an individual does not meet the required standards and has to endure “the shame of not knowing and the fear of being a poor learner” (McIntosh, 2005, p.45). Borell (2005) states that the currently accepted Māori identity (based on Māori culture) does not meet the needs of most Māori youth who live in urban environments. Therefore when it is used within intervention programmes for youth, it is incongruent with the Māori identity held by the majority of the audience. And this can severely impact the success of such programmes. Meijl (2006) examined the experience of Māori youth from within a Marae based intervention programme. He then utilised the concept of the dialogical self to explain the clash of different identities within urban Māori youth that occurred when the selected Māori youth were confronted with an unknown Māori identity. For these youth another voice was added to their inner self increasing the fragmentation of that inner self. The way the selected Māori youth identified with their Māori culture conflicted with the definition that the staff at the marae were trying to impose on them. This led to a conflict between the staff at the intervention programme and the students. The staff at the marae could not

understand this conflict and so failed to acknowledge it, which only increased the chasm of conflicting cultural identities between the two groups. “Those who felt responsible for the transmission of Māori traditions openly criticized the indifference of the trainees” (p. 925).

Due to this Meijl (2006) contests the relevance of the traditional/marae Māori identity to the large number of Māori who live in urban environments. As the majority of that population, especially the younger generation, do not have the knowledge required to be considered Māori. Thus, the question remains as to how a group that does not fit the traditional/marae Māori identity define themselves.

Houkamau (2010) acknowledges the traditional Māori identity that is upheld by some Māori but also states that this identity does not fit with all Māori. Therefore, there is a “need to develop models of Māori identity which account for the social origins of identity, including formative conditions and significant experiences, as well as variable salience of Māori identity across situations and over time” (p.194). Borell (2005) states that Māori identity that is centred only on Māori cultural aspects such as tikanga, language and whakapapa is a problem for some Māori if they do not have knowledge of these aspects. This can lead to the following labels being applied to them: “disconnected, distanced, detached and disassociated” (p. 191). Meijl (2006) references Poata-Smith to support his questioning of the relevance of the Marae identity for urban Māori youth. He highlights the argument that Poata-Smith makes against a cultural identity that does not acknowledge the socio-economic status of a group where culture and tradition are less of a priority when compared to monetary matters.

2.1.6 NEGATIVE MĀORI IDENTITY

Although all identities are “forced from within and without” (McIntosh, 2005, p. 48) the forced identity that McIntosh explores is mostly forced from without. This is where the issue of marginalisation impacts identity formation for Māori. A number of Māori inhabit the margins of society, both excluded from the mainstream and from Māori who identify with the traditional Māori identity. For this group “unemployment, illness, psychiatric conditions, poverty and prison life are marks of being Māori” (p.49). Moeke-Maxwell (2005) terms this an assimilated identity and/or a colonized identity. McIntosh (2005) states that this marginalisation results in the deformation of the ‘within’ which in turn strengthens the influence of the ‘without.’ In order to decrease the influence from the ‘without’ “institutions in society that continue to replicate and entrench deprivation in certain sectors must be exposed,” (p. 49). Meiji (2006) also noted that the Māori youth interviewed identified themselves as Māori using a different set of criteria compared to what was included in the traditional/marae Māori identity. They identified themselves instead “...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...” (p. 919).

Similarly, Borell (2005) discovered other Māori identity indicators that are not included in the traditional Māori identity. These indicators included material disadvantage, growing up in a ‘Māori’ environment and gang participation. Material disadvantage was highlighted by Borell (2005) as a number of participants stated that this was a large part of being Māori, whether the material disadvantage was experienced by the participants or not. The participants’ experience of deprivation included buying cheaper food, grocery and clothing items. The relationship between being Māori and being materially disadvantaged was so strong for some of the participants that they

misrepresented their socio-economic advantage in order to be seen as Māori. The 'Māori' environment indicator is linked to the material disadvantage indicator in that it is an environment where "opportunities were few and resources scarce" (Borell, 2005, p.200). However, it extended beyond this to include family values, family norms and family structure. Participation in gangs was experienced by participants either first or second hand through their family members and had links to the locality of the participants. The assimilated female Māori identity as explored by Moeke-Maxwell (2005) indicated a disregard for the Māori culture and this attitude could be seen as an impact of colonisation and the continued marginalisation of Māori culture. Moeke-Maxwell (2005) adds that this identity is also in response to the negative statistics and stereotypes of Māori in the fields of education, health and crime.

2.1.7 NEW MĀORI IDENTITY

As identity changes over time, it is possible that a new and emerging Māori identity could become the more accepted Māori identity as opposed to the more rigid traditional/marae Māori identity. In contrast to the traditional/marae Māori identity, the fluid identities that McIntosh (2005) refers to are more inclusive as they combine more varied ideas about culture, language, tradition and the present social environment. Māori who live in urban areas frequently adopt these identities and absorb a Polynesian flavour due to intermarriage and the social make up of many urban areas. McIntosh (2005) cites Ormond to show that this occurs outside of urban areas as well. In most cases youth are a group who adopt fluid identities. McIntosh (2005) claims that fluid identity reflects the nature of identity overall as it is more fluid than traditional identity and it provides the opportunity to make new claims about oneself. Also, Borell (2005) references Broughton, Fitzgerald et al, Shephard and Stevenson in order to illustrate the shift to a more inclusive notion of Māori identity. Kidman (2012)

identifies positive future benefits if this occurs by stating “that Indigenous cultural identity then, is not a static creation locked in a frozen embrace with the past, rather it can be seen as an agentic articulation of selfhood that aids Māori young people in their navigation of an uncertain future” (198).

The alternative identity that Moeke-Maxwell (2005) examines is hybridity identity, which she states, allows for a new space. Therefore, this is an identity that is “emancipatory in that its existence 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). Spirituality is also mentioned as a part of the hybridity identity model that allows for the Māori/Pakeha/Other woman to reconstruct her identity (Moeke-Maxwell, 2005; Houkamau, 2010). Eventually the many aspects of the hybrid and fluid identities could make up a new Māori identity as these identities are more reflective of the nature of identity itself.

2.2 METHODOLOGY

From my research into the current literature on Māori identity it is apparent that there are common methods and frameworks that are utilised when researching Māori identity. Meijl’s (2006) research into the traditional ‘Marae’ identity involved interviewing staff and students of a marae based adult training facility that provided certificate programmes for members of the community who had not succeeded in their previous education. Similarly, Ormond (2008) interviewed Māori youth who live in a rural New Zealand community before examining their narratives through certain frameworks. More specifically many researchers use interviews to illicit the life stories of their participants. Houkamau (2010) explored the cultural identity of Māori women who vary in age through conducting qualitative life story interviews. She used this

methodology in order to incorporate socio-historical aspects that may have influenced the construction of Māori identity for the participants. The researcher uses this methodological approach because when one is researching the life stories of an individual one can observe the way the individual is “reconstructing their past in a meaningful way and affirming their need to experience a sense of themselves as an enduring character over time” (p.180).

Borell (2005) uses a similar methodology: Qualitative interviews (that lasted between 45-90 minutes) were conducted in order to explore the life stories of Māori youth, who live in South Auckland. The interviews encompassed subjects such as “family, school, community, friends, occupation, music, sport and other leisure activities” (p.195). Furthermore, Moeke-Maxwell (2005) investigated the ethnic identity of bicultural women who are of Māori and Pakeha ancestry by conducting qualitative life history interviews with 20 women.

A researcher’s personal narrative is also utilised by some researchers. Before presenting the findings of her research into the life stories of her participants, Moeke-Maxwell (2005) provides a context for her research by utilising personal narrative. McIntosh’s (2005) personal narrative is used in her research to add weight to the argument that ethnic Māori identity is made of many factors; “my identity as a Māori is entangled and bound with other axes of identification, gender, class, sexual orientation, age, familial location...” (p.50).

There are also similarities in the frameworks used to analyse data from various research projects into Māori identity. Meijl (2006) compares two personality psychology theories and examines the relevance of both in terms of the identity construction for urban Māori youth. The theories compared were cognitive dissonance and shifting self. The two discourses that Ormond (2008) uses are the outsider narrative and the indigenous narrative and these are used to

investigate themes that the researcher found in the narratives of the participants. The themes are: “natural perfection and beautification, tranquillity, geographical isolation, individual isolation, traditional farming industry and cultural exoticness” (p. 34). Like Ormond (2008), Borell (2005) utilises discursive approaches as well as thematic analysis and interpretive phenomenological analysis to analyse their data

2.3 MEDIATED DISCOURSE THEORY

Discourse analysis is closely linked to mediated discourse theory. Scollon (2001) states that the sole difference between discourse analysis and mediated discourse theory is the emphasis placed on the mediated action within mediated discourse theory. “Mediated discourse analysis seeks to develop a theoretical remedy for discourse analysis that operates without reference to social actions on the one hand, and social analysis that operates without reference to discourse on the other,” (Scollon, 2001, p.1).

Mediated discourse theory is a theory that focuses on human action. It provides a framework for examining interactions that 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). There are numerous discursive and non-discursive theories that are encompassed in mediated discourse theory. Norris (2011) states that these include but are not limited to “discourse analysis, interactional sociolinguistics, critical discourse analysis and action and practice theory” (p. 36). There are three principles of mediated discourse theory and these are: the principles of social action, the principles of communication and the principles of history. Multimodal (inter)action analysis (Norris, 2004; Norris 2011) builds on these principles and the units of analysis that are part of them through the addition of the horizontal and vertical identity production frameworks.

2.3.1 PRINCIPLE OF THE SOCIAL ACTION

The focal point of mediated discourse analysis is the social action. People are constantly acting in the world. No matter their activity, social action is occurring. Due to this the researcher is less likely to focus on systems of representation or presume a straightforward connection between social structures and discursive and/or non-discursive actions. Instead, connections between social actions are assumed. Therefore, the researcher explores “how a social actor acts in society and how discourse impacts social action (Norris, 2011).

2.3.1.1 UNIT OF ANALYSIS: MEDIATED ACTION

Each action a social actor undertakes is mediated and is therefore termed a mediated action. The mediated action is the unit of analysis within mediated discourse theory, (Scollon, 2001, Tappan, 2006, Norris, 2011). 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). Tappan (2006) cites Wertsch to show that analysing mediated action also allows the researcher to include the social/cultural/historical setting of the social actor as well as their individual mental functioning. Tappan (2006) also explains that mediated action “entails two central elements: an ‘agent’, the person who is doing the acting, on the one hand and ‘cultural tools’ or ‘mediational means’, the tools, means or ‘instruments’, appropriated from the culture and used by the agent to accomplish a given action” (p.1)

Furthermore, the relationship between action and identity is so close that they cannot be perceived as being utterly separate concepts. This is because “an action is always identity-telling and identity is always produced through action. One is not possible without the other. There is no action that does not speak of

identity and there is no identity without an action” (Norris, 2011, p.53). It is also related to an individual’s agency as “mediated action are always associated with power, privilege and authority” (Tappan, 2006, p.5).

2.3.2 PRINCIPLE OF COMMUNICATION

An action is only considered to be a social action if it is communicated. This is where the principle of communication is important. Discourse is the dominant form of communication that is researched within mediated discourse analysis and yet when the researcher includes nonverbal and multimodal communication they are further able to explore the role that discourse plays in social action. The site of engagement is the analytical tool that relates to the principle of communication.

2.3.2.1 SITE OF ENGAGEMENT

Social action occurs in real time and is “irreversible, and unfinalizable” (Scollon, 2001, p.4). This idea also lies in interactional sociolinguistics and practice/activity theory and is a defining component of the site of engagement. Scollon (2001) defines the site of engagement as a “real time window that is opened through an intersection of social practices and mediational means that make that action the focal point of attention of the relevant participants” (p.4).

Norris (2011) redefined the concept site of engagement in order to integrate the analysis of higher level, lower level and frozen actions as well as other attention levels. Therefore the re-definition that Norris (2011) utilizes is

A site of engagement is the real-time window opened through the intersection of social practice(s) and meditational means that makes the lower (or higher) level action the focal point of attention of the relevant participants, and radiates from there encompassing the intersection of practices and meditational means that make these lower- or higher level-actions the less focused or un-focused points of attention of the relevant participants (p.45).

The above redefinition will be the definition used within this research project as I will be discussing the identity elements of each participant and exploring the different levels of attention and focus that they are giving each identity element.

2.3.3 PRINCIPLE OF HISTORY

History is embedded in every social action which is due to the context that every social action occurs in. This context is related to the history and the action taken. The principle of history incorporates these ideas as well as the idea that meaning is shared and this shared meaning comes from a shared past (Norris, 2011). Therefore, social action has to be able to be understood by other social actors. This understanding comes from the shared history and allows for social action to be communicated. Practice and nexus of practice are the analytical tools that are related to the principle of history.

2.3.3.1 PRACTICE

Identity can be perceived through the combination of meditational means and practices. Mediated action happens within a site of engagement can only be interpreted through practices (Scollon, 2001). A practice becomes a practice

through a pattern of mediated actions that has become part of a social actor's habitus. Due to this, a practice is an action that has a history, (Norris, 2011). Scollon (2001) explains that "a practice does not lie in the action but in the historical sequence of actions out of which the practice is constituted in habitus" (p.150). Therefore it is an analytical tool that aids the researcher in researching and understanding the actions of social actors in relationship to their social context (Norris, 2011).

The concept of a nexus of practice takes this idea further. A nexus of practice is the point in which practices connect as well as the sequence that is developed through the connections. If "nexus is the comprehensive term and practice is the specific, narrower term" (Scollon, 2001, p.147) then a nexus of practice refers to the more general group of linked practices. It is a system of practices.

2.3.4 HORIZONTAL IDENTITY PRODUCTION

Norris (2011) explores the concept of focussed interaction as it demonstrates the way that participants interact with a shared frame in focussed activities. She adds that participants do so with a number of frames. The foreground-background continuum adds to this idea by adding to it a scale that highlights the fluidity of interaction and that enables analysis of attention and awareness (Norris, 2011). Norris uses a music/sound analogy to explain the nature of the foreground-background continuum. Van Leeuwen's (1999 as cited in Norris, 2011) three stage sound plan involves breaking sound up into three groups before structuring the groups into a hierarchy. The foreground-background continuum is similar to this as the higher-level actions undertaken by an individual are identified and then structured into a continuum that begins with the focus and then extends to the foreground, the midground and the background. This analogy portrays the level of awareness that a social actor

applies to an action as a social actor is able to concentrate on one higher level action, but at the same time also is aware of and may switch between other higher-level actions.

2.3.5 VERTICAL IDENTITY PRODUCTION

There are three vertical layers of discourse that Norris (2011) identifies and these produce 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; and vertical identity element production is apparent in the levels of discourse that a social actor refers to and/or enacts simultaneously,” (Norris, 2011, p.180). Disconnecting and analysing the above three layers of discourse aids the analysis of a social actor’s identity elements but it is solely heuristic. In fact, the three layers of discourse are interlinked and embedded within each other.

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 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. This is a result of the outer layers of discourse being forced upon the social actor. If there is a conflict between the constructed general, continuous and central identity elements, the outer layers of discourse become evident.

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). Norris (2011) states that higher level actions and practices performed by social actors within these networks are (co)constructed and therefore the social actors (co)develop. The continuous identity element has both agentive and non agentive aspects. This is because social actors force intermediary layers of discourse onto their networks as well have them forced upon them through recurring interactions. Similar to the outer discourse layers these too are imperceptible until the continuous identity element of social actor fails to comply with the intermediary layers of discourse. The intermediary layers of discourse are where the social actor can construct aspects of their continuous identity elements and yet at the same time they are still restricted by the social arrangements in place (Norris, 2011).

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. Although a social actor's agency is enhanced through the choices they are able to make, their agency is still restricted as "central discourses enforce identity elements through cultural tools, the environment, and through culturally learned ways of doing things" (Norris, 2011, p.200).

2.3.6 HABITUS

Norris (2011) utilises Bordieu's 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," (Wacquart, 2011, p.82). There are four properties of habitus discussed by Wacquart (2011). Firstly, the habitus of a social actor is made of attained dispositions. Secondly, the mastery and appropriation of these dispositions occurs outside the social actor's consciousness. The third property of habitus is that the dispositions acquired by a social actor differ by social location and finally, the structures that make up a social actor's habitus are changeable. Pimott-Wilson (2011) and Byrom and Lightfoot (2012) also discuss the changeable nature of a social actor's habitus. Byrom and Lightfoot (2012) state that habitus is continuously exposed to experiences which either strengthen or change its structure. This decreases the predictability of one's habitus even though it is a historical construction.

3.0 RESEARCH DESIGN

3.1 CONSULTATION WITH MĀORI

This research has been discussed with Professor Ka'ai and her colleagues in Te Ipukarea-The National Māori Language institute; and Māori Post Graduate Doctoral students. They have provided guidance and advice on the research process including Kaupapa Māori principles of conducting research, ideas on how to phrase questions that are culturally appropriate and nuanced in terms of the cohort being Māori women. Professor Ka'ai is a Māori woman herself and has provided critical insight into the field of identity politics and Māori woman in a contemporary context. Te Ipukarea-The National Māori Language institute has been a 'whakaruruhau' which has provided stewardship and ongoing advice to me which provided a solid base and ensured a forum for ongoing consultation. Consultation occurred during the weekend wānanga (study workshops) that I attended throughout 2012 and the two writing retreats that I took part in, one in November 2012 and one in January 2013.

3.2 PARTICIPANTS

I had intended to involve three Māori female tertiary students who were legal adults in this research project. The reasoning behind this was that one participant was too few and three participants allowed for the scenario of one participant withdrawing from the research project. As it was, one participant did withdraw from the project midway through due to personal circumstances which meant she could not undertake tertiary study in Semester Two, 2012.

3.3 RECRUITMENT

Purposive sampling was used to select the first participant and snow ball sampling was then used to find the last two participants. I maintain a relationship with the Māori staff at the Māori Academic Support Centre at a New Zealand Tertiary Institute, and through these relationships the first participant was found and approached, face to face. I explained the research project to the potential participant verbally and through the information sheet. The participant was then invited to join the research project and to suggest two other participants that met the criteria. The following two participants were approached, informed and invited in a similar fashion. The first three participants who met the criterion of being Māori, female and over the age of 20 years became the participants for this project. However, as stated above, one participant withdrew from the project due to personal reasons.

3.4 PROCESS

The participants were selected and then informed of the project in order to gain their consent. Once their consent was given the participants and I discussed a suitable time to begin the ethnographic observations. I spent about a week with each participant, where I observed them and video recorded them in their tertiary and work environment. In addition I interviewed each participant at the end of their observation period. When I learned that the third participant was withdrawing from the project, I then made an addendum to my ethics application to allow for a second interview to occur with the remaining two participants. The second interview happened after I had completed the analysis of the data collected from the observation week and the first interviews, and was conducted with both participants present together.

3.5 ETHNOGRAPHIC OBSERVATIONS

Once the participants and I agreed on an observation period I spent the first day of the observation period observing without video recording. On the following days I observed as well as video recorded selected moments. Due to ethical constraints the majority of these moments included the participants only. However, there was one day during the first round of data collection where the two participants were interacting with one another and this was an interaction that was video recorded. Observation notes were taken throughout the observation period in a field journal. Once the observation period had concluded a suitable time and location was then chosen for the interview to take place.

3.6 INTERVIEWS

At the beginning of each interview the participants were shown the interview questions/topics and the themes that I had perceived during the week that I observed them. The participants were then asked if they agreed with the themes before the interviews commenced. Both interviews were semi guided in structure, whereby I had a list of questions that I might ask, but the interview was guided more by what topics were raised by each participant. Some of the prescribed questions that I took into the interview were:

How confident are you with Te Reo Māori?

What does it mean to you to be Māori?

How would you define your Māori identity?

In what way is your Māori identity displayed/reflected in the classroom?

In what way is your Māori identity displayed/reflected at home? With your family?

In what way is your Māori identity displayed/reflected in the wider society?

The second interview was structured similarly but included both participants. Before the interview began I verbally informed the participants of what themes I had discovered in the data from their observation and from their initial interview. The purpose of the second interview was to discuss what factors the participants thought impacted the construction of their Māori identity. During the interview I for example posed a question to both participants and they would answer the question through discussion with me and with each other.

3.7 TRANSCRIPTION AND ANALYSIS

After the observation period had concluded and the first interview had been completed, I transcribed the interview and synthesised the field notes into themes. Both sets of data (the interview transcription and the field notes) were entered into a thematic table. The themes were taken from what was perceived in either one or both data sets and then the data were re-examined in order to discover where else that theme was visible. The themes in the thematic table included aspects such as: family, classroom, students, lecturers, study environment, comfort, level of attention and others.

The second interview was analysed differently: I transcribed parts of the interview that seemed to relate to the themes from the first round of data collection and/or related to the purpose of the second interview (to explore what factors contributed to the construction of their Māori identity). The data from the second interview was then utilised to triangulate the data collected from the observation periods and the first interviews.

3.8 ANONYMOUS PARTICIPANTS

I had intended to utilise multimodal transcripts within this study in order to depict the way that the participants' construct their Māori identity elements multimodally. In order to achieve this, I had video recorded the participants in different settings. However, after analysing the data I felt that it would be more appropriate if the participants' identities were kept anonymous due to comments that were made about staff from the tertiary institute and from their place of employment. Therefore, the names of the participants and the names of people that they mentioned were changed. Also the name of the tertiary institute and the support services offered were removed. In addition, this meant that I could not use images of the participants and so I was unable to use multimodal transcripts.

3.9 FEEDBACK

The participants were asked to provide feedback to the researcher at several points during the research project to ensure that the data and the analysis were accurate and valid to the participants. At the beginning of the first interview the participants were given a list of topics for the interview and list of themes that the researcher had discerned during the observation period. Before the second interview the participants were given a more detailed list of themes before the interview took place, the purpose of, and the reason behind, the second interview. After the transcription and analysis of the second interview the participants were again consulted to ensure that discussion and conclusions drawn from the analysis were again accurate and valid to the participants.

4.0 DATA

4.1 CASE STUDY: KERRY

You seek to find
What was missing before
And so you knock on doors
And learn the words
Enveloped in the warmth of us
Values valued by you
So you sit and attempt to weave
The old with the new
The outside and in

You carve your future with knife and with bone
Moulding on your own
But never alone
Because you believe in 'together'
You are embraced by it,
Shielded from challenge and insult
And yet outside of these carved walls
Exposed to hail and snow
You falter
Tripping softly
Falling below
The cracks of colonisation interrupt your path
In the class
You separate and you isolate
Yet still you question those that do not see.

Issues are raised by you as
You sit straight
And concentrate
Looking into eyes and faces

But is this a facade?
Is this your reality?
To protect and project
Your Māori identity?

Kerry is a 23 year old Māori female, who at the time of this research, was in her final year of a Bachelor of Business. She is from the Te Arawa iwi (tribe). During my time observing Kerry, I observed her in three different environments: the classroom, the marae and a study space available for Māori students. I observed her in one of her business classes where students were giving presentations. At the marae, Kerry was taking part in a cultural class as a component of the Māori mentoring programme she participates in. Through observing her in these different environments I was able to perceive several identity elements. These include her student identity element, friend identity element, family identity element and her sister identity element. Her Māori identity element was interlinked with the above identity elements. In the first interview held with Kerry, these identity elements were expanded on. The interview was especially revealing in terms of her Māori identity element.

4.1.1 BUSINESS CLASS

On day one of the observation Kerry attended one of her business classes. The first site of engagement occurred outside of the classroom and it opened with Kerry's arrival to the class and closed with their entering the classroom. Standing outside of the classroom Kerry interacted with three other social actors who were also waiting to enter the classroom. They were performing the practice of waiting for the presenter within the classroom to complete their presentation. While the social actors were waiting outside, Kerry performed a higher level action of interacting with her peers.

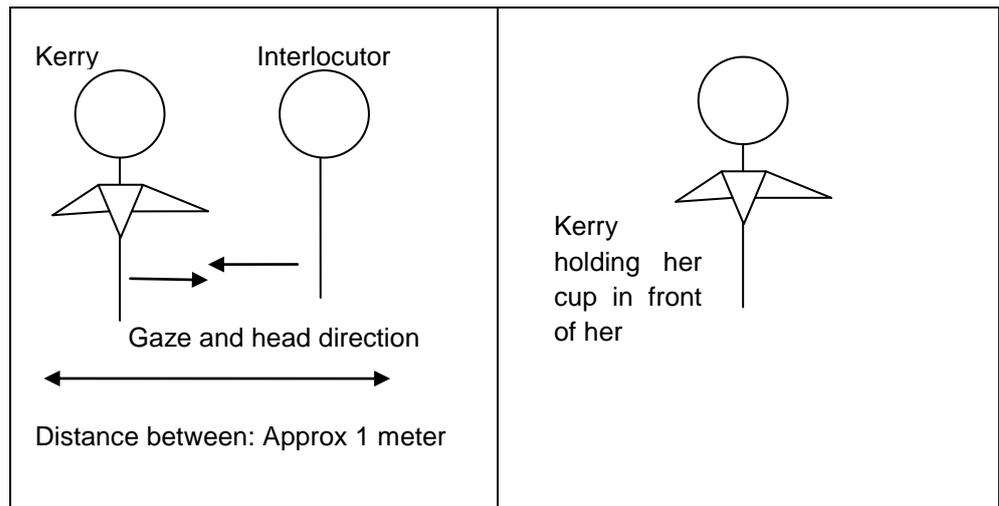


FIGURE 1: INTERACTION **FIGURE 2: INTERACTION DIAGRAM**
DIAGRAM 1: BUSINESS NETWORK **2: BUSINESS NETWORK**

The student identity element that Kerry portrayed during this site of engagement appears to be a confident one but it suggests a separation between her student identity element and her friend identity element. Figure 1 indicates the approximate distance between Kerry and one of the interlocutors. These social actors could have stood closer, given that they were standing in a hallway outside of the classroom. This proxemic behavior implies that Kerry does not share a close relationship with the other social actor. This implication was further alluded to by the way Kerry held her cup in front of her chest throughout her interaction with the same social actor. Kerry employed gestures while she was speaking and after completing the gestures Kerry's hand returned to her cup and she continued to hold her cup in front of her chest.

Kerry's distance from her business class peers continued into the second site of engagement that lasted for approximately 90 minutes and opened with entering the classroom and closed with my leaving the classroom. Once in the classroom, Kerry sat three seats back from the front, in a row that was unoccupied.

During this site of engagement Kerry was integrated into the nexus of practice that was established in the classroom which included: being a student in a classroom, being a tertiary student in a tertiary class, being a student that was watching other students give their presentations and taking part in class discussions.

Whilst taking part in these practices Kerry's student identity element seemed to be a confident one. When she performed higher level actions such as interacting with a social actor sitting behind her, she did so by turning her head and gaze in the direction of the other social actor. When the higher level action had concluded Kerry's gaze and head direction returned to the front of the classroom. Kerry also took part in the practice of a classroom discussion in response to the presentations. During the classroom discussions, Kerry used her gaze and head direction to indicate attention. She laughed in response to the higher-level action of a joke told by her lecturer and her peers. These mediated actions indicate Kerry's confidence in her student identity element and even suggest a level of comfort in this role.

However, the rest position that Kerry employed in this site of engagement suggests otherwise. The rest position that Kerry displayed in the classroom and with her classmates was formal. Her hands rested on her lap, while her posture remained upright and straight. After she carried out actions such as, reading her diary, eating garlic bread, asking a question and taking out her laptop she would return to her rest position. At one point in the class the tutor made a joke and Kerry responded by shaking her head and laughing. At this point it seemed she relaxed further as she removed the hair tie from her hair, leant forward on the desk on one elbow and held this position for approximately three minutes. However, after this she returned to sitting back in her chair, her hands in her lap and her posture upright.

In the interview Kerry stated that although she appreciated the level of cultural acceptance shown by lecturers in the business department, she found that student's were less accommodating in terms of ideas around cultural differences.

Audio 1: Business class

(603) Kerry cause some of them just **fully** forget about it
(604) And
(605) I'm like
(606) do you **not know** how many
(607) Māoris are in New Zealand?
(608) like
(609) if you move
(610) if you just go out of Auckland
(611) just drive
(612) up north
(613) an hour or two
(614) you can see it
(615) everybody's everywhere
(616) it's so closed minded
(617) to be like
(618) yep

Kerry's utterances may explain the observed lack of comfort in the site of engagement that occurred in the business class. She states earlier in the interview that when she performs the practice of questioning the work of other students in the class, she portrays a Māori identity element by questioning whether or not their ideas take into consideration Māori interests.

Audio 2: Business class/ Māori identity element

(557) Kerry I'm **always** the person
(558) like there will be a po
(559) presentation
(560) and I'm like
(561) so what about your um
(562) what about your cultural aspects
(563) you know
(564) your demographics
(565) like have you indentified
(566) like the age bracket
(567) and um
(568) the income bracket you're talking about
(569) are there's also alot of Māori or
(570) Pl's in that

(571) um
(572) you know
(573) what are you going to do to market
(574) or like focus your attentions to them
(575) and
(576) I ask them these questions
(577) and they're like
(578) oh we haven't really thought about that
(579) I'm like
(580) **people aren't all white**

Portraying her Māori identity element in this way could cause tension between herself and the other social actors in her class and could explain her observed lack of comfort in the above site of engagement.

This Māori identity element that Kerry portrays does not reflect a negative Māori identity or a traditional/marae Māori identity. Her performance of the action of questioning her peers does not reflect an identity based on negative stereotypes (Meijl, 2006) nor does it reflect an identity that is measured by cultural knowledge (Borell, 2005). Instead this Māori identity element is most akin to the fluid/hybrid identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005) as Kerry is challenging “notions of authenticity and lays out new forms of claims making,” (McIntosh, 2005, p. 47).

4.1.2 MENTORING/SCHOLARSHIP PROGRAMME CLASS

Kerry's Māori identity element is more apparent in the student identity element that Kerry portrays in the marae. On day two of the observation period I observed Kerry in her mentoring/scholarship programme class. The mentoring/scholarship programme class is a weekly class held in the marae at a Tertiary Institute for the recipients and the mentors of the mentoring/scholarship programme. This site of engagement opened with Kerry

entering the marae and ended with the end of the class and leaving the marae. There were approximately 30 other social actors present in this class.

Within this site of engagement Kerry's student, friend and Māori identity elements were observed simultaneously. When Kerry first entered the marae she performed the practice of greeting as she greeted one of the social actors. She greeted one of the female students with an exclamation and an embrace that lasted for approximately five seconds. Her use of the modes of proxemics and touch (the embrace) and the mode of tone (exclaiming) portrayed her pleasure in seeing this social actor, indicated a close relationship between the two interlocutors and depicted her friend identity element. During this practice of greeting, her friend identity element was at the foreground of her attention. It was then midgrounded when Kerry sat down.

Kerry sat down in an area that was slightly separate from the majority of social actors present in this site of engagement. This was due to the fact that Kerry had arrived later than others and so had to sit outside the U shaped mattress configuration that the other social actors were seated in. Figure 3 on the next page depicts the mattress configuration and Kerry's positioning in relation to it. She was not the only person who sat in this area as there were four other social actors sitting there as well.

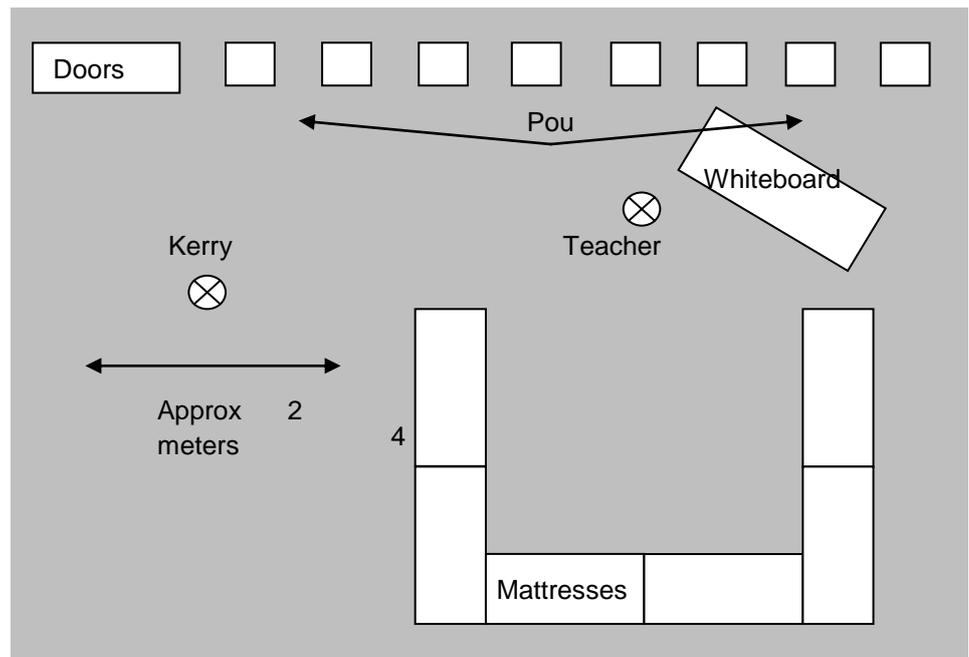


FIGURE 3: LAYOUT OF MENTORING/SCHOLARSHIP CLASS

Kerry foregrounded her student identity when she sat down. This was shown through the communicative modes of gaze (gazing in the direction of the teacher), posture (sitting down), and layout (sitting down facing the teacher). Her friend identity element and Māori identity element were both midgrounded at this point. Her friend identity element was perceived when she interacted quietly with some of the social actors sitting around her. Her Māori identity element was perceived in this higher-level action (and throughout the entire site of engagement) through the layout, as the class was set in a marae which is a strong marker for Māori identity. Figure 4.1 and 4.2 show the change in Kerry's horizontal identity production from when she entered the marae to when she sat down.

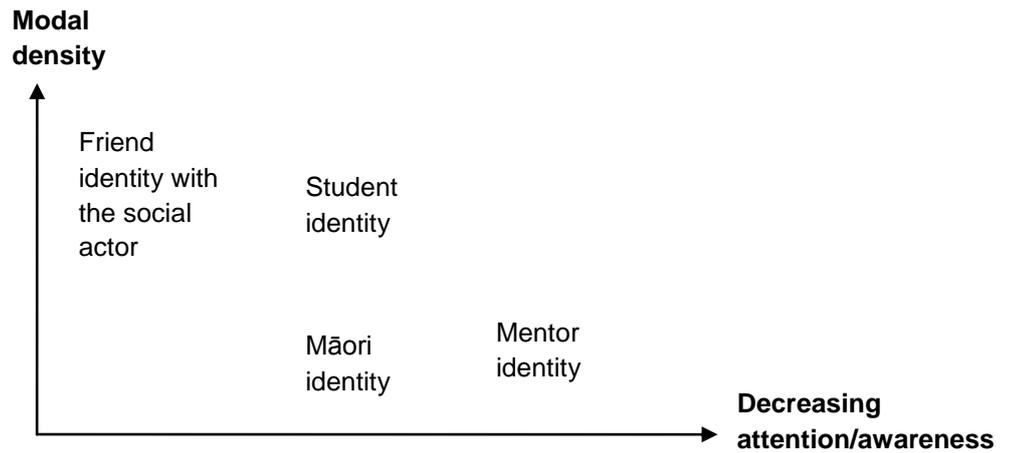


FIGURE 4.1 KERRY’S HORIZONTAL IDENTITY PRODUCTION AT THE BEGINNING OF THE SITE OF ENGAGEMENT.

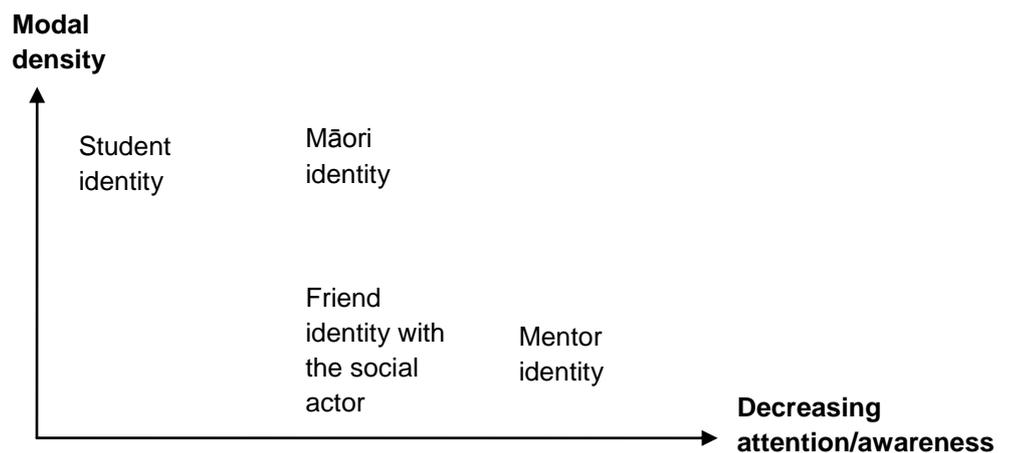


FIGURE 4.2 KERRY’S SIMULTANEOUS IDENTITY PRODUCTION WHEN SHE SAT DOWN.

Kerry’s rest position in this site of engagement contrasted dramatically with her rest position from the site of engagement in the business class. At first, when Kerry was not sitting on the mattresses her position was quite formal. She rested on her knees before she sat down cross legged and relaxed her posture by bending slightly. Later, her rest position became relaxed with her legs stretched out in front of her, leaning back on one elbow and almost lying down

on the floor. This changed when she sat forward with her legs crossed and her hands between her legs. Throughout the first half of the class she alternated between the last two rest positions.

Half way through this site of engagement there was a break in the class which opened up a second site of engagement where Kerry interacted with the same social actor that she greeted when she entered the marae. This site of engagement opened with her embracing the social actor again and ended with the continuation of the class. Throughout this site of engagement, Kerry maintained consistent eye-contact with the interlocutor who spoke more than Kerry did. Figure 5.1 below shows their positioning and Figure 5.2 is a capture of the actual marae showing the back wall and the pou (Māori carvings) that the interlocutors were sitting in front of.

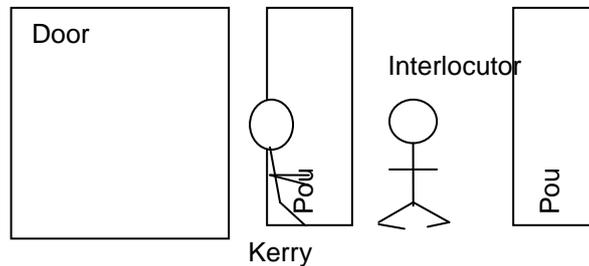


FIGURE 5.1: POSITIONING OF KERRY AND INTERLOCUTOR



FIGURE 5.2: IMAGE OF MENTORING/SCHOLARSHIP CLASSROOM

Kerry's body and head were turned towards the interlocutor and she maintained a proximity that was less than a metre apart. Yet, even though they were not so close as to touch, there was an intimacy observed between the two through the direct eye contact, the gestures used and the open posture displayed by both of them. Kerry's friend identity element was once again foregrounded through this site of engagement. Her Māori identity element was midgrounded and her student identity element was backgrounded.

This site of engagement closed and another one opened when Kerry sat down to continue the rest of the class. This time she sat down on the mattress along with the majority of the other social actors. The higher level action within this site of engagement was the learning of a patero (Māori chant). A nexus of practice was utilized during this higher level action and was made up of the practice within a classroom, the practice of learning Māori patero and the practice of mentoring. Mentoring as a practice was performed in this site of engagement as the social actors present consisted of mentees and mentors who were all part of the mentoring/scholarship programme.

While learning the patere (Māori chant), Kerry foregrounded her student identity element and her Māori identity element. Her student identity element was observed through the communicative modes of: gaze (her gaze was directed to the teacher at the front of the marae), posture (her body was facing the teacher at the front of the marae), proxemics and layout (there was distance between herself and her teacher; and the students were sitting on mattresses that had been laid out facing the front). Her Māori identity element again was visible in the layout (as the class was conducted in a marae) and the utterances (Māori patere) she was performing. Figure 5.3 below shows her horizontal identity engagement in this site of engagement.

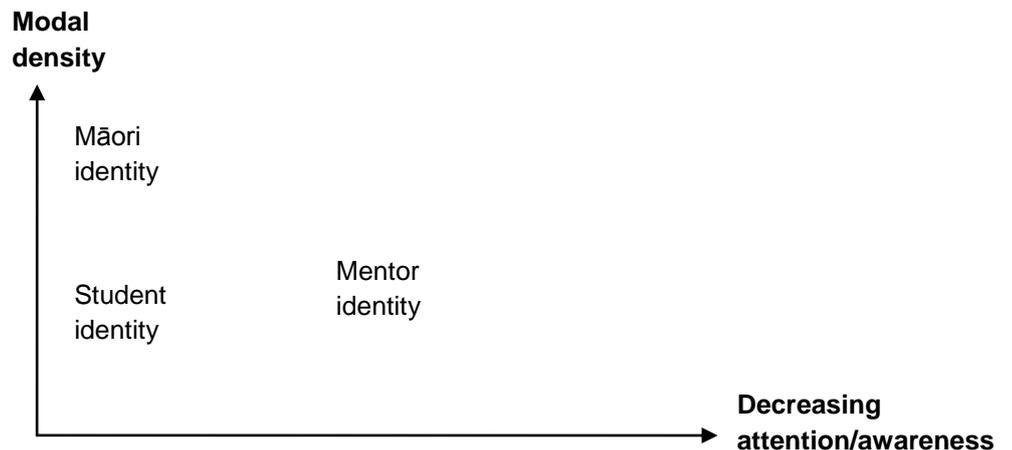


FIGURE 5.3: KERRY’S HORIZONTAL IDENTITY PRODUCTION DURING MENTORING/SCHOLARSHIP CLASS

In her interview Kerry talked about how she felt performing the higher level action of learning the patere and what the importance of learning it was to her.

Audio 3.1: Learning the patere (Māori chant)

(2017) Kerry: oh yeah
 (2018) yeah

(2019)	the patere was good
(2020)	it was just
(2021)	I like learning stuff
(2022)	yeah
(2023)	especially if my friends know it
(2024)	like Jody knows it
(2025)	like
(2026)	I want to sing like Jody
(2027)	so yeah
(2028)	I hate yeah
(2029)	I just don't like
(2030)	being one of those
(2031)	half pie Māoris
(2032)	who don't really know
(2033)	what they're singing about or doing

These utterances indicate the relationship between Kerry's friend identity element and her Māori identity element. Jody was the name of the social actor that Kerry interacted with at the beginning of the mentoring/scholarship class and during the break. Therefore, it was observed that this is a social actor that Kerry has a close relationship with. This close relationship contributes to the intermediate layer of discourse surrounding Kerry's Māori identity production. This will be discussed in more depth later in the chapter.

The utterances in Audio also indicate a marker that Kerry associates with Māori identity. When Kerry states:

Audio 3.2: Lack of cultural knowledge

(2029)	Kerry	I just don't like
(2030)		being one of those
(2031)		half pie Māoris
(2032)		who don't really know
(2033)		what they're singing about or doing

She is beginning to define her Māori identity. By linking her Māori identity to the knowledge of patere and other traditional cultural concepts, Kerry appears to be adopting the traditional/marae identity. McIntosh (2005) explicates that

traditional/marae identity involves knowledge of “whakapapa, mātauranga Māori, proficiency in te reo and tikanga” (p. 43) whereas Meiji (2006) termed this ‘marae’ identity as the researcher related it to knowing how to conduct oneself on a marae. Kerry does also mention in her interview that she values knowing how to behave and perform in a marae setting.

Audio 4: Competency on a Marae

(1982)	Kerry	like speaking in front of these
(1983)		like Māori people
(1984)		with no Māori
(1985)		and sort of stuff
(1986)		it was just lucky
(1987)		that I was there with Shawn
(1988)		and um
(1989)		there was three others from Mentoring programme
(1990)		and um
(1991)		four others
(1992)		and then um
(1993)		and then we had to sing a song too
(1994)		I was like this is cool
(1995)		I know a song
(1996)		yeah
(1997)		so that was good
(1998)		yeah
(1999)		but that was
(2000)		that was really big for me
(2001)		it was cool
(2002)		it was important
(2003)		because I was
(2004)		doing kind of Māori stuff
(2005)		on my own
(2006)		not just in Tertiary Institute
(2007)		yeah
(2008)		which is where I want to go too
(2009)		yeah
(2010)		so that was my first
(2011)		real Māori Māori experience

Again a relationship is made evident between her Māori identity and other people. In this instance when she mentions the speaking in front of other people, she is showing that these other people, this Māori community, influence her intermediate Māori identity production. Again this will be discussed in more depth further on in the chapter.

4.1.3 STUDY SPACE AND PEERS

On days one, three and four of the observation period, I observed Kerry in the Māori study space in different sites of engagement. The Māori study space is a study space where students can study independently. They have access to computers, a printer and there is kitchen where students can help themselves to a hot beverage. Although it is a space that is available for any student, it was opened to promote Māori success and so is a space that many Māori utilise.

During the first site of engagement in this environment during the observation, I sat with Kerry while she studied. She did not interact with anyone apart from me on this day as she was performing the higher level action of working on an assignment. When I arrived she had been listening to music with headphones in both ears. She removed these to talk to me, and after I had assured her that she could ignore me and continue with her work, she put one headphone into her ear. These mediated actions show that before I arrived Kerry's student identity element was in the foreground of her attention and that after my arrival, it was midgrounded and her participant identity element was then in the foreground. Given that this environment was opened to meet the needs of Māori students Kerry's Māori identity element is also present in her awareness but is in the background of her attention. Figure 6.1 and 6.2 depict the shift in her awareness.

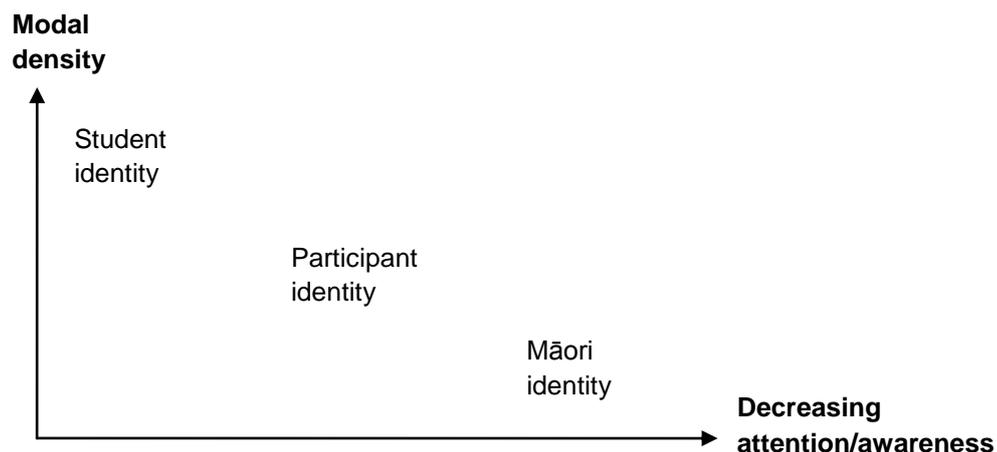


FIGURE 6.1: KERRY’S HORIZONTAL IDENTITY PRODUCTION IN THE MĀORI STUDY SPACE

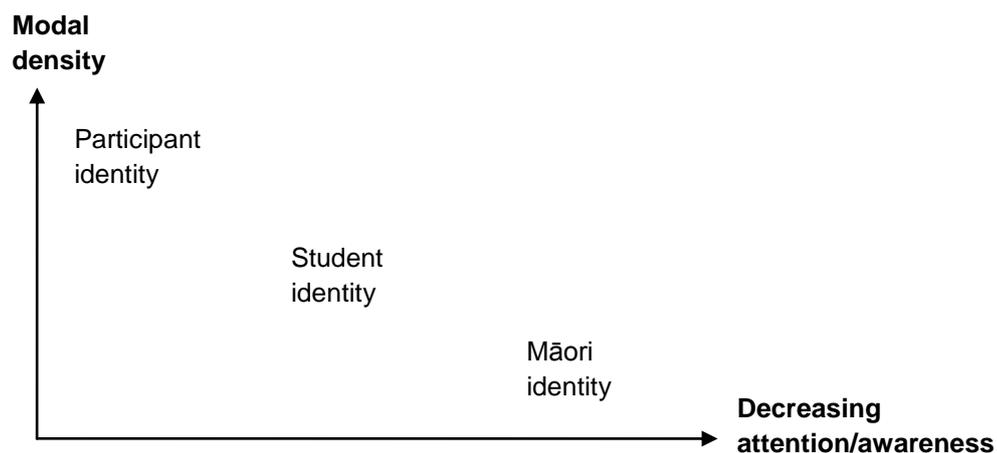


FIGURE 6.2: KERRY’S HORIZONTAL IDENTITY PRODUCTION, SHIFT IN ATTENTION

During another site of engagement in the same setting Kerry was again performing the action of working on an assignment. She was seated in a study space that is sectioned off from the rest the Māori study space through the use of partitions. Figure 7 below shows a capture of this study space in relation to the Māori study space.



FIGURE 7: STUDY SPACE IN MĀORI STUDY ROOM

Utilising the communicative mode of layout indicates that, as Kerry was sitting in this secluded space, her student identity element was foregrounded during this site of engagement with her Māori identity in the background.

A second site of engagement opened up when Ropata, one of the Māori support staff, entered into the Māori study space and interacted with Kerry over the partitions that separate this study space from the rest of the room. At first when Ropata talked to her, Kerry's friend identity element was in the midground with her student identity element still in the foreground. This was evident through the communicative modes of gaze and posture (as her gaze and head were directed at the computer). Her friend identity element then came into the foreground as her gaze and head direction shifted towards Ropata.

Also, in the Māori study space, a site of engagement occurred that included both Kerry and Julia (the second research Participant). The two women were in the study space on a Saturday, both of them engaging in the action of working

on their assignments. Their actions were paused though, when both Kerry and Julia sat on the chairs that are placed in the middle of the study space. The site of engagement opened with Kerry sitting down on the chair and ended with her standing up and walking back towards the study space that she was utilising. Her friend identity element was in the foreground of her attention during this interaction as seen through the communicative modes of posture (seated on the chair facing Julia), gaze (directed towards Julia) and language. The layout (being located in the Māori study space) indicates that her student and Māori identity element were in the background of her attention.

Kerry's rest position in this environment was one of comfort. The rest position that Kerry adopted in the Māori study space was relaxed and open. When at the desk, Kerry faced the computer, her books, or her laptop. Her posture was relaxed and her hands were either typing, flipping the pages of the book, lifting her tea cup to her lips or rested in her lap. When she interacted with Ropata and Julia and her friend identity element came into the foreground, her posture and gaze were faced in their direction and her posture was open. The captures below show her in the Māori study space. Figure 8 shows her posture when her friend identity element is in the foreground.



FIGURE 8 KERRY'S REST POSITION WHEN PORTRAYING HER FRIEND IDENTITY ELEMENT

In her interview Kerry explained that the Māori study space is beneficial to her friend identity element. This is because it is a place where Kerry can meet her friends and socialise with them.

Audio 5: Network Benefit of the Māori Study Space

(126) Kerry I would come up here
(127) and it's good to see the other girls
(128) and see how they're going with their assignments and stuff

She also explained that it was beneficial to her student identity element as well as her Māori identity element.

Audio 6: All Welcome

(2258) Kerry this is a Māori development hub
(2259) we uh
(2260) there's academic staff here
(2261) it is Māori but
(2262) anybody's welcome

These utterances confirm the ethnographic findings whereby her friend identity, student identity and Māori identity were evident in her communicative modes in this environment.

The Māori and student identity elements that Kerry portrays in the Māori study space could be linked to the values of whanau and collectivism. McIntosh (2005) explicates that “community solidarity and collectiveness is important and positive to an ethnic group” (p.49) as they provide support for the members as well as meaning around cultural practices. Collectivism and whanau, as wide reaching values, are part of the traditional/marae identity as well as the more fluid Māori identities.

However in the traditional/marae identity the whanau concept is included within the whakapapa cultural marker. However whakapapa is much more than just being group orientated. Whakapapa is defined by McIntosh (2005) as all that came before, including ancestors, traditional practice and knowledge and it defines ones place and responsibilities in the family and tribe. So, although these values could be related to the cultural markers within the traditional/marae identity, they do not necessarily reflect them. Therefore, the friend identity elements observed in the Māori study space environment are better situated in the fluid Māori identity.

4.1.4 VERTICAL IDENTITY PRODUCTION

General Identity

Māori identity is heavily embedded in the outer layers of discourse. These outer layers are forced upon social actors “through the repeated institutional treatments and within interaction, to the point that they become the perceived general identity elements,” (Norris, 2011, p. 186). For Kerry some of the outer layers of discourse that have an impact on her general Māori identity include a wider Māori community and mainstream media institutions.

The Māori community that contributes to Kerry’s general Māori identity is not a group that can be located in any one physical place. Instead it is a construct that seems to enforce Māori identity markers that are most related to a traditional/marae Māori identity. These markers include knowledge of Te Reo and cultural practices. McIntosh (2005) lists these Māori identity markers as having knowledge of “whakapapa, mātauranga Māori, proficiency in te reo and tikanga” (p. 43).

In her first interview Kerry spoke about her apprehension around being Māori in front of a Māori group. She was attending a 21st birthday party that was being held at a marae.

Audio 7.1: Māori Community

(1982)	Kerry	like speaking in front of these
(1983)		like Māori people
(1984)		with no Māori
(1985)		and sort of stuff
(1986)		it was just lucky
(1987)		that I was there with Shawn

These utterances indicate that Kerry perceived a Māori community in this instance. This Māori community had knowledge of Te Reo, which forced an alternative Māori identity onto her, whereby she was Māori, but not a social actor with the same level of Te Reo or cultural practice knowledge that they had. Shawn is her partner who does have the above knowledge, and therefore, his presence at this function helped Kerry to negotiate this situation more easily.

Kerry again made reference to a Māori community and her dislocation from it when she talked about her proficiency in Te Reo. She differentiated between two groups: those who are proficient and those who are not.

Audio 7.2: Proficiency in Te Reo

(1864)	Kerry	I'm kind of one of those ones where
(1865)		I know the words
(1866)		I can nearly pretty much
(1867)		I understand hearing some of it
(1868)		most of it
(1869)		but
(1870)		my
(1871)		yeah
(1872)		like stringing stuff together
(1873)		in really bad
(1874)		broken Māori kind of thing
(1875)		I'm gonna have to work on that

Kerry identifies herself as belonging to the group that is not proficient in Te Reo. However, she states that she would like to learn more in order to become part of the group that is proficient.

Kerry's willingness to learn and adopt the cultural markers that she lacks (in comparison to this Māori community) indicates her positive response to the non-agentive aspects of this outer discourse layer. Norris (2011) explains that "there is a dialogism between what is possible or prescribed through the outer layers of discourse, and what the social actor agentively makes possible for themselves through particular actions that they take," (p. 197). Although the Māori community enforces cultural markers associated with the traditional Māori identity, Kerry portrays agency as she willingly adopts and positively embraces these cultural markers.

Continuous Identity

Kerry was observed interacting within multiple networks and even more were alluded to throughout her interviews. The networks that she was observed interacting with and that influence her continuous Māori identity include her business class peers, her business teachers, her mentoring/scholarship programme peers, her friends, her family and Julia (the second research participant).

Business lecturers and classmates

As mentioned earlier, there are multiple layers of intermediary discourse that exist for Kerry as a Business student. These layers are co-constructed by Kerry, by her peers and by the business lecturers who all influence her Māori identity. During the observation period, Kerry attended a business class where students were taking part in the action of presenting their work. As aforementioned, Kerry's student identity seemed to be a confident one if not a comfortable one. This was due to her rest position in this site of engagement

being quite formal. Explanation for this seemingly contradictory student identity was not evident in the observation.

However in her first interview Kerry explained that these two groups (her peers, and her lecturers) had differing levels of engagement with Te Ao Māori (the Māori world) which impacts her Māori identity in the classroom context. She said in her interview that her lecturers encouraged students to engage with Te Ao Māori through their assessments.

Audio 8: Lecturer Encouragement

(541) Kerry like it's top down
(542) this
(543) lecturers like
(544) oh yeah
(545) indigenous businesses Māori
(546) um
(547) this is where it's at
(548) but like
(550) it's so good if you could think about doing this
(551) and they
(552) they are really really really encouraging
(553) so that's what else has helped me
(554) like yeah I'm confident
(555) I can do this

As the lecturers encourage Kerry to engage with her Māori identity, this intermediary level of discourse aids Kerry in the construction of her Māori identity element.

In contrast, the majority of her peers in the business class fail to incorporate Te Ao Māori into their assessments. This in turn detracts from the positive influence of the lecturers as this intermediary discourse fails to embrace and enforce Kerry's Māori identity element. Norris (2011) explains that "institutional discourses can be overwhelmingly strong, disallowing identity element formations within these discourses that are not already embraced" (p. 197). In her interview Kerry explicated that the students in her business class did not

incorporate any aspect of Te Ao Māori (the Māori world) into their assessments which forced her to critique their assessments.

Audio 9: Critique of Peers

(568) Kerry the income bracket you're talking about
(569) are there's also alot of Māori or
(570) Pl's in that
(571) um
(572) you know
(573) what are you going to do to market
(574) or like focus your attentions to them
(575) and
(576) I ask them these questions
(577) and they're like
(578) oh we haven't really thought about that
(579) I'm like
(580) **people aren't all white**

These utterances depict the actions of the majority of her business peers and the actions that are forced onto Kerry. Kerry does portray agency through the central layers of discourse that she adopts in response to her business peers and this will be discussed further later in this chapter.

Mentoring/scholarship programme network

The mentoring/scholarship programme network contributes to positive intermediary discourse that enforces a positive continuous Māori identity element for Kerry. This network is made up of support staff, mentors (second or third year students) and mentees (first year students) who are all of Māori descent. Both the mentors and mentees in the programme receive a scholarship that has criteria attached to it. These criteria include academic achievement as well as engagement in weekly classes that incorporate Māori cultural aspects such as kapa haka (dance and song), Te Reo Māori (Māori language) and cultural practices such as learning and reciting ones whakapapa (genealogy).

The cultural aspects that are incorporated in the weekly mentoring/scholarship class indicate that this programme forces a traditional/marae Māori identity onto the mentors and mentees. Other indicators of this were perceived during the observation period. For example this weekly class was held in the tertiary institute's marae; and during the observation, social actors were learning the patere (Māori chant). As stated in the literature review chapter, this form of Māori identity is criticised for its lack of applicability to a number of Māori social actors, especially those raised in an urban environment, (Meijl, 2006; Borell, 2005; Houkamou, 2010).

However, during the sites of engagement that occurred in this setting, Kerry seemed to engage positively with the intermediary levels of discourse that were enforced through the mentoring/scholarship programme. As stated earlier in this chapter, her rest position suggested a level of comfort that was not perceived in the business class. She also interacted with other social actors in a way that suggested her Māori identity element, her friend identity element and her student identity element were congruent with one another in the sites of engagement, mentoring/scholarship class in the marae.

Therefore, it seems that the mentoring/scholarship programme contributes positively to the intermediary levels of discourse surrounding Kerry's continuous Māori identity. Kerry expanded on this further in her first interview when she explained that change has occurred around her Māori identity in response to her involvement with the mentoring/scholarship programme.

Audio 10: Change to Māori identity

(1564)	Kerry	you know I'm Māori
(1565)		before I
(1566)		I would say like
(1567)		oh hey I'm Māori
(1568)		but
(1569)		I didn't really feel it
(1570)		but now even though

(1571) my
(1572) te reo
(1573) is not good
(1574) is not good
(1575) but I'm gonna work on that
(1576) but even though that's not good
(1577) I still want
(1578) I feel like I've learnt
(1579) and understood enough
(1580) about cultural values and sort of
(1581) like history
(1582) and that sort of stuff to um
(1583) and I practice it

The above utterances show that although the mentoring/scholarship network is enforcing a traditional/marae Māori identity, Kerry adopts the cultural markers willingly and positively. Also, the cultural markers enforced by the mentoring/scholarship network have positively shifted the way Kerry perceives and engages with her Māori identity.

Julia

Julia provides an interesting intermediary layer of discourse for Kerry's continuous Māori identity, because of the way Kerry interacts with Julia using multiple identity elements. As Julia is also a business student, a Māori student and is also her friend, Kerry's student, Māori and friend identity elements are displayed in her interactions with Julia.

A site of engagement opened up on day four of the observation period between Julia and Kerry. It began with them opening the makeup box that was on the coffee table between them, and closed with Kerry walking back to her study space behind the partitions. During this site of engagement Julia and Kerry were playing with a makeup box that had been brought in by another social actor. They were situated in the Māori study space and were seated in social space, where there are couches placed around a coffee table. The horizontal production of Kerry's identity in this site of engagement included her friend, Māori and student identity elements. The communicative modes that indicate

that these identity elements were in her awareness include the distance between her and Julia (proxemics) and their postural direction. These indicated Kerry's friend identity element. The site of engagement opened up in the Māori study space indicating her Māori identity element; and the layout of the room with their respective study spaces indicated both her Māori and her student identity element. Both the Māori identity element and the student identity element are backgrounded for Kerry during this site of engagement as they are only seen in the layout and location, whereas the friend identity element is observable through multiple communicative modes.

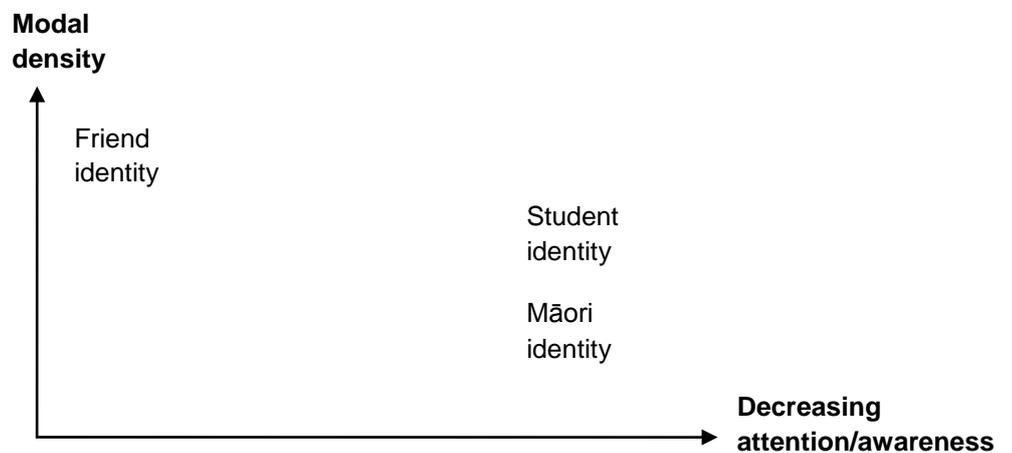


FIGURE 9: KERRY'S HORIZONTAL IDENTITY PRODUCTION DURING INTERACTION WITH JULIA

This horizontal identity production relates to the intermediary layers of discourse between Kerry and Julia. As there are multiple identity elements produced by Kerry during this site of engagement with Julia, Julia forces certain intermediary layers of discourse upon these multiple identity elements. Julia's Māori identity (which will be discussed in depth in the next chapter) impact the Māori identity that Kerry enacts when interacting with Julia. This is evident in the interaction from figure 9. Throughout this site of engagement, the only

communicative mode that related to Kerry's Māori identity element was the layout: the location being the Māori study space.

All other communicative modes used in this site of engagement indicate other identity elements, backgrounding Kerry's Māori identity element. However, this backgrounded identity element structures the site of engagement, as they would not interact in the same way if they were in another space. Kerry's rest position in Māori study space indicates a level of comfort in this context, yet, the lack of discourse between Julia and Kerry around Māori identity suggests that for Kerry her Māori identity element is not in the foreground when she interacts with Julia. This could be due to the Māori identity element that Julia enacts, which will be explored in further in the next chapter.

Central layers of discourse

The actions and practices that a social actor employs make up the central layers of discourse surrounding their immediate identity element. Kerry performs actions and practices in response to the intermediary and outer layers of discourse that contribute to the construction of her immediate Māori identity element. These layers of discourse have been discussed and include a Māori community, the business studies network and the mentoring/scholarship network.

As mentioned earlier, the Māori community that contributes to the outer layers of discourse of Kerry's general Māori identity is a community that is not specific to a location or time but is instead a construct that enforces certain cultural markers. Kerry responds to these layers of discourse by engaging in actions that will help her to achieve the cultural markers enforced by this Māori community. Learning Te Reo Māori (the Māori language) for example, is a practice that Kerry engages in, in response to the outer layers of discourse created by this Māori community. The utterances from Audio 7(as mentioned

earlier) indicate that being proficient in Te Reo Māori (the Māori language) is an important aspect of her immediate Māori identity element.

Audio 7: Proficiency in Te Reo

(1864)	Kerry	I'm kind of one of those ones where
(1865)		I know the words
(1866)		I can nearly pretty much
(1867)		I understand hearing some of it
(1868)		most of it
(1869)		but
(1870)		my
(1871)		yeah
(1872)		like stringing stuff together
(1873)		in really bad
(1874)		broken Māori kind of thing
(1875)		I'm gonna have to work on that

Learning Te Reo Māori is forced upon Kerry's immediate Māori identity element from the outer layers of discourse, but also from the mentoring/scholarship network which is part of the intermediary layers of discourse. The mentoring/scholarship network enforces cultural markers that sit within the traditional/marae Māori identity. Kerry responds positively to these cultural markers forced upon her. In her first interview she stated that her friends, who also belong to the mentoring/scholarship network, have influenced her to engage in the action of speaking in Te Reo Māori.

Audio 11: Response to Friends Influence

(2370)	Kerry	because Shawn knows Māori Jody
(2371)		and they both talk to me
(2372)		I try to text in Māori
(2373)		and I'm like
(2374)		kei te haere au ki te kura
(2375)		and they're like yay good job
(2376)		and I'm just like oh stink

The utterances from Audio 11 portray the way that Kerry engages in the action of texting in Te Reo Māori to her friend Jody and her partner Shawn. She performs this action in response to the cultural marker of proficiency in Te Reo Māori being enforced by the mentoring/scholarship network. The central layer of discourse within this action is evident in utterance 2376, where Kerry verbalises her desire to be more proficient in Te Reo Māori. Therefore, her immediate Māori identity element involves the action of using Te Reo Māori but also the practice of learning to use it more proficiently.

Other cultural practices are also forced upon Kerry's immediate Māori identity. Learning the cultural practices related to Marae protocol such as waiata tautoko (a song sung in support of the speaker) is a practice that Kerry engages in. During the observation period a site of engagement occurred in the mentoring/scholarship class where Kerry engaged in the practice of learning a patere (Māori chant) that would be used as a waiata tautoko for a Noho marae (trip to a marae) with the mentoring/scholarship network. Kerry's Māori identity element was in the foreground during this site of engagement. The level of attention Kerry utilised in order to engage in the action of learning the patere shows that this practice is part of what constructs her immediate Māori identity element.

In her first interview Kerry explained the way she positively engages in the cultural practices that are forced upon her through the mentoring/scholarship network.

Audio 12.1: Mentoring/scholarship network

(2021)	I like learning stuff
(2022)	yeah
(2023)	especially if my friends know it
(2024)	like Jody knows it
(2025)	like
(2026)	I want to sing like Jody
(2027)	so yeah

(2028)	I hate yeah
(2029)	I just don't like
(2030)	being one of those
(2031)	half pie Māoris
(2032)	who don't really know
(2033)	what they're singing about or doing

These utterances show how the intermediary layers of discourse from the mentoring/scholarship network become immediate layers of discourse for Kerry around engaging successfully with cultural practices. She wants to be as good as other social actors within that network at speaking Te Reo Māori and singing waiata tautoko, for example.

For Kerry, her immediate Māori identity element includes being proficient or 'good' at these cultural practices as well as not lacking proficiency or not being 'bad' at them. These two components of her immediate Māori identity element may seem to have similar meaning, but they are distinctive. Being proficient in these cultural practices is related to being 'Māori Māori.' This was a phrase that Kerry used and it is one of the central layers of discourse. Lacking proficiency in these cultural practices means that one is a 'half pie Māori.' This phrase is from the previous audio transcript: audio 12.1. The following audio transcript from her first interview expands on what Kerry considers this phrase to mean.

Audio 12.2: Half pie Māori

(2038)	Kerry	there's a few in (mentoring/scholarship programme)
(2039)		at the moment
(2040)		like ones who kinda
(2041)		they're there
(2042)		they're learning
(2043)		but they're not actively
(2044)		I don't know
(2045)		it's just like
(2046)		it's like they know better
(2047)		but they're still not doing it
(2048)		kind of like
(2049)		they know the kaupapa
(2050)		but they're not practicing it
(2051)		or they kind of know

(2052) or stuff like
(2053) don't take things a bit seriously

These two components of her immediate Māori identity could be depicted as two opposing points on a continuum which Kerry is constantly negotiating where she is trying to achieve being a 'Māori Māori' and trying to avoid being a 'half pie Māori.' The cultural practices associated with these components are those that fit within the traditional/marae Māori identity.

The other network that forces intermediary layers upon Kerry's Māori identity which in turn impact Kerry's immediate Māori identity, is her business department network. Earlier in this chapter, it was noted that there was a contrast between the way the lecturers and the students within this network engaged with Te Ao Māori (the Māori world) in the business class context. The lecturers encouraged students to incorporate aspects of Te Ao Māori into their assessments and yet, in reality, the majority of the business students failed to do so. Kerry responds to this by engaging in the action of questioning her business peers especially when the students perform the practice of giving presentations in the classroom. Kerry noted in her first interview that she is usually the person that questions the other students' consideration of Māori people in their assessments.

Audio 13: Questioning business peers

(557) Kerry I'm **always** the person
(558) like there will be a po
(559) presentation
(560) and I'm like
(561) so what about your um
(562) what about your cultural aspects

These utterances portray Kerry's actions in response to the intermediary layers of discourse constructed by the business department network. Thus, her

immediate Māori identity element in this context and within this network incorporates a critical aspect, where Kerry is forcing her peers to consider Māori in their assessments.

Finally there is a central layer of discourse, whereby Kerry is trying to combine her student identity element, her Māori identity element and her future business woman identity element. This central layer of discourse is not only a response to other layers of discourse. Instead, this discourse is constructed by Kerry, whereby she is adopting and adapting identity elements forced upon her through the other layers of discourse discussed in this chapter.

This central layer of discourse is agentive for Kerry as she constructs an immediate Māori identity element that goes beyond the cultural markers of the traditional/marae Māori identity forced upon her from the outer and intermediary layers of discourse. In her first interview, Kerry explains that proficiency or lack of proficiency is not all that makes up her central Māori identity element.

Audio14: Agentive Immediate Identity Element

(2270)	Kerry	it's not about losing your culture
(2271)		it's about using your culture
(2273)		to do the things
(2274)		you want to do
(2275)		in the kind of like more Pakeha society
(2276)		it's not about going oh
(2277)		these things are done the white way
(2278)		or like
(2279)		bloody politics white way
(2280)		or like all this sort of stuff
(2281)		even business like
(2282)		oh business is so
(2283)		dominated it's so Pakeha
(2284)		it's not about that
(2285)		it's about using your skills
(2286)		and you knowledge
(2287)		and culture is a skill
(2288)		and it is a knowledge
(2289)		and it is valuable information
(2290)		it's about using that
(2291)		to do what you do
(2292)		and um
(2293)		applying it to different places so

(2294)
(2295)

applying it to
what you want to do

The above utterances indicate that for Kerry, incorporating her Māori culture into all other areas of her life is a central discourse that is important in the construction of her Māori identity element.

This central layer of discourse shifts away from the traditional/ marae Māori identity that Kerry seems to be mostly adopting. Through integration of her Māori identity element with her other identity elements, Kerry is creating a more fluid Māori identity. In comparison to the traditional/marae Māori identity, the fluid identities that McIntosh (2005) makes reference to are more inclusive as they combine different ideas about culture, language and tradition. McIntosh (2005) claims that fluid identity reflects the nature of identity overall as “it borrows and transforms many of the more fixed elements found in the traditional identity. It also challenges notions of authenticity and lays out new forms of claims making” (p. 47).

Throughout my time observing Kerry, I observed her in three different environments: the classroom, the marae and a study space available for Māori students. I was able to perceive several identity elements: Māori, student, friend, mentor and participant. By exploring Kerry's vertical identity production it became clear that Kerry displays agency by willingly adopting the cultural markers associated with the traditional Māori identity forced upon her by the Māori community in the outer layers of discourse and the Māori scholarship in the intermediary layers. As she willingly adopts these markers as well as takes on the role as critical questioner (with her business class peers), Kerry's immediate Māori identity element is most akin to the fluid Maori identity. Kerry's vertical identity production will be discussed in more depth and compared to Julia's in the discussion chapter.

4.2 CASE STUDY: JULIA

Her hand raised you
And yet held you down
Not for punishment
And not for hate
She wanted what was best for you
And so she denied you past
She denied you pride
Pride in those that came before
Pride in the colour of skin
Pride in the elegance of difference
And so you learned right
And you spoke white
And your cuzzies beat you for it
No matter
Because in the classroom
There is no room for brown
No room for
The sound of the rolled R
So now when you speak of being 'Mari'
You paint the picture
Of poverty
drug dependency
gambling addictions
teenage pregnancy
and yet

You seek face to face connection
You teach and learn
You provide and you care and you love
Do you see?
The way this
Does not
Connect with that
The picture you paint
Does not reflect the life you lead

And yet the life you lead
Reflects a picture brown
A picture whole
A picture true
A picture beautiful

Julia is a 37 year old Māori female who is also a business student at a New Zealand tertiary institute. She is from the Ngāpuhi iwi (tribe). When asked to participate in this research project she was a fulltime student but when it came to the observation period she had reduced her studying to part time as she had started working fulltime. Halfway through 2012 Julia applied and was then accepted for a role at the student magazine at the tertiary institute. Therefore ,during my time observing Julia, I observed her mostly in the workplace environment which included the office as well as the campus. Other environments I observed her in included a business class and the Māori study space. Through observing her in these different environments, several identity elements were observed: her student identity element, her work identity element, her creative identity element and her friend identity element. Julia's Māori identity element was linked to the above identity elements but was difficult to perceive at times. In her first interview, her Māori identity element was explored further but was discussed separately from her other identity elements.

4.2.1 BUSINESS CLASS

On day one of the observation period Julia attended one of her business classes. This site of engagement opened with her entering the class late and ended with her leaving the class. During this site of engagement Julia was incorporated into the nexus of practice that was established in the classroom which included: being a student in a classroom, being a tertiary student in a tertiary classroom, listening to a lecture given by a lecturer and taking part in classroom discussions at a tertiary level.

The student identity element portrayed by Julia in this environment was a confident one. Before entering the class, Julia performed the higher level action of trying to enter the classroom. In order to achieve this she performed lower

level actions of trying to open the door and then, when this was unsuccessful she performed the action of texting her classmate to open the door for her. He replied that it was open and she just needed to push it harder. She laughed in response to his message and then attempted the door again, opening it and entering the classroom. She sat down in the front row closest to the door where we entered as seen in figure 9. Julia and I were the only people sitting in this row. The majority of her peers were seated in the middle section of seats. Figure 10 beneath shows where Julia was seated.

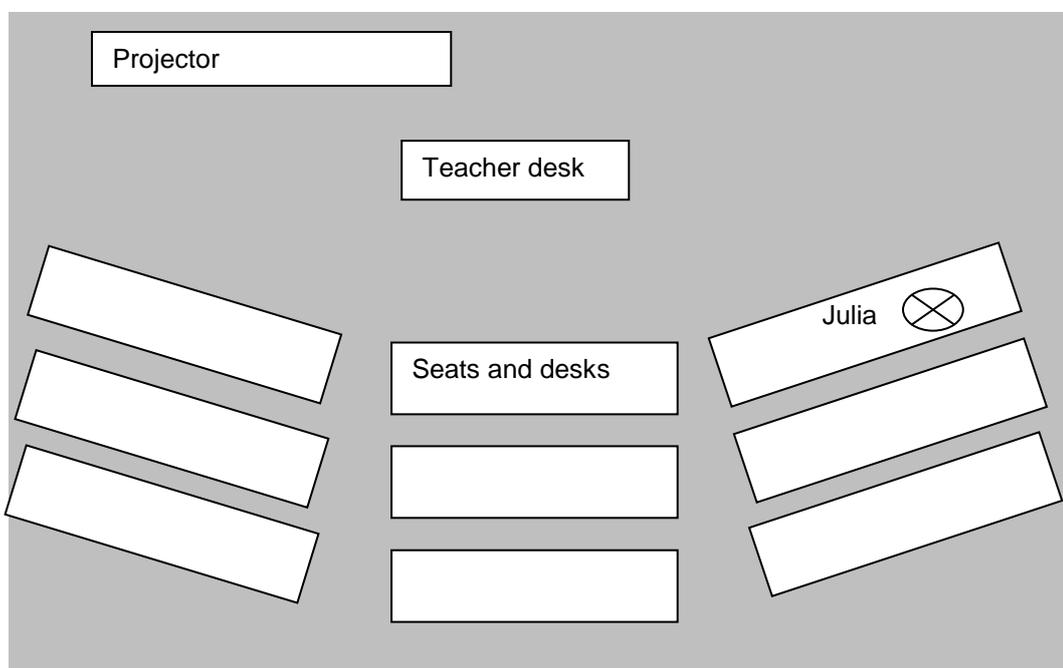


FIGURE 10: BUSINESS CLASSROOM LAYOUT

The interactions between Julia and her lecturer also indicated a confident student identity element. When Julia entered the class late, the lecturer commented that she was going to repeat what she had been talking about for those students who were late. Julia said “thank you” quietly while making eye contact with the lecturer. If only the language was examined in this interaction, it would seem that the lecturer was responding negatively to Julia’s action of

entering the class late. However, the other communicative modes utilised suggest that Julia and her lecturer were just performing the practice of a student entering the class late and a lecturer responding to the action. The teacher made eye contact with Julia and smiled at her when she said that she was going to repeat what she had said and Julia responded to her similarly.

Another positive interaction occurred between Julia and the lecturer later in the lesson when Julia made a joke about the time management quiz that the lecturer gave the students. Julia said “Did you do this activity just for me (Lecturer’s name)?” In addition, a number of times throughout the lesson Julia laughed in reply to something that the teacher had said. Julia’s positive interactions with the lecturer contribute to Julia’s positive and confident student identity element.

Julia also interacted positively with a few of her classmates throughout the lesson. After first sitting down, she interacted with the female student behind her, performing the action of asking her if she could look at the hand-outs that the student had been given earlier in the class. Her posture was directed to the student during the interaction. Also, her gaze and face were directed towards the student. She read the hand-out given to her from the student and when she handed it back to her she said, “I lost your place sorry”. Throughout this interaction Julia smiled at the student. When they were given a time management quiz, they interacted again and made reference to time being like a train. In reply to this Julia said “My train keeps running me over.” Her face, upper body and gaze were positioned towards the student when she said this smilingly. Later in the lesson, Julia even made a joke at another student’s expense, “Get (student’s name) to help” adding to the class discussion proof reading their work.

During the site of engagement, Julia performed the higher level action of completing the quiz on time management that the lecturer had given to all the students. After completing the quiz, Julia asked a number of the students around her what their scores were. She smiled and laughed along with them while comparing scores. The teacher surveyed the class for their scores. Julia mistakenly raised her hand high when the teacher asked who fell into the first range of scores. She then put her hand down laughing, while looking around at the few students who had scored in this range. She then raised her hand halfway, when the teacher asked for the next range of score. She gazed around the room looking at the other students who had their hands raised. She returned her hands to her lap laughing and her gaze following the students who were speaking about their time management strategies.

Julia's rest position in the classroom varied but was overall quite relaxed and also indicated a confident student identity element in this environment. She began with her elbows on the table and later rested them in her lap. She crossed her legs at times but also had them separated and planted on the floor at other times. She would rest her chin in her palm, leaning on the desk, or she would lean back in her chair. Her rest position alternated between the above positions throughout the site of engagement.

Although Julia's student identity element was a confident one in this environment it was not always in the foreground of her attention. Throughout this site of engagement her work identity element was also observed and, at times in the foreground of her awareness. When Julia first sat down, her student identity element was in the foreground of her attention. This was observed through her use of the communicative modes of gaze, posture, head movement (all directed at the lecturer) and layout (the classroom). All indicate that her student identity element was in the foreground of her attention. Her phone, when placed on the desk in front of her, indicates that her work identity

element is in the midground of her attention as she is using her phone during the lesson to check on the student magazine's social networking sites.

Figure 11.1 shows the Julia's horizontal identity production at the beginning of the class.

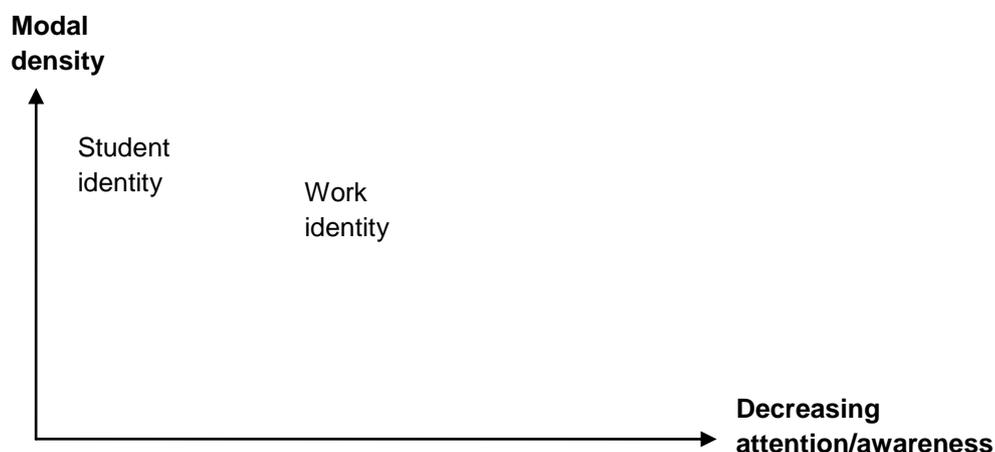


FIGURE 11.1: JULIA'S HORIZONTAL IDENTITY PRODUCTION 1 DURING THE CLASS

Throughout this site of engagement Julia's student identity element and her work identity element shifted in her awareness. This was observable through a change in the communicative modes of gaze direction, head direction and posture. When these were directed to the lecturer or to other students in the class during a discussion, her student identity element was in the foreground of her attention similarly to when Julia first sat down in the class as seen in Figure 11.1. However when these communicative modes were directed to her cell phone her work identity element was in the foreground of her attention as seen in Figure 11.2.

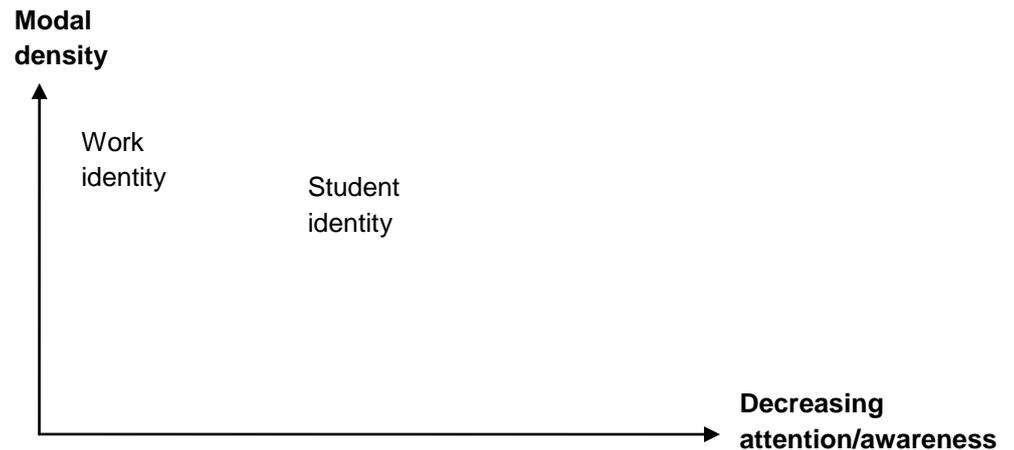


FIGURE 11.2: JULIA’S HORIZONTAL IDENTITY PRODUCTION 2 DURING THE CLASS

At one point during this site of engagement, Julia’s Māori identity element moved into the foreground of her attention in response to an interaction between the lecturer and other students in the class. This was one interaction, that Julia did not seem to respond positively to. While they were speaking about the importance of proof reading, and after Julia had made a joke about one of the other students, the teacher began talking about the academic support provider on campus that has a Māori name. This is the learning support centre that is available for all students. The teacher was attempting to pronounce it properly as some of the students had difficulty pronouncing it. The teacher then said “Not Takapuna.” Julia made eye contact with me before shaking her head slightly. She quietly said “Dry.” Julia used the following communicative modes in her interaction with me that indicate her Māori identity element was in the foreground of her awareness: gaze and head direction (pointed towards me) and language (when she said Dry). In this interaction Julia was interacting with me, not as a participant with a researcher, but as a Māori woman with a Māori woman. Her student identity element and work identity element were then in the midground of her awareness as perceived through the communicative mode of layout; still being in the classroom and her with her cell phone in front of her on

the desk. Figure 11.3 shows her horizontal identity production during the above interaction.

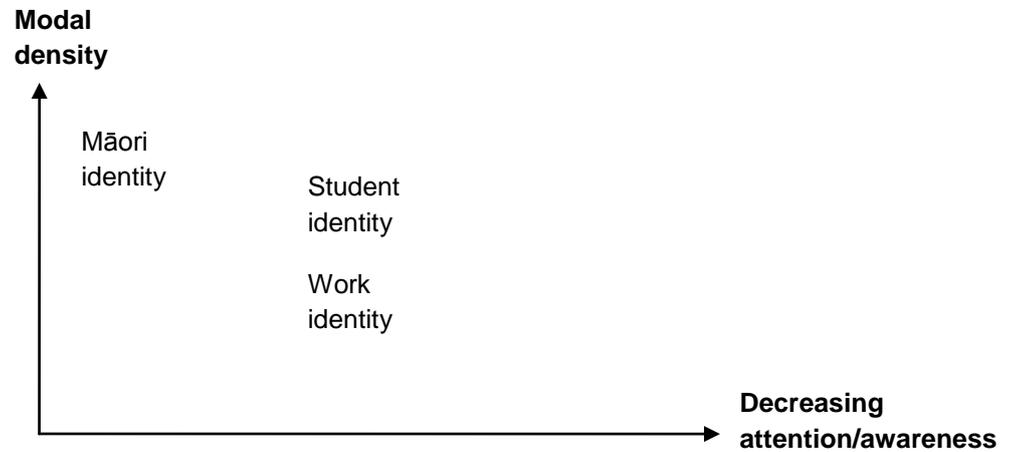


FIGURE 11.3: JULIA’S HORIZONTAL IDENTITY PRODUCTION 3 DURING THE CLASS

Another site of engagement opened up once Julia had left the class. She met two other lecturers in the corridor outside of the classroom. This site of engagement opened up with her meeting the lecturers and closed with the end of the conversation. Again Julia interacted with these lecturers positively, further indicating a confident student identity element. During this interaction, one of the lecturers was asking Julia why she had not contacted him. She responded, explaining that she had been busy in her new job before introducing me to the lecturers.

Figure 12 shows how her student identity element was in the foreground during this introduction as shown by the communicative modes of posture, head and gaze direction and language with her work and participant identity element in the midground as shown by the communicative mode of language.

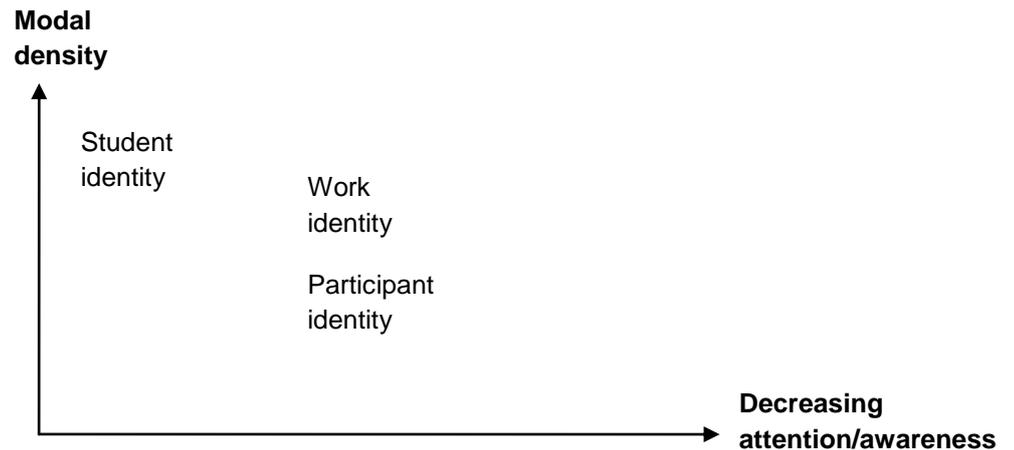


FIGURE 12: JULIA’S HORIZONTAL IDENTITY PRODUCTION OUTSIDE OF THE CLASS

4.2.2 WORK AT THE STUDENT MAGAZINE

The majority of the observation period occurred in Julia’s workplace, where her work identity element was prevalent. Similar to the business class environment, the identity elements that Julia portrayed in the work environment seemed to be confident and comfortable. Within this environment Julia was incorporated into the nexus of practice that was established in this work environment which included: being part of a working team, team meetings, creating and monitoring student media such as social networking sites and the student magazine, an embedded hierarchy of managers, employees and student volunteers. Numerous sites of engagement occurred in the work environment and Julia interacted with a number of people during these sites of engagements.

One of the main people that Julia interacted with was her colleague, who works with her as a member of the creative team. They share a physical workspace as his desk is placed against the wall that is opposite to the wall that Julia’s desk is placed along. There is approximately a two metre distance between

their chairs; and when seated at their desks, facing their computers, their backs are towards each other. Figure 13 shows the layout of their office space.

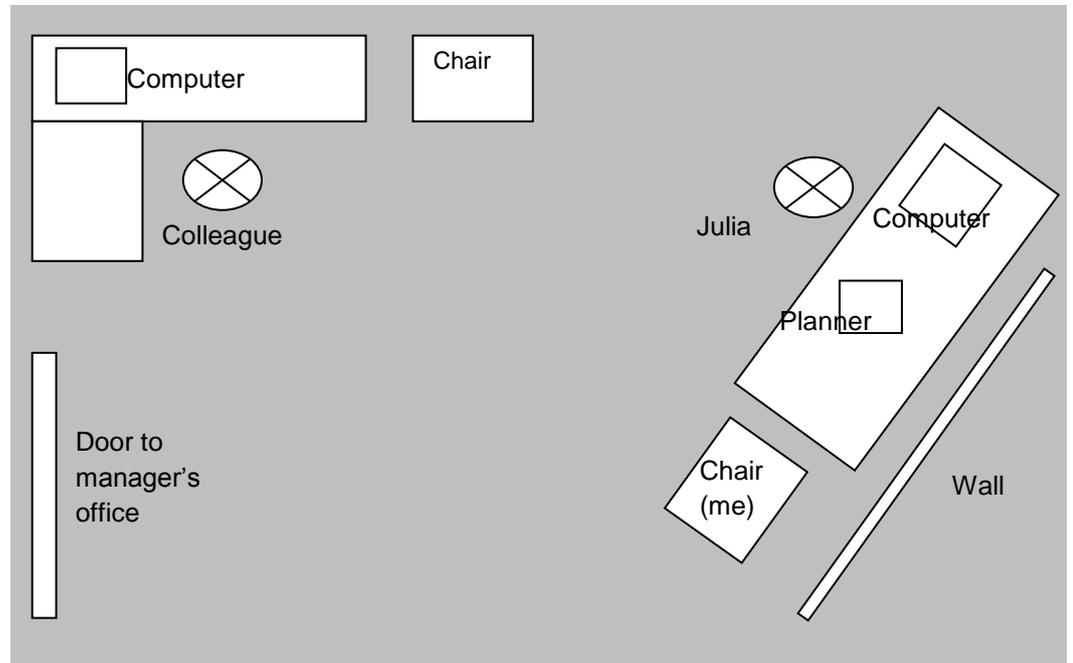


FIGURE 13: OFFICE LAYOUT

A site of engagement occurred on the first day of observation between Julia and her colleague. It opened up with him approaching her desk and asking her for her opinion of a poster he was working on to advertise the student magazine. He asked her if the poster for the upcoming issue was too simple. He repeated the question before she answered it. She then looked at the poster, touched it and then asked him if he could change an aspect of it. During this interaction her legs were crossed and pointed at her colleague. Her hands were placed one on top of the other on her knee before she used a gesture (opening and then closing her hand) to emphasize her point. Her gaze and head direction alternated from her colleague to the poster. The use of these communicative modes indicate that Julia's work identity was in the foreground of her attention during this site of engagement.

Another site of engagement happened on day one of observation between Julia and her colleague where they shared banter over the new Red Bull range of drinks. It opened when her colleague asked for her opinion of the Red Bull flavours and closed when her gaze returned to her computer. She quietly made a comment about Red Bull going well with vodka. She then returned her gaze to the computer before she smiled and said, "Not that I'm talking about alcohol." The purpose of this site of engagement differed from that of the first one. During their interaction in the first site of engagement, Julia and her colleague were engaged in the action of discussing an aspect related to student media. Therefore, it served a professional purpose. Whereas in the second site of engagement, they were building their relationship. This occurred again later in the observation period where she interacted with her colleague. They both watched a music video that Julia had found and was playing on her computer. Her colleague asked her a question and she looked up at him. She told him about the music video clip. He wheeled his chair over to her desk and watched the video over her shoulder. They commented on the action in the music video "I wish I could skate," and laughed in response to it. After a couple of minutes he rolled his chair back to his desk and Julia returned her attention to her work on her computer.

The interactions between Julia and her colleague show that her friend identity element also occurs in the work environment and not just her work identity element. In the first site of engagement, her work identity element is in the foreground of her attention which is perceived in the following communicative modes: gaze and head direction (from the colleague to the poster), gesture (gesture utilised to emphasize what she is saying) and language. However in the other sites of engagement discussed above, her friend identity element is evident in the communicative mode of language, whereby they are discussing aspects not related to their work. Other communicative modes such head and gaze direction (towards her colleague or towards the video they were both

watching) and proxemics (when his chair is beside her desk) suggest that Julia's friend identity element is in the foreground of her attention during these interactions.

Figure 14 shows the how the friend identity element is in the foreground with her work identity element in the midground given that they are in the work environment.

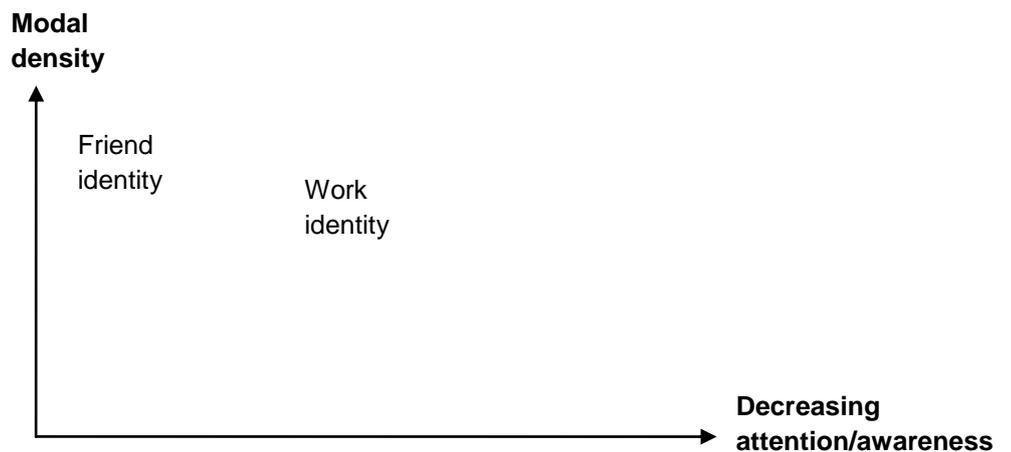


FIGURE 14: JULIA'S HORIZONTAL IDENTITY PRODUCTION WHEN INTERACTING WITH HER COLLEAGUE

Another social actor that Julia interacts with in the work environment is her team manager, although the purpose of their interactions seems to be mostly professional. During one interaction, Julia was sitting at her desk and her team manager was in her office. They communicated verbally, Julia from her desk and her team manager from her office. During this interaction, Julia's gaze was directed towards the computer for the majority of the interaction. It did turn in the direction of the office a couple of times for a brief moment before returning to the computer. She maintained a straight posture throughout this interaction. In another interaction the team manager entered Julia's work space and handed her a copy of a student magazine from another tertiary institute. Julia took the magazine without making eye contact with her team manager saying

“oh cool.” Her team manager walked back into her office. Julia placed the magazine on her desk and continued working on her emails. The communicative modes performed by Julia in the above interactions suggest that her work identity is in the foreground of her attention and, unlike with her colleague, her friend identity is not contributing to the horizontal identity production occurring in her interactions with her team manager.

A site of engagement opened up on day four of the observation period which included the student magazine creative team: Julia, her colleague and her team manager. The site of engagement opened up when the team manager entered into Julia and her colleague’s workspace and indicated that it was time for their team meeting. Julia asked the team manager if I could sit in on the meeting. After her team manager allowed it Julia turned away from the computer, picked up her planner and pens and followed the other two members of the team into the meeting room.

Figure 15 below shows the layout and seating arrangements in the meeting room that is a room separate to the workspaces.

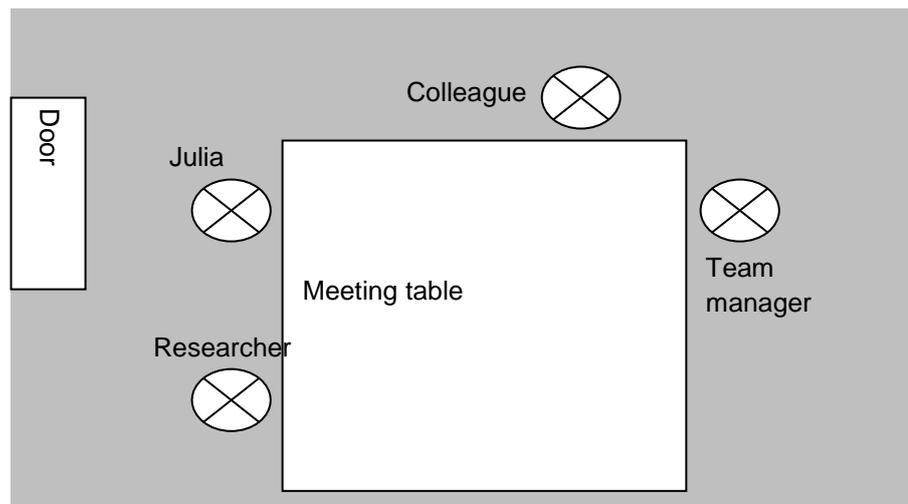


FIGURE 15: MEETING LAYOUT

During the meeting, the team manager dictated the topics for discussion by asking Julia and her colleague for updates on what they had been doing. At one point in the site of engagement a student worker entered the meeting room, and Julia had to leave the room in order to discuss an aspect of their work with them. When she exited the room, she left the door slightly ajar. She was gone for approximately five minutes and when she returned she closed the door behind her. She made eye contact with her team manager and used a nod head movement to support what she was saying before her gaze returned to her planner. She assured her team manager that she was sorting out a problem. She did this verbally as well as by showing her something on her cell-phone. She gazed at her team manager when she talked and then at her colleague when he talked. She used a gesture to indicate how she was compiling information. She explained to them that “I was thinking about magazines all weekend.”

At one point during the site of engagement she smiled and nodded at her colleague before finishing his sentence. He started with “it was as big as” and Julia finished “the creative team.” At the end of the meeting the team manager closed the meeting verbally and as everyone stood up, Julia listed some ideas that she had for the upcoming issue of the magazine. She talked quickly through her ideas using gestures to support what she was saying. Once she was finished, her team manager responded briefly and then everyone left the meeting room which closed the site of engagement.

On several occasions she interacted with different student workers who were completing work for the creative team. When interacting with one of them she turned her head, body and gaze to the student worker. She prepared the student worker by finding posters for her to put up around the campus. She then followed the student worker to the area outside of the office where she

wanted her to put up the posters. She showed her the space that she needed to work with and described what she wanted her to do.

On day three a site of engagement opened up when an Asian student entered the office looking for the Student Advocate. During this site of engagement Julia performed two higher-level actions: first she was helping the student with her enquiry, and second she was informing the student of a support network that she had created for business students. Julia used the communicative modes of gaze and head direction, posture, layout and language, indicating her work identity element was in the foreground of her attention while she was addressing the student's enquiry. Julia gazed in the direction of the student, and then enquired if she was okay. She attempted to book an appointment for the student when she realised she was looking for a student advocate. When she realised she could not help the student, she directed the student to a different office in order to book an appointment.

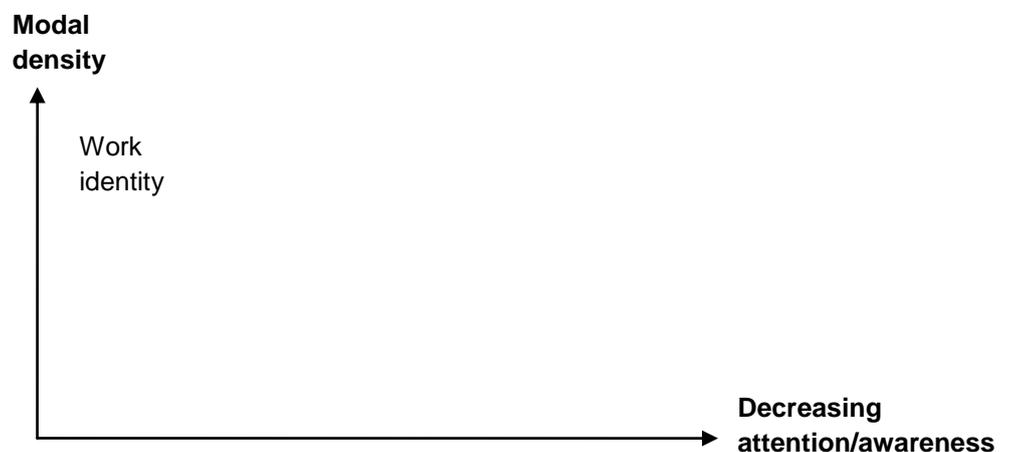


FIGURE 16.1: JULIA'S HORIZONTAL IDENTITY PRODUCTION DURING THE FIRST HIGHER LEVEL ACTION PERFORMED IN THIS SITE OF ENGAGEMENT.

When Julia realised that the other social actor was also a business student, her student identity element came into the foreground of her attention,

midgrounding her work identity element. She gave her own details and recommended that the student join the business department's Facebook page for support during her studies. Julia wrote the details on her business card before giving it to the student. "I like to sort've support the business and communication students." She asked the student some personal details. "If I can help- just let me know." As the student left Julia said goodbye to her in Japanese.

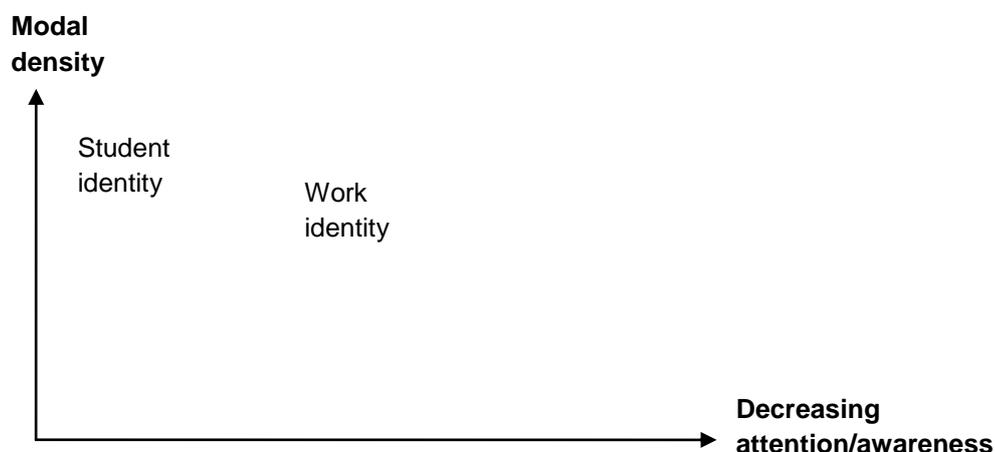


FIGURE 16.2: JULIA’S HORIZONTAL IDENTITY PRODUCTION DURING THE SECOND HIGHER LEVEL ACTION PERFORMED IN THIS SITE OF ENGAGEMENT.

Julia’s posture and rest position, as in the classroom varied, but remained quite relaxed and informal. When she was seated in her chair her rest position varied from leaning forward slightly with her legs separated on the chair to sitting back in her chair with her hands rested on her lap. While Julia was checking her emails on day two of the observation she had her body turned to the computer. Her hands were placed on the keyboard. She then folded her arms over her chest before breathing deeply. She released her hands and rolled her shoulders before dancing in her chair slightly while working on the computer at the same she whistled and hummed quietly. On another occasion while Julia was at her computer her posture was straight and her hands were on the desk.

After gazing at an interaction that was taking place elsewhere in her office she leaned back in her chair, touched her face, and typed on the keyboard continuing to work on the student magazine blog. During the creative team meeting, Julia mostly leant forward with her elbows resting on the table. Her feet were either rested against the legs of the chair or she rested them on the floor.

The rest position that Julia adopts in the work environment and the communicative modes performed by Julia in this environment suggest that Julia is comfortable in her office. However, this idea was contradicted by comments that she made throughout the observation period. Before returning to the office one day after completing some work for the magazine, she mentioned that she repressed her personality in the office. In addition on another occasion she remarked that she experienced a sense of culture shock.

The perception of Julia having a confident work identity element is also contradicted by certain utterances from her first interview. In her first interview she commented that she does not feel comfortable to be herself in the work environment.

Audio 15.1: Discomfort in the workplace environment

(311)	Julia	from my feelings
(312)		I guess
(3130)		and from my intuition upon reaching the work place
(314)		I didn't
(315)		I felt I guess I felt
(316)		abit so I have been tilted
(317)		aye you know feeling really suppressed
(318)		and I expressed that today
(319)		in the conversation like feeling suppressed
(320)		that I
(321)		hadn't been sure if I was allowed
(322)		to speak out as such
(333)		or I was allowed to have an opinion
(334)		or a voice or
(335)		and I yeah I don't know
(336)		yeah I've never felt so stifled um

When asked if she thought this discomfort was caused by cultural differences Julia stated that this was not the case. The utterances from audio 15.2 show that Julia's response to the question of whether or she thought her being Māori had any relationship to her feeling "suppressed" in the work environment.

Audio 15.2: Discomfort in the workplace environment

(366)	Julia	No I don't think it had to with being brown
(367)		or being
(368)		yeah being the brown girl in the office
(369)		or anything
(370)		um
(371)		I just think that um
(372)		the culture within the office itself in terms of just
(373)		how they role
(374)		and um it just It's quite sterile
(375)		and quite clinical

However, these utterances were also contradicted by other utterances from the same interview. During the first interview, not long after the above utterances were shared, Julia stated in an utterance that the work environment had an impact on her Māori identity element and that she minimised how "brown" she was, when she was in the work environment. Audio 15.3 portrays the utterances made by Julia.

Audio 15.3: Discomfort in the workplace environment

(404)	Julia	I'm not brown in the office
(405)		and the minute I walk outside the door
(406)		I'm brown
(407)		I can share my laughter
(408)		and my
(409)		you know um the sparkle
(410)		you know in my eyes
(411)		and I just feel more comfortable
(412)		you know outside of the office

These utterances also indicate that the work environment and network provides an intermediary layer of discourse which impacts upon Julia's Māori identity element. This will be discussed in more depth later in this chapter.

Overall during the observation period, when Julia was observed in the work environment, her Māori identity element was only really evident when she interacted with other Māori interlocutors. Māori interlocutors included staff and students from the Māori study space as well as the researcher. On day two of the observation period Julia left the office to go the bathroom. Before doing so she made eye contact with me and said that she was going to the wharepaku (toilet). Also on day four of the observation period a woman from the Māori Early childhood centre entered the office. She greeted Julia and Julia replied "Kia ora Whaea" (Hello 'Miss'). This also suggests that the discomfort Julia feels in the work environment is related to her Māori identity element and that perhaps Julia only feels comfortable portraying her Māori identity element when around other Māori.

Also on day four of the observation period a site of engagement opened up when Julia left the office to perform the higher level action of conducting voxpops with staff and students around the campus. A voxpop is when the interviewee is given a speech bubble and asked to write something on it before having their photo taken holding the speech bubble. These voxpops were to be used in the last edition of the student magazine. Within this site of engagement Julia interacted with many staff and students including the staff from the Māori support team as well two Māori students from the business department. Julia walked over to the Māori support building (a building separate to the Māori study space but also run by the Māori support team) in order to interview members of the Māori support staff for the student magazine.

The Māori identity element portrayed by Julia in her interaction with the Māori support staff seemed to be an uncomfortable identity element for Julia. Before entering the building Julia explained that she was unsure of the feelings the staff had towards her due to her urban Māori background. Due to this discomfort it seemed that Julia midgrounded her Māori identity element in the interaction, and foregrounded her work identity element instead. Figure 17 shows the horizontal identity production observed during Julia's interaction with the Māori support team.

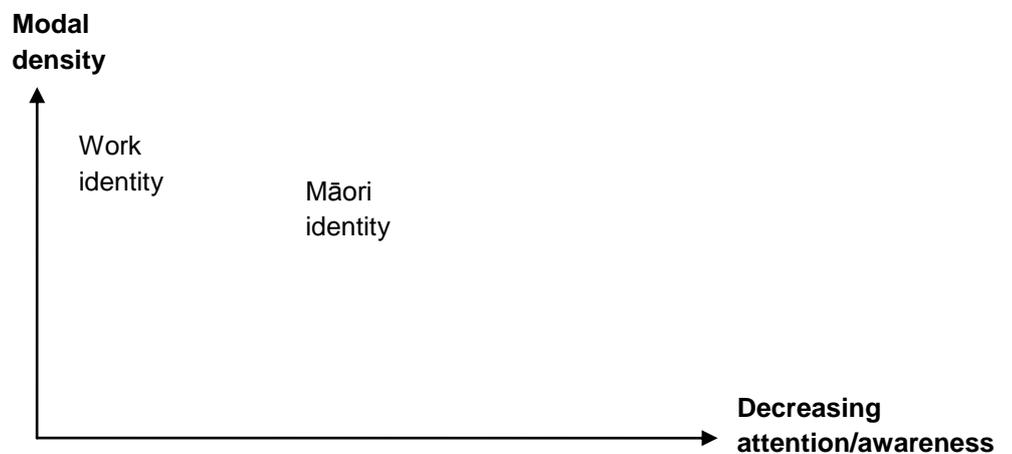


FIGURE 17: JULIA'S HORIZONTAL IDENTITY INTERACTION DURING INTERVIEWS

Inside the building, Julia did not remove her shoes, which is customary within the Māori culture, and is expected of staff and students when they enter into the building. The action of not removing her shoes and the communicative modes of language (she did not use Te Reo Māori when interacting with the Māori staff) and layout (the building being the Māori support building) indicate that Julia's Māori identity element is not in the foreground of her attention. Whereas the communicative modes of gaze and head direction (towards whoever was speaking) proxemics (standing approximately a meter away from the group of staff) and language (directions on what to write on the voxpops) indicate that

Julia's work identity element was in the foreground of her attention as she interviewed the Māori support team and completed the voxpops for the student magazine. The utterance made by Julia before she entered, shows that the Māori support team also contribute to the intermediary layer of discourse surrounding Julia's Māori identity element, and again this will be discussed later in the chapter.

Julia's actions, when interacting with the Māori support staff, showed agency in the form of defiance. It is expected that all individuals, who enter a building that follows Māori cultural protocols, remove their shoes. In the building, where the Māori support staff work at this tertiary institute, this expectation is evident in the layout of the building as there are shelves by the entrance where people can place their shoes. These shelves have the shoes of the staff who work inside the building on them. Therefore, Julia's action of *not removing her shoes* was agentive as she was choosing not to follow the cultural protocol when she entered the building. Not behaving as expected shows that Julia does not wish to portray herself as holding a traditional/marae Māori identity.

When Julia interacted with two Māori students, the horizontal identity production that occurred was similar to that which occurred in her interaction with the Māori support staff. The interaction between the interlocutors revolved around completing the voxpops for the student magazine. This, along with the communicative modes performed by Julia, indicate that her work identity element was in the foreground of her attention. One of the students was working as a computer lab supervisor and when Julia interacted with him. She did not refer to him by his name when she asked him to take part, although it was clear that she knew him. She then gave him the speech bubble saying "go on then." She showed him the photos that she had taken of the others as an example of what he should do.

While he worked on his speech bubble, she talked to another male Māori student who was working on the one of the student computers, “I’m a get to you too bro.” She took the other speech bubble over to the student and informed him to “write something in Māori.” She maintained eye contact with the student at the computer as she talked to him. Gaze, face and body were all directed to the student as she talked to him. She said, “get some brown faces aye?” to the student supervising the computer lab. She laughed and joked along with both of the students as they wrote on their speech bubbles.

The communicative modes of gaze and head direction (to each interlocutor when she interacted with them), proxemics (maintaining approximately a meters distance from each interlocutor when she interacted with them), language (directions around what to do with the voxpops) and posture (standing near the interlocutor she was interacting with) show that her work identity element was in the foreground of her attention as she conducted the voxpops with the two Māori students. The communicative mode of language also indicated her Māori identity element within this interaction as observed in her utterances around ‘brown faces’ and ‘writing in Māori.’

As Julia was conducting these voxpops as part of her employment with the student magazine it is understandable for her work identity element to be in the foreground of her attention within the above two interactions. However, within her interaction with the Māori support team, this seemed to be also caused by their lack of acceptance of her, as perceived by her and so Julia’s action of *not removing her shoes* was agentic as she was choosing not to follow the cultural protocol when she entered the building.

4.2.3 MĀORI STUDY SPACE

Although Julia was not observed in the Māori study space during her observation period, Julia stated that she had utilised the Māori study space when she was a fulltime student. A site of engagement occurred between Julia and Kerry within the Māori study space during Kerry's observation period. This interaction between Julia and Kerry occurred in the first semester of 2012 when Julia was still a fulltime student and before she had started employment with the student magazine.

Similar to Kerry in this site of engagement, Julia's horizontal identity production during this site of engagement involved a foregrounded friend identity element and a backgrounded student and Māori identity element. The communicative modes that suggest that these identity elements were in her awareness include their postural direction (friend identity element), the proxemic distance between her and Kerry and the site of engagement occurring in the Māori study space (Māori identity element), and the layout of the room with their differing study spaces (student identity element).

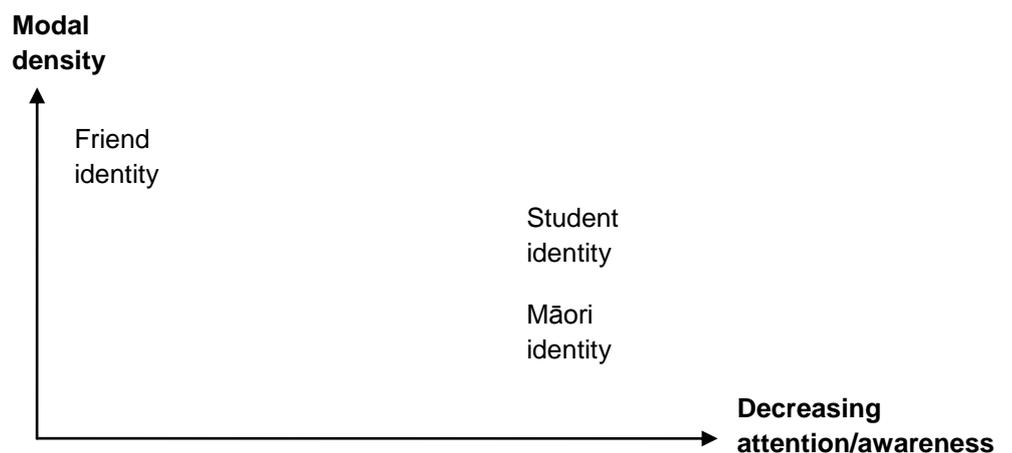


FIGURE 18: JULIA'S HORIZONTAL IDENTITY PRODUCTION WITHIN THIS SITE OF ENGAGEMENT.

The Māori identity element portrayed by Julia in the Māori study space seemed to be a comfortable one and was closely linked to her friend identity element. This was indicated more through utterances from her first interview than from the observation period. In her first interview Julia described her introduction to the Māori study space and support team.

Audio 16: Introduction to Māori Study Space

(1025)	Julia	I walked on campus
(1026)		and I saw this big marae
(1027)		and being Māori I thought cool
(1028)		I know there must be Māori there
(1029)		definitely Māori services here
(1030)		I went looking around
(1031)		asked about these Māori services
(1032)		I had to go and find it
(1033)		um when I found it
(1034)		um was told about the(Māori) learning space
(1035)		um and what it was available for
(1036)		at the point in time Hemi was
(1037)		he'd just started as well
(1038)		and there was academic support
(1039)		and I just thought
(1040)		well hey I don't know anything
(1041)		I don't know what I'm doing
(1042)		I should utilise any resources
(1043)		that are available
(1044)		and obviously they're for Māori students
(1045)		you know I may get some kind of
(1046)		yeah cultural you know
(1047)		or some kind of yeah pastoral care

Utterance (1032) shows an action taken by Julia that contributes to the central layer of discourse around Julia's Māori identity element. This will be expanded on later in the chapter.

As aforementioned, the Māori study space is closely linked to Julia's friend identity element as well as her Māori identity element. This is perceived in the interaction between Julia and Kerry within a site of engagement and it is also evident in utterances from Julia's first interview. Audio 17 shows that the Māori

study space provided an environment for Julia to make friends with other Māori, an opportunity that she did not have previously.

Audio 17: Networks Created in Māori Study Space

(1051) Julia and didn't know what I was doing so um
(1052) and then from there I made some amazing friendships and
(1053) yeah just meeting other students Māori
(1054) women you know
(1055) and students who were utilising
(1056) yeah the services as well yeah
(1057) so (the Māori support space) has been really cool
(1058) it has been an awesome spot for me culturally and
(1059) yeah I didn't have any Māori friends before starting there

This close relationship between Julia's Māori identity element and her friend identity element that occurs within the Māori study space has a positive impact on Julia's Māori identity element.

However within the Māori space there have also been interactions that negatively impacted Julia's Māori identity element. This was seen in the observation period in Julia's utterance where she stated that she felt unaccepted by the Māori staff due to her urban Māori background. It was also seen in an utterance made by Julia in her first interview.

Audio 18: Unaccepted by Māori Space Network

(1223) Julia I mean people are more receptive still
(1224) but you know I don't know like
(1225) I go along to lots of different Māori things
(1226) I remember like even in (the Māori support space)
(1227) and my that summer school
(1228) end of that first year
(1229) and I was taking Japanese
(1230) and I went in and I was practising Māori
(1231) and I was saying to somebody
(1232) I think it was Kerry
(1233) talking about these Japanese words
(1234) we were learning
(1235) and then someone overheard me
(1236) and I was just saying to Kerry
(1237) oh my God I said

(1238) whatever word it meant
 (1239) whatever in Māori
 (1240) to you know to Japanese
 (1241) and someone overheard me
 (1242) and they were like
 (1243) are you Māori and I said yeah
 (1244) and they were like oh
 (1245) I thought you were um
 (1246) Islander you know
 (1247) or I don't know
 (1248) and if I had a dollar for every time someone said
 (1249) I thought you were a blah
 (1250) you know
 (1251) yeah so I always feel like
 (1252) there's always been a mould
 (1253) and that I've never quite fit

The above utterances indicate that Julia's Māori identity element within the Māori study space environment is at times positive but also at times negative depending on the intermediary layer of discourse produced by networks within this environment.

4.2.4 VERTICAL IDENTITY PRODUCTION

General Identity

Similar to Kerry, one of the outer layers of discourse that impact upon Julia's general Māori identity is this construct of a Māori community. "Society with its laws and regulations, mediating forms and institutions produces the identity of a social actor in a broad sense" (Norris, 2011, p.181) and for Julia, society and her experience of it has produced a Māori community that impacts on Julia's general Māori identity element. However, the Māori community that is created by the outer layers of discourse that Julia perceives does not reflect the traditional/marae identity (McIntosh, 2005) in the way that it does for Kerry. The Māori community that Julia perceives is instead similar to a negative Māori identity (Borell, 2005; McIntosh, 2005; Moeke-Maxwell, 2005; Meijl, 2006).

Like with the traditional Māori identity, the negative Māori identity had certain markers associated with it. Material disadvantage was emphasized by Borell (2005) as from their research they found that “many participants mentioned that being Māori to a large degree involved real and perceived material deprivation,” (p.199). Julia mentioned similar markers in her first interview when she explained what she thought it meant to be Māori.

Audio 19.1: Being Māori

(1317)	Julia	we're not all just having a million kids
(1318)		and on the benefit
(1319)		and go to housie
(1320)		I've never been to housie
(1321)		I don't play pokies
(1322)		I don't go to the TAB

These utterances show that the Māori community that contributes to the outer layers of discourse surrounding Julia's general Māori identity consist of markers such as gambling, drinking alcohol and having too many children.

Julia also associates linguistic markers with this Māori community. In her first interview she stated that there is a certain way that she feels she should speak if she were to reflect this Māori community.

Audio 19.2: Being Māori

(1463)	Julia	I guess I feel like I should talk a certain a way
(1464)		or I should you know drop some vowels
(1465)		and you know hoari it up a bit
(1466)		drop in some bros and churs

Julia does not identify with this wider Māori community and, in fact, she produces agency through avoiding belonging to this Māori community. Julia's general Māori identity element is produced through *not meeting the cultural*

markers that are associated with the outer layers of discourse that contribute to the negative Māori identity that Julia attributes to the Māori community construct.

However Julia does acknowledge a shift in other markers that are related to the outer layers of discourse surrounding her general Māori identity element. These markers are related to the education levels of women within this Māori community. Historically a marker attributed to this Māori community, as perceived by Julia, was a lack of formal education for women, who instead chose to stay at home and raise families. This historical cultural marker is one that is closely linked to the negative Māori identity as well. Yet, in her first interview Julia stated that she believes this has changed.

Audio 20: Shift in Perception of Being Māori

(1275)	Julia	I'd like to think
(1276)		that alot of the stereotype moulds have been broken
(1277)		they still
(1278)		you know
(1279)		they obviously still exist
(1280)		um but I couldn't stereotype you know
(1281)		I think for my mum
(1282)		my parent's generation
(1283)		that Māori women were quite staunch you know
(1284)		they um they looked after the kids
(1285)		they cooked
(1286)		they cleaned
(1287)		the husband went and worked
(1288)		and stuff
(1289)		and so in my generation now Māori women
(1290)		now you know
(1291)		so I know from my Māori friends
(1292)		you know we all work
(1293)		we are mothers
(1294)		we are partners
(1295)		we are educators
(1296)		we are a whole lot of different things
(1297)		we
(1298)		you know Māori women travel
(1299)		Māori people you know
(1300)		Māori women go to school
(1301)		and they get an education

Borell (2005) states that the Māori identity of her participants included family values, family norms and family structure which they had experienced and which they then attributed to a 'normal' family structure. Julia perceived that there were outer layers of discourse that contributed to the female's role within the Māori community, but she also acknowledges that this is changing. Unlike with the negative Māori identity markers mentioned above, Julia does not avoid these new cultural markers associated with the female's role in the Māori community. Julia portrays her agency in the acceptance of these new cultural markers.

Continuous Identity

Julia was observed in a number of different environments in which she interacted with a number of different networks. However, the networks that contribute to the intermediary layers of discourse surrounding Julia's continuous Māori identity element extend beyond the networks that were observed. Some of the networks that impact upon Julia's continuous Māori identity element are: her family, her coworkers and the Māori support staff. These networks are important because "social actors within a network thus (co)develop as they (co)construct particular higher-level actions that are linked to and build network-specific practices" (Norris, 2011, p.189).

Family

Aspects of the family structure are part of the outer layers of discourse that add to Julia's General Māori identity element. Similarly, her family is one of the networks that adds to the intermediary layers of discourse contributing to Julia's continuous Māori identity element. Some of the intermediary layers of discourse created by her family are historical as they are made up of actions taken by Julia and her family in the past. However, this does not minimise their contribution to Julia's present continuous Māori identity element.

Julia identifies that her mother came from an urban background which led to her being raised in an urban environment as well. In her first interview Julia described the way her mother raised them in a certain way in order to provide the upbringing that she thought was best.

Audio 21.1: Family Network

(1342) Julia um I think some days I still have that unconscious
(1343) thought of I'm not Māori
(1344) and my mother had that though
(1345) my mum was very urban
(1346) she was you know um
(1347) she was raised in Devonport
(1348) and went to Takapuna girls
(1349) that was a crazy time in the 50's
(1350) they weren't allowed to speak Māori
(1351) but her name was (first name)
(1352) um so she had a English name (full name)
(1353) um and my mum
(1354) yeah she is quite Europeanised in her ways
(1355) totally
(1356) just from the food we ate when we grew up
(1357) opposed to some of my other Māori friends
(1358) that you know
(1359) and other Māori families
(1360) and my cousins
(1361) and as we grew up
(1362) and yeah my cousins were like
(1363) you guys are flash
(1364) you think you're flash
(1365) we dress differently
(1366) yeah I don't know my mum always wanted more for us

The above utterances indicate that the actions Julia's mother took in the past created a difference between Julia and other Māori that she knew. This difference is what still contributes to the intermediary layers of discourse surrounding Julia's present continuous Māori identity element.

Julia's grandmother is another person, who contributed to the historical intermediary layers of discourse surrounding Julia's continuous Māori identity element.

Audio 21.2: Family Network

(1119) Julia I learnt Māori
(1120) because my grandmother wanted me to
(1121) I I hated it I didn't want to learn it um
(1122) I'm a Jafa I'm really urban
(1123) born and raised I couldn't speak you know
(1124) I couldn't say kia ora
(1125) when I was thirteen it was keyora
(1126) and um
(1127) yeah so it was really challenging for me
(1128) and that's why I really **hated** it
(1129) so I never followed through with that
(1130) after seventh when I finished school

The above utterances show that Julia was a member of another Māori network when she was younger and that it was her grandmother, who enforced learning Te Reo Māori (the Māori language) upon Julia. Yet, because Julia was raised in what she calls an 'urban' environment she still felt that she was different to the other people, who made up this network of young Māori females going to the same school. Presently, Julia can still identify a difference between herself and other Māori.

Family and Māori support team

Seeming different has led to an exclusion for Julia from the Māori networks presently in life. Webber (2008) states that the act of being excluded from a cultural group "meant that the participants felt ignored, trivialised, silenced, rendered invisible and made 'other'...(and that) these experiences often occurred within the participants' immediate communities and families" (p. 71). During the observation period, and as mentioned previously, Julia mentioned that she felt that the Māori support staff did not seem to accept her and that she thought this was due to her urban background. In the first interview she expanded on this and extended the feeling of being unaccepted by her family as well.

Audio 22: Māori Support Staff and Family Networks

(1439) Julia but there's some settings you know
(1440) I guess the cultural settings
(1441) so when I'm in the marae
(1442) or when
(1443) even for me going into (Māori support space)
(1444) I don't feel welcome in there
(1445) but maybe that's just that place
(1446) you know I went to a tangi a month ago
(1447) a month or so ago
(1448) and that's my family you know
(1449) and people were staring at me you know
(1450) and I knew
(1451) and I just felt and
(1452) maybe it was all in my head
(1453) but I just felt uncomfortable
(1454) and I felt out of place
(1455) but this was my family

These utterances show that for Julia, the actions taken by her and her family in the past have extended to the intermediary layers of discourse surrounding her now, which impacts her feeling of comfort and belonging to her family networks and the Māori support networks. This feeling of *not belonging* contributes heavily to her continuous Māori identity element. A contributing factor behind this sense of exclusion is the traditional/marae Māori identity that is adopted and enacted by the Māori support staff. This was mentioned in the previous case study as it was observed during Kerry's observation period. Julia does not herself adopt a traditional/marae Māori identity; so, the traditional Māori identity, that is centred only on Māori cultural facets such as tikanga, language and whakapapa, is an issue. Borell (2005) explains that it is an issue because it can lead to the following labels being applied to them: "disconnected, distanced, detached and disassociated" (p. 191).

Conversely, Julia also acknowledges that the Māori support network has contributed positively to her continuous Māori identity element. The Māori support network has provided Julia with an environment in which she can

interact with other Māori. Audio 17 shows that Julia has responded positively to this present Māori network that was not forced upon her in the as a similar Māori network had been forced upon her in her secondary education.

Excerpt from Audio 17: Positive impact from Māori support staff

(1051) Julia and didn't know what I was doing so um
(1052) and then from there I made some amazing friendships and
(1053) yeah just meeting other students Māori
(1054) women you know
(1055) and students who were utilising
(1056) yeah the services as well yeah
(1057) so (the Māori support space) has been really cool
(1058) it has been an awesome spot for me culturally and
(1059) yeah I didn't have any Māori friends before starting there

Thus, although Julia questions her acceptance by the Māori staff, she embraces other Māori students, more specifically other Māori female students that utilise the Māori study space.

On the other hand, there are still members of this network whose actions contribute to the feeling of not belonging that is part of Julia's continuous Māori identity element. In her first interview Julia described an incident where another social actor questioned whether or not she was Māori.

Excerpt from Audio 18: Exclusion in Māori study space

(1231) and I was saying to somebody
(1232) I think it was Kerry
(1233) talking about these Japanese words
(1234) we were learning
(1235) and then someone overheard me
(1236) and I was just saying to Kerry
(1237) oh my God I said
(1238) whatever word it meant
(1239) whatever in Māori
(1240) to you know to Japanese
(1241) and someone overheard me
(1242) and they were like
(1243) are you Māori and I said yeah
(1244) and they were like oh
(1245) I thought you were um

(1246)

Islander you know

Although the Māori support network has provided a space in which Julia is able to interact with more people, this network still contributes to the intermediary layers of discourse around acceptance and lack of, which impacts upon Julia's continuous Māori identity element.

Immediate Identity

Julia responds to the outer and intermediary layers of discourse by performing actions that contribute to the central layers of discourse contributing to her immediate Māori identity element. One action that Julia performs in response to these layers is to exclude Māori culture from her definition of her personal identity. This exclusion was seen in the observation period in the way that she did not foreground her Māori identity element in any site of engagement observed by the researcher. She also depicted this exclusion through numerous utterances that she made in her first interview.

Audio 23.1: Just Julia

(1186)

Julia

I'm not nothing else

This utterance was the first of several that Julia made in her interview whereby, she is personally defining her own personal identity through excluding culture.

Audio 23.2: Just Julia

(1264)
(1265)

Julia

I don't know I'm always being somebody else
actually it's I'm just Julia

Audio 23.3: Just Julia

(1437) Julia you know sometimes I'll just get along with it
(1438) and I'm just me

The above utterances all depict the central layers of discourse that contribute to Julia's action of excluding culture from her own personal identity definition.

This central layer of discourse has in the past also determined the networks that she interacted with. In audio 24 Julia is explaining why she did not have many Māori friends before she became involved with the Māori support team and study space.

Audio 24: Previous friend network

(1208) Julia I don't feel like I fit in
(1209) and I guess and that's why
(1210) I guess I've been drawn to my international friends
(1211) because it's been okay to be me
(1212) with them
(1213) I haven't had to be anything else
(1214) or haven't had to fit
(1215) you know a certain mould of what
(1216) or who who I should be

Julia is explicating that she did not interact with other Māori previous to enrolling into the tertiary institute as she felt it was easier to enact her immediate identity element, whereby she did not claim Māori as part of this immediate identity element.

However, when it comes to the actions that Julia performs within her immediate family network (with her children), the central layers of discourse are quite different. Instead of excluding Māori culture from these layers of discourse, Julia quite readily includes aspects of the Māori culture into her actions. Julia stated in her first interview that she wanted her children to be proud of being

Māori. Therefore the actions that she performs with her children add a central layer of discourse that contradicts the exclusion layer of discourse mentioned above. Audio 25.1 shows the actions that Julia takes in order to force upon her children a more positive Māori identity element.

Audio 25.1: Actions performed for her children

(1367)	Researcher	so how do you try to ensure
(1368)		that your kids are proud of being Māori?
(1369)	Julia	um I guess I've just really hammered it
(1370)		and hammered it home to (her son)
(1371)		in the sense of
(1372)		you know he's half European
(1373)		he's quite fair skinned
(1374)		he looks Pakeha you know
(1375)		his surnames (Surname)
(1376)		so again I guess I worry too
(1377)		but I gave him a Māori name you know
(1378)		so his middle name is (Middle name)
(1379)		and that's my dad's
(1380)		middle name
(1381)		I always wanted a Māori name growing up

The action of giving her children a Māori name is one of the actions that Julia performs. Julia is responding to the intermediary layers of discourse around being raised in an urban environment. She does so by creating central layers of discourse that influence the actions she performs with her children. As she was not given a Māori name, she chose to give a Māori name to her children.

Julia also performs actions that enable her children to speak Te Reo Māori (the Māori language). Julia forces the Māori language on her children in the hope of contributing positively to the intermediary layers of discourse surrounding her children's continuous Māori identity elements.

Audio 25.2: Actions performed for her children

(1408)	Julia	and I speak to him in Māori as well
(1409)		and yeah (Son) went to (school)
(1410)		he was in the Māori bilingual unit

(1411) when he first started primary school
(1412) so I think he got a good grasp of the Māori language
(1413) thereof
(1415) and man did I really yeah hammer into him
(1416) the importance
(1417) yeah Māori culture
(1418) from when he was first
(1419) he was quite young
(1420) and now yeah
(1421) so he's um quite confident with the Māori language
(1422) so I guess I wanted to help
(1423) I really wanted to help them
(1424) yeah have their cultural identity
(1425) be able to stand in this world

These actions are also in response to the central layers of discourse that contribute to Julia's immediate Māori identity element, where she wants to ensure a positive Māori identity element for her children.

These seemingly contradictory central layers of discourse depict Julia's agency in the creation of her immediate Māori identity element. Although she seems to exclude Māori culture from own personal identity definition, she works to ensure that her children are able to create a positive Māori identity element. Julia is enacting a more fluid Māori identity here. As McIntosh (2005) explains, when people feel that they do not meet the cultural markers associated with being Māori "they adopt new takes on identity formation because of their present material conditions. These formations can be seen as an attempt to find meaning and cultural markers under difficult, sometimes oppressive, conditions" (p.46).

During my time observing Julia, I observed her mostly in the workplace environment. Other environments I observed her in included a business class and the Māori study space. Through observing her in these different environments, several identity elements were observed: student, work and friend. Julia's Māori identity element was linked to the above identity elements. Julia portrays agency in the way that she rejects the social and cultural markers

associated with the negative Māori identity that is forced upon her through the Māori community. This community contributes to her outer layers of discourse. Her family contributes to her intermediary layers of discourse and they have also forced a negative Māori identity on Julia. Julia also portrays agency through the use of her 'just Julia' statements as these exclude the Māori culture from her own personal identity definition. These statements are performed in response to feeling different or excluded from the Māori students in the Māori study space and from her Māori relatives, two groups that also contribute to her intermediary layers of discourse. Julia's vertical identity production will be discussed in more depth and compared to Kerry's in the next chapter.

5.0 DISCUSSION

Due to the observable difference in the Māori identity elements enacted by Julia and Kerry, the second interview became an opportunity to explore why there existed a difference. This chapter will examine excerpts from the second interview that illustrate the habitus of the participants.

The difference between the Māori identity elements of Julia and Kerry is perceivable when exploring their Māori identity elements through vertical identity production. By examining the outer, intermediary and central layers of discourse that contribute to the Māori identity elements of the participants, it becomes clear that Julia and Kerry have varying layers of discourse and that they respond to them in different ways.

The outer layers of discourse for Julia and Kerry both include a Māori community that is not specific to any one physical place or time. This Māori community is a construct that has certain cultural markers associated with it, which Julia and Kerry either reject or adopt. However the Māori community that contributes to Kerry's continuous Māori identity element is dramatically different from the one that contributes to Julia's. The Māori community that Kerry perceives is one that is similar to the traditional/marae Māori identity. This Māori identity has cultural markers such as: proficiency in Te Reo Māori (the Māori language), capability to conduct oneself confidently on a marae and knowledge of one's whakapapa (genealogy). Kerry indicated in her utterances from her first interview that this outer layer of discourse forces upon her the above cultural markers and she responds positively by attempting to adopt these cultural markers. For Julia, the Māori community that contributes to her outer layers of discourse is one that reflects a negative Māori identity which has characteristics and markers based on material disadvantage and over representation in

negative statistics. In Julia's interview it became apparent that instead of adopting the markers associated with this Māori identity, Julia avoids them.

Within the intermediary layers of discourse that contribute to Julia's and Kerry's continuous Māori identity elements, there are again differences but there are also similarities. The Māori support staff at the tertiary institute is a network that contributes to both Julia's and Kerry's continuous Māori identity elements. This team of Māori staff aim to help Māori students at the tertiary institute to succeed. In order to do this they offer scholarships, mentoring programmes, academic workshops amongst other things. They frame their work within a traditional/marae Māori identity. For Kerry, this Māori identity is accepted and adopted. Other social actors who are immersed and proficient within this Māori identity are benchmarks for Kerry as she attempts to become the same. However, for Julia, this Māori identity leads to a sense of exclusion. When social actors within this network question Julia's cultural identity, they are identifying her as different; and when they expect a Māori identity element that includes the cultural markers of traditional/marae Māori identity, they exclude her. It is this sense of difference and exclusion that Julia perceives and responds to. This feeling extends to parts of her extended family network as well.

There is a difference between Julia's and Kerry's continuous Māori identity element, in the outer layers of discourse that extend from the business network for Kerry and Julia's immediate family network. The business network forces upon Kerry the act of having to critically question her peers, as they fail to incorporate Te Reo Māori into their assessments, as encouraged by their lecturers. This critical questioning fits well within the Fluid Māori identity that is emerging in the research (McIntosh, 2005, Moeke-Maxwell, 2005). In the past, members of Julia's family have acted in ways that suggest that they perceive a negative Māori identity. Due to this, acculturation into western society has been

forced upon Julia. Her perception of the Māori community that contributes to her outer layers of discourse is remnant of this historical intermediary layer of discourse.

The above historical intermediary layer of discourse also impacts upon the present central layers of discourse that contribute to Julia's immediate Māori identity element. One type of utterance continuously came up in Julia's first interview and this was an utterance that made claims about Julia's personal identity, whereby Māori culture was not incorporated. These 'just Julia' utterances indicate that the negative Māori identity that she rejects and the traditional/marae Māori identity from which she is excluded, are not included in her definition of her personal identity. Yet, the actions that Julia performs with her children are seemingly contradictory. With her children Julia performs actions in the hope of helping to create a positive Māori identity for them, that incorporate markers associated with the traditional/marae Māori identity. Her actions with her children reflect more of a fluid Māori identity and the way that she is responding to these central layers of discourse also suggest that Julia is renegotiating her Māori identity element.

For Kerry, some of the central layers of discourse contributing to her immediate Māori identity element are in response to her outer and intermediary layers of discourse. Both the Māori community that contributes to the outer layers of discourse and the Māori support network that contributes to the intermediary layers of discourse, adopt the traditional/marae Māori identity. This Māori identity enforces certain cultural characteristics that Kerry willingly adopts into her general, continuous and immediate Māori identity elements. Within these central layers of discourse is a continuum which Kerry utilises to measure 'Māoriness.' On one side of the continuum is the construct 'half pie Māori' and on the other side of the continuum is the construct 'Māori Māori.' Where one sits in this continuum is dependent on whether or not one can perform the

cultural markers associated with the traditional/marae Māori identity. Kerry also enacts a fluid Māori identity within these central layers of discourse in the way that she engages in trying to merge her Māori identity element with her other identity elements: her student identity element, her future business woman identity element, her friend identity element and others.

Figure 19 and Figure 20 (on the next page) display the vertical identity production of both participants. The three layers of discourse are represented by the three circles and the networks and actions that contribute to each layer of discourse are listed within the relevant circle. The colours represent that type of Māori identity that is either forced upon each participant or is enacted by each participant and where more than one identity was evident the two colours were mixed.

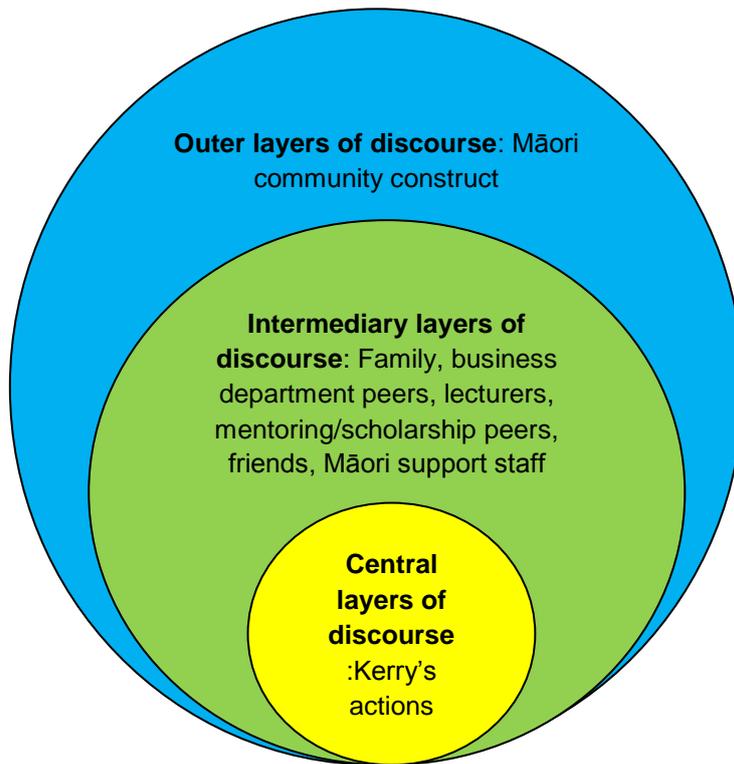


FIGURE 19: KERRY'S VERTICAL IDENTITY PRODUCTION

Key	
Traditional/marae	
Negative	
Fluid	

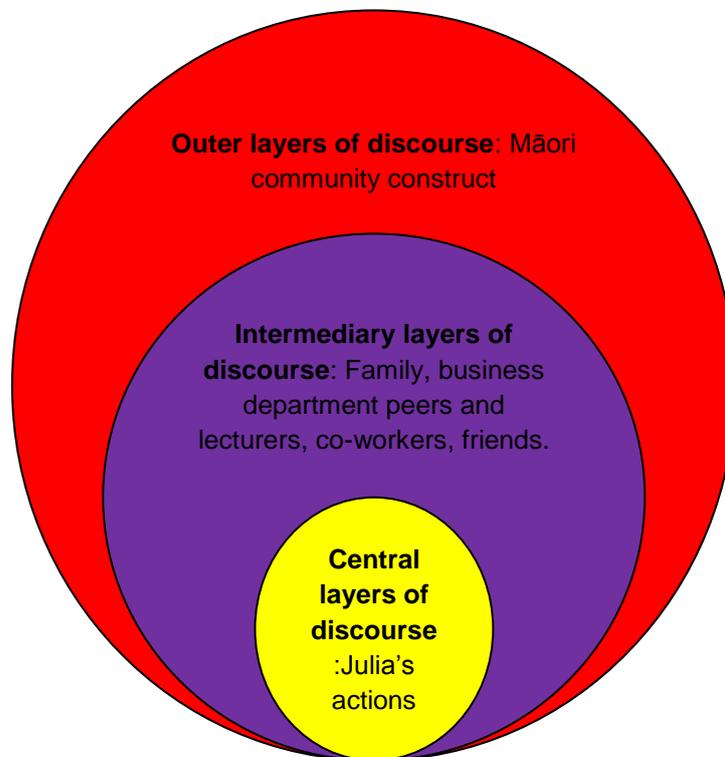


FIGURE 20: JULIA'S VERTICAL IDENTITY PRODUCTION

The second interview with Julia and Kerry provided an opportunity to explore the above differences and it provided a glimpse into the habitus of both participants. The habitus of an individual

is the internalisation of social practices and actions, and with that the internalisation of meditational means or cultural tools, making it possible for the social actor to perform such action or employ such meditational means without conscious reflection. Thus habitus is a product of history and at the same time produces and re-produces individual and collective history,(Norris, 2011, p.36).

The cyclical nature of Julia's habitus was evident in certain aspects of Julia's habitus, and were discussed as part of the intermediary layers of discourse that contribute to her continuous Māori identity element. From that analysis it became clear that an important network from Julia's habitus, that continues to contribute to the construction of her Māori identity element, is her family.

Family is an important network that has influenced both Julia's and Kerry's present Māori identity elements. In the second interview they remarked that their families contributed hugely to their habitus. In particular both participants discuss their mothers and their habitus which influenced the actions that they took in the upbringing of their children. Audio 26.1 shows utterances that Julia made in the second interview describing her mum's upbringing briefly.

Audio 26.1: Julia's Mother's Upbringing

(9)	Julia	my mum was raised in Devonport
(10)		in the fifties or sixties wherever she was
(11)		when there was no Māoris around
(12)		oh her name's (name)
(13)		and she went to like
(14)		Takapuna girls I think at the time
(15)		or whatever it may be
(16)		but she was always the
(17)		she was always the only Māori
(18)		or the only brown
(19)		especially back in those days too
(20)		that would have been alot harder
(21)		I don't know

(22) and then just growing up

Although both Julia's and Kerry's mothers are a similar age their upbringings differ greatly. Audio 26.2 is the description that Kerry gave of her mother's upbringing.

Audio 26.2: Kerry's Mother's Upbringing

(256)	Kerry	but I guess like
(257)		cause my mum was rural
(258)		rural
(259)		she was um yeah
(260)		Rotorua
(261)	Julia	Devonport
(262)	Kerry	yeah
(263)	Julia	etcetera
(264)	Kerry	my mum definitely wasn't an urban

For many Māori being raised in a rural environment as opposed to an urban environment can have great impact on their Māori identity. In an urban environment, Māori are at times distanced from their tribal area. Research conducted into the Māori identity of urban Māori has shown that a number of Māori who fall into this category hold a negative Māori identity as opposed to a traditional/marae Māori identity (Borell, 2005, Meiji, 2006, Houkamau, 2010). A reason for this correlation between urban Māori and negative Māori identity could be because "in an effort to be 'successful' many young urban Māori emulated Pakeha people and culture - a process which accelerated the loss of Māori practices and values, while effectively alienating Māori from their tribal relatives and role models" (Houkamau, 2010,p.183).

Therefore, the difference in upbringing between Julia's and Kerry's mothers does support there being a difference between the Māori identity elements of Julia and Kerry. When looking again at their utterances from their second interview, this difference in their mothers' upbringing translated into a difference

in the actions that they took with their children. When Julia spoke about her upbringing she mentioned a number of times that being Māori was not something that was valued in her childhood household.

Audio 27.1: Being Māori in Julia's Habitus

(22) Julia and then just growing up
(23) it was drummed into my head
(24) that white people you know
(25) that Pakeha were superior
(26) um
(27) so I was I don't know
(28) we were always corrected
(29) and told to speak correctly
(30) and I don't know just growing up
(31) through yeah my mum
(32) had really strong ideas of identity
(33) and making sure that we fit in

Audio 27.2: Being Māori in Julia's Habitus-Friends

(69) Julia so yeah I don't know being Pakeha was really **massive**
(70) in my parents eyes
(71) we weren't allowed to have any Māori boyfriends
(72) or island boys
(73) or any anyone else
(74) you were either Māori or Pakeha that's it
(75) and Pakehass were always
(76) they loved
(77) all my friends were Pakeha growing up

Audio 27.3: Being Māori in Julia's Habitus-Language

(89) Julia and yeah I was 12-13
(90) when I learned how to say kia ora
(91) like I would say keeora like
(92) I didn't even know
(93) like I knew basic little words from hearing it
(94) through my cousins
(95) or at Tangis and family
(96) or whatever but I
(97) obviously my most of my language
(98) I learned that
(100) through being at yeah at Auckland Girls for three years
(101) and being in a Māori bilingual unit
(102) but previous to that yeah
(103) I was yeah

(104)		raised to watch Emerdale Farm
(105)		Coronation Street
(106)		we were really heavily European

Audio 27.4: Being Māori in Julia’s Habitus-Be more Pakeha

(120)	Julia	yeah so um yeah
(121)		my parents they just wanted us to be
(122)		more Pakeha
(123)		I guess yeah they really wanted us to be
(124)		Pakeha to fit in with um
(125)		yeah Pakeha society
(126)		and for them I get that was
(127)		from their upbringing

The above utterances give an insight into Julia’s habitus implying that a negative Māori identity was forced upon her in the past through the intermediary layers of discourse from her family network. In the research into the life stories of three cohorts of Māori women, Houkamau (2010) quoted one of her participants from the second cohort of women as saying, “my parents kind of believed that Pakeha were better” (p.189). In their exploration of why this might have been the case, Houkamau (2010) looked into to the macro reasons and explained that in the mid 1970s, many Māori were living in urban areas and were trying to emulate the lifestyles of their Pakeha counterparts at the same time as denying their ‘Māoriness’ due to the prevalent negative Māori stereotypes in society at that time.

In contrast to Julia’s utterances, Kerry’s utterances suggest that her parents were more open to engage with their Māori culture. Although, Kerry too was raised in an urban environment, her utterances suggest that her habitus does not include a negative Māori identity.

Audio 28.1: Being Māori in Kerry’s Habitus-Play

(142)	Kerry	I guess to some extent it was my parents influence
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(143) but um
 (144) I think I have been allowed to play abit more
 (145) with the idea of Māori and culture and that sort of thing cause

Audio 28.2: Being Māori in Kerry's Habitus-Marae

(150) Kerry my involvement with maraes was
 (151) that wasn't very significant
 (152) until maybe intermediate
 (153) when I um went away for nohos
 (154) and stuff
 (155) but um
 (156) so in Primary school
 (157) I used to play in the ka Māori culture group
 (158) it wasn't even Kapa Haka
 (159) it was a Māori culture group
 (160) and we sung tutera mai na
 (161) and then that was great
 (162) and **yeah** that was it
 (163) was kind of it was a fun
 (164) it was a fun activity for me
 (165) it was kind of like something extracurricular
 (166) that I was allowed to indulge in
 (167) my mum definitely encouraged me

Audio 28.3: Being Māori in Kerry's Habitus-Support

(175) Kerry and all that sort of things um
 (176) in intermediate
 (177) but yeah my parents did support
 (178) in whatever I'd do
 (179) and then intermediate
 (180) we'd have um little competitions I think
 (181) mum came out to watch me

These utterances indicate that within Kerry's habitus is the practice of positively engaging in Māori cultural aspects, such as kapa haka. The actions her mother took, for example attending a performance, contributed to the intermediary layers of discourse surrounding Kerry's continuous Māori identity element and that this exists within her habitus. Kerry explained how this impacted on her actions when she started at university.

Audio 28.4: Being Māori in Kerry's Habitus-University

(192) Kerry but then um I guess I guess
(193) yeah it didn't really didn't really change
(194) so kind of my experiences from that
(195) influenced me getting into it again at university
so they were happy times they were just like fun

The extended family network of both Julia and Kerry performed similar actions in the past, yet the differing way Julia and Kerry responded to the actions taken by their extended family suggest that the Māori identities they hold now were set even in the past. Both participants spoke about experiencing negativity from their cousins due to their lack of 'Māoriness.' In audio 29.1 Julia explained the way she was made to feel different compared to her cousins.

Audio 29.1: Julia's Experience of Exclusion

(45) Julia and being told by my cousins and people
(46) growing up all my life that I wasn't Māori
(47) I didn't talk Māori
(48) I talked too flash
(49) um yeah I don't know yeah

Although her utterances do not detail her response to being made to feel different, there is a similarity between the intermediary layers of discourse from Julia's past and those from her more recent experiences indicating that this sense of difference is a significant part of her habitus. Kerry spoke about a similar experience that she went through.

Audio 29.2: Kerry's Experience of Exclusion

(218) Kerry even my cousins like they'd start
(219) some of them I'm sure
(220) they would only pretend to speak Māori
(221) cause they were like this to each other shhhh
(222) and I'd be like YOUS ARE TALKING ABOUT ME ahhhh
(223) and they'll laugh and point at me
(224) I'm sure they were just pretending to speak Māori

(225)		or maybe they could but um YEAH
(226)		even that that wasn't too detrimental
(227)		it was just something else I wanted to learn
(228)		and I wanted to do
(229)		I wanted to that to be a part of me as well
(230)		I wanted to um yeah get involved
(231)		and learn the language abit more but

In her utterances Kerry explains that the actions taken by her cousins' enforced cultural markers around being proficient in Te Reo Māori (the Māori language) that she adopts in her continuous Māori identity element. Again, the response that Kerry had to an interaction from her past reflects her response to the present intermediary layers of discourse contributing to her present continuous Māori identity element. This suggests that for Kerry, this response is also a significant part of her habitus and that, if similar interactions were to occur for her in the future then she would possibly respond similarly.

Both participants also spoke about societal changes that they perceived happening that impact what it means to be Māori. Kerry speaks about some of the benefits she had experienced due to being Māori.

Audio 30.1: Kerry's Perceived Societal Changes

(467)	Kerry	I guess my external influences
(468)		like society in general started to accept it a bit
(469)		more and that was
(470)		that was abit um yeah abit more than 2000's
(471)		and even when just coming out of high school
(472)		everybody's like oh Māori scholarships
(473)		this and this and all these kinda opportunities
(474)		that were available for Māori it was just
(475)		just such a positive sign
(476)		and something um
(477)		that helped me be confident
(478)		and proud say oh yeah I am Māori
(479)		I am that I'm gonna go for these things
(480)		I'm gonna take these opportunities

Kerry's utterances indicate that Kerry experienced being valued as a Māori person in society which has become part of her habitus as well. Julia spoke instead about the positive changes that have occurred recently that benefit her children.

Audio 30.2: Julia's Perceived Societal Changes

(354)	Julia	I definitely know I'm in such a better place
(355)		than my grandmother
(356)		and my mother
(357)		and then (son) and my children will have
(358)		be in good stead
(359)		I mean Māori is such a you like it's it's it's welcome
(360)		it's quite a trendy um subject
(361)		you know it has been
(362)		it's become quite popular
(363)		it has become a part of the New Zealand pop culture

Although their mothers are of a similar age, they were raised in two different environments which impacted on their Māori identity and the Māori identity that they forced upon their children. It is also important to note that there is approximately a ten year age difference between Kerry and Julia, which may also explain the difference in their Māori identity elements. At the end of her secondary education, Kerry experienced Māori being valued in society which was perceived in the number of opportunities that were available to her because she was Māori. Julia did not have the same experience, but she can see the opportunities that are available now. However, Julia does not perceive these opportunities as being available to her; instead she sees them as being available for her children.

The second interview provided a small glimpse into the habitus of the participants' allowing for a better understanding of their actions and responses to the many layers of discourse contributing to their Māori identity element. As their habitus is an "accumulation of all of... (their)... experiences. Experiences in turn are often linked to relationships, time, place, and particular objects within; and relationships, time, place and particular objects within are in turn linked to

social actions,” (Norris, 2011, p.255). Therefore the habitus’ of Julia and Kerry as briefly explored above include interactions and experiences whereby their Māori identity was enforced by their families. These experiences are linked to their relationships with Māori and also as Māori with non-Māori. For example, Julia’s sense of being different or being excluded can be linked to her habitus and her experience of similar interactions when she was younger. Also, the negative Māori identity that is evident in the layers of discourse can be linked to the negative Māori identity that is part of her habitus. The traditional/marae Māori identity that Kerry enacts can be linked to her positive experiences of the cultural markers associated with this Māori identity that exist within her habitus. In this way, both Julia and Kerry construct and enact “their identities (both historic and current) as reflective of what was valued, possible and practical for them to express within the social networks in which they lived” (Houkamau, 2010, p.194).

6.0 CONCLUSIONS

Identity has many layers and is complex. Identity is influenced, shaped, constructed through: the external world and the internal world, the social and the personal, the past and the present. Although Māori identity has been researched, the identities that were uncovered either fail to include a large proportion of Māori, or are negative identities based on negative statistics and representations of Māori. The exploration of fluid Māori identities is promising but there continues to be a gap in the research into an inclusive Māori identity and what the characteristics of such an identity would be (Borell, 2005).

For Kerry the traditional/marae Māori identity does not pose a problem. This Māori identity is forced upon her through the outer, intermediary and central layers of discourse, contributing to her general, continuous and immediate Māori identity elements, from a number of different networks. Yet, Kerry willingly and positively adopts the cultural markers associated with this Māori identity. Overall, the Māori identity element portrayed by Kerry in the different environments that she was observed in, was a comfortable identity element, with the business network as an exception. Kerry responds positively to initiatives aimed at increasing Māori success due to her positive response to the traditional/marae Māori identity. Even though she is not yet proficient in Te Reo Māori (the Māori language) and she is still learning certain Māori cultural practices, she is willing to learn and she views her ignorance as a starting point and the cultural expertise of others as a goal.

However, for Julia the traditional/marae Māori identity is problematic. The cultural markers associated with this Māori identity create a sense of exclusion and difference for Julia as she does not enact this Māori identity. Instead the Māori identity that is most evident in her general, continuous and immediate

Māori identity elements is a negative Māori identity. Due to this Julia's Māori identity element is rarely in the foreground of her attention and instead, Julia is more comfortable foregrounding other identity elements and interacting within networks where she can be 'just Julia.'

For both participants the Māori identity elements that they enact are embedded in their habitus. Their experience of Māori culture, their interactions with Māori, their upbringing and the actions taken by their parents, all intersect in their habitus and it is this "in connection with other possible social actors and indeed time and place and particular objects within that allows an action to (co)produce a part of a social actor's identity" (Norris, 2011, p.255).

6.2 RECOMMENDATIONS

6.2.1 RECOMMENDATION ONE

The recommendations that arise out of this research project are similar to those that come out of research conducted Meijl (2006), Borell (2005) and Houkamau (2010). From the research conducted by Meijl (2006) and Borell (2005) into the Māori identity held by Urban Māori, the researchers concluded that initiatives created to increase the success of Māori need to incorporate a Māori identity that is more inclusive than the traditional/marae Māori identity. The reason being that this identity can contradict the Māori identity held by Māori and can lead to sense of exclusion. Although both Julia and Kerry would be considered to be urban Māori, Julia did not respond positively to the Māori support staff at a tertiary institute and the initiatives that they implement, while Kerry did. The Māori support team implement initiative based on the traditional/marae Māori identity and as such left Julia feeling excluded from their network. *Therefore, initiatives that are aimed at increasing the success of Māori in a tertiary environment (as this is where the research was conducted) also need to utilise*

a Māori identity that is more inclusive than the traditional/marae Māori identity in order to ensure that all who are involved can benefit from it. Also, if a more inclusive Māori identity is used, students who engage with these initiatives and programmes may be better equipped to interact with those outside of the programmes. A more inclusive environment may on the one hand allow students like Julia to engage more with the programs, and on the other hand give students like Kerry the opportunity to be better able to interact comfortably with others. In this way, the core of the programme, i.e. Māori identity, would be strengthened as even more Māori students could get involved, and it would build confidence in participants beyond Māori identity, focusing on inclusion rather than on a stark point of difference.

6.2.2 RECOMMENDATION TWO

The second recommendation is similar to the conclusions drawn from the research conducted by Houkamau, (2010). From her research into the life stories of three cohorts of women the researcher discovered that the second cohort of women had a more negative Māori identity than the other cohorts of women. Participants within the second cohort of women regularly commented that their families had raised them to fit into the Western urban model of success and in so doing, had distanced them from positive Māori communities. The intervention that Houkamau (2010) concluded would be beneficial to these women was one that negated their negative Māori identity by “equip(ing) Māori parents with techniques for teaching their children positive ideas about Māori identity, as well as specific skills and strategies for understanding and dealing with discrimination, should it be encountered” (p. 193). By briefly exploring the habitus’ of Julia and Kerry, it was shown that the actions taken by parents, the engagement or lack of engagement that they show towards their Māori culture, can force upon their children certain Māori identity elements that impact upon the actions they take in the future and the way they respond to Māori and non-

Māori networks. *Therefore, the second recommendation from this research is that initiatives do need to be put into place in communities where Māori families can receive support that aid them in positively engaging with the Māori culture and negates historical negative stereotypes or experiences that they might have.*

STRENGTHS AND WEAKNESS OF THIS THESIS

The strength of this research project into Māori identity lies in the methodology utilised. This is the first foray into Māori identity that has been conducted using multimodal (inter)action analysis (Norris, 2004; Norris, 2011). By using tools from this method, such as the horizontal and vertical identity production frameworks, insight into what is in the foreground, midground and background of the two participants' attention as well as the multiple layers of discourse that contribute to their Māori identity elements were examined.

However, a weakness of this project lies in the small number of participants and the overall scope of the project. As stated earlier, it had been intended for three female participants to be involved in this research project yet only two ended up being involved due to personal circumstances that arose for the third participant. Having only two participants (or even three) limited the applicability of the findings to anyone other than the participants. Also the observation period being a maximum of five days, again limited the amount of data that was collected and analysed which in turn impacted upon the depth and scope of the findings. A more in depth ethnographic study would have extended over a longer period of time and would not be confined to one location, in the way this research was confined to a tertiary institute.

There were numerous factors that limited the scope of this research project. As stated above, the limitations included the number of participants, the length of the observation period and the observation period occurring only in one location. One of the most significant factors that limited this research project was the level of qualification that it is being submitted for. As this research project is being submitted as part of a Masters qualification, there were limitations placed on the data that could be analysed and written about and still fit within the restrictions placed on a Masters thesis. Other limitations placed on this research project stem from my responsibilities as a parent and a fulltime lecturer at a tertiary institute. These factors did limit the amount of time that I could spend observing each participant and the times and days in which I could observe them.

FUTURE RESEARCH

As a methodological framework, multimodal (inter)action analysis (Norris, 2004; Norris, 2011) was very useful and effective in the analysis of the Māori identity of the participants involved in the research project. However, future research into Māori identity using multimodal interaction analysis needs to be conducted without the limitations that were placed on this research project. Therefore, future research into Māori identity using multimodal interaction analysis would need a larger number of participants. Also, future research would benefit if the participants were not only tertiary students but instead came from various areas in the community. In addition, the observation period should be much more extensive and observation should occur in all of the networks that the participants engage in. For example, the observation should occur in their home environment as well as all other environments that the participant frequents. In order to achieve this, the ethics application would need to include permission to observe all social actors that the participants interact with. The above changes

ensure that future research into Māori identity using this framework would be much more comprehensive.

8.0 REFERENCES

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APPENDICES

A. OBSERVATION NOTES: KERRY

The entirety of my observation notes are in my field journal. These observation notes are some of the notes from my field journal that have been themed under headings. This was the first step in my analysis of the data. After the observation period and the first interview with Kerry, certain themes (such as her level of attention in the different environments) became apparent. These themes were also used to decide on what excerpts I would transcribe from the second interview that occurred with Kerry and Julia.

Comfort with people and surroundings

Business class and peers

On day one of the observation period I observed Kerry in the Maia study space as well as in one of her business classes. This class was three hours long in duration with a break halfway through. The students and Kerry waited outside of the class before entering because one of their peers was giving a presentation. Although Kerry interacted in conversation during the higher-level action of waiting to enter the class she maintained a distance from her peers physically and mentally. This could have been seen in the way she held her cup in front of her body during her interaction with these students.

Once in the classroom, Kerry sat three seats back from the front, in a row that was unoccupied. She interacted directly with one of her classmates during the class, she also took part in group discussion as well as asked questions of students while they were presenting. During the class, her classmates shared a joke about her voice as she was ill and it was deeper than usual. When she directly interacted with the female student who was sitting behind her Kerry turned to face her and then returned to looking at the front before adopting her rest position.

The rest position that Kerry displayed in the classroom and with her classmates was formal. Her hands rested on her lap, while her posture remained upright and straight.

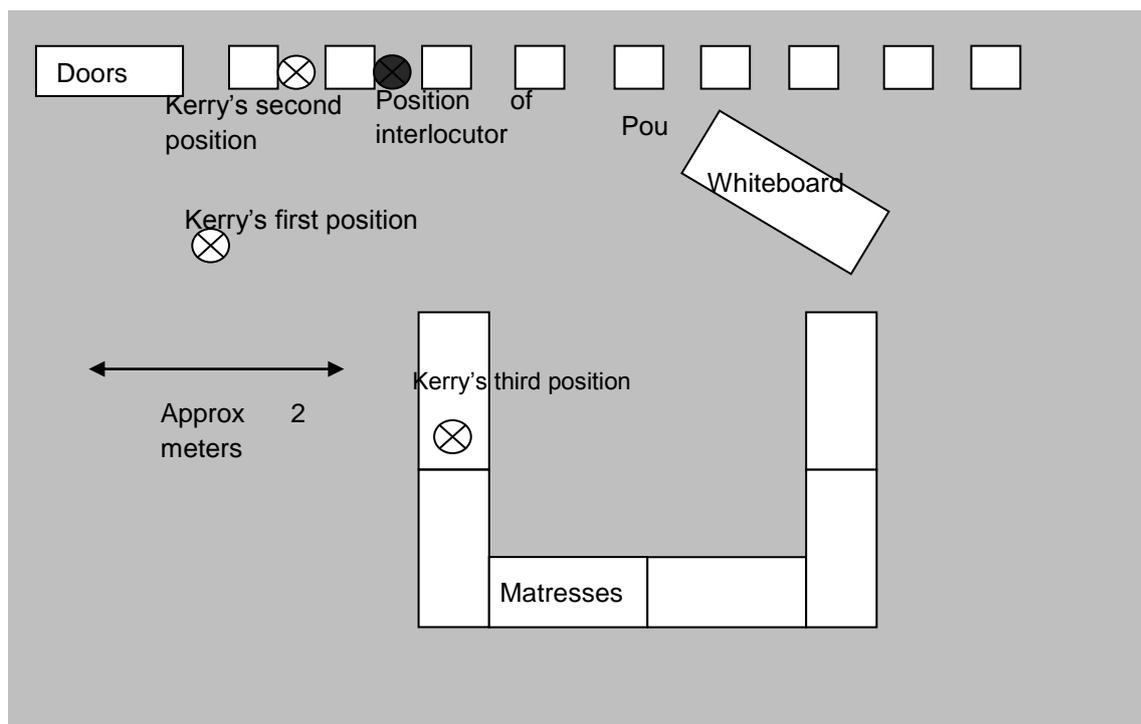
After she carried out higher-level actions such as, reading her diary, eating garlic bread, asking a question and taking out her laptop she would return to her rest position. At one point in the classroom, the tutor made a joke and Kerry responded by shaking her head and laughing. At this point it seemed she relaxed further as she removed the hair tie from her hair, leant forward on the desk on one elbow and held this position for approximately three minutes. However, after this she returned to sitting back in her chair, her hands in her lap and her posture upright. It would be difficult to draw any real conclusions from this data alone, but when her interactions and rest position in the classroom are compared to her interactions and rest position in the marae, some interesting contrasts occur.

Mentoring/scholarship class and peers

On day two of the observation period I observed Kerry in her mentoring/scholarship class. The mentoring/scholarship class is a weekly class held in the marae at a tertiary institute for the recipients and the mentors of the mentoring/scholarship programme. It lasted for two hours from 5pm to 7pm with a short break at approximately 6pm. The first half of the class was facilitated by an academic advisor who discussed time management strategies with the students. After the break the remainder of the class was spent learning a patere (Māori chant) that the students would perform at a future date.

The position diagram below shows the set up in the Marae. Markers 1, 2 and 4 show where Kerry was sitting at different times, during the class. Marker 3 shows the position of her peer that she interacts with at the beginning of the class and during the break.

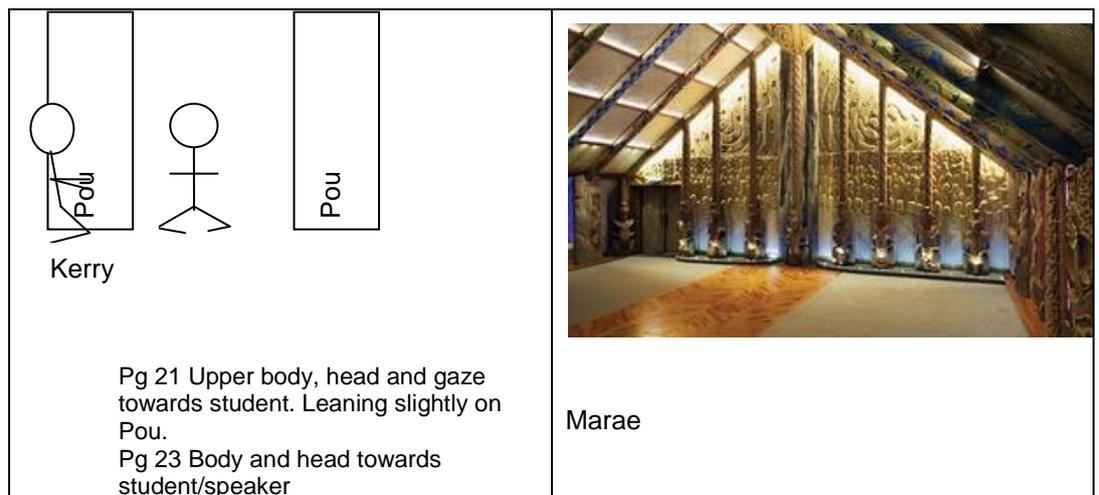
Position diagram 1



When Kerry entered the marae she greeted one of the female students with an exclamation and an embrace that lasted for approximately five seconds. As she had entered later than most she took a seat on the outside of the U shaped mattress configuration that students were sitting on (marker one in the above diagram). She was not the only person who sat in this area as there were four other students sitting there too. The most interesting interaction in this class occurred during the break, when she sat with the same female student that she had embraced upon entering and had a conversation (markers two and three). This interaction began with another embrace that was shorter than the first but still held for a few seconds. After that they sat down between the pou (Māori carvings) at the front of the marae.

Throughout the higher-level action of their conversation, Kerry maintained consistent eye-contact with the interlocutor who spoke more than Kerry did. The diagram below shows their positioning. Kerry's body and head were turned towards the interlocutor and she maintained a proximity that was less than a meters distance apart. Yet even though they were not so close as to touch there was an intimacy observed between the two through the direct eye contact, the and gestures used and the open posture displayed by both of them.

Interaction diagram 2



After the break, Kerry sat on the mattresses with the other students (shown by marker four). From this position she observed a group of students perform the chant that they were to learn. She interacted directly with a student beside her, whispering and laughing with her after the chant had finished.

The rest position that Kerry adopted in the marae also provides an interesting contrast with the rest position that she adopted in the classroom. At first, when Kerry was not sitting on the mattresses (marker one) her position was quite formal. She rested on her knees before she sat down cross legged and relaxed her posture by bending slightly. Later her rest position became relaxed with her legs stretched out in front of her, leaning back on one elbow and almost lying down on the floor. This changed when she sat forward with her legs crossed and her hands between her legs. Throughout the first half of the class she alternated between the last two rest positions.

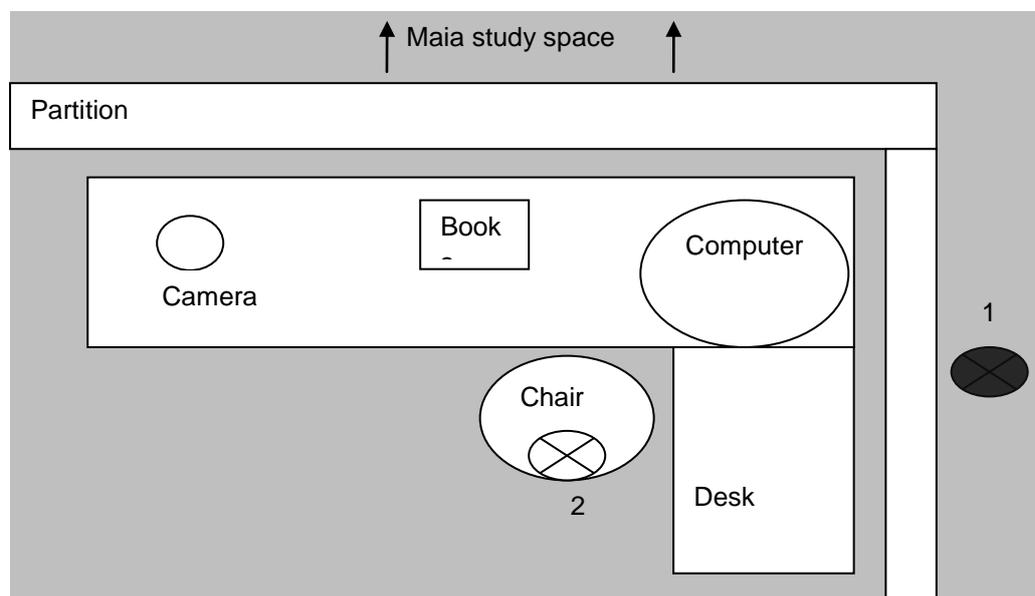
While she was interacting with the student during the break (marker two), her rest position was with her legs slightly bent, point towards the interlocutor, one hand rested on the pou behind her and her posture open and relaxed. Later, during the second half of the lesson when she was seated with everyone on the U shaped mattress configuration (marker four) her rest position included her legs straight out in front of her and her posture again was open and relaxed.

Study space and peers

On days one, three and four of the observation period I observed Kerry in the Māori study space. The Māori study space is a room where students can study independently. They have access to computers, a printer and there is kitchen where students can help themselves to a hot beverage. On the first day of observation I sat with Kerry while she studied. She did not interact with anyone apart from myself on this day as she was working on an assignment. When I arrived she had been listening to music with headphones in both ears. She removed these to talk to me, and after when I had assured to her that she could ignore me and continue with her work, she put one headphone into her ear.

On day three I observed her studying in the Māori study space again but at a different desk. Ropata (a disabled young man who works at Puukenga) interacted with Kerry briefly. Position diagram 2 below shows where Ropata stood during this interaction (marker 1). Ropata stood on the other side of the partition looking over it to see Kerry (marker two). Kerry stayed seated while talking to him and making consistent eye contact with him. Towards the end of their interaction she made eye contact with me and included me in the interaction before standing and saying goodbye to Ropata.

Position diagram 2



On day four I observed Kerry interact with Julia (another participant) in the Māori study space. They were both there working on assessments. Another female student who was also present in the hub had brought with her a make-up box that was placed on the coffee table in between two couches. Julia and Kerry played with the make-up box while talking. Although they did not converse much during this interaction, they both participated in the higher-level action of playing with the make-up.

The rest position that Kerry adopted in the Māori study space was again one that was relaxed and open. When at the desk, Kerry faced the computer, books or her laptop. Her posture was relaxed and her hands were either typing, flipping the pages of the book, lifting her tea cup to her lips or rested in her lap. When she interacted with Ropata and Julia on the two different occasions her body was faced in their direction and her posture was open. On the couch with the make-up box her hands were busy with the products on the coffee table and her knees were bent and pointed in Julia's direction.

The rest position and level of engagement with her peers were not the only two factors that differed between the different settings that Kerry interacted in. Comparing her level of attention and her focus on her learning within the different settings also provided interesting data.

Learning and attention

Classroom

In the business classroom Kerry's attention shifted due to a number of distractions. Upon entering the classroom she sat down at the desk and interacted with the female student sitting beside her. She then ate a sample of garlic bread given to her by the same student. Later in the same presentation, Kerry took out her diary and read a few pages. Her legs moved rapidly under the table in a consistent twitch-like manner.

At one point in the lesson Kerry took her laptop out of her bag and placed it directly in front of her. She brought up two social networking websites: Twitter and Facebook and proceeded to check these while another student was giving her presentation. She fidgeted with her hair whilst doing this. Although she regularly gazed in the direction of the students presenting her gaze would return to something in front of her. She also received two phone calls during the period of observation.

Mentoring/scholarship class

During the first half of the lesson, Kerry displayed similar behaviour to that shown in the classroom setting. She talked to students around her as well as at one point left the room to get her laptop in order to again check the same social networking websites. She gazed towards the academic advisor who was talking about time management at certain points. When he said "timetable blank" she looked in his direction, only to have her gaze return to the sheet of paper in front of her. Also when he asked if there were any questions she looked in his direction.

The above lower-level actions contrast considerably with the lower-level actions she displayed in the second half of the mentoring/scholarship lesson. When Kerry sat with the other students to learn the chant her attention seemed to be wholly on the task at hand. Her gaze was either on the students performing the chant for them or on the page as she read and chanted along with the rest of the students. Although she looked in the direction of the doors when there was movement there, her attention, gaze head and upper body quickly returned to the page.

As she was leaving the marae she said “I come here, I get to have a sing and a lie down.” This level of attention paid to learning a Māori chant is an example of the value that Kerry places on Māori cultural aspects.

Cultural Identity

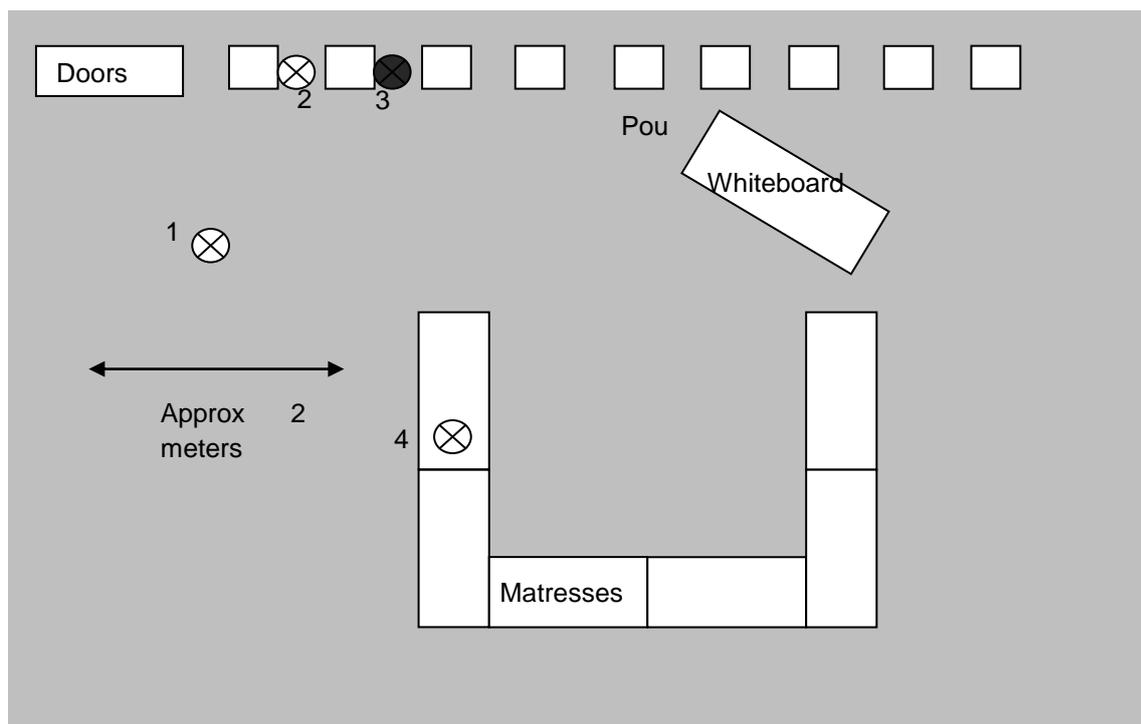
Natural Environment

On days one, three and four of observation I observed Kerry in at her chosen study space in the Māori study space which is situated beside a large window that let's in natural light. Furthermore, through my observation of her, I noted that she repeatedly focused her assignments on aspects of the environment. For her Brand Strategy report she created a brand/company named Nviromate which collected waste from companies and turned that waste into compost.

Language

On day two of the observation period during the mentoring/scholarship class, Kerry had to give an introduction Mihi (Māori introduction) to the group before she sat down. She stood up from where she was sitting (marker one) and she introduced herself to the group using both English and Māori to do so. She looked down while she introduced herself and then sat down after she had finished.

Position diagram 1

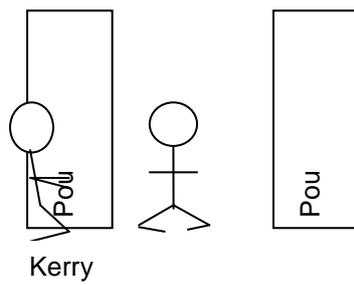


Marae

On day two of the observation period during the mentoring/scholarship class Kerry interacted with another student during the break. Throughout the interaction both Kerry and the interlocutor sat between two pou (Māori carvings) which line the back of the marae. These pou (Māori carvings) depict mythical and historical Māori figures that are linked to the tertiary institute in some way.

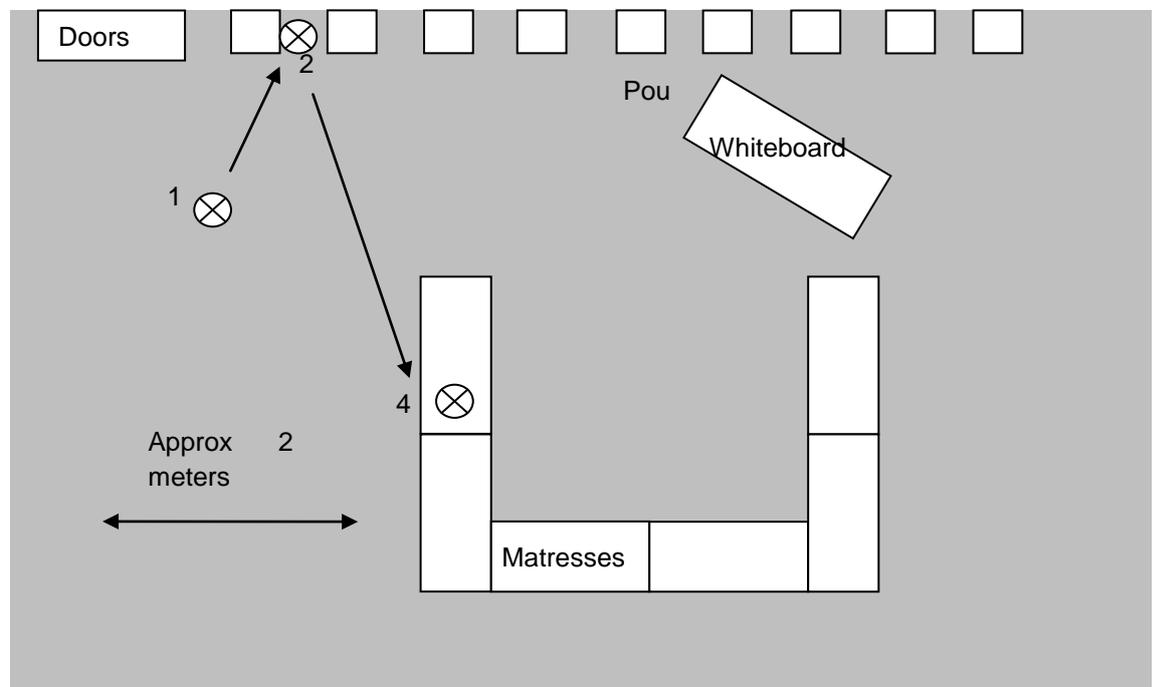
Kerry interacted with the pou throughout her interaction with the interlocutor. She did this proxemically and through the use of gestures. She sat facing her peer and leaning her upper body against the pou. She then rested her cheek on the pou while she listened to her peer. Throughout the interaction she used her hands to gesture to her peer but she also rested them on the pou. In addition at different times throughout the interaction she would perform a beat on the pou using her fingers, her thumb and her entire hand. At one point she rubbed the pou after performing a beat on it.

Interaction diagram 2



During the mentoring/scholarship class, Kerry utilised three different locations in the layout of the Marae. Each move led to more engagement with the group. As seen in position diagram 1 below, Kerry started the class positioned outside of the majority of the group (marker 1). She was seated outside of the mattress configuration with a four other students. She later moved to sit in front of one pou while she interacted with a peer (marker 2). After this interaction she moved to join the majority of the students on the mattresses, (marker 4).

Position diagram 1



Learning the Māori chant

On day two of the observation period during the mentoring/scholarship class Kerry learned a Māori chant along with the rest of the group. This occurred during the second

half of the mentoring/scholarship class and by this point Kerry seemed very comfortable in her surroundings. This was seen in her position changes throughout the lesson; from separate to the majority of the students at the beginning to sitting with everyone on the mattresses by this point. Her comfort was also made evident by the changes in her rest position throughout the class. She began with a straight and formal posture to sitting on the mattresses with her legs stretched out in front of her and her posture less straight.

While learning the Māori chant Kerry maintained a relaxed posture and interacted happily with students sitting around her and with the tutors teaching the chant at the front of the class. Her gaze was on the students at the front of the class who performed the chant for everyone else. She laughed at the end of the performance and applauded. At this point her gaze direction changed, and she then stared at the paper in her hand (which had the words to the chant on it).

As she practiced the chant with the group, Kerry smiled and laughed several times. She would chant along with the other students, her head and gaze following the lines on the page. She performed head beat gestures that were in time with the rhythm of the chant. At the end of a stanza her gaze would return to the tutor at the front of the class who would then demonstrate the next stanza. The tutor then asked if everyone was ready to continue and each time Kerry answered “Ae” which means yes in Māori.

When the group had practiced the first half of the chant the tutor asked them to all stand together to go through it. Kerry stood well within the group, surrounded by other students. Her posture maintained its relaxedness as she sang the entire chant along with the other students. At the end of the chant, she returned to her seat on the mattress smiling and sat down. Her legs were again stretched out in front of her. Once sitting down she turned to another student sitting next to her and said:

I love it here

I get to have a sing and a lie down

B. INTERVIEW TRANSCRIPT: Kerry

(1) Researcher: okay
(2) so
(3) thinking about where you like to study
(4) and kind of what I've seen
(5) where are your preferred places
(6) at Tertiary Institute to study?
(7) Kerry: yeah
(8) this came up again yesterday
(9) cause um
(10) when I was in Māori study space
(11) trying um
(12) practice for my presentation
(13) I needed a quiet space
(14) so a quiet space in the business building
(15) it's really bad
(16) but it's the post grad room
(17) and I'm not a post grad student
(18) so I just ran up there
(19) I was
(20) yes quiet space
(21) but um
(22) the only reason I know about it
(23) is because its next to lecturers offices
(24) so I'd go in there
(25) and talk to them
(26) and just hang out for a bit
(27) and kicked out
(28) if there's heaps of post grads around
(29) so
(30) that's my
(31) I just like quiet space
(32) I um often use
(33) like I've done abit of work in (Lecturer)'s office
(34) like if I'm in business building
(35) or um
(36) (Lecturer) yeah but (Lecturer)'s been missing
(37) so she's my other
(38) really good lecturer
(39) that's the one (Lecturer) was saying
(40) he'd tell on me
(41) tell I'll report to (Lecturer)
(42) um
(43) but
(44) mostly it's Māori study space
(45) um I've been
(46) I was
(47) a Māori study space for about
(48) the first half of the semester
(49) then I kind of migrated back up here
(50) Researcher: why?
(51) like why did you go down there?
(52) was it quieter down there?
(53) Kerry: yeah it was
(54) at the start of the semester
(55) um
(56) and it was open abit more
(57) um because I was in before
(58) like in the holidays
(59) so I just kind of stayed
(60) going down there every day
(61) and then I slowly made my way back up here

(62) like interacting with different people
(63) like Jane and peach and
(64) um jess
(65) jess was the Māori rep
(66) so that was
(67) um
(68) yeah
(69) and then I just slowly
(70) and then here is closer to business school as well
(71) so when I would need to run over
(72) oh and here they go the printer working again
(73) so that helped with my decision
(74) to move back up here
(75) but um
(76) Māori study space does get abit annoying sometimes
(77) when abit loud
(78) and its abit um
(79) yeah we get alot of students in there
(80) and uh
(81) so that's when I'd try to be listening to music
(82) and something
(83) and otherwise
(84) if I'm on real lock down lock down
(85) like on the weekend
(86) cause I needed quiet
(87) I was here and that's fine
(88) but um
(89) I'd go to the library
(90) yeah?
(91) that's
(92) worst case scenario I need to do some work
(93) yeah so I'd go to the library
(94) but I haven't even hit the library this
(95) this semester
(96) oh well that's good
(97) yeah so that's good
(98) yeah
(99) that's
(100) that's a good sign
(101) that's positive
(102) Researcher: what is that you
(103) so we like the quiet in terms of our study spaces
(104) but is there in terms of the environment
(105) like what the rooms like
(106) Kerry: yeah
(107) Researcher: that you like about either Māori study spaces,
(108) Kerry: yep
(109) Researcher: or
(110) Kerry: I like that I can have a drink
(111) cause it's really important to me to be hydrated
(112) and um
(113) and
(114) that sort of stuff
(115) but then also I like to know
(116) what's going on kind of thing
(117) kind of
(118) um so down in the Māori study space
(119) there'd be alot of um
(120) other Mentoring programme students coming in and out
(121) I'm like oh hello
(122) how are you
(123) but yeah that's a bit bad
(124) when it got abit distracting

(125) and then
(126) I would come up here
(127) and it's good to see the other girls
(128) and see how they're going with their assignments and stuff
(129) um
(130) and
(131) yeah I guess
(132) like it's good
(133) I like these buildings
(134) just change of space like
(135) I don't want to be over the business building
(136) seeing the same people
(137) and hearing how well they're doing with their assignments
(138) I'm
(139) yeah
(140) I'm plodding along
(141) like
(142) yeah so
(143) um
(144) that's cool
(145) I like
(146) I like the sun too
(147) I like the windows
(148) yeah
(149) um
(150) and the Māori study space is good
(151) I'll always kinda it's nice and close
(152) like I'll walk down to the creek or something
(153) and it's good to
(154) especially when I was sitting in that one
(155) cause I was drinking kawakawa tea
(156) sour sour tea
(157) yeah
(158) Researcher: and would you go pick it from
(159) around the creek
(160) Kerry: from the bush yeah
(161) yay there's heaps
(162) I had some of that
(163) yeah no it's good
(164) it's
(165) I like always being able to see
(166) something green
(167) yeah
(168) so even
(169) when I go out to stretch my legs
(170) in the Māori study space
(171) even if I'm sitting at another computer
(172) I'll um
(173) just walking out the side the door
(174) I'll go up and down the stairs
(175) cause that's a really nice view
(176) and there's heaps of green
(177) so
(178) that's
(179) that's pretty important
(180) yeah
(181) even actually the places I work
(182) in business school
(183) (Lecturer)'s office is like
(184) she looks over
(185) over and sees the Marae and stuff too
(186) so
(187) yeah that's really important

(188) Researcher: oh nice
(189) Kerry: yeah I like
(190) I like seeing outside
(191) I could not be stuck in a cubicle
(192) in town
(193) like in a city
(194) yeah
(195) Researcher: not being by a window?
(196) Kerry: hmm
(197) yeah
(198) and then even if like
(199) I was by a window
(200) and I couldn't see any green
(201) or like any
(202) trees or something
(203) that would really
(204) yeah
(205) yeah
(206) so I like
(207) that works out really well for me
(208) yeah
(209) and running to the bathroom
(210) that's always good
(211) I need to
(212) cause yeah
(213) as long as I'm drinking heaps
(214) I will run to the bathroom heaps
(215) yeah
(216) so that's always
(217) on my mind
(218) ok
(219) yeah
(220) sometimes business building
(221) yeah their wharepaku's
(222) paru
(223) cleaners
(224) yeah
(225) but here's
(226) here's over here's good
(227) Researcher: um
(228) oh okay
(229) I don't know why I wrote this down
(230) but um
(231) the type of music that you listen to
(232) when your studying
(233) what kind of music do you usually listen to?
(234) Kerry: I like
(235) sort of
(236) by music that I like I
(237) I
(238) I like stuff with good lyrics
(239) but then
(240) like I'm a very lyric
(241) orientated person
(242) but then when I'm studying
(243) I'm
(244) I don't want to get too much
(245) because I don't want to be
(246) too involved
(247) so I like something a bit
(248) um
(249) instrumental
(250) um

(251) that's why
 (252) I get abit hoha with my music cause I
 (253) I skip or
 (254) I do something else
 (255) it's just distracting
 (256) so
 (257) um
 (258) I'll only listen to music if
 (259) if there's too much other noise going on
 (260) yeah
 (261) so I'd rather be distracted by my music
 (262) then by other people's conversations
 (263) um
 (264) but yeah it's its
 (265) hopefully if I can find something instrumental so
 (266) I got into
 (267) it's on my iPod
 (268) it's not on my computer at the moment
 (269) but I was listening to um
 (270) Neil young
 (271) even though he's got like really good lyrics
 (272) but there's like some
 (273) pretty
 (274) cool
 (275) instrumentals in there
 (276) like
 (277) just jamming away
 (278) and yeah
 (279) so that was cool
 (280) he's he's really good to listen to
 (281) just nice and slow
 (282) yeah
 (283) nothing too much
 (284) otherwise it's distracting
 (285) Researcher: yeah you were listen to
 (286) Lana del Rey –on the weekend
 (287) Kerry: yeah she's my favourite at the mo
 (288) Researcher: is she?
 (289) Kerry: yeah she's ridiculously really cool
 (290) she's awesome
 (291) but um
 (292) yeah otherwise
 (293) alot of Neil Young was my study music
 (294) and then
 (295) oh Neil young? Neil Diamond
 (296) one of them
 (297) probably both
 (298) yeah
 (299) it's funny cause
 (300) when I'd like go to nana
 (301) nana listens to the same thing
 (302) I like
 (303) oh thanks
 (304) I'm so nannery
 (305) I was like yeah
 (306) we can share
 (307) she's got records even
 (308) Researcher: oh wow
 (309) Kerry: I was like
 (310) I don't know how to work these
 (311) what do these do?
 (312) nana!
 (313) mmm

(314) cause she's got this big uh
(315) sort that out one day
(316) yeah
(317) I'm gonna hopefully go see her soon
(318) listen to some mean music
(319) Researcher: mmm get a cup of tea
(320) Kerry: yeah
(321) she's
(322) she's a cup of tea fiend
(323) yeah
(324) like me
(325) she got me into having black cups of tea
(326) but I'm into my milk
(327) otherwise I don't drink much milk
(328) Researcher: unless you have it in cereal
(329) Kerry: yeah
(330) yeah
(331) that's about it
(332) like
(333) I don't really go
(334) I'll have a glass of milk
(335) yeah
(336) I should
(337) probably
(338) can't wait to get back to eating properly
(339) not that
(340) today was a good day
(341) I had toast
(342) Researcher: I had noodles
(343) I felt like something warm
(344) Kerry: yeah
(345) that's the thing
(346) like a soup
(347) I might make a broth
(348) Researcher: exactly
(349) and they don't sell soup around here anymore
(350) it's so annoying
(351) Kerry: mmm
(352) I make a good broth
(353) and I put noodles in
(354) like all my favourite veges in it
(355) yeah I love that
(356) yum
(357) Researcher: uh
(358) alright
(359) so if we think about
(360) your classes now
(361) and stuff
(362) uh I noticed in
(363) I think it was the PowerPoint assignment
(364) that you were working on
(365) the first time
(366) that I was observing you
(367) that you
(368) mentioned the Māori support team
(369) in it
(370) Kerry: oh yeah
(371) yeah
(372) um
(373) Researcher: do you
(374) usually make links to
(375) like the Māori study space
(376) or team throughout

(377) through your assignments?
(378) Kerry: yeah
(379) I'm getting um
(380) yeah
(381) alot of um
(382) my work is now um
(383) is now
(384) involving
(385) Māori and um
(386) Māori aspects
(387) cause I'll
(388) I'll talk you know like
(389) about
(390) I
(391) I try to use
(392) other words as well
(393) I'm like
(394) oh indigenous cultures
(395) and
(396) yeah that sort of thing
(397) but really
(398) I'm just talking about Māoris
(399) and how
(400) cause um
(401) alot of
(402) my views
(403) on my business
(404) my business studies
(405) is um
(406) influenced by Māori culture
(407) and uh
(408) I'm thinking like
(409) how collectivist societies
(410) *even my brand idea*
(411) my business idea that
(412) I presented yesterday
(413) it was about
(414) doing
(415) better
(416) like sustainable practices for
(417) businesses
(418) and um
(419) about how
(420) I even made a note in that one
(421) I said um
(422) indigenous wealth is increasing
(423) and by that I meant
(424) like oh
(425) so if indigenous people
(426) like if their culture
(427) um
(428) cultural businesses
(429) um
(430) are growing
(431) then their synonymous
(432) with looking after the environment
(433) and this is an environmental business
(434) so that's the kind of link I made
(435) and
(436) we can also service them
(437) so
(438) yeah
(439) I do

(440) I do use alot of Māori values
(441) and always um
(442) its' just because that's what
(443) resonates with me
(444) I um
(445) my values are kind of like
(446) like I'm very collectivist
(447) I'm for the greater
(448) good
(449) sort of thing
(450) I don't even
(451) yeah
(452) um
(453) oh so
(454) so not individual
(455) but um
(456) I just want to
(457) make sure everybody
(458) benefits
(459) and eve-
(460) like there's something
(461) like good
(462) coming out of
(463) what's happening
(464) um yeah
(465) I don't like
(466) big corporate and all these sort of things
(467) and um
(468) I'm very anti consumerism
(469) and I'm a business student
(470) so
(471) it's so
(472) it's
(473) it's nearly an oxymoron
(474) but it's not that bad
(475) I just want to
(476) um
(477) more ethical
(478) and like
(479) sustainable ways of doing businesses
(480) so
(481) that's
(482) yeah
(483) alot of that has come from my Māori influence
(484) and just
(485) going back to how things were done
(486) like their way and
(487) doing things properly
(488) and looking after the environment
(489) and that sort of thing
(490) so that's
(491) what I was really interested in
(492) I came to Tertiary Institute
(493) to do a bachelor of science
(494) or I started doing my bachelor of science here
(495) yeah
(496) um
(497) but that was to do the biodiversity studies
(498) to um
(499) I thought
(500) I could help the environment that way
(501) but
(502) it was more so

(503) I found it
(504) um
(505) cause I'd already done my first year
(506) of business degree at Auckland
(507) that if I
(508) do my business degree
(509) I can help make businesses and
(510) like sustainable practices
(511) through that way
(512) so
(513) that's why I was doing that
(514) but um
(515) yeah and then now
(516) through my journey
(517) and through
(518) Mentoring programme
(519) and the Māori support team
(520) and being involved in that sort of stuff
(521) I've learnt more about Māori culture
(522) and then that's just
(523) helped
(524) give me direction towards like
(525) the businesses that want to
(526) work with
(527) and create and support and
(528) yeah
(529) give my time to
(530) so I do use alot of it in my work
(531) it's um
(532) Researcher: do you find it's um
(533) accepted
(534) or even encouraged
(535) to think along those lines in the business school
(536) does that marry up – well
(537) Kerry: it's more so from the lecturers
(538) but then being in these classes
(539) um
(540) the students
(541) like it's top down
(542) this
(543) lecturers like
(544) oh yeah
(545) indigenous businesses Māori
(546) um
(547) this is where it's at
(548) but like
(549) it's so good if you could think about doing this
(550) and they
(551) they are really really really encouraging
(552) so that's what else has helped me
(553) like yeah I'm confident
(554) I can do this
(555) um
(556) but then
(557) I'm **always** the person
(558) like there will be a po
(559) presentation
(560) and I'm like
(561) so what about your um
(562) what about your cultural aspects
(563) you know
(564) your demographics
(565) like have you indentified

(566) like the age bracket
(567) and um
(568) the income bracket you're talking about
(569) are there's also alot of Māori or
(570) pi's in that
(571) Um
(572) you know
(573) what are you going to do to market
(574) or like focus your attentions to them
(575) and
(576) I ask them these questions
(577) and they're like
(578) oh we haven't really thought about that
(579) I'm like
(580) **people aren't all white**
(581) Like
(582) what are you doing living like this
(583) so
(584) um
(585) there's a few of them like that
(586) I kind of
(587) like I ask those questions
(588) I'm like
(589) but what about you know
(590) are you doing anything specifically
(591) targeted towards these people
(592) so
(593) I find I'm
(594) one of those
(595) like
(596) you know
(597) what about me?
(598) sort of thing
(599) but um
(600) so that
(601) that was
(602) that's really interesting
(603) cause some of them just **fully** forget about it
(604) And
(605) I'm like
(606) do you **not know** how many
(607) Māoris are in New Zealand?
(608) like
(609) if you move
(610) if you just go out of Auckland
(611) just drive
(612) up north
(613) an hour or two
(614) you can see it
(615) everybody's everywhere
(616) it's so closed minded
(617) to be like
(618) yep
(619) Auckland wellington chch
(620) and you're white
(621) but it's
(622) yeah
(623) so I'm always
(624) um thinking about it
(625) and then my bigger plan is to also
(626) like
(627) um
(628) Rima's

(629) um he did his presentation yesterday
(630) on um
(631) breaking the booze cycle
(632) and he was targeting like
(633) his kind of thing
(634) was like
(635) about collectivist societies
(636) and like
(637) helping
(638) like the whole whanau
(639) instead of just one person
(640) and like
(641) doing it together
(642) and I was like
(643) that's cool
(644) yeah
(645) but um
(646) that's kind of like
(647) even my businesses in
(648) I'm really
(649) specifically thinking about
(650) how to target
(651) or even how to make your businesses
(652) appealing to Māoris
(653) and like
(654) their consumers
(655) so that's uh
(656) where I'm coming from
(657) so
(658) yeah
(659) I
(660) I think it is
(661) lecturers love it
(662) so
(663) like
(664) are just like
(665) spot on
(666) but some
(667) um
(668) um
(669) I rarely had any other problem
(670) yeah
(671) I've never had a problem
(672) with lecturers and um
(673) cultural kind of
(674) aspects
(675) but
(676) yeah
(677) it's just
(678) some students
(679) it's the students that are like abit
(680) yeah so
(681) other than that
(682) yeah
(683) it's really really encouraging
(684) cause I always
(685) I've
(686) um
(687) I've said to them
(688) oh I want to work with Māori businesses
(689) and
(690) helping them
(691) cause sometimes like

(692) I've found that Māoris are abit
 (693) enthusiastic
 (694) and they'll get stuff done
 (695) but then they won't
 (696) they don't
 (697) sometimes they're lacking knowledge
 (698) or sometimes they forget to do this
 (699) or like
 (700) they're not working all together
 (701) so
 (702) that's where I want to be
 (703) helping them out
 (704) I think that would be
 (705) cool
 (706) yeah
 (707) Researcher: so you've mentioned um
 (708) a few teachers that you like
 (709) and you said just now
 (710) that the teachers have been really supportive
 (711) um
 (712) what do you think makes
 (713) a good lecturer?
 (714) Kerry: um
 (715) two of my favourite lectures
 (716) this semester
 (717) were Robert and (Lecturer)
 (718) oh
 (719) Robert and roger
 (720) um
 (721) (Lecturer) um
 (722) he's lovely
 (723) but um
 (724) he's um
 (725) he's very very
 (726) he just knows his stuff
 (727) and he's very very theoretical
 (728) but Robert and roger
 (729) they're quite
 (730) they challenge
 (731) like they're very challenging
 (732) they
 (733) they say
 (734) you know
 (735) they ask alot of questions
 (736) they interact alot
 (737) yeah
 (738) especially Robert
 (739) and he
 (740) kind of demands it
 (741) and our class was 8.30 on a Monday morning
 (742) and I was like you're kidding
 (743) so
 (744) I'd have to wake up
 (745) have a cof-
 (746) oh not a coffee
 (747) cup of tea
 (748) run to class
 (749) and I'd try
 (750) I'd try to do readings the night before
 (751) because he was just like
 (752) you know
 (753) he's awake
 (754) that early

(755) and I was just like
(756) ok
(757) try
(758) I even would
(759) I'd sit up the front
(760) and
(761) yeah
(762) and um
(763) but he was
(764) he was really good
(765) it was
(766) it was kind of like
(767) it was
(768) yeah
(769) he just wanted more
(770) he demanded more
(771) so you kind of like
(772) were pushed abit more
(773) (Lecturer's name) as well
(774) he kind of
(775) he gave
(776) he gives really good feedback
(777) he's um
(778) yeah
(779) he's not
(780) too biased...
(781) he's like
(782) up for a chat
(783) or some sort of thing
(784) he's
(785) he always adds or he
(786) contributes to your ideas
(787) or your thinking
(788) and that's just really helpful
(789) because um
(790) he
(791) he's had some big jobs
(792) he's really um
(793) he's really good
(794) he's really out there
(795) and so that was
(796) he was really helpful too
(797) and then Alistair
(798) my other lecturer
(799) I know I don't talk about him much
(800) he's more pastoral
(801) he's kind of like um
(802) oh you're doing good
(803) pat on the back sort of thing
(804) oh not kind of like that
(805) he's like get your assignment in
(806) but um
(807) other than that
(808) yeah
(809) he's cool
(810) (Lecturer)
(811) (Lecturer) is my other one
(812) I
(813) don't think I've had a class with her
(814) but she's the Māori lecturer
(815) she's um in business school
(816) and um
(817) she's

(818) she's cool
(819) she
(820) she would help me
(821) with um
(822) she helped me think about myself
(823) kind of like
(824) as a business
(825) and think about my goals
(826) and my long term strategies
(827) and that sort of thing
(828) so
(829) that was really nice of her
(830) and I would always just go to her
(831) have a chat
(832) she was
(833) she's cool like that
(834) but um
(835) yeah
(836) Robert
(837) Robert and roger
(838) they're my favourite
(839) they're not so rigid in their
(840) teachings
(841) and they're not so rigid in their
(842) like they're not so
(843) text book orientated
(844) even though they are
(845) like
(846) like they have alot of info
(847) but um
(848) even that came through
(849) in my PowerPoint presentation
(850) Researcher: that class that I went to
(851) who was the lecturer?
(852) Kerry: roger
(853) Researcher: no I see what you're saying
(854) Kerry: yeah
(855) he's just
(856) he's
(857) really lovely
(858) and his feedbacks
(859) he's just
(860) yeah
(861) always positive
(862) and it's just so encouraging
(863) like somebody like that
(864) to um like
(865) to be like
(866) you're doing cool
(867) you're doing a good job
(868) that's a great idea
(869) I'm like
(870) thanks
(871) thanks heaps
(872) and so
(873) it was really cool
(874) Researcher: um
(875) okay
(876) so um
(877) can we think about
(878) like time now
(879) in terms of demands
(880) that you have on your time

(881) Kerry: hmm
(882) yeah
(883) what-
(884) what demands do you have on your time?
(885) um
(886) I knew this semester was going to be hard
(887) I was doing three level 7s
(888) and a 6
(889) and
(890) um
(891) yeah I knew it was going to be
(892) and then Mentoring programme
(893) and then working
(894) so um
(895) I took it on
(896) because I always do that
(897) supposedly I'm like a programme class rep
(898) or something
(899) I think I just have to go to a
(900) lunch meeting thing
(901) and
(902) I'll just talk if I need to
(903) that's really cool
(904) because the last one I went to
(905) they were just
(906) oh thanks for your contribution
(907) and it was good
(908) talking to lecturers
(909) kind of
(910) not really as peers
(911) but like
(912) oh yep
(913) they always look at me
(914) like oh have you got something to say
(915) yes I do
(916) you know I always do
(917) that was interesting too
(918) because uh
(919) one of the post grad guys was talking about
(920) there was no Māori post grad students
(921) or
(922) or very little
(923) and there's more pi's
(924) and he was like
(925) oh what's happening
(926) and they were talking about
(927) how to retain them
(928) how to attract
(929) and I go
(930) have you been to the Marae (whisper)
(931) have you gone to that big mare building
(932) like
(933) you know
(934) yeah but um
(935) even looking at
(936) the graduates of the
(937) raranga classes
(938) because they need to know
(939) how to
(940) yeah sell and um
(941) market their products
(942) any sort of
(943) designy students

(944) they
(945) all could benefit
(946) with doing like
(947) any sort of business studies
(948) so
(949) I just said this
(950) and they were like
(951) oh yeah that's true
(952) yeah
(953) write this down
(954) this is good
(955) but um
(956) yeah
(957) I knew
(958) I knew this le
(959) this semester was going to be hard
(960) I just toughed it out
(961) because
(962) it's
(963) it was heavy
(964) the second to last
(965) next semester
(966) is gonna be rough again
(967) I've got my IPL
(968) I need to start talking to
(969) about that
(970) but
(971) um
(972) this one
(973) I just
(974) I tried to do work as far as I can
(975) I got my
(976) I only got my laptop about
(977) half way through the first time
(978) week five somewhere
(979) maybe week four
(980) yeah
(981) and that was a
(982) that's another stress
(983) because that just adds to my
(984) like financial problems
(985) but
(986) I'd rather have the financial problem
(987) than my
(988) I need to be in here
(989) all the time sort of thing
(990) so um
(991) that
(992) that was really helpful
(993) and I moved this semester
(994) I moved house
(995) I
(996) I was homeless until
(997) a month or bit ago
(998) not homeless
(999) I kind of
(1000) had no home
(1001) we were house sitting
(1002) and then I was staying with a friend
(1003) and then I moved into the
(1004) flat
(1005) and then we got kicked out of the flat
(1006) cause they were building

(1007) and then I found a house!
(1008) so that was about
(1009) probably about six weeks ago
(1010) Researcher: who are you staying with?
(1011) Kerry: um
(1012) now?
(1013) Researcher: yeah
(1014) Kerry: I'm staying with my best friend Antoine
(1015) and my
(1016) other
(1017) like other good friend
(1018) Andréa
(1019) and um
(1020) that's really cool because
(1021) they're both students
(1022) and Antoine had handed in
(1023) about two weeks ago
(1024) and he handed in twelve hundred thousand words
(1025) and he
(1026) he's so
(1027) it's good because he's
(1028) uh
(1029) he works hard
(1030) and I work hard
(1031) and Andréa had her exam yesterday
(1032) so
(1033) she's just finishing
(1034) but um
(1035) we're all like
(1036) at the same stage
(1037) at the end of our degrees
(1038) oh he's doing his masters
(1039) but
(1040) that's okay
(1041) but um yeah
(1042) it's cool being in that environment
(1043) like
(1044) we don't stress out
(1045) if the dishes aren't done
(1046) we're like
(1047) it's okay
(1048) and we just run away to school
(1049) so um
(1050) yeah
(1051) that's cool
(1052) and now that he's finished
(1053) he's helping out abit more
(1054) you know
(1055) because he's got more time to be at home
(1056) so
(1057) that that
(1058) yeah
(1059) that was really good
(1060) and it was kind of at the point where
(1061) if I didn't find a house now
(1062) I was gonna have to
(1063) just tough it out
(1064) to the end of the semester
(1065) because I didn't have any other time
(1066) to look
(1067) for a house so
(1068) neither did he
(1069) but that was

(1070) that was good
(1071) also yeah
(1072) I had
(1073) I had um
(1074) ii didn't have a surgery
(1075) oh
(1076) I guess you might call it a surgery
(1077) I had part of my cervix removed
(1078) yeah
(1079) because I was um
(1080) those pre cancerous cell things
(1081) yeah
(1082) it was real yuck
(1083) that was bad
(1084) oh yeah
(1085) and a colposcopy at the start of the semester
(1086) and then I would
(1087) so I've had a real rough semester
(1088) it's been so bad
(1089) yeah
(1090) but I'll just be happy
(1091) I know I've already
(1092) passed (Lecturer)'s
(1093) because I just
(1094) even that last assignment I handed in
(1095) like
(1096) I didn't need to do much
(1097) because I did alot work in the group assignment
(1098) we did a presentation
(1099) in the first one
(1100) so
(1101) I was like uh
(1102) just hand it in when I did
(1103) um
(1104) the level six was
(1105) easy
(1106) he was so funny
(1107) he was like for this assignment
(1108) our second assignment by ourselves
(1109) was only twelve hundred words
(1110) and I was like
(1111) what!
(1112) I just write five and a half for Robert
(1113) in three days
(1114) that's easy
(1115) I can do this
(1116) I was like yeah
(1117) that's nothing
(1118) even um
(1119) roger
(1120) he kind of had
(1121) he wanted reports to be
(1122) fifteen plus pages
(1123) I just found
(1124) you know um
(1125) the first ones
(1126) the structure of that class was really good
(1127) the first ones were paired
(1128) you had to a your paired
(1129) kind of report
(1130) and presentation
(1131) and that was cool
(1132) because that leads you into

(1133) like you kind of work together
 (1134) and shared the load
 (1135) and then you go into
 (1136) you know
 (1137) you got used to what you need to do
 (1138) and then your last two
 (1139) was just like
 (1140) perfecting it
 (1141) and getting really good at it
 (1142) so um
 (1143) I really liked doing that
 (1144) Researcher: what about um
 (1145) family
 (1146) I mean you talk about classes and
 (1147) work –
 (1148) and sort of stuff
 (1149) Kerry: yeah
 (1150) oh that's what else was really hard
 (1151) Matty
 (1152) my sixteen year old sister
 (1153) who was living with me
 (1154) she um
 (1155) decided this year
 (1156) she wanted to live with Jane
 (1157) I was like
 (1158) ok
 (1159) like with Jane
 (1160) so um
 (1161) that's what's happening there
 (1162) um
 (1163) she's
 (1164) that was a big hit
 (1165) I was really down at the start of the year
 (1166) oh
 (1167) and I was homeless
 (1168) at the start of the year
 (1169) but I've got over that
 (1170) I do go to see Virginia
 (1171) she's the Māori yeah
 (1172) counsellor
 (1173) so that helped me though that
 (1174) I have a real big problem with letting things go
 (1175) because my mum and dad
 (1176) oh dad's in Australia
 (1177) I haven't seen dad
 (1178) for about six years
 (1179) and mums in
 (1180) Opotiki
 (1181) I haven't seen mum for
 (1182) oh
 (1183) previously to this year
 (1184) I hadn't seen her for four years
 (1185) it's only because we were passing through
 (1186) on our way to Gisborne
 (1187) because Shawn's from Gisborne
 (1188) and I was like
 (1189) hang on
 (1190) I think my mum lives around here
 (1191) so I called in
 (1192) and I saw her
 (1193) so that was
 (1194) yeah
 (1195) so I've made big leaps there

(1196) talking to mum and stuff again
(1197) but
(1198) and um
(1199) I
(1200) I haven't really had the time
(1201) to um
(1202) try to help that relationship grow
(1203) just yet
(1204) or
(1205) you know
(1206) grow again
(1207) or get back to
(1208) I will
(1209) hopefully in the break
(1210) I'm planning to go and see her
(1211) and see Nan
(1212) and
(1213) it's really important for me
(1214) my kind of family time would be
(1215) last time I went down to
(1216) um
(1217) Rotorua
(1218) I stayed with my family
(1219) out in
(1220) by
(1221) they're in the bush
(1222) they're pretty much
(1223) by lake tarawera
(1224) and it's so good for me cause it's
(1225) it's
(1226) um
(1227) it's just time out
(1228) it's good
(1229) it's my cousin
(1230) so it's my mums
(1231) older brothers
(1232) son
(1233) and he's a
(1234) he's abit older than me
(1235) and he's got family
(1236) he's got four kids
(1237) and I just
(1238) like
(1239) nobody's near my age there
(1240) I just go
(1241) and I hang out with um
(1242) Maia
(1243) she's ten or eleven
(1244) yeah I think she is ten-eleven
(1245) and um
(1246) yeah
(1247) she's really lovely
(1248) she like
(1249) we'd hang out and then
(1250) I'd go and hang out with riley
(1251) he's six
(1252) and he watches nemo
(1253) oh
(1254) I could watch that movie so many times
(1255) especially with him
(1256) he's just so funny
(1257) and then um
(1258) yeah

(1259) my other cousins
(1260) and
(1261) Researcher: when was the last time you went down?
(1262) Kerry: that would have been about
(1263) probably about six weeks ago
(1264) yeah
(1265) just yeah
(1266) just
(1267) it was the weekend
(1268) after I moved in my new house
(1269) so
(1270) Researcher: and do you go down quite often?
(1271) Kerry: um
(1272) I've been down Easter as well
(1273) so
(1274) twice this semester at least
(1275) yeah
(1276) and it's a
(1277) yeah
(1278) that's my time out
(1279) when I
(1280) when I need to
(1281) like relax and unwind and stuff
(1282) and
(1283) and they're more so my
(1284) my family time because um
(1285) because um
(1286) yeah
(1287) it's just
(1288) I
(1289) I went there
(1290) I think it was for Easter
(1291) and I got there
(1292) and they were frying up some fish
(1293) and I was like
(1294) oh my gosh
(1295) this is the best thing ever
(1296) they were like
(1297) we've made you dinner
(1298) I was like yay
(1299) yeah so that was just so
(1300) that's always so nice for me
(1301) and just spending time with Nan
(1302) cause she's eighty-two now
(1303) um eighty
(1304) yeah eighty
(1305) cause her sister just told me she was eighty-two
(1306) but um
(1307) yeah
(1308) that's my family time
(1309) sometimes I see my aunty
(1310) my mum's sister
(1311) and that's cool too
(1312) Researcher: are they Māori?
(1313) Kerry: yeah
(1314) they're all Māori
(1315) they're the Bennets
(1316) I started calling them the Penete's
(1317) cause I went to
(1318) because I went to
(1319) where did I go?
(1320) um
(1321) you know that little

(1322) Māori
(1323) kinda
(1324) funeral
(1325) the cemetery
(1326) where Morrison was buried
(1327) that's um
(1328) the Benet's
(1329) oh one of the guys
(1330) like
(1331) he was like
(1332) the pastor there
(1333) I don't know
(1334) what's those Jesus guys called?
(1335) he
(1336) Researcher: um
(1337) reverend?
(1338) Kerry: yeah
(1339) yeah
(1340) one of those guys
(1341) he's
(1342) those were all Bennets
(1343) they were like Māori Christians
(1344) and that's
(1345) that's my nana's name
(1346) and my nana's a Bennet
(1347) and um
(1348) her dad's a Irish Māori guy
(1349) and he was a Bennett
(1350) he came down from that lot
(1351) yeah so that was um
(1352) so you found that out?
(1353) yeah
(1354) I try to talk to nana about these things
(1355) as much as I can but she's
(1356) she doesn't like talking too much
(1357) about her dad
(1358) he wasn't the nicest person
(1359) but um
(1360) and her mum died
(1361) when she was abit youngish
(1362) yeah
(1363) Researcher? how did you find that out?
(1364) did
(1365) oh you went there
(1366) and you saw some
(1367) headstones?
(1368) Kerry: oh um
(1369) yeah
(1370) so the headstones and stuff
(1371) and everybody knows that Marae
(1372) oh that
(1373) church down there
(1374) in the middle
(1375) it's right in like
(1376) on the lake
(1377) that's um
(1378) that's the (Last name of a family)
(1379) oh bishops
(1380) that's what they're called
(1381) I don't know
(1382) they where the funny hats
(1383) so um
(1384) that

(1385) they're all (last name of a family) and stuff
(1386) yeah but I found that out
(1387) and then I
(1388) would go talk to nana about it
(1389) because I went down with some friends
(1390) like one of the architecture friends
(1391) we went there
(1392) they always know about funny buildings
(1393) yeah
(1394) so
(1395) did that
(1396) and um
(1397) that's
(1398) yeah
(1399) I always try to talk to nana
(1400) about that sort of thing
(1401) but she's getting abit
(1402) but
(1403) that's okay.
(1404) Researcher: so before you can to Tertiary Institute
(1405) and
(1406) or
(1407) like before you joined Mentoring programme
(1408) did you have much experience with like
(1409) te ao Māori?
(1410) Kerry: um
(1411) a lil
(1412) the last kind of
(1413) I did kapa haka in intermediate
(1414) and
(1415) it's cause my mum is the big Māori influence
(1416) my dad's
(1417) he's Pakeha
(1418) but he's got Māori in him
(1419) like
(1420) his
(1421) I think
(1422) his mum's mum
(1423) was kind of
(1424) quite Māori
(1425) and um
(1426) so I'm like
(1427) I don't know
(1428) I'm trying to find out about that
(1429) lineage as well
(1430) because um
(1431) that's something that interests me
(1432) and um
(1433) where I'm coming from
(1434) but um
(1435) yeah
(1436) so kapa haka in intermediate
(1437) was about all I knew
(1438) um
(1439) I gave that up as high school
(1440) because I was very sporty
(1441) and very academic like
(1442) at the same time
(1443) that consumed alot of my time
(1444) um
(1445) and I knew kapa haka at kotuku
(1446) was abit
(1447) um

(1448) intense
 (1449) and so sport, studies
 (1450) yeah
 (1451) no culture there
 (1452) yeah
 (1453) so coming here
 (1454) Tertiary Institute 's definitely definitely
 (1455) even my first year at Auckland
 (1456) uni I didn't do anything
 (1457) Māori
 (1458) nothing
 (1459) I tried to go to the
 (1460) I got involved in the Māori kinda
 (1461) thing they have there
 (1462) but
 (1463) Researcher: the room?
 (1464) Kerry: yeah
 (1465) Researcher: the Māori room?
 (1466) Kerry: I think they got something
 (1467) yeah
 (1468) or they even un
 (1469) emailed us about Māori
 (1470) exam help
 (1471) and that was cool
 (1472) because we went in one day
 (1473) I think they gave us lunch
 (1474) or something
 (1475) and I was like
 (1476) oh that's nice
 (1477) but it was still
 (1478) it was quite informal
 (1479) I never have been to that Marae
 (1480) and
 (1481) that sort of thing
 (1482) I don't know if I missed the powhiris
 (1483) or something
 (1484) or
 (1485) didn't get the email
 (1486) but um
 (1487) yeah
 (1488) I didn't like it there
 (1489) um
 (1490) yeah I di
 (1491) it was just so informal
 (1492) I found
 (1493) and then coming here
 (1494) I was just like
 (1495) I was able to meet
 (1496) and talk to people
 (1497) and
 (1498) that's really helped me to succeed
 (1499) especially with um
 (1500) the whanau down at the Māori support team
 (1501) um
 (1502) they're so lovely
 (1503) even though
 (1504) my first year of Mentoring programme
 (1505) was with
 (1506) um
 (1507) kylie
 (1508) and she's not here anymore
 (1509) but
 (1510) I still

(1511) I went back
 (1512) and it's just
 (1513) you know
 (1514) it it was
 (1515) it was good to continue something
 (1516) and
 (1517) it was still
 (1518) like the same
 (1519) like the kaupapa was the same
 (1520) and the ideas around
 (1521) like support
 (1522) and that sort of stuff
 (1523) so
 (1524) that was really important
 (1525) Researcher: um
 (1526) how do you think
 (1527) your cultural identity has changed
 (1528) from you know
 (1529) coming into Tertiary Institute
 (1530) and
 (1531) where was it that point
 (1532) and where do you think it is now?
 (1533) Kerry: um
 (1534) coming into Tertiary Institute
 (1535) I was very
 (1536) white
 (1537) I was a very white Māori
 (1538) I was
 (1539) people
 (1540) like
 (1541) don't even
 (1542) didn't even associate me
 (1543) with being Māori
 (1544) they're like
 (1545) oh are you Spanish?
 (1546) I've had Spanish, Indian
 (1547) um
 (1548) middle eastern
 (1549) and I'm like no
 (1550) no
 (1551) so um
 (1552) that was
 (1553) yeah
 (1554) but it's
 (1555) it's definitely changed
 (1556) even
 (1557) like my perspectives my views
 (1558) and
 (1559) even what I call myself right now
 (1560) before I'm like
 (1561) oh yeah
 (1562) kiwi
 (1563) but now I'm kinda alot more like
 (1564) you know I'm Māori
 (1565) before I
 (1566) I would say like
 (1567) oh hey I'm Māori
 (1568) but
 (1569) I didn't really feel it
 (1570) but now even though
 (1571) my
 (1572) te reo
 (1573) is not good

(1574) is not good
 (1575) but I'm gonna work on that
 (1576) but even though that's not good
 (1577) I still want
 (1578) I feel like I've learnt
 (1579) and understood enough
 (1580) about cultural values and sort of
 (1581) like history
 (1582) and that sort of stuff to um
 (1583) and I practice it
 (1584) sort of thing
 (1585) I kind of
 (1586) Researcher: in your classes
 (1587) how you
 (1588) Kerry: oh yeah
 (1589) Researcher: talk about the values and stuff
 (1590) is that what you mean?
 (1591) Kerry: yeah
 (1592) yeah
 (1593) and just how I conduct myself
 (1594) I kinda always wanna
 (1595) like
 (1596) link it back to
 (1597) Māori or
 (1598) tangata whenua or
 (1599) um
 (1600) papatuanuku
 (1601) just
 (1602) go back to the land
 (1603) and that sort of stuff
 (1604) and it's just
 (1605) yeah
 (1606) it's definitely changed
 (1607) and shaped my perspectives
 (1608) I consider myself Māori
 (1609) more Māori than now
 (1610) and
 (1611) even just my knowledge
 (1612) is better now
 (1613) and then also just
 (1614) yeah
 (1615) how I think
 (1616) it's kind of like it was always there
 (1617) but now it's come back
 (1618) and like helped me
 (1619) it's like
 (1620) given me a little bit of a push
 (1621) like
 (1622) oh now you've got all this
 (1623) knowledge that you can tap into
 (1624) so that was really
 (1625) it's cool to have that now
 (1626) yeah
 (1627) I always wanted to learn more
 (1628) but um
 (1629) Tertiary Institute
 (1630) or Māori support team
 (1631) and study space
 (1632) and Mentoring programme
 (1633) has helped me
 (1634) to actually learn some
 (1635) Researcher: how have they helped?
 (1636) Kerry: it's talking to everyone

(1637) and like
(1638) the different relationships I have developed
(1639) but then it's also
(1640) um
(1641) just experiencing it
(1642) being on Mentoring programme
(1643) you know two noho
(1644) Marae stays
(1645) during the year
(1646) that just me to um
(1647) that got me to
(1648) kind of see
(1649) and just live it
(1650) and
(1651) yeah just experience it
(1652) that was
(1653) that's been actually yeah
(1654) I did two my first year here
(1655) even in my gap year
(1656) I was still involved
(1657) like I was in Māori study space
(1658) alot
(1659) and I was just still involved
(1660) like hi
(1661) and all the people would still talk to me
(1662) and stuff
(1663) and then I went back
(1664) last year
(1665) and even our two nohos then
(1666) it was just really really
(1667) it's just cool
(1668) it's just
(1669) and just being able to return to
(1670) and just
(1671) Live
(1672) or go away on these trips
(1673) and
(1674) I don't really have to think about anything else
(1675) I just focus on
(1676) learning whatever
(1677) or just doing whatever we had to do that day
(1678) like we'd go around on little trips
(1679) or we'd get some kaumatua
(1680) and they would talk to us
(1681) about the history of the place
(1682) Matauri was really interesting
(1683) because that's where um
(1684) the rainbow warrior was sunk
(1685) and all that sort of stuff
(1686) so I'm like that's cool
(1687) and it's beautiful there
(1688) yeah
(1689) and it's gorgeous
(1690) um the Marae we stayed in
(1691) I think it's called te ti
(1692) it was right up the top of the hill
(1693) the first one
(1694) I was so tired
(1695) you know you don't get to sleep till
(1696) midnight or even later
(1697) and then I got up
(1698) cause the sun came up
(1699) somebody opened the door

Researcher:
Kerry:

(1700) you know
(1701) and the sun was just coming up
(1702) I got up
(1703) I ran outside
(1704) it was cold
(1705) but I saw
(1706) we all got up to watch the sun come up
(1707) it was just so nice
(1708) yeah so
(1709) it was real pretty
(1710) I hadn't been up that far north
(1711) I'm from
(1712) where am I from
(1713) wellingtons bay
(1714) because my partners name
(1715) he's
(1716) he's a wellington
(1717) that's up north
(1718) but it's just
(1719) like
(1720) it's about twenty minutes from Whangarei
(1721) but that's not
(1722) north north
(1723) Researcher: yeah Whangarei's kind of
(1724) past Whangarei is like north north
(1725) Kerry: that's real north
(1726) that's like
(1727) were you're getting real Māori
(1728) north
(1729) yeah but um
(1730) cause it's really close
(1731) so I've been up to papas
(1732) I haven't been up north for years though
(1733) since mum left
(1734) so probably about four years
(1735) Researcher: how did you get involved
(1736) with Mentoring programme?
(1737) Kerry: my sister did it
(1738) she did the Mentoring programme
(1739) when it was known as (different name)
(1740) Researcher: (different name)
(1741) Kerry: yeah
(1742) and um
(1743) when I first came to Tertiary Institute
(1744) when I first made the decision
(1745) to come to Tertiary Institute
(1746) um
(1747) she had just got back from Australia
(1748) so we were kind of hanging out abit
(1749) and um
(1750) I was like I'm going to Tertiary Institute
(1751) oh you should go see
(1752) about this thing
(1753) I did it
(1754) sort of thing
(1755) so
(1756) that was cool
(1757) Researcher: who's your sister?
(1758) Kerry: Shannon
(1759) yeah
(1760) she was here a while ago
(1761) yeah
(1762) and um

(1763) I was like okay
 (1764) so I think I just popped my head in
 (1765) to either Māori support team
 (1766) or up here
 (1767) like most of them do
 (1768) like oh hello
 (1769) and that was um
 (1770) yeah that was lucky
 (1771) that's the only reason I found out about
 (1772) I was oh this programme
 (1773) she didn't enjoy it so much
 (1774) because she doesn't really identify
 (1775) with her Māori
 (1776) as much
 (1777) and she was like
 (1778) oh it was just a scholarship for me
 (1779) but I'm like uh
 (1780) but I'm always that way
 (1781) where I'm like
 (1782) uh I want to get more out of it
 (1783) sort of thing
 (1784) so that was cool
 (1785) Researcher: um
 (1786) so
 (1787) in Mentoring programme on Thursday
 (1788) how did you feel
 (1789) when you learning the patere
 (1790) that you guys were learning?
 (1791) Kerry: cool
 (1792) I really like learning new songs
 (1793) um
 (1794) and especially cause
 (1795) the noho I went on with
 (1796) with kylie
 (1797) we went down to
 (1798) Murupara
 (1799) nah
 (1800) Te Teko
 (1801) and that was like
 (1802) out in the wops
 (1803) and it was just really interesting
 (1804) because we learnt there
 (1805) because we kinda kinda
 (1806) reconnect with the Wairaka trip
 (1807) and we'd go
 (1808) we went down to Te Teko
 (1809) and we had a big convo about there
 (1810) and that's when the song was written
 (1811) because rob came with us that trip
 (1812) I'm pretty sure that's when he kinda
 (1813) because he
 (1814) they were talking about that fulla
 (1815) and I was like yeah he's funny as
 (1816) but um
 (1817) he was like
 (1818) this person begat this person
 (1819) do you all know begat means?
 (1820) and I was like
 (1821) oh don't tell me
 (1822) yeah so yeah
 (1823) he was real funny
 (1824) and um rob was there
 (1825) that was a really good trip for me

(1826) cause um
(1827) just the linkage to
(1828) Wairaka
(1829) Tertiary Institute
(1830) down to that place
(1831) we even went down to Whakatane
(1832) and um
(1833) there's that little statue thing of her
(1834) that was cool
(1835) yeah
(1836) she's right out
(1837) it's kind of out towards
(1838) like there's a mouth bit
(1839) she's on a rock out there
(1840) it's really cool
(1841) there's also a cave
(1842) we went to down there
(1843) that sort of stuff
(1844) that's where they stayed
(1845) or something else
(1846) I've forgotten it
(1847) but um
(1848) it was just really interesting
(1849) learning that patere too
(1850) cause yeah
(1851) like I went on that trip
(1852) I'm like yeah
(1853) I know what we're talking about
(1854) begatting and everything
(1855) yeah
(1856) that was cool
(1857) I do
(1858) I do like learning stuff like that
(1859) I like
(1860) especially when it's translated or
(1861) you know
(1862) cause I can follow
(1863) my Māoris alright
(1864) I'm kind of one of those ones where
(1865) I know the words
(1866) I can nearly pretty much
(1867) I understand hearing some of it
(1868) most of it
(1869) but
(1870) my
(1871) yeah
(1872) like stringing stuff together
(1873) in really bad
(1874) broken Māori kind of thing
(1875) I'm gonna have to work on that
(1876) but I'm pretty confident
(1877) in my words that I know
(1878) like I know alot of nouns
(1879) and that sort of thing
(1880) so that's alright
(1881) but then um
(1882) yeah I really enjoyed learning
(1883) that patere
(1884) the other week they were talking about
(1885) we learnt a song for chance
(1886) from his home
(1887) so when he gets up and does his
(1888) um mihi on our behalf

(1889) we can sing a song for him
(1890) and that's really important to me to
(1891) because it's all about waiata tautoko
(1892) and being able to
(1893) support him
(1894) um support him
(1895) you know
(1896) especially in a way he chooses
(1897) so we don't have to sing like a
(1898) really random song
(1899) yeah
(1900) even um
(1901) yeah
(1902) we went to Keira's twenty-first
(1903) kylie's yeah
(1904) yeah so we went down there
(1905) that was Easter weekend
(1906) was it Easter?
(1907) yeah it was
(1908) so we stayed in Rotorua with my cousins
(1909) and then we went over to there
(1910) ad that was a
(1911) whoa
(1912) the coast
(1913) yeah so
(1914) I hadn't been out the coast
(1915) since I real young
(1916) because my cousins partner
(1917) that I stayed with in Rotorua
(1918) she's from the coast
(1919) and um
(1920) that was another learning experience for me
(1921) but it was
(1922) it was special because
(1923) it was like I was practicing Māori
(1924) like the things
(1925) like just doing my culture
(1926) or culture stuff
(1927) but it was in a
(1928) out of Mentoring programme context
(1929) so that was really a big deal for me
(1930) I made um'
(1931) me and Shawn
(1932) because we got there early
(1933) because I was like
(1934) I don't want to be late to these Māori things
(1935) I'm like
(1936) I don't want to miss the powhiri
(1937) and be tapu
(1938) tapu
(1939) so
(1940) because I'm always abit
(1941) like uhhh
(1942) because I don't know
(1943) he's like oh we'll be alright shut up
(1944) and this sort of thing
(1945) so um
(1946) yeah we got there
(1947) but um
(1948) because nobody else was there too early
(1949) we waited outside
(1950) I was like yeah
(1951) we'll just wait out here

(1952) we slept for an hour or something
(1953) until I saw a friend and then um
(1954) we got powhiri'd on to the whare kai
(1955) so that was cool
(1956) but um'
(1957) yeah we had to get
(1958) we had to say a speech
(1959) cause kylie was there
(1960) she was
(1961) you lot get up
(1962) come on
(1963) oh kylie
(1964) she's so funny
(1965) she's a really good mc though
(1966) like everything moved so quick
(1967) she's like you eat okay
(1968) um
(1969) and now we're going to start the food
(1970) start the speeches
(1971) but everybody
(1972) keep eating
(1973) because um
(1974) keep going
(1975) cause we're just going to get through this
(1976) she's so funny
(1977) so we did get up
(1978) we said something
(1979) so that was very cool
(1980) very intimidating
(1981) but um
(1982) like speaking in front of these
(1983) like Māori people
(1984) with no Māori
(1985) and sort of stuff
(1986) it was just lucky
(1987) that I was there with Shawn
(1988) and um
(1989) there was three others from Mentoring programme
(1990) and um
(1991) four others
(1992) and then um
(1993) and then we had to sing a song too
(1994) I was like this is cool
(1995) I know a song
(1996) Yeah
(1997) so that was good
(1998) Yeah
(1999) but that was
(2000) that was really big for me
(2001) it was cool
(2002) it was important
(2003) because I was
(2004) doing kind of Māori stuff
(2005) on my own
(2006) not just in Tertiary Institute
(2007) yeah
(2008) which is where I want to go too
(2009) yeah
(2010) so that was my first
(2011) real Māori Māori experience
(2012) yeah
(2013) and then um
(2014) what are we talking about?

(2015) Researcher: um
(2016) how you felt learning the patere
(2017) Kerry: oh yeah
(2018) yeah
(2019) the patere was good
(2020) it was just
(2021) I like learning stuff
(2022) yeah
(2023) especially if my friends know it
(2024) like Jody knows it
(2025) like
(2026) I want to sing like Jody
(2027) so yeah
(2028) I hate yeah
(2029) I just don't like
(2030) being one of those
(2031) half pie Māoris
(2032) who don't really know
(2033) what they're singing about or doing
(2034) Researcher so
(2035) but what do you
(2036) what would you define as a half pie Māori
(2037) Kerry: um
(2038) there's a few in Mentoring programme
(2039) at the moment
(2040) like ones who kinda
(2041) they're there
(2042) they're learning
(2043) but they're not actively
(2044) I don't know
(2045) it's just like
(2046) it's like they know better
(2047) but they're still not doing it
(2048) kind of like
(2049) they know the kaupapa
(2050) but they're not practicing it
(2051) or they kind of know
(2052) or stuff like
(2053) don't take things a bit seriously
(2054) it's like
(2055) don't muck around
(2056) we've got to do
(2057) haka powhiri now
(2058) and that sort of stuff
(2059) yeah so
(2060) just yeah
(2061) the ones that don't get really involved
(2062) like they're kind of there
(2063) just touching the surface kind of thing
(2064) but normally by the end of the year
(2065) everybody kinda gels together
(2066) and um
(2067) they kinda really get it
(2068) just even our first noho
(2069) that we went to with that group
(2070) I was
(2071) abit disappointed
(2072) with the leadership from the mentors
(2073) because
(2074) like I was there to help out in the kitchen
(2075) and do other stuff behind the scenes
(2076) I had a bazillion assignments to do
(2077) funny enough

(2078) um yeah
(2079) and then um
(2080) it was abit interesting cause
(2081) you know
(2082) if I was missing
(2083) cause I was like one of the ones
(2084) from last year
(2085) and our new mentors were our mentees last year
(2086) so
(2087) like with them trying to step up
(2088) if we're missing
(2089) they're like
(2090) oh what do we do
(2091) and I'm like
(2092) you know what to do
(2093) you know
(2094) so it's like
(2095) me and Jose felt that alot
(2096) and um
(2097) I gave them a growling
(2098) I was
(2099) kind of like
(2100) you know
(2101) don't blame the mentees
(2102) for not cleaning up properly
(2103) they don't know how
(2104) you need to show them
(2105) you need to be like involved
(2106) you need to be doing it with them
(2107) so that sort of thing
(2108) there's a few of them
(2109) like they're just
(2110) there to muck around sort of thing
(2111) Researcher: the mentors or the mentees?
(2112) Kerry: it's a bit of both
(2113) yeah
(2114) maybe some of the mentors
(2115) because they were just
(2116) so used to us
(2117) telling them what to do
(2118) yeah
(2119) and it's just like
(2120) now you're that person
(2121) **now you have to do that**
(2122) it's time for you
(2123) so
(2124) alot of the mentees are
(2125) really um
(2126) getting involved
(2127) and that's really really cool
(2128) it's always always good
(2129) to see new people
(2130) doing Māori sort of stuff
(2131) and um
(2132) even um
(2133) when I was learning the patere
(2134) I went and sat with jess
(2135) and she's um
(2136) she's so gorgeous
(2137) she's a new architecture student
(2138) and she's so lovely
(2139) it was just cool
(2140) because we both had a cold

(2141) and we sounded terrible
(2142) I was like yep
(2143) I'm sitting next to you
(2144) so um
(2145) but um
(2146) also just
(2147) it's good for me to sit with them
(2148) or you know learn it with them
(2149) because I'm like
(2150) hey we're on the same level
(2151) I don't want you to think of like
(2152) oh my gosh better
(2153) because I'm not
(2154) and then
(2155) I'm just like look
(2156) we're in the same space
(2157) so I felt cool
(2158) being around them
(2159) and learning it like
(2160) like you know
(2161) with them
(2162) and also rob
(2163) rob is bloody Shawn's cousin
(2164) so I was like yay
(2165) cause I texted Shawn
(2166) I was like
(2167) I'm learning your cousins song
(2168) yeah
(2169) and rob's
(2170) I've had really good discussions
(2171) with rob
(2172) Researcher: he's not here anymore aye?
(2173) Kerry: no
(2174) he's in Rotorua
(2175) he's just amazing
(2176) I've had real good discussions
(2177) with rob
(2178) he's one of the like
(2179) a real valuable relationship or
(2180) like with the time I had with him
(2181) you know he'd just sit down
(2182) and he'd just
(2183) you know oh hello
(2184) and yeah
(2185) it was
(2186) a real humble guy
(2187) these really lovely Māori people
(2188) who know so much
(2189) and he's so talented
(2190) and he's so skilled
(2191) and everything
(2192) but then
(2193) he would just sit down
(2194) and chat with you
(2195) like no big deal
(2196) Him
(2197) Whaea Linda
(2198) even carol
(2199) the time she spends with us
(2200) and the work she does with us
(2201) it just makes me feel
(2202) real special
(2203) that they're

(2204) spending their valuable time to help us
 (2205) I'm like
 (2206) you guys are cool
 (2207) Yeah
 (2208) so that was really
 (2209) that was really nice for me
 (2210) so I want to be able to know rob's song
 (2211) and know it well
 (2212) especially cause it was his
 (2213) Yeah
 (2214) like with Shawn
 (2215) you know I've meet him
 (2216) and he's lovely
 (2217) lovely
 (2218) kylie calls him scribble face
 (2219) I'm no
 (2220) so
 (2221) yeah that was good learning
 (2222) that patere
 (2223) Researcher: um
 (2224) so we
 (2225) I thinks this will be the last one
 (2226) um
 (2227) you kind of said already
 (2228) what you think a half pie Māori is
 (2229) what do you think
 (2230) being Māori means
 (2231) or is
 (2232) or looks like
 (2233) Kerry: that's different
 (2234) I um
 (2235) yeah
 (2236) it's
 (2237) it's different for
 (2238) you know
 (2239) I'd say it's not
 (2240) cause you know
 (2241) there's alot of um blended
 (2242) there's
 (2243) nobody's full bloody **Māori** any more
 (2244) um so
 (2245) I think it's just
 (2246) it's more about
 (2247) that collectivist culture
 (2248) and including people
 (2249) whenever some Indian
 (2250) or anybody rocks up into the Māori study space
 (2251) I'm like
 (2252) kia ore
 (2253) or hello
 (2254) how are you
 (2255) like this is a place for Māori students
 (2256) but you know
 (2257) you're welcome
 (2258) this is a Māori development hub
 (2259) we uh
 (2260) there's academic staff here
 (2261) it is Māori but
 (2262) anybody's welcome
 (2263) so I'm always like just come in
 (2264) you can learn abit more if you want to
 (2265) otherwise you can leave and go
 (2266) but it's just

(2267) it's being inclusive
(2268) but it's also like
(2269) because
(2270) it's not about losing your culture
(2271) it's about using your culture
(2272) to do the things
(2273) you want to do
(2274) in the kind of like more Pakeha society
(2275) it's not about going oh
(2276) these things are done the white way
(2277) or like
(2278) bloody politics white way
(2279) or like all this sort of stuff
(2280) even business like
(2281) oh business is so
(2282) dominated it's so Pakeha
(2283) it's not about that
(2284) it's about using your skills
(2285) and your knowledge
(2286) and culture is a skill
(2287) and it is a knowledge
(2288) and it is valuable information
(2289) it's about using that
(2290) to do what you do
(2291) and um
(2292) applying it to different places so
(2293) applying it to
(2294) what you want to do
(2295) even with um
(2296) yeah
(2297) it's just really good
(2298) interacting with Mentoring programme students
(2299) because they're a
(2300) we're all from different faculties
(2301) we're all studying different things
(2302) and here we are learning
(2303) about our Māori
(2304) and about
(2305) all sorts of things
(2306) culture and then
(2307) it's
(2308) it's good cause now we're all spread out
(2309) and we're all doing our different things
(2310) but we're still
(2311) engaging and using our culture
(2312) and learning about that
(2313) it's not about like just being out there
(2314) like yo I'm a **Māori**
(2315) yeah
(2316) it's just
(2317) it's just changed
(2318) it's not like oh
(2319) it's a big deal
(2320) it's not like your all bloody
(2321) sticking out over there
(2322) it's like yeah
(2323) now I'm Māori
(2324) and this is the way I do things
(2325) and yeah that sort of thing
(2326) but then yeah
(2327) it's just about
(2328) using it utilising
(2329) it's about integration I think

(2330) cause that's the biggest thing
(2331) I don't think yeah
(2332) there's not
(2333) anything that a Māori looks like
(2334) we've got some real Pakeha looking lecturers here
(2335) and they're like yep
(2336) like john
(2337) he's a natural sciences lecturer
(2338) and he is
(2339) supposedly he can whakapapa back to the birds
(2340) but I was like oh okay
(2341) you know he's a scientist
(2342) but
(2343) but um it's just really important
(2344) like never to shut anyone off
(2345) like like
(2346) as white as I look
(2347) especially in winter
(2348) I'm still Māori
(2349) and I'm still like
(2350) I'm still going to portray
(2351) and use my culture
(2352) and
(2353) I don't like that word use
(2354) it's like
(2355) I'm just gonna be me
(2356) yeah
(2357) but like
(2358) that is part of me
(2359) so it's just like
(2360) this is being me
(2361) with some cultural values
(2362) I don't
(2363) use sounds like
(2364) kind of
(2365) yeah.
(2366) I get what you're saying
(2367) there must be
(2368) there's probably a better word in Māori
(2369) I always think that
(2370) because Shawn knows Māori Jody
(2371) and they both talk to me
(2372) I try to text in Māori
(2373) and I'm like
(2374) kei te haere au ki te kura
(2375) and they're like yay good job
(2376) and I'm just like oh stink
(2377) but I'm trying to get my little sentences down
(2378) and um
(2379) yeah both of them
(2380) are really helping me with that
(2381) so that is
(2382) that's cute
(2383) but yeah
(2384) I always think oh
(2385) there'd be a easy way to say this in Māori
(2386) you in English there are just so many words
(2387) for so many things
(2388) and in Māori it's just like
(2389) this word can mean this
(2390) but it's how you say it
(2391) and it's what you say it with
(2392) and

(2393) that just
(2394) it seems so much more straight forward
(2395) bloody English leaves alot to interpretation
(2396) and presumption
(2397) Researcher: that's all my questions pretty much
(2398) um
(2399) thank you very very much
(2400) I mean it
(2401) Kerry: really?
(2402) Researcher: yeah
(2403) Kerry: abit bloody white Māori
(2404) Researcher: no
(2405) that was really really interesting
(2406) Kerry: you got more notes there
(2407) Researcher: heaps and heaps
(2408) is there anything else
(2409) you wanted to talk about?
(2410) Kerry: I don't think so
(2411) we touched on alot of stuff.

C. OBSERVATION NOTES: JULIA

The entirety of my observation notes are in my field journal. These observation notes are some of the notes from my field journal that have been themed under headings. This was the first step in my analysis of the data collected. After the observation period and the first interview with Julia, certain themes (such as her discomfort in her work environment) became apparent. These themes along with those used in Kerry's observation notes were used to decide on what excerpts I would transcribe from the second interview that occurred with Kerry and Julia.

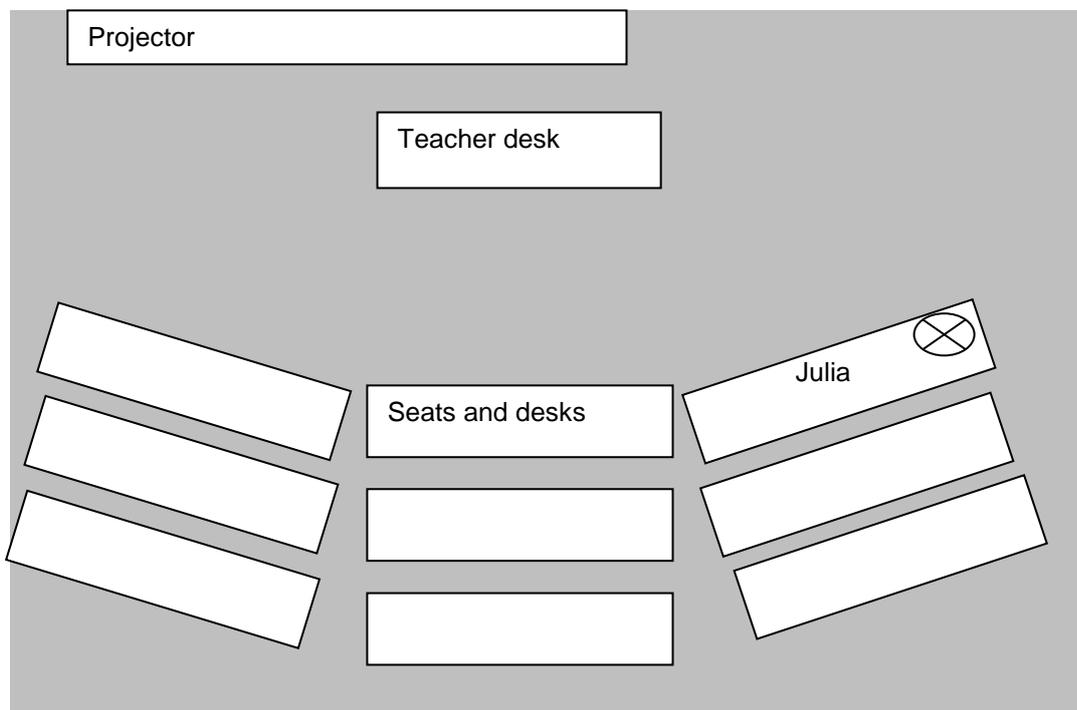
Comfort with people and surroundings

Business class and peers

On day one of the observation period I observed Julia in one of her business classes. She arrived late and met me in the reception area of the business building. When we attempted to enter the classroom Julia was unable to open the door. She tried the handle once and was unsuccessful. Then she stood back from the door and texted a classmate who was in the classroom to open the door for her. He replied that it was open and she just needed to push it harder. She laughed and then we entered the classroom.

Julia avoided eye contact with the lecturer and the students when she entered. She sat down in the front row closest to the door where we entered from (seen in position diagram 1). Julia and I were the only people sitting in this row. The majority of her peers were seated in the middle section of seats.

Position diagram 1



When Julia entered the class late, the teacher commented that she was going to repeat what she had been talking about for those students who were late. Julia said “thank you” quietly while making eye contact with the teacher. Although the comment from the teacher seemed to have a negative vibe the teacher delivered it with a smile and Julia responded with a smile as well. This indicates that Julia has a positive relationship with the teacher which was seen later in the lesson as well when Julia made a joke about the time management quiz that the teacher gave the students. Julia said “Did you do this activity just for me Denise?” A number of times throughout the lesson Julia laughed in reply to something that the teacher had said.

Julia also interacted positively with a few of her classmates throughout the lesson. After first sitting down she interacted with the female student behind her, asking her if she could look at the hand-outs that the student had been given earlier in the class. She turned around and talked to the student behind her. Her gaze and face was towards student. She read the hand-out given to her from the student and when she handed it back to her she said “I lost your place sorry”. Throughout this interaction Julia smiled at the student. When they were given the time management quiz they interacted again and

made reference to time being like a train. In reply to this Julia said “My train keeps running me over.” Her face, upper body and gaze were towards student when she said this smilingly. Later in the lesson Julia even made a joke at another student’s expense “Get Jimmy to help” adding to the class discussion that about proof reading their work.

After completing the time management quiz Julia asked a number of the students around her what their scores were. She smiled and laughed along with them while comparing scores. The teacher surveyed the class for their scores. Julia mistakenly raised her hand high when the teacher asked who fell into the first range of scores. She then put her hand down laughing while looking around at the few students who had scored in this range. She then raised her hand halfway when the teacher asked for the next range of score. She gazed around the room looking at the other students who had their hands raised. She returned her hands to her lap laughing and her gaze following the students who were speaking about their time management strategies.

There was one interaction between the students and the teacher that Julia did not seem to respond positively to. While they were speaking about the importance of proof reading, and after Julia had made a joke about one of the other students, the teacher began talking about the academic support centre at the tertiary institute. This centre has a Māori name but is available for all students. The teacher was attempting to pronounce it properly for some of the students who were having difficulty pronouncing it. The teacher then said “Not Takapuna.” Julia made eye contact with me before shaking her head slightly. She said quietly “Dry.”

Julia’s rest position in the classroom varied but was overall quite relaxed. She began with her elbows on the table and later rested them in her lap. She crossed her legs at times but also had them separated and planted on the floor at other times. She would at times rest her chin in her palm, leaning on desk, or she would lean back in her chair. Her gaze direction changed often: from her cell-phone to her book to the teacher to students when they were speaking.

Another action that suggests Julia was relaxed in this environment was her willingness to eat food that she had brought with her from home. She opened the food under the table. When noise was made by the plastic she opened it more slowly and then she ate

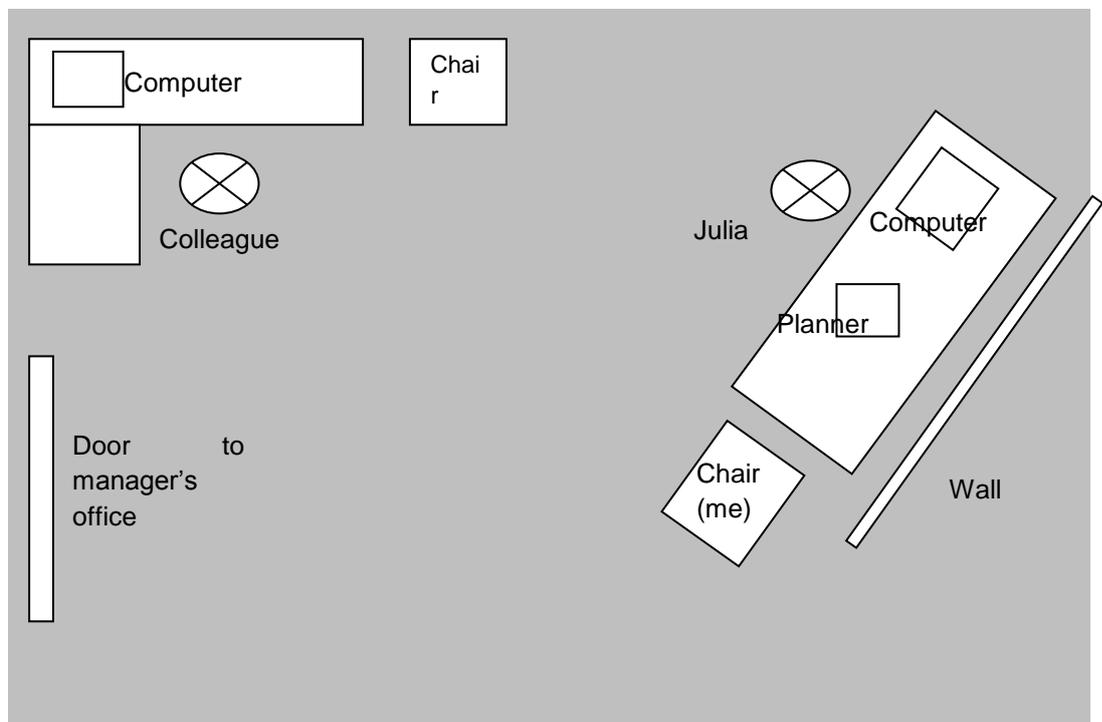
it while gazing at the student who was speaking. She brought with her some marshmallow snacks, one of which she shared with me as well as another snack type food which she ate later in the lesson.

Work and workmates

On days two, three and four of the observation period I observed Julia at her workplace. She works as a member of the student support team at the tertiary institute. She started in this role at the beginning of Semester 2, 2012.

I observed her interact with a number of people in a variety of roles during this time. One of the main people that I observed her interact with was her colleague who works with her as a member of the creative team. They shared a physical workspace as his desk is placed against the wall that is opposite to the wall that Julia's desk is placed along. There is approximately two meters distance between their chairs and when seated at their desks facing their computers their backs are towards each other. Position diagram 2 below shows this.

Position diagram 2



The interactions between Julia and her colleague took on two different forms: a professional form and a relationship building form. On the first day of observation her

colleague asked her for her opinion of a poster he was working on advertising the student magazine. He asked her if the poster for the upcoming issue was too simple. He repeated the question before she answered it. She then looked at the poster, touched it and then asked him if he could change an aspect of it. During this interaction her legs were crossed and pointed at her colleague. Her hands were placed one on top of the other on her knee and she used a gesture (open and then closed her hand) to emphasize her point. Her gaze and head direction alternated from her colleague to the poster. During another professional interaction she turned her gaze and head towards her colleague and asked him a question. She stopped when she saw he was wearing headphones. He then removed his head phones and asked her a question. They talked about a student worker that Julia was attempting to contact. "I'm just texting him" she said while her gaze was on the phone.

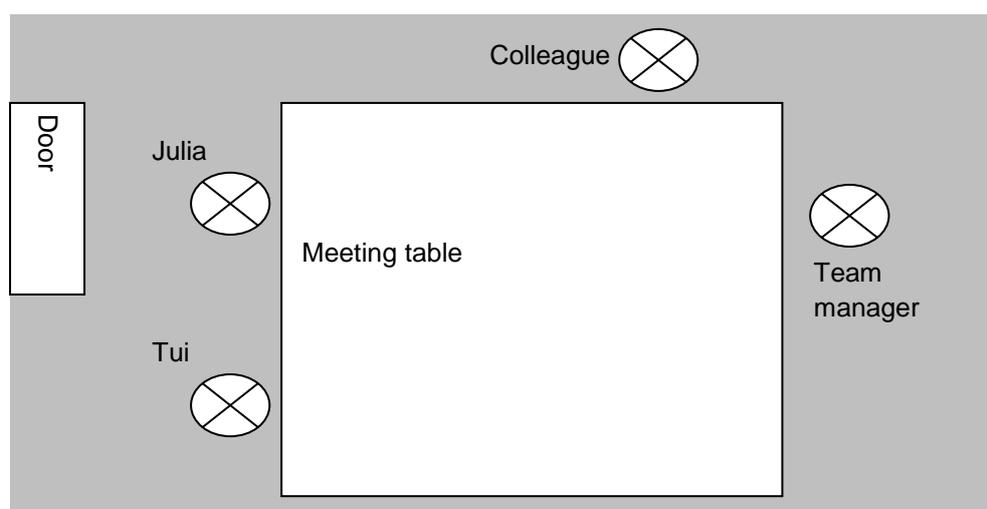
There were several relationship building interactions between Julia and her colleague. On day one of observation Julia and her colleague shared banter over the new Red Bull range of drinks. Her colleague asked her for her opinion of the red bull flavours. She quietly made a comment about red bull going well with vodka. She then returned her gaze to the computer before she smiled and said "Not that I'm talking about alcohol." Later in the observation period she interacted with her colleague, both of them with their backs towards each other. She laughed in response to what he said, but still did not make eye contact with him. Later again they both watched a music video that Julia had found and was playing on her computer. Her colleague asked her a question and she looked up at him. She told him about the music video clip. He wheeled his chair over to her desk and watched the video over her shoulder. They commented on the action in the music video "I wish I could skate," and laughed in response to it. After a couple of minutes he rolled his chair back to his desk and Julia returned her attention to her work on her computer.

The interactions between Julia and her team manager took on similar forms to those between her and her colleague but most interactions were in a professional form. Although an interesting difference was the way Julia and her team manager interacted without being in the same room. During a professional interaction between Julia and her team manager, Julia was sitting at her desk and her team manager was in her office.

They communicated verbally and during this Julia's gaze was mostly on the computer but did turn in the direction of the office a couple of times for a brief moment before returning to the computer. She maintained a straight posture throughout this interaction. Again in another professional interaction Julia's team manager asked from her office if her other colleague was in. Julia gazed in the direction of colleague's desk and then answered her saying "(Name's) not here sorry" without looking in the direction of her office. In another interaction the team manager entered Julia's work space and handed her a copy of a student magazine from another tertiary institute. Julia took the magazine without making eye contact with her team manager saying "oh cool." Her team manager walked back into her office. Julia placed the magazine on her desk and continued with her emails.

The entire creative team (Julia, her colleague and her team manager) held a team meeting during the observation period. The team manager entered their workspace. "Okay guys" she said referring to the fact that it was time for their meeting. Julia asked her if I could sit in on the meeting. After her team manager allowed it Julia turned away from the computer, picked up her planner and pens and followed the other two members of the team into the meeting room. Position diagram 3 below shows the seating arrangements in the meeting room.

Position diagram 3



During the meeting the team manager dictated the topics for discussion by asking Julia and her colleague for updates on what they had been doing. At one point in the meeting

a student worker entered the meeting room and Julia had to leave to deal with them. When she exited the room she left the door slightly ajar. She was gone for approximately 5 minutes and when she returned she closed the door behind her. She made eye contact with her team manager and used a nod head movement to support what she was saying before her gaze returned to her planner. She assured her team manager that she was sorting out a problem. She did this verbally as well as by showing her something on her cell-phone. She gazed at her team manager when she talked and then at her colleague when he talked. She used a gesture to indicate how she was compiling information. She explained to them that "I was thinking about magazines all weekend." At one point during the meeting she smiled and nodded at her colleague before finishing his sentence. He started with "it was as big as" and Julia finished "the creative team." At the end of the meeting the team manager closed the meeting verbally and as everyone stood up Julia then listed some ideas that she had for the upcoming issue of the magazine. She talked quickly through her ideas using gestures to support what she was saying. Once she was finished, her team manager responded briefly and then everyone left the meeting room.

Julia also interacted with other students in her office during the observation period. On day three of the observation period the Māori student representative (a female Māori student) came into the office and interacted with Julia. As I knew the student too I kissed her on the cheek in greeting. Julia did not greet her in this way. Instead they interacted quietly, discussing lecturers that they both know. On several occasions she interacted with different student workers who were completing work for the creative team. When interacting with one of them she turned her head, body and gaze to the student worker. She organised her by finding posters for her to put up around the campus. She then followed the student worker to the area outside of the office where she wanted her to put up the posters. She showed her the space that she needed to work with, then she described what she wanted her to do.

Julia's posture and rest position, like in the classroom varied, but remained quite relaxed and informal. When she was seated in her chair her rest position varied from leaning forward slightly with her legs separated on the chair to sitting back in her chair with her hands rested on her lap. While Julia was checking her emails on day two of the

observation she had her body turned to the computer. Her hands were placed together on the keyboard. She then folded her arms over her chest before breathing deeply. She released her hands and rolled her shoulders. She then danced in her chair slightly while working on the computer, and at the same she whistled and hummed quietly. On another occasion while Julia was at her computer her posture was straight and her hands were on the desk. Her ankles were crossed on the chair under the desk. After gazing at an interaction that was taking place elsewhere in her office she then leant back in her chair, touched her face and then typed on the keyboard continuing, to work on the student support team blog. During the creative team meeting Julia mostly leant forward with her elbows resting on the table. Her feet were either rested against the legs of the chair or she rested them on the floor.

The above indicates that Julia is comfortable in her office but this idea was contradicted by comments that she made throughout the observation period. Before returning to the office one day after completing some work for the magazine, she mentioned that she repressed her personality in the office. In addition on another occasion she said that when she first started working in the office that she experienced a sense of culture shock. This comment was made after she stated "I love people" which suggests that the culture shock she experienced is somehow related to her being a people person.

Communication style

Face to face

There were a number of times through the observation period that Julia showed a preference for interacting with people face to face as opposed to through other mediums. This preference was applied to both staff and students. On day one of the observation Julia interacted with a staff member from the business school outside the class that we had attended. She apologised to him for not contacting him earlier and she later explained to me that her reason for not doing so stemmed from the fact that "I didn't want to email him." On day two of the observation period she physically visited the Trades department in order to confirm something and to get their reaction to the article she organised for the magazine. On the way to the department she commented that she prefers to talk to people face to face as opposed to just emailing them. She also

explained that she has created a relationship with the carpentry department just through walking into the building one day.

On her way through the Trades building Julia interacted with a staff member, whom she gave her card to and a number of students who she had interviewed for the magazine. She suggested the students who were photographed and quoted take copies of the magazine and send them to members of their families. "Some copies for nanna-mum and dad." She repeated the phrase "hidden gems" while talking to the students about why she had wanted to interview the carpentry students in the first place. She wanted to showcase students from the tertiary institute who ordinarily would not be put under the spotlight. When I asked her what she thought of the carpentry students she explained how she found them "interactive, welcoming and engaging." She then described how she just walks around the campus and discovers certain things and how this is easy for her "being Māori-not shy."

On day four of the observation period Julia conducted several 'interviews' with staff and students for the student magazine which she said was the part of the job that she loved. We walked over to see the head of the Special Needs department first. On the way there she mentioned how she had not emailed her or called her to make an appointment. Instead she wanted to just walk over and see her face to face. The head of the department was not in her office so Julia decided to go elsewhere. We then went to Māori student support offices to talk to the Māori support staff and get their "last thoughts for 2012." During the afternoon Julia also talked to a group of hairdressers, the copy centre staff, students in the business building and staff from the business department and the sports department. When she interacted with people she would remove her sunglasses and she engaged with every person positively; smiling and maintaining eyes contact with people who were speaking. She also used the names of several staff when addressing them and they in turn responded using her name. She said "this is the part of the job I like, getting people out of their comfort zones."

In the student computer lab Julia interacted with two male Māori students that she knew. One of the students was working as the lab supervisor and when she interacted with him she didn't refer to him by his name when she asked him to take part. She then

gave him the speech bubble saying “go on then.” She showed him the photos that she had taken of the others as an example of what he should do. While he worked on his speech bubble she talked to another male Māori student that was working on one of the student computers. “I’m a get to you too bro.” She took the other speech bubble over to the other student and informed him to “write something in Māori.” She maintained eye contact with the student at the computer as she talked to him. Gaze, face and body were all directed to student as she talked to him. She said “get some brown faces aye?” to the supervisor student. She laughed and joked along with both of the students as they wrote on their speech bubbles. She then took a photo of them individually.

Show and tell

Julia’s preference for face to face communication is very closely linked to preference to ‘show as well as tell’ when she is trying to describe something to someone. This was seen on day one in an interaction between Julia and a student worker that I mentioned earlier. After organising the student worker Julia then physically walked her over to where she wanted the posters hung instead of just telling her where to go. On another occasion, a student worker came into the office to do some visual design work for the student magazine. When he arrived Julia talked to him about his creative interests and achievements before walking him over to the spare desk. She then gave him the words that she wanted him to write onto the poster. She initially stood with him when he started working on the poster but she left him to work on it, when he seemed to know what he was doing. Also when she was interviewing the students in the business lab for the student magazine, she showed them photos of what other people had done. when she was explaining what she wanted them to do.

Apologetic

Another communication style that was made evident during the observation period was Julia’s tendency to apologize in her interactions with people. On day one in her class when she borrowed the notes from a student she handed them back to her saying “I lost your place sorry.” After the class when she bumped into teacher in the corridor she apologised for not contacting him. On day two during a phone conversation with a tertiary insitute staff member Julia tried to explain her philosophy around student voice

being important. It seemed as if the staff member did not agree with her and during this interaction she apologised 10 times. When she called a staff member at another campus in order to help out the student worker who was there waiting she apologised for ringing her on her lunch break before explaining what she needed.

Social networking

Julia also showed during the observation period a high use of social networking. Every day of the observation period I observed Julia spend time on a social networking website: Facebook, a blog and Twitter. In the creative team meeting she expanded verbally on how she wants to use social networking in her role. She talked about her work with the student support team's social networking websites. "Follow my tweets" "Hey I really want to open a pinterest account" She expressed her desire to open up a student support team pinterest account and as she explained how it works she used gestures to emphasize the way you "pin it up." She also described in the meeting the social networking conference that she was attending later in the week. While talking about this she separated her feet under the table and leant forward on the table with her elbows on the table.

On day three I observed her working on the student support team's Facebook page. She was uploading some photos from an event she attended. Once the photos were uploaded she commented on the appropriateness of using a photo that has students holding a beer in it. She whispered to herself "what date was it?" She looked at her wall planner before filling in the detail and changing the cover photo for the album of photos of the event. She changed the cover photo of the event album from ones of students drinking to one of a group of people posing for the photo. On other occasions I observed her on the student support team's Twitter page, posting information for students and researching topics that may be of interest to the student magazine. On day three she heard information about a new boy band that may have a student in it. She looked on Twitter to find the boy band she. When she found them she played a video clip with them in it. After watching the video with her colleague she decided she wanted to interview them. She tweeted from the student support team's Twitter in order to find out some information about them "Let's see what the power of twitter does." On one

occasion I observed her on her personal Twitter account. She mentioned how the Auckland Museum was now following her Twitter and how she was pleased with that.

Time

Time and management of time seemed to be something that Julia was struggling with. On day one her teacher gave a hand-out to explore student time management. Julia's comment "My train keeps running me over" said to the student behind her really emphasizes the aforementioned struggle. This was further enhanced when she asked the teacher, while smiling "Did you do this activity just for me Denise?" During the lesson Julia was on her phone when the teacher mentioned the word procrastination. In response to this Julia said "Procrastination?" "Guilty."

While I observed Julia at work I observed Julia writing on or reading from a weekly planner on several occasions. On one occasion she turned to her diary and mumbled to herself while she looked from the book to her planner. She murmured dates while she stood up and looked at the planner above her desk. She didn't write on the planner but she sat back down. After a phone call on another occasion on day two after putting the phone down, she rubbed her face before turning her attention to her weekly schedule. She put it towards the back of her desk then pulled it back to herself and wrote something on it. She then placed it back by the wall.

Networking/mentoring/caring

Caring

On numerous occasions through the observation period Julia showed an aspect of care. On day one during her class she offered me food and looked at me and mouthed "Are you okay?" In response to me saying yes, she raised her eyebrows and then nodded. On day two in her office she offered me a throaty. She then placed one on the edge of her colleague's desk as well. When he noticed she whispered "Throaty." On day three she had a student worker come in to create a poster and before she got him started on it, she described an opportunity he might be interested in. Her legs were crossed and slightly pointed in the direction of the student. While he was working she checked on him to see if he had everything he needed and if he understood what he was meant to

do. She informed me on day four too that she was ,looking after her friends little sister and that she considered her to be her daughter.

Mentoring

On day three an Asian student entered the office. Julia looked up in her direction then enquired if she was okay. She attempted to book an appointment for the student when she realised she was looking for a student advocate. When she realised she could not do that she directed the student where to go in order to book an appointment. Her hands were folded on her lap. She also gave her own details when she realised the student was from the business department. She recommended she join the business department's Facebook page in order to support her during her studies. She wrote the details on her business card before giving it to her. "I like to sort've support the business and communication students." She asked the student some personal details. "If I can help- just let me know." As the student was leaving, Julia said goodbye to her in Japanese.

Māori identity

Language

Although Julia used a minimal amount of Māori language during the observation period she responded negatively when she observed someone purposefully use it incorrectly. An example of this was seen on day one during her class in a a teacher student interaction. They were talking about the academic support centre at the tertiary institute (which has a Māori name). A student was having difficulty pronouncing the name of the support centre and so the teacher was trying to help them however she too was mispronouncing it. She ended up saying. "Not Takapuna" as a joke and a number of students in the class laughed in response. In contrast Julia made eye contact with me, shook her head slightly and said quietly, "Dry." When Julia was interviewing the hairdressers for the student magazine one of the hairdressers put on a Māori accent in response to a joke that one of their peers had made. Julia paused before laughing softly and without enthusiasm.

While, Julia used a little Māori language during the observation period when a woman from the Māori Early childhood centre entered the office she greeted Julia and Julia replied “Kia ora Whaea.” On another occasion Julia stood up from her desk and before she left she said “I’ll just go wharepaku (toilet)- Ill be back.” When Julia was interviewing the business students she encouraged one of them to write on the speech bubbles in Māori.

Lack of belonging

On day four when Julia was conducting interviews for the student magazine she decided to go to Māori support staff offices and talk to the Māori support. She walked in slowly and before we entered she stated that she was unsure of how the Māori staff perceive her and feel towards her. She mentioned that she felt this might be because of her urban background.

Negative Māori identity

There were times during observation that Julia made a comment that implied she had a negative perception of Māori. On day three Julia talked about a band that she knows. She described them to me as “they are hori as.” On day four while she was in the office she talked briefly about using her work role to get benefits for herself. She defined this by saying “What a Māori.” Later that day when she got back from the interviews she filled her colleague in on what the interviews. She described what the Māori staff did. She then made a joke about the response of the Māori staff and what they wrote on their speech bubble.

Positive Identity

However Julia also showed behaviour that indicated she had a positive perception of Māori. On day four her ‘daughter’ rang her asking her what she should do with her friend who was visiting Auckland. Julia suggested that she bring her to the tertiary institute’s Marae. “You know, our marae is beautiful.” In addition after we left the Māori study space she positively commented on the on the construction process of the ‘wharekai’ (dining hall). Later when she was interviewing the Māori male students for the magazine she engaged with them positively. She smiled and directed her gaze, head

and body in their direction while interacting with them. She said to them “get some brown faces aye?” to the supervisor student.

D. INTERVIEW TRANSCRIPT: JULIA

(1) Researcher the first question
(2) that I wanted us to think about
(3) was just around time
(4) and what demands you have on your time.
(5) Julia at work?
(6) in general?
(7) Researcher just in general
(8) Julia in general
(9) oh my God I don't have enough time
(10) in my day
(11) um
(12) every day i feel pressured for time
(13) I just
(14) I hear a clock ticking
(15) figuratively literally
(16) in all aspects from the mo-
(17) from the minute I wake
(18) to the minute I close my eyes
(19) and go to sleep
(20) yeah
(21) I
(22) I'm just always running to meet
(23) a certain deadline
(24) or something to do for every hour
(25) or waking moment of the day
(26) yeah
(27) so
(28) that's pretty insane so my
(29) my demands
(30) as a
(31) through my job
(32) as a parent
(33) through my friendships
(34) um
(35) and I guess to myself last
(36) I mean my last
(37) I'm always last at the
(38) yeah
(39) at thend of the day
(40) um yeah
(41) time is
(42) I never have enough
(43) I never felt like
(44) I've run out of time
(45) so much than now
(46) previous to taking this role
(47) and that's probably something
(48) that I really struggle
(49) I struggle with time
(50) how to fit it all in
(51) um what to make more what to make
(52) or how to prioritise
(53) what to make what
(54) yeah
(55) how do I prioritise
(56) yeah
(57) my day
(58) that's a constant struggle
(59) Researcher has it changed
(60) since you've taken on the job

(61) what was it like before the job?
(62) Julia yeah before the job um
(63) I felt I had a little bit more control
(64) because I could pick
(65) and choose when I worked
(66) so I would work when I could fit
(67) I could fit it in
(68) and I always had
(69) there was all those pressures
(70) of being um
(71) of working
(72) but I could pick and choose my time
(73) of when it suited into my lifestyle
(74) and obviously just being a solo parent
(75) um
(76) being able to pick the
(77) yeah pick
(78) time was really important
(79) and was really
(80) yeah
(81) that was probably one of the
(82) I see the difference yeah
(83) even talking about this now yeah
(84) so much easier
(85) previous to the job
(86) I don't know
(87) just taking this job
(88) it's added more pressures
(89) on time
(90) Researcher what jobs did you have before this one?
(91) Julia so before this one
(92) I worked for the um
(93) promotional team
(94) the Tertiary institute promotional team
(95) um it sort of allowed me to um
(96) I'd get emails sending me out to jobs
(97) as well as I did work for the department
(98) different departments
(99) for me I'd become really familiar
(100) with lots of different people
(101) from different departments
(102) um
(103) yeah
(104) and so yeah um
(105) with that
(106) I was able to
(107) I had a variety of work
(108) I could choose from
(109) um and I'd always put myself out there
(110) in terms to get enough work to **survive**
(111) if that makes sense yeah
(112) so yeah
(113) time was always difficult
(114) but I didn't feel so stretched
(115) as what I do now
(116) like I guess with this one job I've got
(117) I thought having one job would be easier
(118) it's so not
(119) I don't know yeah
(120) yeah um
(121) I used to last semester
(122) I would work

(123) what was it
 (124) what were the days I was working
 (125) I think I was working Monday and Wednesday nights
 (126) in the labs in the evenings
 (127) and Tuesday Wednesday Thursday
 (128) I'd work reception at **student organisation**
 (129) or I would work
 (130) I'd pick and choose different jobs
 (131) to fit in between my classes in my timetable
 (132) and then there'd be other jobs thrown at me
 (133) I'd get offered other sorts of little jobs
 (134) so I was always kind've
 (135) working a thirty five hour week
 (136) kind've making the hours
 (137) I'd pick and choose where I'd pick them up
 (138) to work in with my sch-
 (139) to yeah
 (140) making it manageable
 (141) yeah I think you've hit on something
 (142) time
 (143) I haven't been able to manage my time this semester
 (144) Researcher and why do you think that is?
 (145) Julia definitely after yeah um
 (146) after today um
 (147) my reflection it's just constantly
 (148) just taking on a new job
 (149) um there's been a variety of reasons really
 (150) I think the job has really um
 (151) surpassed my um
 (152) what I believed the job would entail
 (153) or the working hours were not
 (154) you know originally
 (155) I took on this job
 (156) thinking it would be from
 (157) um 8 .30 to 4.30
 (158) or they would have certain amount of hours
 (159) that I would be here
 (160) and then that's it
 (161) game over
 (162) but it's so not
 (163) the timelines of the job
 (164) just the nature of the job
 (165) there are deadlines to meet
 (166) and if they're not met they still
 (167) they need to be met regardless
 (168) so then
 (169) you do it
 (170) you know you do your jo-
 (171) and then things constantly change
 (172) on the daily and throughout
 (173) the day other things shift and move
 (174) or I'll get other days placed on my table
 (175) to add onto what I already have
 (176) um I don't know um
 (177) without shifting blame
 (178) or anything I do I do
 (179) I think yeah
 (180) I was never ever I wasn't trained
 (181) I wasn't given any training
 (182) or any guidelines on how to best

(183) work my day
(184) or to
(185) I don't believe my manager has been aware of
(186) how much time it takes to fit in
(187) certain job requests or yeah
(188) so yeah time
(189) I've never felt yeah
(190) so lost for time as I do now
(191) Researcher do you have any time now
(192) for the other hats that you wear?
(193) Julia like right now
(194) or this semester?
(195) Researcher like this semester
(196) Julia like with just taking it
(197) it's really weird
(198) I never I you know
(199) I guess if I had I known it would be this way I
(200) definitely probably would of thought second
(201) you know I would've
(202) I don't know I don't know
(203) if I really would have taken this role on
(204) knowing how pressured I felt
(205) and um yeah I think today was um yeah
(206) as I described
(207) I felt like a steam pressure just
(208) everything just sort've blew today
(209) um just the the different requirements of the job
(210) the lack of the experience I'm
(211) I'm inexperienced in the job still
(212) and I'm trying my best
(213) and also too I think the pressures on myself to um
(214) to meet the deadlines that were given to me
(215) was just going
(216) doing what was said oppos
(217) I guess I've made them unattainable to myself too
(218) because I
(219) and having no experience
(220) or ideas for even how to get to point B from A
(221) and I've climbed every mountain in the process and
(222) um yeah largely at my own
(223) at my own expense I yeah um I've suffered
(224) I've really suffered this semester
(225) Researcher so in situations like that
(226) did you ask for help when you needed it?
(227) when you didn't know how to do something?
(228) Julia I don't know if it was the didn-
(229) asking for help I yeah I
(230) I guess I could have asked for help you know
(231) looking at time now
(232) but not feeling comfortable to express my um
(233) uncertainty
(234) although you know looking back
(235) I did
(236) from week one I was trying to say
(237) I was feeling abit
(238) overwhelmed by the workload
(239) I did approach
(240) You know my manager
(241) and I'd said
(242) hey this is I just don't know what I'm doing
(243) and this feels really insane

(244) and um and her coming back to me
 (245) and sort've saying um
 (246) you know we're a new team right now
 (247) things will get better
 (248) it will get quieter
 (249) it was orientation when I started
 (250) so I literally day 1 into my job
 (251) I went straight into orientation
 (252) and that was 1 day in the 2 weeks of orientation
 (253) there were new events every day
 (254) as well as so advertising them
 (255) putting them on social media
 (256) then writing about them
 (257) then taking images and uploading them
 (258) and still meeting deadlines for other jobs
 (259) it was just bam straight into it
 (260) and looking back I mean
 (261) I had enrolled in two papers
 (262) at the time
 (263) and that was just silly of me to think
 (264) not even silly but I don't know
 (265) I was naive to believe that
 (266) I could take on a new role
 (267) and still study
 (268) as well as I'm a single parent
 (269) so to three kids
 (270) having a toddler and two teenagers
 (271) insane
 (272) I mean I'm really fortunate
 (273) that my kids are not demanding on me
 (274) but you know I look at this semester
 (275) and I'm
 (276) I can't help
 (277) and that's why I think today was a lot of
 (278) you know frustration today
 (279) and feeling really upset
 (280) today I'm just like my kids have been wonderful
 (281) in this process
 (282) they haven't put any extra demands on me
 (283) or any um
 (284) time pressures on me
 (285) it's been all about my work
 (286) and my studies and then
 (287) I really can't even say studies
 (288) I **haven't had time** to even study
 (289) I've lost a paper to this job this semester
 (290) from my choice of
 (291) you know trying to work on this job
 (292) and learning
 (293) how to do things
 (294) or researching on my own time
 (295) um and I feel like I've just been constantly chasing the
 (296) um tail of the dragon
 (297) so to speak
 (298) just making it yeah impossible for myself
 (299) hindsight's wonderful
 (300) Researcher it comes in handy sometimes
 (301) Julia yeah
 (302) so um yeah
 (303) time I hate that word
 (304) Researcher um you mentioned

(305) at the beginning of the observation
 (306) that you felt uncomfortable
 (307) about expressing your personality at work
 (308) I was just wondering
 (309) what you meant by that
 (310) Julia I don't know I guess um me
 (311) from my feelings
 (312) I guess
 (313) and from my intuition upon reaching the work place
 (314) I didn't
 (315) I felt I guess I felt
 (316) abit so I have been tilted
 (317) aye you know feeling really suppressed
 (318) and I expressed that today
 (319) in the conversation like feeling suppressed
 (320) that I
 (321) hadn't been sure if I was allowed
 (322) to speak out as such
 (323) or I was allowed to have an opinion
 (324) or a voice or
 (325) and I yeah I don't know
 (326) yeah I've never felt so stifled um

Julia asked to exclude this section

(327) yeah made me feel that I couldn't express myself
 (328) in the workplace yeah
 (329) Researcher and what
 (330) what would you be doing different
 (331) if you felt that you could express your true personality?
 (332) Julia what would I do
 (333) if I could If I had if I could
 (334) I think I would abit more **relaxed**
 (335) I think I'd be
 (336) my train of thought would be
 (337) easy flowing
 (338) um I'd be able to get on
 (339) oh I don't know I'd I'd
 (340) I think things could have been **different**
 (341) had I felt comfortable enough to be myself yeah
 (342) and no one I mean
 (343) I really want to make it clear
 (344) no one said I couldn't do
 (345) **anything**
 (346) but I really felt I don't know
 (347) just the feeling
 (348) without me being too spiritual
 (349) um just the feeling and the workplace
 (350) was it's quite robotic
 (351) and quite stale
 (352) and quite **sterile**
 (353) sterile would probably be the word
 (354) it feels quite sterile
 (355) so I guess for me to go in there
 (356) and burst in with all my colour
 (357) and happiness and yeah
 (358) full on energy you know

Julia asked to exclude this section

(359) Researcher did you feel
 (360) did you feel that that had anything to do with culture?
 (361) Julia do I think it had to do with culture?
 (362) um in what terms?

(363) When you say culture what do you mean?
(364) Researcher like um
(365) like being Māori or being brown?
(366) Julia **NO** I don't think it had to with being brown
(367) or being
(368) yeah being the brown girl in the office
(369) or anything
(370) um
(371) I just think that um
(372) the culture within the office itself in terms of just
(373) how they role
(374) and um it just It's quite sterile
(375) and quite clinical
(376) and so not what one would expect of yeah
(377) the office space
(378) Yeah
(379) and quite a young institute
(380) with a young team
(381) working with young people
(382) I don't know
(383) yeah I think alot of people would be surprised
(384) to walk into that
(385) and know that
(386) and to see it
(387) and to feel it
(388) I mean my friends that visit me
(389) or you know student s that come in to see me like **wow**
(390) how do you work in here
(391) and then for people who **know** me
(392) they're like
(393) how do you do that
(394) I'm like
(395) yep it's quite draining
(396) Researcher so people notice?
(397) Julia yep
(398) Researcher your friends notice?
(399) Julia yep totally
(400) um
(401) and then yeah we sort of joke
(402) you I'm like gosh
(403) I'm not
(404) I'm not brown in the office
(405) and the minute I walk outside the door
(406) I'm **brown**
(407) I can share my laughter
(408) and my
(409) you know um the sparkle
(410) you know in my eyes
(411) and I just feel more comfortable
(412) you know outside of the office
(413) um yeah
(414) Researcher so still thinking about your office.
(415) you made a joke about setting up a tepee
(416) and putting some plants around your desk.
(417) and I was wondering how important is it for you
(418) to have your environment around you
(419) look a certain way?
(420) Julia important
(421) just **that's** really important to me
(422) like with my house I love

(423) I'm not materialistic in the sense
(424) but I like to have things that
(425) yeah inspire me
(426) or that just make me feel
(427) yeah
(428) allow me to be me
(429) um
(430) and so yeah I would
(431) if I could change my
(432) you know I'm slowly changing my workspace
(433) I mean wait til you come
(434) and see me now
(435) I'm
(436) yesterday I came in yesterday
(437) and I hung up our bunting
(438) from Mark's corner of the office
(439) up onto the roof and across
(440) our little bit.
(441) and me and
(442) the what?
(443) bunting um
(444) we had some bunting paper bunting
(445) the little triangle handkerchief you know
(446) or they cut out triangle cut outs
(447) from the cover of magazines this year
(448) then I got one of the interns to do that
(449) for our photo shoot
(450) we had on international food day
(451) and um and I
(452) I wanted to hang that up
(453) and yeah
(454) and to sort of make em
(455) and we're supposed to be creative
(456) we're the creative corner
(457) you couldn't tell
(458) that two creative people worked
(459) in our space of the office
(460) although I would like to say
(461) that I look a little bit creative
(462) with my little desk
(463) and my little things
(464) and that's a small little snippet
(465) of what I would really bang in there
(466) if I felt comfortable to
(467) I guess I don't feel welcomed enough
(468) or don't feel that I'm
(469) stable enough
(470) I haven't felt that I could yeah
(471) brighten up my area as such
(472) uh although I slowly am now
(473) amid doing that
(474) I was waiting for my manager
(475) to say something today
(476) but no comment no nothing
(477) hello it's obvious
(478) it's hanging there
(479) maybe I missed the passing comments
(480) but yeah
(481) maybe they don't mind
(482) all the advocates yeah
(483) they were like

Researcher
Julia

Researcher
Julia

(484) wow that's really cool
(485) we love that but yeah
(486) they see I
(487) I definitely feel
(488) that I bring a different dynamic to the office
(489) I mean I'm
(490) I know I'm really vibrant as a person
(491) I'm really vibrant
(492) and I'm colourful
(493) and I've got lots of **energy**
(494) and um
(495) and it's just been um
(496) yeah really hard to stifle that
(497) and sit in my little corner
(498) Researcher with no green on the desk
(499) Julia yeah with no green on my
(500) with just no nothing yeah
(501) no tepee
(502) no crystals my swiss ball
(503) I seriously said this
(504) said
(505) hey can I bring in my swiss ball
(506) I wanted to bring my swiss ball in
(507) and just to feel comfortable
(508) I just yeah
(509) I don't know it stills feel quite sterile to me
(510) it's my **desk**
(511) you know I'm not excited to walk in there
(512) and
(513) and be there
(514) Researcher you've commented a couple of times
(515) throughout the observation period
(516) about the way you prefer to communicate
(517) you prefer to communicate face to face
(518) as opposed to through email
(519) can we expand on that alittle bit?
(520) Julia expand on that? Um
(521) oh have I?Um
(522) I don't know for me personally
(523) I like getting a response in person
(524) depending on what the question is I mean
(525) and the location of the person
(526) to who I need to ask a question
(527) um
(528) I guess not knowing the person
(529) it's good to observe their reactions
(530) so I guess depending on what I was asking the person
(531) and if they're someone on campus
(532) then it would be cool to speak to them
(533) um opposed to sending an email and
(534) and I don't I don't understand communicating
(535) through emails
(536) if that person is upstairs
(537) so um sending an email to someone
(538) who is in another
(539) who's behind another wall like to my manager
(540) like that blows my mind
(541) we're separated by a meter or so
(542) can we not get up from our desks
(543) and walk to the other person
(544) and like in a hurry

(545) but wouldn't it take the same amount of time
 (546) to
 (547) off to get up from your desk
 (548) and walk to the other person and
 (549) I don't know
 (550) I guess communication wise it just baffles
 (551) why do we send an email
 (552) when that person is just there

Interruption

(553) Researcher um I guess
 (554) what I was wanting to ask
 (555) about the communication style
 (556) was what are the advantages
 (557) that you see in communicating with people face to face
 (558) as opposed to communicating through email?
 (559) Julia I think I can better gauge their response
 (560) or their initial response
 (561) I think sometimes too
 (562) I want to communicate
 (563) communicate with them
 (564) I feel that I'm more convincing
 (565) depending if I'm asking for something
 (566) I'm more convincing
 (567) or more
 (568) um
 (569) I can best display my um honesty
 (570) and my transparency
 (571) and I don't know I feel that I can
 (572) face to face sometimes is just so much um
 (573) more reliable
 (574) opposed to a standard email
 (575) which is just words on a computer
 (576) which doesn't really mean anything
 (577) and I feel if I can do it face to face
 (578) maybe with a little bit more um honesty
 (579) or just making it personalising the question
 (580) or the the need
 (581) or whatever it maybe
 (582) Researcher do you think you can do that as well
 (583) with people that you're talking to
 (584) like you can gauge more about them?
 (585) Julia yeah and I feel like I can change it
 (586) yep and or word it in such a way
 (587) I can better gauge
 (588) where they're at who they are how they feel
 (589) and then reword it
 (590) rephrase it
 (591) when I'm in person
 (592) I think that
 (593) yeah um I'm I'm I'm a people person
 (594) and I think I'm quite intuitive
 (595) in terms of responding to peoples um
 (596) body language yeah um
 (597) or visuals
 (598) or yeah
 (599) or tones in their voice
 (600) able to respond **immediately**
 (601) opposed to me sending an email
 (602) and them not understanding who I am
 (603) or whatever it is

(604) and and you know
(605) I don't I don't feel I guess
(606) yeah for me sending emails
(607) I don't feel comfortable sending them
(608) I guess until I know that person
(609) so there was a certain person on **campus** that um
(610) originally I didn't have much correspondence with
(611) I was familiar with this individual
(612) um who that person was
(613) and then taking on this role
(614) was something new for this person to see
(615) and I knew that I needed I felt
(616) that I should build a communication
(617) or a bridge
(618) of some sort with that person
(619) and um
(620) by doing so like sending emails
(621) I was getting the same kind of block
(622) I just felt there was a block between that communication
(623) and I I wanted to personalise it
(624) so I went to his office
(625) and where I offered
(626) um through an email
(627) I offered to meet with him
(628) and wanted to
(629) I followed up with meeting with him
(630) and trying to just break down that wall
(631) or that barrier
(632) yeah
(633) and since then just letting him know
(634) how I just
(635) I feel by being there let's them you know
(636) the receiver know that yeah
(637) that the communication there's no yeah
(638) Researcher in that example
(639) did it improve your guys relationship?
(640) Julia oh definitely
(641) so now now I we're at the stage
(642) I can email a request through
(643) and in fact
(644) last week I did I send through something
(645) that I knew previously
(646) I wouldn't have been able to get a quick response to
(647) and now I know we can easily
(648) just hey
(649) and email through stuff
(650) and I feel we've got that relationship now
(651) where I can communicate to him
(652) um through emails
(653) opposed to not knowing him before
(654) and not personalising information
(655) so now I'm really pleased with that
(656) I think it's been effective in that way
(657) Researcher and do you take that stance with most people?
(658) Julia yeah
(659) I guess I do yeah just even
(660) through to my personal life as well
(661) I think it's just um
(662) yeah personalising it um
(663) helps I think it helps
(664) whatever it may be

(665) Researcher how do you use social networking
(666) like in your job
(667) but also in your personal life?
(668) Julia well um social media for work
(669) um so I look after the Facebook
(670) and Twitter account for my blog
(671) and um a blog and
(672) um I use it to inform the students about
(673) what activities
(674) or information needs to be shared
(675) so it's just another platform
(676) I use to share communication
(677) for myself personally
(678) I guess
(679) I use it as a I started using earlier in the year
(680) as a way of **networking**
(681) finding like minded people and I
(682) I think I also started using it to um
(683) gain information **quickly**
(684) through Twitter that is
(685) um Facebook I was on
(686) I originally opened up a Facebook account
(687) four years ago
(688) to share my personal information with
(689) my selected personal friends
(690) again it was just a sense of sharing information
(691) um and then just this year I've been
(692) yeah really building up my Twitter account
(693) or just um following it through
(694) just trying to network
(695) and yeah
(696) um
(697) as a source of information gathering
(698) as a way of sharing information um
(699) and keeping in touch
(700) and touching base with other people
(701) I think it's been a fast
(702) it's been an awesome way to um
(703) keep in touch with
(704) or you know making networks internationally which
(705) I think has been really awesome
(706) um we're all so isolated here in New Zealand
(707) and um
(708) I like bouncing ideas of um yeah other people
(709) Researcher so do you find that
(710) you create an identity
(711) through these media?
(712) Julia um I know some people do
(713) some people are all about finding the followers
(714) and um doing it for abit of an egotistical thing
(715) and I so not
(716) I don't know if that's just down to age
(717) and culture
(718) um for me it purely is um
(719) it's just another way of communicating
(720) and sharing
(721) my love or sharing of positive messages
(722) or yeah
(723) information sharing too
(724) so positive things whatever it maybe
(725) and just gaining inspiration from um

(726) like minded people
(727) I mean a follow alot of writers and artists
(728) and people that inspire me and yeah
(729) so that's how I see it
(730) Researcher okay
(731) would you describe to me your interest in fashion
(732) and make up?
(733) Julia I love fashion and make up
(734) my interest um
(735) well um I don't know where
(736) just with colours I guess
(737) I'm definitely a very visual person
(738) um almost like a magpie
(739) I'm really drawn to sparkles and glitter
(740) that's why I love your dress
(741) and patterns
(742) and I'm really drawn to
(743) um yeah textures and colours
(744) and I don't know what I would do if I was blind
(745) heaven forbid
(746) um yeah um sensory yeah I'm really
(747) I just have massive
(748) I'm overwhelmed
(749) and I
(750) it makes me feel me feel happy
(751) and I love the feeling yeah
(752) it gives me
(753) and my love of fashion too doesn't extend to
(754) I'm not trying to keep
(755) I guess again
(756) I feel that fashion too
(757) for some people is a status
(758) and I don't do it for a status
(759) it's just out of love
(760) and it just visually appealing
(761) and I love it yeah I love
(762) for me it's the colours
(763) and it's the sense of happiness
(764) I don't know
(765) it's a source of happiness for me
(766) Researcher so when you put on something
(767) does that influence-
(768) Julia oh yeah my mood yeah
(769) I totally believe
(770) so I like to wear lots of colours
(771) and give positive reflection of **myself**
(772) um I love
(773) yeah in general
(774) my whole wardrobes really bright
(775) I know I get quite a few comments
(776) from lots of different people and
(777) and friends
(778) and meeting they go like
(779) wow that's really bright
(780) that's really colourful
(781) and that makes me feel happy
(782) and I'm glad people see it
(783) and I like to think of it it's an extension of my personality
(784) an extension of who I am
(785) yeah really yeah
(786) so that's what fashion is to me

(787) and I love it yeah
(788) It's just another way of expressing myself
(789) I guess um
(790) but whether or not I'd be wearing clothes you know
(791) for me I could be wearing a bright yellow plastic bag
(792) but if I was wearing a paper bag or a lavalava
(793) it would be you know that's me
(794) I don't know I guess I want to express who I am
(795) it's a form of expression
(796) Researcher is it the same with make-up?
(797) Julia and for make-up as well
(798) yeah I guess it's just personalising it again
(799) also it's probably
(800) my love for make-up is the creativity
(801) I mean within the stuff like I **love** make-up
(802) I don't personally wear alot of make-up
(803) alot of the times
(804) you know alot I don't have time
(805) it all falls back on time
(806) but if I'm going out
(807) if I make an effort
(808) then I will wear it
(809) but I enjoy
(810) creating something from it
(811) with a product
(812) to help enhance
(813) and you know for it's taking that boosting
(814) of whatever it maybe to enhance someone's looks
(815) or yeah
(816) I **love** making other feel
(817) making other people feel better
(818) about themselves
(819) coordinating what what I believe works
(820) and making other people feel better
(821) about themselves
(822) Researcher do you remember that afternoon
(823) I observed you and Kerry
(824) in Māori study space
(825) it was a Saturday afternoon
(826) Julia oh
(827) Researcher you guys had the make-up-
(828) Julia oh yep
(829) Researcher that was interesting
(830) Julia she put me on the spot for that
(831) she really loves make-up
(832) and she just wanted a few tips
(833) and yeah so I helped her that was fun
(834) I didn't mind doing that at all
(835) just helping her
(836) um yeah her um yeah
(837) use her tools
(838) and just to have a play
(839) and see what she had
(840) and yeah I really enjoyed that
(841) and I I
(842) for me doing that I love
(843) I get a **buzz** out of seeing other people happy
(844) that's my kick
(845) I really enjoy making people **happy**
(846) and so for me
(847) fashion and make-up have been

(848) an easy outlook for me to
(849) or it's something I'm drawn to
(850) quite easily naturally
(851) yeah I love helping people
(852) with whatever strengths I have
(853) or whatever knowledge I have
(854) yeah
(855) Researcher when did you set up the Facebook page
(856) in the business school?
(857) Julia I set that up in my first year
(858) um in my second year I did the Facebook page
(859) in the beginning of my second year um
(860) Researcher can you explain what you did?
(861) Julia in my first year I didn't know anybody
(862) and um I wanted to find out
(863) about whatever resources
(864) and watching American TV and
(865) friends of mine
(866) that had been to Auckland University
(867) and hearing about other um
(868) social groups that they had at Auckland University
(869) and Canterbury
(870) whatever
(871) um I was really curious to know
(872) if there was anything similar um
(873) for me
(874) I just found it really mind boggling
(875) that I would just be studying
(876) for 4 years doing a degree
(877) and not having any kind of fun or social activities
(878) so there was nothing um
(879) and I was like
(880) oh well okay I'll start one
(881) um and so I suggested it to a friend of mine
(882) and we sort of got together and
(883) threw together business
(884) it was a business social club
(885) cause it was just business in 172 at that **point**
(886) and through summer school
(887) I went to summer school in my first year
(888) and I met this um
(889) that same year
(890) communications moved into 172
(891) um and I met a girl
(892) a young girl who was really cool
(893) and really creative
(894) and we were really were quite like minded
(895) just really go getter
(896) she was quite exuberant
(897) I said hey yeah you know
(898) are you coms
(899) um well I've got a business
(900) you know social group
(901) why don't you join
(902) and we could be (Name)
(903) and literally just from that I'm like
(904) oh why don't we be business
(905) yeah (Name)
(906) so short for business communications
(907) let's have a social group
(908) let's network

(909) and let's get our students working together
(910) and she was quite social she was like
(911) yay and then we got together
(912) and um we wrote up a proposal
(913) and hit up the three departments in the building
(914) asking them for funds and throw a BBQ
(915) and get all the students out started a database
(916) I spoke to one the lecturers
(917) who was really awesome
(918) who helped me in my second semester
(919) of my first year
(920) um and yeah
(921) so that's how (Name) grew
(922) kicked off from that
(923) we started a opened up a Facebook page
(924) (Student) and I
(925) and we wanted to expand on it
(926) and that was in
(927) yeah in my beginning of my second year
(928) um and well
(929) yeah it's quite surreal to know that yeah
(930) we've got like one hundred and sixty people on it now
(931) which is totally cool and now it's a
(932) you know students jump in there
(933) and they share news
(934) so if there's jobs or internships
(935) or if someone is looking for
(936) a book or um
(937) yeah I I wanted it to be
(938) and I'm really proud of that
(939) and I'm really proud that students finally follow it
(940) well we have the regular features but
(941) I'm glad it's an open forum for students
(942) for um students from building 172
(943) to come and discuss stuff
(944) when I started a Twitter account
(945) for (name) last year
(946) last semester sorry
(947) um and that originally
(948) I started
(949) that to take students from the market place
(950) from Tertiary institute to the marketplace
(951) and provide an avenue of
(952) you know a quick source of you know
(953) hey there's an intern looking for here
(954) and there's vacancies here
(955) um and just
(956) I could just see that for me as a student
(957) I felt that there was a void
(958) um in that service
(959) like I just felt like there was more options available
(960) for accounting and finance students
(961) there was quite a big push there
(962) and some of the coms had access to stuff
(963) and there were so many different avenues
(964) why couldn't we put them into one
(965) I don't know for me that was
(966) I could see that
(967) and so I opened that up
(968) I'm really guilty I haven't done anything
(969) on (name) Twitter page

(970) we've got 78 followers
 (971) and I jump in there randomly when I have time but
 (972) I run yeah my work one
 (973) and my personal one
 (974) and I barely have time for my personal one
 (975) recently it's probably the weekends
 (976) and late at night when I got on and say stuff
 (977) but yeah so that's buscom
 (978) um for me it was about networking
 (979) and um yeah um creating um
 (980) um a space for you know
 (981) just helping students
 (982) for me it was just about
 (983) trying to get students together
 (984) yeah I know what it was
 (985) to be a first student
 (986) and not know anything
 (987) and I wanted to be able to help future students
 (988) so by um yeah
 (989) creating a social group
 (990) that would help new students
 (991) that's how (name) came about
 (992) Researcher help them how?
 (993) Julia if not help just
 (994) it would you know
 (995) give them a space
 (996) where they could come
 (997) confidently ask questions anonymously
 (998) or without having to run around campus and
 (999) I guess I was just trying to stop them
 (1000) you know I ran personally myself
 (1001) I had to run around and find my own
 (1002) but that's the way I roll
 (1003) I mean I know I'm really inquisitive
 (1004) and I will find out
 (1005) what I need to know
 (1006) when I need to know it
 (1007) but I know there are alot of students
 (1008) that don't have the time
 (1009) that are too **lazy**
 (1010) Or that um
 (1011) don't have the um
 (1012) the confidence to approach certain people
 (1013) key people to look at things
 (1014) so um yeah
 (1015) yeah I guess just wanted (name)
 (1016) you know the social group to be an informal um
 (1017) opportunity or group social group for you now students
 (1018) to get together
 (1019) and you know share information
 (1020) Researcher so now we are moving into the Māori realm
 (1021) how did you
 (1022) when did you first start using (the Māori support service)?
 (1023) Julia in my first semester
 (1024) in my first year
 (1025) I walked on campus
 (1026) and I saw this big marae
 (1027) and being Māori I thought cool
 (1028) I know there must be Māori there
 (1029) definitely Māori services here
 (1030) I went looking around

(1031) asked about these Māori services
 (1032) I had to go and find it
 (1033) um when I found it
 (1034) um was told about the(Māori) learning space
 (1035) um and what it was available for
 (1036) at the point in time Hemi was
 (1037) he'd just started as well
 (1038) and there was academic support
 (1039) and I just thought
 (1040) well hey I don't know anything
 (1041) I don't know what I'm doing
 (1042) I should utilise any resources
 (1043) that are available
 (1044) and obviously they're for Māori students
 (1045) you know I may get some kind of
 (1046) yeah cultural you know
 (1047) or some kind of yeah pastoral care
 (1048) so it was a no brainer for me just to use that
 (1049) um and yeah Herewini was amazing and he was really
 comforting and
 (1050) was inspiring when I was really lost
 (1051) and didn't know what I was doing so um
 (1052) and then from there I made some amazing friendships
 (1053) and yeah just meeting other students Māori
 (1054) women you know
 (1055) and students who were utilising
 (1056) yeah the services as well yeah
 (1057) so (the Māori support space) has been really cool
 (1058) it has been an awesome spot for me culturally
 (1059) and yeah
 (1060) I didn't have any Māori friends before starting there
 (1061) I don't know why I played my Māori card
 (1062) but I did but
 (1063) yeah it was really cool
 (1064) (the Māori support services) has been awesome
 (1065) Researcher what ethnicity are your friends mostly?
 (1066) Julia mostly?
 (1067) non Māori.
 (1068) European Japanese Braz Brazilian um
 (1069) probably European and Asian yeah European and Asian
 (1070) or just international
 (1071) yeah my friends are quite international
 (1072) Researcher did you have much experience with
 (1073) like the Māori world
 (1074) before you joined up with the Māori study space?
 (1075) Julia um did I have much experience?
 (1076) um I went to Auckland girls and like
 (1077) I learned how to speak Te Reo Māori there
 (1078) um and after school
 (1079) leaving school nothing
 (1080) nothing about it I went out into the workplace
 (1081) I did a short stint at Māori TV
 (1082) so that was the first time I had
 (1083) gone in and that was really
 (1084) yeah when I did that
 (1085) I knew I was uneasy about my culture
 (1086) and I wanted to do that
 (1087) and you know I'd worked
 (1088) um yeah mainstream fashion
 (1089) and make-up shows
 (1090) and so when Māori TV first opened
 (1091) they were looking for make-up artists

(1092) and I had a friend who was working there
(1093) and she said come along with make-up artists
(1094) and then
(1095) because I was Māori I could speak Māori
(1096) and I was a make-up artist I pretty much got it
(1097) um through a recommendation
(1098) because I had already done my
(1099) paid my dues in
(1100) mainstream stuff
(1101) and that was it yeah
(1102) and as it was
(1103) that was really short lived
(1104) I really hated it
(1105) and that's a whole other conversation
(1106) but yeah
(1107) and that was about as Māori as I go
(1108) and then here at (the Māori support services)
(1109) and that's it
(1110) so no I
(1111) to answer that
(1112) no I haven't worked
(1113) or you know I haven't
(1114) been involved in any kind of um
(1115) I wasn't in the Māori
(1116) I wasn't in the kapa haka group at school and
(1117) I was a bit of a rebel
(1118) um I always liked I mean
(1119) I learnt Māori
(1120) because my grandmother wanted me to
(1121) I I hated it I didn't want to learn it um
(1122) I'm a Jafa I'm really urban
(1123) born and raised I couldn't speak you know
(1124) I couldn't say kia ora
(1125) when I was thirteen it was keyora
(1126) and um
(1127) yeah so it was really challenging for me
(1128) and that's why I really **hated** it
(1129) so I never followed through with that
(1130) after seventh when I finished school
(1131) I was really like creative anyway
(1132) at school I would just always gravitated
(1133) I wanted to know other things
(1134) other cultures
(1135) so I guess my friendships have been that way too
(1136) I have always gravitated towards um
(1137) not just cause they were international
(1138) but just um they were creative
(1139) or they were interesting
(1140) I just didn't know it
(1141) so I gravitated to what I didn't know
(1142) or I'd felt appreciated I just
(1143) I don't know yeah yeah that's just the way
(1144) Researcher so what about your cultural identity now
(1145) how do you define yourself?
(1146) Julia that's weird I'm still really lost aye
(1147) I mean I read this book
(1148) years ago
(1149) when I was a teenager about
(1150) I don't remember the name of the book
(1151) it was quite a famous book
(1152) it was about this woman

(1153) um half pakeha and half Māori
 (1154) and just
 (1155) it was about her and her cultural identity
 (1156) and um I always remember that book resonated with me
 (1157) because I yeah
 (1158) I don't know culture
 (1159) I've always felt abit **lost**
 (1160) I wasn't Māori enough you know
 (1161) or I don't know
 (1162) people would talk to me over the phone
 (1163) and it was **Julia** (last name)
 (1164) and then they'd meet me um
 (1165) and then look at me
 (1166) yeah I guess I don't know
 (1167) if that's what's come into my communication
 (1168) why I prefer the face to face as well
 (1169) like I I definitely over the years
 (1170) talking with people
 (1171) communicating with people not face to face and then
 (1172) having them meet me
 (1173) so their expectations
 (1174) of Julia (last name) have been different to what
 (1175) I don't know
 (1176) so then coming to
 (1177) I've had it frequently
 (1178) you know like
 (1179) oh you're Julia (last name)
 (1180) yep that's me
 (1181) you know
 (1182) so I don't know if that's why I'm fond of yeah
 (1183) of face to face communication
 (1184) I guess I'm consciously trying to put it out there
 (1185) hey guess what I'm Julia (last name)
 (1186) I'm not nothing else
 (1187) so don't look to confuse this here to eliminate any
 (1188) yeah any kind of confusion
 (1189) Researcher so the book was about a woman walking both paths
 (1190) Julia yeah walking both paths yeah
 (1191) it was interesting I like
 (1192) yeah years ago I read that book
 (1193) I can't remember the name of it but that book really
 (1194) just yeah I always think about that
 (1195) she was just really confused
 (1196) and things had happened
 (1197) and just never feeling in either part in either world
 (1198) never feeling complete
 (1199) and I do
 (1200) I'm not half caste
 (1201) as such you know
 (1202) um but I feel like I am in so many ways
 (1203) I still have that I feel like there is
 (1204) I don't know
 (1205) and I can't explain it I do I
 (1206) yeah I do I guess
 (1207) I still feel a little bit lost culturally
 (1208) I don't feel like I fit in
 (1209) and I guess and that's why
 (1210) I guess I've been drawn to my international friends
 (1211) because it's been okay to be me
 (1212) with them
 (1213) I haven't had to be anything else

(1214) or haven't had to fit
(1215) you know a certain mould of what
(1216) or who who I should be
(1217) Researcher and do you think those moulds exist
(1218) that there is a mould that exists
(1219) like that for Māori
(1220) being Māori?
(1221) Julia yep totally I definitely do
(1222) I mean things are getting better now I mean
(1223) I mean people are more receptive still
(1224) but you know I don't know like
(1225) I go along to lots of different Māori things
(1226) I remember like even in (the Māori support space)
(1227) and my that summer school
(1228) end of that first year
(1229) and I was taking Japanese
(1230) and I went in and I was practising Māori
(1231) and I was saying to somebody
(1232) I think it was Kerry
(1233) talking about these Japanese words
(1234) we were learning
(1235) and then someone overheard me
(1236) and I was just saying to Kerry
(1237) oh my God I said
(1238) whatever word it meant
(1239) whatever in Māori
(1240) to you know to Japanese
(1241) and someone overheard me
(1242) and they were like
(1243) are you Māori and I said yeah
(1244) and they were like oh
(1245) I thought you were um
(1246) Islander you know
(1247) or I don't know
(1248) and if I had a dollar for every time someone said
(1249) I thought you were a blah
(1250) you know
(1251) yeah so I always feel like
(1252) there's always been a mould
(1253) and that I've never quite fit
(1254) or it just yeah
(1255) and even in my own family like
(1256) when I go to family things
(1257) and people don't
(1258) they stare at me like who is she
(1259) and until someone's like
(1260) that's Faith's daughter
(1261) that's Faith's eldest daughter
(1262) that's Alice's granddaughter
(1263) her eldest granddaughter yeah
(1264) I don't know I'm always being somebody else
(1265) actually it's I'm just Julia
(1266) but yeah I do to that's funny
(1267) Researcher so if you were to say
(1268) kind of define
(1269) what you thought a Māori identity was
(1270) how would you define it?
(1271) Julia I don't know I think over the years
(1272) and I don't know if it's just my age
(1273) but I don't think you can define that
(1274) now being 2012 I think

(1275) I'd like to think
(1276) that alot of the stereotype moulds have been broken
(1277) they still
(1278) you know
(1279) they obviously still exist
(1280) um but I couldn't stereotype you know
(1281) I think for my mum
(1282) my parent's generation
(1283) that Māori women were quite staunch you know
(1284) they um they looked after the kids
(1285) they cooked
(1286) they cleaned
(1287) the husband went and worked
(1288) and stuff
(1289) and so in my generation now Māori women
(1290) now you know
(1291) so I know from my Māori friends
(1292) you know we all work
(1293) we are mothers
(1294) we are partners
(1295) we are educators
(1296) we are a whole lot of different things
(1297) we
(1298) you know Māori women travel
(1299) Māori people you know
(1300) Māori women go to school
(1301) and they get an education
(1302) um my mum did seek higher education
(1303) but she didn't do it until she was in her thirties
(1304) so for me that was really inspiring
(1305) and I remind myself
(1306) I guess me too in my thirties now
(1307) that's why I'm seeking education you know
(1308) my mum did it
(1309) but my grandmother didn't seek higher education
(1310) you know
(1311) so they weren't
(1312) Māori women weren't educated
(1313) as educated or it wasn't common
(1314) where now you know it's just a given
(1315) and um yeah so I'd like to think yeah
(1316) the stereotypes of Māori are slowly breaking down
(1317) we're not all just having a million kids
(1318) and on the benefit
(1319) and go to housie
(1320) I've never been to housie
(1321) I don't play pokies
(1322) I don't go to the TAB
(1323) I drink a little bit
(1324) a little bit too much sometimes in summer
(1325) you know um
(1326) I don't know I'd like to think that I break
(1327) I think alot of people are really surprised that I'm Māori
(1328) and when I talk to people over the phone you know
(1329) it'll be interesting too
(1330) even now
(1331) with my Twitter account
(1332) now that I've removed my image
(1333) um what people you know
(1334) I see different followers follow me
(1335) and I just think removing a face from a name

(1336) sometimes you know is really interesting
(1337) Researcher with your kids do you pass on to
(1338) do you try to pass on aspects of Māori culture to them?
(1339) Julia totally
(1340) I want them to be proud of being Māori
(1341) because I wasn't proud of being Māori
(1342) um I think some days I still have that unconscious
(1343) thought of I'm not Māori
(1344) and my mother had that though
(1345) my mum was very urban
(1346) she was you know um
(1347) she was raised in Devonport
(1348) and went to Takapuna girls
(1349) that was a crazy time in the 50's
(1350) they weren't allowed to speak Māori
(1351) but her name was (first name)
(1352) um so she had a English name (full name)
(1353) um and my mum
(1354) yeah she is quite Europeanised in her ways
(1355) totally
(1356) just from the food we ate when we grew up
(1357) opposed to some of my other Māori friends
(1358) that you know
(1359) and other Māori families
(1360) and my cousins
(1361) and as we grew up
(1362) and yeah my cousins were like
(1363) you guys are flash
(1364) you think you're flash
(1365) we dress differently
(1366) yeah I don't know my mum always wanted more for us
(1367) Researcher so how do you try to ensure
(1368) that your kids are proud of being Māori?
(1369) Julia um I guess I've just really hammered it
(1370) and hammered it home to (her son)
(1371) in the sense of
(1372) you know he's half European
(1373) he's quite fair skinned
(1374) he looks pakeha you know
(1375) his surnames (Surname)
(1376) so again I guess I worry too
(1377) but I gave him a Māori name you know
(1378) so his middle name is (Middle name)
(1379) and that's my dad's
(1380) middle name
(1381) I always wanted a Māori name growing up
(1382) I mean my full name is (Full name)
(1383) how Anglo-Saxon can you get
(1384) Julia so Julia after my great aunt
(1385) Julia my mum named me Julia
(1386) and (Surname) my dad's surname
(1387) so there's myself and then (Sister's full name)
(1388) um (Other sister's full name) (Brother's full name) and (Other
sister's full name)
(1389) so um yeah we've all got European names
(1390) none of us have a Māori name
(1391) so yeah I gave (son) a Māori
(1392) I guess culturally I wanted him to
(1393) I wanted him to have a identity
(1394) I don't know a name is quite important
(1395) so he got a Māori name

(1396) and with (other son)
(1397) um his middle name is (middle name)
(1398) but that's Samoan for (name)
(1399) his dad is Samoan
(1400) and obviously in Māori too it would be (Māori name)
(1401) so I just thought
(1402) it wouldn't sort of
(1403) translate too far away from (other son's name)
(1404) so it could be either
(1405) or depending on who he wanted
(1406) you know but I want him to be proud of
(1407) yeah Samoan
(1408) and I speak to him in Māori as well
(1409) and yeah (Son) went to (school)
(1410) he was in the Māori bilingual unit
(1411) when he first started primary school
(1412) so I think he got a good grasp of the Māori language
(1413) thereof
(1414) and man did I really yeah hammer into him
(1415) the importance
(1416) yeah Māori culture
(1417) from when he was first
(1418) he was quite young
(1419) and now yeah
(1420) so he's um quite confident with the Māori language
(1421) so I guess I wanted to help
(1422) I really wanted to help them
(1423) yeah have their cultural identity
(1424) be able to stand in this world
(1425) and market yeah
(1426) I think yeah cultural identity is really important
(1427) I just know myself I just felt lost for so many years
(1428) just not feeling like I just didn't quite fit
(1429) yeah I'd just
(1430) yeah I'd hate for that to happen to my boys
(1431) Researcher what about now
(1432) do you still feel that way?
(1433) Julia I do you know what
(1434) I'm you know
(1435) I'm embarrassed to say
(1436) I still do **sometimes**
(1437) you know sometimes I'll just get along with it
(1438) and I'm just me
(1439) but there's some settings you know
(1440) I guess the cultural settings
(1441) so when I'm in the marae
(1442) or when
(1443) even for me going into (Māori support space)
(1444) I don't feel welcome in there
(1445) but maybe that's just that place
(1446) you know I went to a tangi a month ago
(1447) a month or so ago
(1448) and that's my family you know
(1449) and people were staring at me you know
(1450) and I knew
(1451) and I just felt and
(1452) maybe it was all in my head
(1453) but I just felt uncomfortable
(1454) and I felt out of place
(1455) but this was my family
(1456) and then my aunties were there

(1457) and they were happy to see me
(1458) so I was feeling really yeah out of place
(1459) Researcher because you didn't know the tikanga
(1460) or because of how people were responding to you?
(1461) Julia it was just how people were responding to me like
(1462) no I understand the tikanga now
(1463) I understand how things roll
(1464) I guess I feel like I should talk a certain a way
(1465) or I should you know drop some vowels
(1466) and you know hoari it up a bit
(1467) drop in some bros and churs
(1468) but then I've had this discussion with my other
(1469) my other Polynesian friends you
(1470) who think the same
(1471) they they feel just the same way
(1472) within their pacific island cultures
(1473) that you know they
(1474) they're too European not you know
(1475) not island enough
(1476) Researcher well I guess that's all from me
(1477) thank you so much for your time

E. SECOND INTERVIEW TRANSCRIPT: KERRY AND JULIA

I decided that I needed a second interview with both participants after observing and interviewing them in the first round of data collection. After analysing the data from their observation period and their first interview it was apparent that there were strong differences between the Māori identities enacted by each participant. Therefore the second interview was to explore the reasons behind this difference. However, only parts of the second interview were transcribed. I selected excerpts from the second interview that were related to aspects already analysed from the first round of data collection. More specifically I selected excerpts that were related to the vertical identity production of each participant as this framework is what was used to explore influences on their Māori identity. Therefore these excerpts suited the purpose of exploring where their Māori identities came from and why there was a difference between the two participants Māori identities. Below, are the transcribed excerpts that themed under certain headings.

Julia: growing up		
(1)	Julia	my mum
(2)		my mum's racist
(3)		and that's straight up true story
(4)		um
(5)		my mum I don't know
(6)		I guess general
(7)		I guess those ideas come from my upbringing
(8)		and my
(9)		my mum was raised in Devonport
(10)		in the fifties or sixties wherever she was
(11)		when there was no Māoris around
(12)		oh her name's (name)
(13)		and she went to like
(14)		takapuna girls I think at the time
(15)		or whatever it may be
(16)		but she was always the
(17)		she was always the only Māori
(18)		or the only brown
(19)		especially back in those days too
(20)		that would have been alot harder
(21)		I don't know
(22)		and then just growing up
(23)		it was drummed into my head
(24)		that white people you know
(25)		that Pakeha were superior
(26)		um
(27)		so I was I don't know
(28)		we were always corrected
(29)		and told to speak correctly

(30) and I don't know just growing up
(31) through yeah my mum
(32) had really strong ideas of identity
(33) and making sure that we fit in
(34) so I was always the
(35) Māori in everything and anything I did
(36) growing up from primary school
(37) to intermediate
(38) to high school
(39) yeah I don't know
(40) yeah all those sorts of things
(41) so yeah
(42) so I guess for me me being Māori
(43) like of brown colour
(44) and doing all of these non-stereotypical Māori things
(45) and being told by my cousins and people
(46) growing up all my life
(47) that I wasn't Māori
(48) I didn't talk Māori
(49) I talked too flash
(50) um yeah I don't know yeah
(51) so vague
(52) but definitely my ideals I don't know
(53) I shouldn't say I don't know
(54) I really strongly influenced by my mother's upbringing
(55) and her beliefs
(56) I guess in her experiences
(57) that she had as a Māori child
(58) growing up the fifties sixties
(59) and yeah she doesn't speak Māori and

Julia: Proud

(60) I think as I'm older
(61) I'm definitely I'm definitely more prouder
(62) to be you know
(63) I am proud to be Māori now
(64) at this part of my life
(65) but yeah I was really conflicted growing up
(66) um obviously with my name being (fullname)
(67) having quite an Anglo Saxon name
(68) um my sister was (sisters' names)
(69) so yeah I don't know being Pakeha was really **massive**
(70) in my parents eyes
(71) we weren't allowed to have any Māori boyfriends
(72) or island boys
(73) or any anyone else
(74) you were either Māori or Pakeha that's it
(75) and Pakehas's were always
(76) they loved
(77) all my friends were Pakeha growing up
(78) yeah I didn't have any Māori friends until I got to high school
(79) and I went to Auckland girls
(80) and then I was in the Māori bilingual unit
(81) and that's
(82) because my grandmother
(83) went to Auckland Girls
(84) and Auckland Girls
(85) was the first school to implement um
(86) a Māori bilingual into mainstream schools
(87) the Kahurangi unit
(88) and so I went in there
(89) and yeah I was 12-13
(90) when I learned how to say kia ora
(91) like I would say keeora like

(92) I didn't even know
(93) like I knew basic little words from hearing it
(94) through my cousins
(95) or at Tangis and family
(96) or whatever but I
(97) obviously my most of my language
(98) I learned that
(99) through being at yeah at Auckland Girls for three years
(100) and being in a Māori bilingual unit
(101) but previous to that yeah
(102) I was yeah
(103) raised to watch emerdale farm
(104) coronation street
(105) we were really heavily European
(106) Kerry you still watch coronation street
(107) Julia yeah influenced
(108) so um we watched the news BBC
(109) um yeah our house was really
(110) um predominantly really Europeanised
(111) so much so I mean
(112) yeah there was no Māori tv back in those days
(113) my my parents don't play Māori music
(114) or listen to Māori music
(115) Kerry does UB40 count?
(116) Julia there was no red red wine there
(117) playing at our house
(118) Kerry awww
(119) in that case
(120) Julia yeah so um yeah
(121) my parents they just wanted us to be
(122) more Pakeha
(123) I guess yeah they really wanted us to be
(124) pakeha to fit in with um
(125) yeah pakeha society
(126) and for them I get that was
(127) from their upbringing
(128) definitely being
(129) yeah back then having
(130) working in the factory was the norm
(131) you know
(132) or the freezing works whatever else
Julia :why I said it's not this or that
(133) so I why I probably said
(134) that my identity of being Māori
(135) is not this not that
(136) my parents never did any of that
(137) and their Māori
(138) and I don't do any of the stereotypical activities
(139) they said about
(140) yeah spoke about
Kerry: it was just fun
(141) Kerry I guess to some extent it was my parents influence
(142) but um
(143) I think I have been allowed to play abit more
(144) with the idea of Māori and culture and that sort of thing
(145) cause I guess my earliest kind of run ins with it
(146) **apart from** my cousins
(147) like I I never I didn't even
(148) I hadn't even been to a Tangi or
(149) anything proper or like
(150) my involvement with maraes was
(151) that wasn't very significant
(152) until maybe intermediate

(153) when I um went away for nohos
(154) and stuff
(155) but um
(156) so in Primary school
(157) I used to play in the ka Māori culture group
(158) it wasn't even Kapa Haka
(159) it was a Māori culture group
(160) and we sung tūtera mai na
(161) and then that was great
(162) and **yeah** that was it
(163) was kind of it was a fun
(164) it was a fun activity for me
(165) it was kind of like something extracurricular
(166) that I was allowed to indulge in
(167) my mum definitely encouraged me
(168) and it's not like dad wouldn't
(169) he'd just be like
(170) oh you're playing cup of kaka
(171) and I was like yep dad bye
(172) and so I'd go off to my cup of kaka practice
(173) and mum would encourage me
(174) she'd like **that's good for you**
(175) and all that sort of things um
(176) in intermediate
(177) but yeah my parents did support
(178) in whatever I'd do
(179) and then intermediate
(180) we'd have um little competitions I think
(181) mum came out to watch me
(182) or something
(183) and then
(184) and then I gave it up at high school
(185) but it was still there
(186) so up up until that point it was something fun
(187) it was something like
(188) oh yep I'm a Māori I'll jump into this group
(189) and I didn't think about it anymore than that
(190) it was just that's what I did
(191) and
(192) but then um I guess I guess
(193) yeah it didn't really didn't really change
(194) so kind of my experiences from that
(195) influenced me getting into it again at university
(196) so they were happy times they were just like fun
(197) yeah I was playing kapa haka and
(198) we'd go on our little trips
(199) and I made nice little friends
(200) alot of um really good relationships
(201) even with the tutors and stuff
(202) so that was quite cool
(203) and they were good role models
(204) and then at high school they were abit more serious
(205) and I chose my sport
(206) and then at uni
(207) getting back involved with it again it was quite
(208) it was quite good
(209) like just being involving in a greater community
(210) and being a part of that
(211) yeah so I think I think
(212) even though there are all those stereotypes out there
(213) I think I manifested the idea of it for **myself**
(214) like based on my experiences
(215) and it was a good time

(216) like they're here to support each other
(217) and food and and like do things together sort of thing

Kerry: cousins

(218) even my cousins like they'd start
(219) some of them I'm sure
(220) they would only pretend to speak Māori
(221) cause they were like this to each other shhhh
(222) and I'd be like YOUS ARE TALKING ABOUT ME ahhhh
(223) and they'll laugh and point at me
(224) I'm sure they were just pretending to speak Māori
(225) or maybe they could but um YEAH
(226) even that that wasn't too detrimental
(227) it was just something else I wanted to learn
(228) and I wanted to do
(229) I wanted to that to be a part of me as well
(230) I wanted to um yeah get involved
(231) and learn the language abit more but

Julia :poi and singing

(232) Julia and I can't play the poi
(233) so I knew that
(234) and I don't sing very well
(235) so um so I was kind of relieved actually in the end
(236) I'm not very good performer
(237) in Māori anyway
(238) I'm way better in English and on the dance floor

Kerry: whanau

(239) I like the idea of doing stuff together
(240) and having a **big** group of friends
(241) and family
(242) and like you all get to know each other
(243) and kind of like see catch up with each other
(244) once a week
(245) that that was really cool

How olds your mum

(246) Kerry how olds your mum?
(247) Julia how olds my mum?
(248) um I don't know she's 50.
(249) Kerry my mum's older than your mum
(250) Julia fifty
(251) mums 51 52
(252) Kerry mines like 53
(253) yeah so maybe she is
(254) Julia maybe like the same age
(255) Kerry yeah
(256) but I guess like
(257) cause my mum was rural
(258) **rural**
(259) she was um yeah
(260) rotorua
(261) Julia devonport
(262) Kerry yeah
(263) Julia etcetera
(264) Kerry my mum definitely wasn't an urban
(265) yeah but she wasn't she wasn't as suppressed I guess
(266) that kinda that kinda under
(267) lying vibe that
(268) yeah
(269) white was superior
(270) she **did** want the best for us though
(271) we we grew up in Te atatu south that's pretty
(272) that's pretty white
(273) it's yeah
(274) yeah we went to a nice little

(275) little white school
(276) and kept going
(277) so I guess I don't know
(278) if that so much mum
(279) or dads influence
(280) because dad was pretty freebeing
(281) but um mum
(282) yeah I kinda I kinda got that but not too much
(283) yeah
(284) Researcher do you think the rural urban thing
(285) might have made a difference
(286) to them growing up?
(287) Kerry yep
(288) yeah just especially with Julia's experiences
(289) and saying how she's
(290) I don't know you went to all the flash places
(291) you went to AGs or Eggs
(292) Julia ags
(293) Kerry I went to Rutherford
(294) nobodies even heard of that place
(295) yeah so
(296) maybe that um
(297) that helps a little too
(298) cause yeah I guess **being** in rotorua too
(299) I think thers a few
(300) a few more Māoris down there
(301) but um yeah I think she
(302) where's that other place
(303) yeah she grew up in all sorts of little places down there
(304) so oh even up north
(305) she was up north for a while
(306) yeah
(307) I think she was kinda like in her element
(308) she was probably like your Julia's cousins
(309) that told her off
(310) but um she didn't she yeah
(311) she can't speak Māori
(312) I think she's trying to learn
(313) but I guess that's from when
(314) what other schools she went to
(315) **Nanna** did want the best for her
(316) yeah
(317) Researcher oh what do you think Julia
(318) in terms of the age difference
(319) like how that might change
(320) Julia oh definitely I totally think um
(321) like generations are so different
(322) like I definitely know
(323) for me coming through the 90s
(324) I am a 90s like teenager
(325) so things are so different
(326) and then yeah what Kerry's experienced
(327) through her school and stuff
(328) yeah it's generational
(329) and for me watching like (Children's' names)
(330) what they're doing in school now
(331) it's so different again
(332) um but culture
(333) I just I don't think culture **ever** changes as such
(334) or the roots
(335) of the culture um
(336) it's I think the resources
(337) perhaps become more available

(338) and the sharing of information
(339) so in terms of culture being able to
(340) um you know
(341) **really** really know where who you are
(342) and where you come from
(343) thanks to the usage of technology
(344) we use the technology
(345) so I know whenever (son) ready
(346) he can trace back his ancestors
(347) you my children will be able to trace
(348) you know to track things down
(349) and find out information opposed to myself
(350) like I know I can now
(351) but yeah I mean
(352) yeah generations have changed
(353) and yeah from who I am
(354) I definitely know I'm in such a better place
(355) than my grandmother
(356) and **my** mother
(357) and then (son) and my children will have
(358) be in good stead
(359) I mean Māori is such a you like it's it's it's welcome
(360) it's quite a trendy um subject
(361) you know it has been
(362) it's become quite popular
(363) it has become a part of the New Zealand pop culture
(364) in the last ten-fifteen years
(365) it got really urban
(366) and people started wearing their
(367) you know their pounamu and their bones
(368) and their plastic tikis and you know
(369) the artwork is really appreciated
(370) kete's is really trendy
(371) wearing feathers you know
(372) korus and all sorts of things
(373) you know where me growing up we **never**
(374) had any of that stuff in my house
(375) in my parents' house
(376) I kinda like it for the um aesthetic look of it
(377) I culturally don't have shit in my house
(378) Researcher no there's a kete over there
(379) Julia oh that's a kete
(380) I tot I bought that from the Takapuna markets though
(381) Kerry it's a white kete
(382) Julia it's a white kete yeah
(383) and then yeah
(384) I guess it's not from the country it's from Takapuna
(385) oh yeah definitely culture is
(386) I think it's interesting
(387) um I'm stoked so I learnt it in high school
(388) my soon it's optional now
(389) um my baby is day care now you know
(390) for the last ten years my two kids have
(391) had Māori songs from day dot
(392) it's on television
(393) it's in the media
(394) um in the different forms of the media
(395) so they can watch Māori TV when I'm not home
(396) they can see their cartoons in Māori
(397) which I think is awesome
(398) um yeah so I think my children have got more exposure
(399) to Māori culture
(400) and **their** children again I

(401) it's so nice to know that the government yeah
(402) acknowledging the the um
(403) or you know acknowledging the culture of our
(404) the tangata whenua
(405) and um there's a strategy put in place
(406) so with all these Māori teachers
(407) and teaching at teacher's training college
(408) you know the need for it
(409) to retain the level of
(410) um reo in New Zealand
(411) and that's pretty choice
(412) **My** Māori's pretty half pie like
(413) Kerry koretake
(414) Julia I don't when I speak it
(415) I don't like so Liz and BJ
(416) when they come into the office
(417) I know that's choice but
(418) I don't
(419) you I do have Māori friends now
(420) thanks to Kerry and all her Māori peeps
(421) there's my Māori friend there
(422) um and yeah thanks to Kerry
(423) introducing me to all her Māori friends
(424) um yeah I did
(425) these are probably the most Māoris
(426) I've known since high school no lies
(427) and my neighbour next door
(428) she's my best friend from high school
(429) or when I was at AGs
(430) um she doesn't have any Māori friends either
(431) so me and her both laugh
(432) that we're both each other's Māori friend
(433) um but yeah predominantly me growing up
(434) all my friends were all European
(435) or other um nationalities
(436) I didn't avoid Māori friends
(437) but I just didn't have the opportunity to
(438) um being urban I never knew the Māori neighbours
(439) Kerry I think there was a switch around there
(440) too like around the 90's
(441) and 2000's
(442) like the a social attitude starts to change
(443) Julia yeah
(444) Kerry towards Māori and I think yeah
(445) you growing up in the 90's
(446) and I'm a 2000 baby like
(447) my teenage years are in there slowly slowly
(448) because yeah I did I did have the kinda like
(449) oh white superior or still being
(450) Julia white power
(451) Kerry yeah
(452) oh and then dad would say to me
(453) yeah that's why I giggled before
(454) when you said no Māori boyfriends and
(455) my dad would say to me
(456) if I'd get a cold sore or anything, you been kissing Mari boys
(457) no dad
(458) so
(459) Resercher so things were still pretty bad
(460) Julia that's your dad (Kerry's sister)
(461) Kerry that's what my dad would say
(462) my dad yeah
(463) my dad is white

(464) but he's got Māori in him but um
(465) yeah so that sort of thing
(466) that was always around but then it started like
(467) I guess my external influences
(468) like society in general started to accept it a bit
(469) more and that was
(470) that was abit um yeah abit more than 2000's
(471) and even when just coming out of high school
(472) everybody's like oh Māori scholarships
(473) this and this and all these kinda opportunities
(474) that were available for Māori it was just
(475) just such a positive sign
(476) and something um
(477) that helped me be confident
(478) and proud say oh yeah I am Māori
(479) I am that I'm gonna go for these things
(480) I'm gonna take these opportunities
(481) yeah it was quite different yeah
(482) so I know even my older sister
(483) she's got 3 years on me
(484) not proud to say she's Māori
(485) but not at all she's
(486) she's the whitest aye
(487) so she she was
(488) yeah I guess more heavily influenced
(489) with that and um
(490) yeah she's kinda like oh
(491) she's kinda like what we were talking about before
(492) with the pokies and the bloody Maris on the welfare
(493) all that sort of stuff
(494) that's what she thinks of me
(495) yeah
(496) I only have two kids
(497) gosh
(498) nah we'll she yeah she she's a very um
(499) black and white with me
(500) she's so staunch
(501) yeah very staunch white person
(502) who doesn't like to admit she's Māori
(503) but she is um yeah
(504) it's funny cause um
(505) but the way I saw it was just in a positive kind of way like
(506) yeah there were opportunities
(507) there's all sorts of things going on like
(508) there's the point of difference in being Māori
(509) and that that's always a good thing

Mainstream

(510) it is it's now more um what's the word yeah
(511) mainstream
(512) it's more mainstream like you said
(513) yeah
(514) it's more um
(515) you can see it
(516) yeah that's just it you see it
(517) you can hear it
(518) when **my** parents didn't like their language
(519) it saddens me really
(520) when I think that my mum wasn't allowed
(521) not she knew my **grandmother** wasn't allowed
(522) yeah
(523) so none of my aunties and uncles I think one
(524) he learnt through um kura po
(525) um which is really choice

(526) I love it when I hear them
 (527) and they're like kia ora niece
 (528) and I love them doing the same but it's weird
 (529) my mum can't she's the eldest of twelve kids
 (530) and not one of them well
 (531) now one of them out of the twelve speaks Māori
 (532) my grandmothers passed away
 (533) and all the kids the grandkids
 (534) it's because of that effect
 (535) that the you know like
 (536) so the grandkids in that
 (537) so none of the grandkids
 (538) I think I'm the only moko
 (539) that can speak Māori
 (540) well can understand te reo
 (541) um yeah and there's bazillion grand kids
 (542) out of twelve aunties and uncles you know
 (543) um you know it stopped
 (544) it stopped I'm hoping
 (545) you know through my kids
 (546) I want it to be an option kinda for my children
 (547) having it there
 (548) so obviously it's made mainstream media
 (549) there's Māori television
 (550) um there's Māori clothing
 (551) Māori designers you know
 (552) we've got a Māori party in the government
 (553) that's yeah
 (554) so yeah but I think the changes have been massive
 (555) yeah I think it's been a top down trickle
 (556) kind of effect like yeah
 (557) Māori government um that was huge
 (558) um just having more kind of local
 (559) I mean you be an Māori in vote
 (560) or a normal person
 (561) like general in vote like that
 (562) the electorate roll
 (563) just all these little changes like that
 (564) and slowly I mean
 (565) it's starting to add up
 (566) and slowly people's perceptions are starting to change
 (567) and it's it's for the better
 (568) it's I think looking at politics
 (569) and then from there slowly slowly slowly
 (570) it's got into peoples heads
 (571) and it's
 (572) and it's like when that terrible terrible person
 (573) from Wellington from
 (574) Wellington spoke out
 (575) that white guy
 (576) like Māori are all on the benefit
 (577) they're all on welfare
 (578) they're doing this
 (579) and all my money
 (580) and tax paying money is going to them
 (581) and why should I pay more tax
 (582) oh he was terrible
 (583) but um like people laugh at that
 (584) like there's more people laughing at that
 (585) because he's such an idiot
 (586) than agreeing with him now
 (587) so he's kind of very old school
 (588) um yeah I'm not to sure where that's come from

Kerry
 Julia
 Kerry

(589) I think it's just slowly slowly slowly
(590) Julia I mean I guess from
(591) I had that that the difference
(592) for me I've seen are just
(593) knowing that my mum
(594) always pointed that out to me
(595) she always made sure
(596) that I was dressed like a little white kid
(597) but I had pretty little dresses
(598) and um I don't know like
(599) I was looking back on my mum
(600) I think God yeah
(601) she really made us
(602) made us white
(603) as you video record
(604) this is terrible to say that
(605) um but she just really wanted us to fit into society
(606) I guess her
(607) **her** thoughts on that
(608) and that **has** it really has
(609) it's made a massive influence
(610) on my my upbringing
(611) my preferences in life
(612) my taste in food fashion clothes
(613) literature um arts yeah

F. INFORMATION SHEET

Participant Information Sheet



Date Information Sheet Produced:

March 19th, 2012.

Project Title

Māori women's identity: A Multimodal Interaction Analysis.

Project Synopsis

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 Thesis year in the Master of Communication Studies at AUT University. The project supervisor is Associate Professor Sigrid Norris.

As a Māori woman I want to examine the cultural identity of Māori women, specifically in their chosen education environment. I will need to observe and record the way you interact over a period of a week in your studies. I will also record you during one interview. The questions asked in the interviews will be informed by the following topic guide- studies, family (immediate and extended), Māori cultural experiences and your knowledge of the Maori culture.

This research project will involve video observation of you and interviews with you. Quotes from the interviews and material from the video observation may be published in the candidate's written thesis, a book and in relevant academic journals in print and/or online. I may also use the results of the research project towards future qualifications.

Please be aware that this research project may include screenshots and transcribed audio. If you choose to participate, while your name and other identifying features would not be used, images would be and so you cannot be kept entirely confidential. Specifically your head and

face are likely to be visible. You will be given the opportunity to read transcripts and let me know if I can publish them as they are or if I should delete certain parts.

What are the benefits of the research?

This research project is important because there is a gap in the literature around Māori identity and this approach has not been used to explore the cultural identity of Māori. The wider Māori community will benefit from this research as it will expand on the research that is already out there around Māori identity. For myself, this research will lead to a Masters qualification and for you the research may be beneficial as it will allow for you to explore your own identity.

An Invitation

I invite you to participate in this project. You have been selected based on your gender, ethnicity and your participation in tertiary studies. 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 is published.

How will my privacy be protected?

Recording of both the interview and during observation will not begin unless you have freely given permission. Before any material from the observation week 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 be used for a master thesis, a journal article, a book chapter, and/or a conference presentation. The data will also be stored for six 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 future publications.

In any written transcript of the interview or observation week, 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 week of your studies. Therefore the total amount of time required could vary between 10-20 hours depending on your study demands. 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 tape you. In addition the interview will be one hour and will take place during the observation week. 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 the letter at any time. You have ten working days to consider this invitation. After that the researcher will contact you by phone and seek to arrange an initial meeting 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?

You are free to respond to the letter anytime. I will contact you after ten days of you receiving this letter to see if you are interested in participating and seek to arrange an initial meeting to discuss 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.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be directed to the Project Supervisor, Sigrid Norris, sigrid.norris@aut.ac.nz, +64 9 921 9999 ext 6262

Concerns regarding the conduct of the research should be directed to the Executive Secretary, AUTEK, Dr Rosemary Godbold, rosemary.godbold@aut.ac.nz , 921 9999 ext 6902.

Whom do I contact for further information about this research?

Researcher Contact Details:

Tui Matelau

Email: tmateau@gmail.com

Mobile: +64 21 871 363

Project Supervisor Contact Details:

Sigrid Norris

Associate Professor

School of Communication Studies

Faculty of Design & Creative Technologies

AUT University

Email: sigrid.norris@aut.ac.nz

Phone: +64 9 9219999 ext 6262

Whom do I contact for support if I need it during my involvement in this research project?

Unitec has a counseling centre that is free to all students. If at any time throughout the project you feel that you would benefit from extra support they can be contacted at:

Monika Singh

Counselling Centre Administrator

Phone: +64 9 815 4321 ext 8160

Mobile: +64 21 455 764

Email: counselling@unitec.ac.nz

Building 28, Student Wellbeing - Pou Aroha, Mt Albert campus

G. CONSENT AND RELEASE FORM

Consent and Release Form



Project title: Māori women's identity: A Multimodal Interaction Analysis.

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 January 2012.
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that along with the observation week 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 masters thesis, journal articles, book chapters, 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 week and interview will be made available to me for checking from the transcript and that I may, at that time, amend any entry that is not accurate, or clear in meaning, or that I can ask data to be deleted at that point
- I understand that once the transcript is to my satisfaction that 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 masters thesis). I understand I will also

have this opportunity prior to any use of the material in conference presentations ,journal articles or book chapters.

I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.

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.

If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.

I permit the researcher to use the transcripts and videos as part of future research projects.

I agree to take part in this research.

I permit the researcher to use my image in all publications.

(please tick one): Yes No

I wish to have my face blurred in all publications.

(please tick one): Yes No

I wish to receive a copy of the report (master thesis and other publications) 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 26 March 2012

AUTEC Reference number 12/40

Note: The Participant should retain a copy of this form.