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Title: Kaupapa Māori [visual communication] design Investigating ‘visual communication design by Māori, for Māori’, through practice, process and theory
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Kaupapa Māori [visual communication] design

Investigating ‘visual communication design by Māori, for Māori’, through practice, process and theory

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Abstract

This work examines the field of Māori graphic design, and more specifically, kaupapa Māori visual communication design and process. Initially this research was conceptualised through a health communication project, and was extended to include experiences from practising Māori designers and an examination of print material in order to highlight apparent differences in process and practice when design is undertaken from a kaupapa Māori perspective.

The research topic was chosen as a response to kaupapa Māori initiatives and Māori renaissance strategies of the twenty first century. The research is presented from a kaupapa Māori perspective and uses a post-structuralist method of enquiry. A ‘by Māori, for Māori’ or kaupapa Māori cultural framework is considered as differing from the current design academy in New Zealand.

In order to examine and identify Māori cultural frameworks within a design process, four practicing designers were interviewed. When analysed these interviews offered valuable insight into personal experiences, values, beliefs, practices and processes, which is not necessarily identified in the current literature reviewed. Throughout the thesis, a recurring underlying theme presented itself concerned with the interaction of two world-views, that is, design and Māori epistemologies. It is the synthesis of both world-views and the space where these two intersect and meet that the thesis is specifically interested in. The investigation of kaupapa Māori design is limited to visual communication design; however, the process and specifications documented in this thesis are presented as dynamic and complimentary to other areas of Māori design and creative fields.
The thesis also engages with wider discourses and practices through the analysis of practising designers’ narratives, design examples and literature reviewed. Kaupapa Māori design processes link intrinsically and directly with existing cultural protocols held within te ao Māori. These methods and procedures have been re-articulated within design discourse due to a need for cultural understanding when handling and using Māori cultural referents and knowledge. The increased demand for Māori iconography within industries both locally and globally has also initiated recognition of the need for clearer guidelines necessary to maintain the integrity and intent of the visual forms. The powerful and symbolic nature of Māori objects and artwork has instigated an articulation of tino rangatiratanga in order to construct and specify culturally appropriate methods and uses of Indigenous taonga in design industry.
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Ka kahi te toi, ka whai te maramatanga
If knowledge is gathered, enlightenment will follow
Prologue Chapter

The Lens

Introduction
The dominant methodology used (within the research project ‘visual communication design by Māori, for Māori’) was a kaupapa Māori (Māori-centred) inquiry system. The methodology undertaken will be introduced at the outset, as it is important that a kaupapa Māori framework be understood as the essential pedagogy when reading and understanding the content and intent of this thesis. Kaupapa Māori research methodology provides structure to the thesis, features as an underlying framework throughout, and is related to the practice of the researcher, which has coincided with the research process. Therefore, in essence this thesis becomes a conceptual embodiment of the methodology in practice. In addition to this, some basic elements and principles of tikanga Māori, mātauranga Māori and visual communication design are also outlined in this chapter as a forward to the subsequent theory chapters, later expanded upon, regarding two world-views (Māori culture and visual communication design). The researcher’s whakapapa (family history or genealogy), personal bias and subjectivity are also introduced at the outset to outline motivations and the subjectivity framing the presentation of this research as recorded knowledge.

Kaupapa Māori Research Methodology
A kaupapa Māori research approach formed the fundamental basis of the research. Kaupapa Māori research methodology allowed the researcher to undertake research in a culturally specific manner, equivalent to a Māori worldview and based on tools and approaches that encompass these principles (Powick, 2002, p22). The purpose of
undertaking a *kaupapa Māori* research process was to uphold and maintain research integrity between the specifically Māori-centred content, values and beliefs of the participants involved in the research. The relationships between the subjects interviewed, the researcher and the findings were integral elements throughout the research process. Due to the direct relevance and importance of the research topic to Māori, *kaupapa Māori* research methods allowed participants control and ownership of the discussion and how it was presented. This is important in the context of the research as it allowed for “the principles of partnership, participation and protection to be honoured” (Powick, 2002, p5). It is these three principles that provided the integrity and application of the research topic ‘visual communication design by Māori, for Māori’.

The research topic ‘visual communication design by Māori, for Māori’ addresses ethical issues that the researcher was made aware of through the application of *kaupapa Māori* methodology. As K.Powick has pointed out, “many Māori have negative associations with research because research has most commonly emphasised negative statistics about Māori” (Powick, 2002, p4). These negative statistics regarding Māori have continued to “marginalise and contribute to the process of colonisation” (Powick, 2002, p5). It was promptly realised that research about Māori, by Māori and for Māori, must be conducted in a culturally appropriate manner that addresses these issues. By conducting the research in a culturally specific manner it challenged Western approaches to research, while countering past attempts to reveal negative aspects or stereotypes now associated with Māori. Rather this research determined that positive, varied and culturally appropriate representations were acknowledged and included throughout.

The customary concept of *whakawhānaungatanga* provided the methodological framework and strategy for conducting research. Regarding this, Russell Bishop (cited in Powick, 2002, p17; Cram, 2001, p43) constructs and articulates
whakawhānaungatanga as “the process of establishing relationships literally through whānau (family) or by means of identifying, through culturally appropriate means, your bodily linkage, your engagement, your connectedness and commitment to other people”. By practicing whakawhānaungatanga in the research process it has created ongoing trust and respect, helping to “facilitate participation, address issues of representation and accountability with members involved in the research and also helped to define collective knowledge and legitimise ownership” (Powick, 2002, p19).

Mana (prestige) was another cultural concept that was involved within the research process. It was immediately acknowledged that “the mana of the people involved in the research must be protected, as well as my mana (as the researcher) if the information was mishandled or the task was made inadequate” (Mead, 2003, p318). Respecting mana in the process of research “maintained the relationships with participants and also sustained the integrity of the project” (Mead, 2003, p318). Mana became a guideline ensuring the research was administered from an ethical and moral perspective in order to satisfy research integrity.

As one of our leading New Zealand de-colonial theorists, Linda Tuhiiwai Smith argues, the main concern for any research is that “the process matches the problem using the right set of strategies to ensure the information is accessed in such a way as to guarantee validity and reliability” (cited in Powick, 2002, p9). The aim of incorporating kaupapa Māori methods into the research allowed the research in a Māori sense to seek to “expand knowledge outwards (te whānuitanga), in depth (te hōhonutanga) and towards light (te māramatanga)” (Mead, 2003, p318). Therefore, it was expected that as a researcher “I had gone to great lengths to research the topic, which gained a worthwhile result that is considered a ‘taonga’ (work of value)” (Mead, 2003, p318). In addition, this taonga then “connects everyone involved in the process by enriching, empowering and enlightening so that everyone feels glad to have been a part of it” (Mead, 2003, p318).
The research topic included many of the underlying principles of the prescribed methodological approaches to research that helped uphold the integrity and context to which the research relates. This investigation uses kaupapa Māori research methodology as a way of challenging dominant Western models in research “by allowing Māori autonomy, validity and legitimacy of their own cultural knowledge and development” (Powick, 2002, pp. 11-12; Bhabha, nd).

**Tikanga Māori & Visual Communication Design**

The methodological principles presented as a part of kaupapa Māori research are a part of a wider theoretical base known as, tikanga Māori. Consequently, the two world-views (Māori culture and visual communication design), their ideological premises, and their relationship to each other in the context of kaupapa Māori research and design practice, are introduced in this chapter as a way of identifying and understanding some basic theoretical principles of each. In addition, by introducing tikanga Māori at the outset, this also helps to locate, frame and explain the research within a Māori paradigm.

Firstly, tikanga Māori is considered an important and integral framework for understanding “the relations and actions of Māori cultural perspective between people, events, objects and the environment” (Mead, 2003, pp. 1-23). Tikanga belongs to “an accumulation of knowledge that has been acquired through precedence and generations of Māori, modified to contend with current societal influences, while guiding peoples actions” (Mead, 2003, p13, 28). In understanding the complexity of tikanga Māori, it is clear that tikanga Māori is “both conceptual, representing a set of ideas and beliefs, as well as application-based, where the ideas are practiced or performed in everyday situations to give validity” (Mead, 2003, p22). Another important aspect of tikanga Māori is that “it evolves through time to fit with the changing needs, technologies and values of the people, this being established by
common and collective validations” (Ka’ai & Higgins, 2004, p19; Royal, 2003, pp. 19-22).

The relevance of tikanga Māori, te ao Māori and mātauranga Māori within a Māori viewpoint are significant. These are recognised as established and important frameworks when engaging with Māori audiences in social situations. Underpinning the concept of tikanga Māori is te ao Māori (Māori worldview) and mātauranga Māori (Māori knowledge systems). Te ao Māori relates to “holistic and cyclic relationships that exist to link people to objects, the atua (gods) and the universe” (Hakiwai, 1996, p52; Ka’ai & Higgins, 2004, p13; Royal, 2003, p64). Te ao Māori requires a belief system that considers that “there is no separation between time, the physical world in which we live, and the metaphysical world outside of what we see” (Ka’ai & Higgins, 2004; Puketapu-Hetet, 2000, p3). Such a position is validated by mātauranga Māori, “a conceptual space of thought and reasoning that seeks to define the origins of the universe as well as the place and functioning of humans within it” (Cram, 2001, p38; Royal, 2003, pp. 3-7). As Mead (2003, p7) supports,

_Tikanga Māori cannot be understood without making use of mātauranga Māori. All tikanga Māori are firmly embedded in mātauranga Māori…While mātauranga Māori might be carried in the mind, tikanga Māori puts that knowledge into practice and adds the aspects of correctness and ritual support._

This “Indigenous body of knowledge regulates relationships within community and offers guidelines or specialisations from one group, to another” (Cram, 2001, p39). An example of how knowledge attainment is regulated within Māori culture and social relationships is the notion that knowledge is held orally, and is seen as hierarchical. On one level there is common knowledge that is available to all people to navigate through daily activities, and then specialised knowledge, afforded only to those who can demonstrate skill in a particular area, with a readiness to receive the knowledge, all of which being essential to the wellbeing of the whole whānau and iwi (Mead, 2003, pp. 183-184; L. Smith, 1999, p173).
Customary concepts associated with tikanga Māori are related to the general values and beliefs of Māori culture and tradition (Mead, 2003, p13, 27). Customary concepts such as; manaakitanga, whānaungatanga, aroha, tino rangatiratanga, ta’pu, noa, mana, utu, whakapapa, mauri, whenua, whānau and iwi, form part of the primary values underpinning tikanga. Each refer to an ideal to be realised, with standards or guides for behaviour attached (Mead, 2003, p28). All concepts are interrelated and can be understood through “their interaction with other concepts in social activity” (Ka’ai & Higgins, 2004, p13; Royal, 2003, p64). In addition, tikanga are “tools of thought and understanding which help organise our behaviour, providing templates and frameworks to guide our actions” (Mead, 2003, p12). These actions are governed by aspects of āhuatanga Māori, which is, being “genuine and true to the principles of the culture” (Mead, 2003, p13). Consequently, customary concepts, in terms of research or design practice, become ‘vessels of knowledge’ that determine a framework that researchers or designers would need to follow and draw upon, in order to appropriately cater for the needs of the people.

Therefore, from a kaupapa Māori perspective, tikanga Māori should be the ‘primary lens and/or tool-kit’ within which to view, understand, conceptualise and execute Māori specific problems, briefs or affairs. Visual communication design expects that designers follow a universal design process that co-ordinates aspects of research, conception, realisation and information management (Frascara, 2004, p3). A kaupapa Māori approach to visual communication design would suggest that the designer should consider the function and effectiveness of the message to the end-user. Yet, in addition, must constantly synthesise aspects of the design problem using tikanga Māori as a guide that aids to order and construct appropriate messages for communication, where cultural codes and ethics become primary during execution (Mead, 2003, pp. 18-19).
Whakapapa, personal bias & subjectivity

We treat our artworks as people because many of them represent our ancestors who for us are real persons. Though they died generations ago they live in our memories and we live with them for they are an essential part of our identity as Māori individuals. They are anchor points in our genealogies and in our history. Without them we have no position in society and we have no social reality. We form with them the social universe of Māoridom. We are the past and the present and together we face the future (Hirini Mead, 1985 cited in Hakiwai, 1996, p53).

I te taha o tōku whaea.
Ko Pūtāuaki te maunga,
Ko Rangitaiki te awa,
Ko Hāhuru te marae,
Ko Umutahi te hapu,
Ko Mataatua te waka,
Ko Tūwharetoa ki Kawerau te iwi,
Ko Ngahirata tōku whaea, nō Kawerau,

I te taha o tōku matua.
Ko Richard tōna ingoa,
Nō Palmerston North ia,
He tangata Pākehā ia.

Ko Te Oriwa tōku tuakana, me Terri rātou ko Samantha āku tēina.
Ko Hemaima Tracey Kim Gardner ahau.
Tēnā koutou, tēnā koutou, tēnā tātou katoa.

As the researcher I believe in the fair and honest treatment of all people. I am passionate about issues that relate to Māori culture and the encouragement of Māori to take control of our own representations and cultural ‘telling’. I am interested because this inherently becomes a process and opportunity for my own personal identity struggle and a way of understanding my cultures. I investigate the area of visual communication design, because this is an area that I have an affinity toward, and a creative passion for. I can trace these feelings of passion and awe, to Māori visual communication in particular, to an early childhood memory of standing in front of three carved pou at the entrance of Tutawake marae in Whitianga bay. The history embedded within the carvings, the craftsmanship, material used and innovation presented at the time, were all points of respite, that I recall and relate to, later in life. In some way, I believe these impressions, along with life and educational experiences, forms part of my intentions as a researcher, whose concern is primarily
with issues of semiotics, representation, visual innovation, cultural implications and the responsibilities of visual communications and designers.

Although I experience both Western culture and Māori culture as a lived reality, I have difficulty in expressing myself confidently in both world-views. I experience ambivalence with my Māori culture and heritage because I have not been directly brought up with my own Māori history and experience. Throughout this process I am made aware of my own ignorance when it comes to Māori culture, as some areas I still lack an understanding. I therefore write this thesis from an institutionalised perspective, because I have been conditioned to learning within this framework. Using language and philosophic traditions learned through a formal context I attempt to articulate two world-views (Māori issues and culture, as well as visual communication design) throughout the thesis. As an organic process of investigating I attempt to provide a clear and concise depiction of ‘visual communication design by Māori, for Māori’, and what this means.

As part of the investigation process I have conducted interviews with the intention of finding some associations with my own design experiences for personal enlightenment, understand varied perspectives, highlight themes and concerns for Māori in the emerging field of Māori design and kaupapa Māori design, while also developing, specifying and articulating personal practice and process when administered through a kaupapa Māori lens. I am also interested in personal oral narratives and an ethical and social responsibility that liberates a collective vision, rather than, fleeting individual gratification. I believe my responsibility is to make this information available, so that it may manifest and evolve with time.

I am always considering the underlying motivations or frameworks of people’s thought and believe in using deconstructive methods that give validation and authority to people’s conception of truth and reality. I am interested in Post-modern methods
of inquiry, and in relation to this research, I have chosen to use this term in a particular sense. I acknowledge that there are varied definitions of Postmodernism, from nihilism, to Post-modern art, and to Post-modern theory. While I attempt to acknowledge each throughout the thesis in accordance with its particular context, my understanding is located and framed by Angela McRobbie and Laurel Richardson’s definitions.

McRobbie (1994) refers to Postmodernism as, “the deliverance of those voices quashed by the meta-narratives of Modernism and, in particular relevance to the present research, those of the colonised”. Inherent to this understanding are the recognition of multiple perspectives, multiple truths and the rejection of a singular notion of truth. Further supporting my use and understanding of the term Postmodernism, which frames this research, is Richardson’s (1994, p52) example where she compares the complexity of human experience to a crystal, “what we see depends on our angle of repose”. Crystallisation deconstructs the traditional modernist idea of an objective single perspective that delineates truth. In contrast, crystallisation recognises a multitude of gazes through which each individual can see their own reality. These notions are what motivate me to construct, articulate and legitimise the varied visual and verbal dialogues presented in regards to this investigation, ‘visual communication design, by Māori, for Māori’.
Applying Methodology & Theory through personal Practice & Process

As a way of reflecting on kaupapa Māori research methodology, Māori epistemologies and theory, design process and practice, I would like to use an example from an employment opportunity that arose during my Masters research process. In 2006 as a result of a conversation regarding my area of research with the Tumuaki (Executive Director) of Te Kahui Atawhai o te Motu Incorporated, I was contracted to provide a report critiquing the incorporations 2006/2007 Knowing is Growing – Ma te Mohio, Ka Whaka Tipu campaign. As a part of the campaign a graphic identity was developed and created in collaboration with Tu Mai Media Ltd, with the aim of representing initiatives and programmes that the organisation aimed to offer over 2006 and 2007. Part of the branding strategy for Te Kahui Atawhai o te Motu, included a clear graphic element (Figure 1) that was used consistently throughout the material supporting the campaign. Consequently, my role was to critique this graphic identity and its wider application and use throughout the campaign. Yet as a result, this provided an opportunity (as a researcher) to draw from, reflect and apply theory and methodology that I had identified during the early stages of my Masters research process.
The graphic identity that was developed for the *Knowing is Growing - Ma te mohio, ka whaka tipu* communication campaign was applied to supporting material for the promotion of the *Programme & Evaluation Logic Training - Te Tai Hauauru Capacity Building Training Hui*. A set of print-based material was developed and packaged, which included items such as: a folder, bookmark, pamphlet invitation, an itinerary of the event on letterhead, customer satisfaction survey, and postcard. The graphic identity also featured on the organisation’s website.

It was clear when analysing aspects of the campaign that a *kaupapa Māori* framework had been utilised to aid in the design conceptualisation of the graphic identity and it’s communication objective. This is evident in the choice of imagery and placement of images and text in relation to each other. For example, the use of weaved flax and flax plant imagery, and its relationship to Māori ideology and its particular association to traditions, growth and development within the Māori world, demonstrated a depth of meaning within the imagery provided. The image as a whole was multi-layered in its communication. Each image represented an individual characteristic of the organisation, yet as a whole presented another level of communication that added to the value of the graphic identity in its entirety. In addition, text was added as a tagline to encapsulate the core essence of the branding strategy, creating cohesion and structuring the campaigns offerings.

As discussed, my role was to critique the graphic identity and campaign. The methodology I chose to use to critique the campaign utilised both Western and Māori models from design, marketing and *mātauranga Māori*. From the outset, considering the context and client, I intended to use *kaupapa Māori* methodology as a way of critiquing the campaign. I was explicit about the methodology that I had used to critique the graphic identity and campaign, and the methodology was included within the report. In addition, by recording the methodology within the report, my subjectivity as a researcher (who was being asked to critique the campaign) was made
obvious. By stipulating my methodology framing the critique I wanted to create a
process of transparency and maintain the relationships, rapport and goodwill formed
between members of Te Kahui Atawhai o te Motu and myself. More importantly I also
wanted the report to represent a reflective discussion that empowered those
members or organisations that were involved in the development of the graphic
identity and campaign.

However, a dichotomy was presented when I was asked to ‘critique’ elements of the
campaign. This was because in a way critiquing is asking you to remain objective, yet
my understanding of kaupapa Māori methodology at the time was that it’s about
privileging and positively representing Māori knowledge, practice and systems.
Therefore, the objective elements of the critique came from using design and
marketing theory and tools, coupled with cultural specificity from mātauranga Māori.
In order to positively critique the graphic identity, kaupapa Māori methodology,
mātauranga Māori and tikanga Māori became guiding elements throughout the critiquing
process, this gave the critique focus and credibility.

As well as critiquing the graphic identity, I also considered the process involved in its
development. My reason for instigating this was to contrast the importance of the
process, as equally significant as the final outcome developed. More importantly I did
this as a way of giving validation and voice to the varied people involved. Through
consultation with members from Te Kahui Atawhai o te Motu and Tu Mai Media Ltd, a
reflexive process took place between members when asking them to recount aspects
of the development of the graphic identity. My role to instigate this process was
largely due to concepts and ideas realised from my Masters research. Therefore, this
allowed concepts found as a result of my Masters research to be tested, developed
and further articulated.
When compiling the report one major aspect that could not be included was the feedback from those members to whom the communication was aimed. Ideally it would have been interesting to gauge opinions from the audience, especially in regards to the word *whakatipu* that appears in the slogan. *Whakatipu* would usually appear as one word rather than be separated into ‘whaka’ and ‘tipu’. Due to the short time frame in which the report was given, these perspectives were not attained. However, after the completion of the report, the impact felt among specific members was positive. The feedback from the Tumuaki of *Te Kahui Atawhai o te Motu*, as well as the Editor of *Tu Mai Media Ltd* was that the report allowed all those involved to reflect on their involvement, as well as further connecting those involved through realising the value that each party contributed in the development of the campaign. In addition, the feedback regarding the approach taken to critique, to discuss findings within the report, the inclusion of methodology and recommendations identified, were well received and appreciated.

Reflecting on this critique, the report and also the process involved I was able to realise the positive impact *kaupapa Māori* research methodology can stimulate for Māori-specific organisations. Of more interest is how *kaupapa Māori* methodology can be assisted and supported by other disciplinary models and theories without compromising its integrity or purpose.
I. Introduction Chapter

1.1. Research Questions

In an increasingly diverse society, “the impact and presence of global communications makes it hard to satisfy the needs of particular minorities that exist within societies” (Macnamara, 2004, p325; Martin, 2006, p59; Combrie & Kupa, 1998/1999, p42).

Moreover, because design is concerned with a growing participation in global markets and networks, “cultural specificity is becoming less relevant” (Martin, 2006, p58).

Considering New Zealand’s multi-cultural makeup, the saturation of “mainstream communication regularly assumes that all specific, yet diverse cultural needs are met” (Martin, 2006, p59; Combrie & Kupa, 1998/1999, p42). Within a globalising world, economic motives certainly determines that design will often import ideas from differing contexts. Such an approach “pays little consideration or responsibility to fulfil the cultural needs of individuals and communities of local contexts” (Martin, 2006, pp. 64-65). The problem here from a kaupapa Māori perspective is that frameworks outside a Māori worldview “do not allow Māori to realise and define their own design problems in a way that empowers its members and maintains ownership of design traditions that would ideally be realised within a cultural context” (Martin, 2006, pp. 69-71; Combrie & Kupa, 1998/1999, p43).

Historically, the visual representation of Māori and Māori culture (when not controlled by Māori) has had a negative impact on Māori people. This negative impact has influenced contention between insider and outsider perceptions and experiences of Māori people and culture. Colonial influence continues to impose a dominant story. Therefore,
• Can visual communication design by Māori for Māori facilitate reclamation of culture and identity?

• How would you define visual communication design by Māori, for Māori?

• What are the specifications of a design process that follows a kaupapa Māori framework? Do these differ from the dominant universal design process?

• What can the design industry learn from a kaupapa Māori design process?

• What do Māori practitioners of visual communication design offer in terms of ‘by Māori, for Māori’ projects?

The motivation of this thesis is attributed to Māori renaissance strategies that have emerged during the twenty first century through to today. In addition, issues of Intellectual Property are considered as an identified need from Māori community for the articulation of protocols and processes needed to maintain integrity of cultural knowledge, visual narratives and practice.

In the field of graphic design, very few Māori practitioners are represented, who self-promote as “Māori designers”. As the globalising world continues to use and sometimes mis-use Māori visual culture through business and branding, a need is revealed to have Māori practitioners monitoring, controlling as well as engaging with the development of protocols and frameworks to counter mainstream media mis-use. The potential for the redefinition and education of Māori visual representations in dominant media is apparent. It is proposed that Māori practitioners are instrumental in realising this potential. Through investigation of individual praxis and theory relating to the area of ‘visual communication design by Māori, for Māori’, it is hoped that elements, protocols and principles are identified and articulated, that become dynamic frameworks representative of Māori cultural communication. In addition by developing some understanding around protocols and principles specific to culture it is suggested that cultural needs and aspiration can be met through the synthesis of two distinct paradigms of thought, an Indigenous framework (Māori knowledge and models) and a Western framework (design theory and models).
1.1.2. Visual Communication Design
In order to understand the two paradigms of thought, each paradigm is broadly defined and articulated. The first paradigm of thought relates to visual communication design. Visual communication design responds “to human communication problems by providing value to the end-user with the purpose of affecting people’s knowledge, attitudes, cultural, social and emotional dimensions, language and experience” (Frascara, 2004, p13). The elements of a visual communication design problem involve “a source, a designer, a medium, a code, a form, content, a context and a public” (Frascara, 2004, p73). Therefore “the role of the visual communication designer is to consider communicating the selection, organisation and presentation of visual and verbal information to a given audience, on behalf of the client, represented through the performance of the end product” (Arntson, 1998, pp. 2-3; Lionni, 1997; Noble & Bestley, 2005, p27; Wildbur & Burke, 1998; Frascara, 2004, p3).

In conceptualising and framing this research, visual communication design is recognised as a better category description, rather than graphic design, because it considers “the process and active engagement which is often overlooked in regards to the over emphasis placed on the final product” (Frascara, 2004, p10). Therefore, this thesis is framed within visual communication design (rather than graphic design) as this categorisation acknowledges considerations for both the process of a design solution, as well as the performance of the end product. Ideally in doing so this might allow us to understand and identify cultural approaches to the communication process when designing for Māori audiences.

1.1.3. ‘By Māori, for Māori’ – Kaupapa Māori
The second paradigm of thought, ‘by Māori, for Māori’, is based on a kaupapa Māori premise. A kaupapa Māori premise “privileges a Māori worldview, that is, self-determination based on what is valid and legitimate knowledge for Māori based on
Māori attitudes, values, systems and practices” (L. Smith, 1999, p125). Kaupapa Māori is the conceptualisation of Māori knowledge, “an approach aimed at projecting Māori philosophy and principles, for the benefit of Māori, facilitated and organised by Māori through the concept of whānau” (L. Smith, 1999, pp. 185-188). It is proposed that kaupapa Māori visual communication (as collectively conceived) becomes a tool to construct and negate a conceptual body of Māori knowledge, through contemporary visual means, with the aim of fulfilling Māori needs and assertions.

Although no current literature exists that investigates kaupapa Māori visual communication design specifically, an opportunity is presented to package and document this knowledge. Literature from multi-disciplinary subjects will be investigated to identify procedural and cultural differences in a design process. Therefore, a major and immediate aim of the thesis is to present and package an analysis of theoretical and narrative discourse, as well as practical examples in written and visual form. It is hoped that by presenting and packaging this knowledge, it will help to identify and/or determine differences and intersections between Māori communication and visual communication design rhetoric.

1.2. Background
This research is located within Māori renaissance strategies of tino rangatiratanga (Māori self-determination). Kaupapa Māori research methods are historically located predominantly in New Zealand health research and in the development of health resources aimed at Māori. Smith (1999, p190) adds that the reasons for this can be attributed to “a failure of health research that addresses the needs of Māori health”. The New Zealand Ministry of Health, with considerations to the Treaty of Waitangi aims, have realised that “non-Māori models of health and communication of health messages for Māori are ineffective because they are based on non-Māori epistemologies” (Ropihia, 1994, p15). From this realisation there has been the establishment of Māori health research units who have organised frameworks and
guidelines for Māori, “which focus on issues of Māori health by employing multidisciplinary approaches within a kaupapa Māori premise” (Ropiha, 1994; L. Smith, 1999, p190).

Ropiha (1994) proposes key findings in her report, *Kia Whai te Maramatanga: The effectiveness of health messages for Māori*. These findings present guidelines for appropriate communication strategies in dealing with Māori, based on Māori health models and essentially a Māori worldview. The conclusions and recommendations presented are inclusive of opinions by many Māori from field observation, focus group testing as well as feedback and interviews from Māori community members. This resource is an attempt at articulating Māori process and protocols within a health and broader communication paradigm.

Interestingly, Kim Workman argues in the Foreword to this report (cited in Ropiha, 1994, p6), that the research findings presented has a wider application than just within health education and communication, and “should be considered by all people who have a responsibility to communicate with Māori” (Ropiha, 1994, p6). Therefore in terms of visual communication design it is proposed that these principles could be positively incorporated into the process of visual communication design practice when presented with Māori specific design problems or briefs.

### 1.2.1. Research Practice - 5+ Your Way™

The investigation ‘visual communication design by Māori, for Māori’ was primarily conceptualised by an employment opportunity with the Human Nutrition department at the University of Otago. The project was an initiative developed for research by a PhD candidate, entitled 5+YourWay™. The 5+YourWay™ initiative included the production of resources aimed at a mainstream population sample as well as a Māori population sample. The resources were developed to promote behaviour and attitude change among adults (35-65 years) that encouraged them to eat more fruit
and vegetables. I was contacted directly through a Design Studies departmental recommendation then subsequently asked by the PhD candidate to work primarily on the Māori-centred resources. She was specifically looking for a graphic designer who was Māori, to help develop individually tailored resources aimed at Māori adults. What was interesting in the initial conversations was, why it was important to have Māori designing for Māori audiences, and how would you define this practice and/or process.

My involvement in the 5+YourWay™ project started in June of 2004, and concluded in February 2005. In this position I was employed in a dual capacity role as both the graphic designer and also the research assistant. In terms of a design process, I entered the research project during the refinement phase of the Māori resources development. This meant the resources had already been conceptualised and developed by a Māori research assistant, then later transformed through application by a local Māori graphic designer into physical resources (Figure 2). My role then was to work from these templates of the graphic designer and make changes according to recommendations and feedback from thorough focus group testing. A key difference

![Figure 2: Contemplation booklet for the 5+Your Way project](image)
in the Māori resource process compared with the mainstream resources was the inclusion of consultation with external groups of local Māori and a national Māori health collective.

In addition to consultation, tino rangātiratanga was inherently acknowledged during the process. This was apparent when the opinions and views expressed by external and internal Māori groups became guiding, integral, considered and acknowledged in the development and refinement of the resources. Decisions and changes were made to the Māori resources based on feedback from these parties. The PhD candidate administered and included as best she could considerations for kaupapa Māori research methods when developing the resources for the Māori sample. By doing so, this highlighted the PhD candidate’s consideration for kaupapa Māori research methods to ensure the project developed and maintained integrity among Māori community.

Later, through my involvement with the project and introduction to kaupapa Māori research methodology, I realised the reasons for the insistence that resources be conceptualised and developed by a practicing Māori designer. The cultural specificity these practitioners contributed to the research process was clearly evident when considering not only the provocative and dynamic nature of the visual outcomes presented, but also the level of engagement and consideration toward content and people. Being involved in the project allowed the application of theory surrounding ‘visual communication design by Māori, for Māori’, while gaining insight into this specific area.

Often aspects of the project became personally challenging because the work required stepping outside the role of both the graphic designer and research assistant, to a spokesperson of Māori cultural knowledge. At that time due to my basic understanding of tikanga, te reo Māori and limited design experience, pressure to
act in this capacity was sometimes quite uncomfortable, but highlighted for me the
expectations placed upon the designer of kaupapa Māori research and communication
design problems. Therefore, it became evident that a major assumption had been
made, that because I was Māori I was expected to know everything about Māori
culture, which was unrealistic.

1.2.2. Undergraduate Design Exploration

![Design Exploration Poster](image)

Figure 3: Te Roopū Whai Putake promotional poster for Māori Issues in Law week & logo and letterhead developed for Te Rōpū Māori

In conjunction with my involvement with the 5+YourWay™ project I also undertook
undergraduate design papers at University and began to explore the kaupapa Māori
element through University curricula design briefs. I became immersed in this
conceptual body, in both practice and theory working alongside Otago University’s, Te
Rōpū Māori (Māori Students Association) and also Te Roopū Whai Putake (Māori Law
Students Association), testing elements of theory through process and practice
(Figure 3).
During my exploration at University I also followed this praxis through with assignment briefs by using a *kaupapa Māori* lens to manipulate curriculum assessment to coincide with this new personal exploration (Figure 4). The native bird collection that I developed was at the outset of this current research. Therefore, I feel that my methods of practice were lacking a deeper understanding of customary knowledge or consideration for context. This is evident when I consider my focus at the time was purely on the aesthetic quality of Māori artforms, as opposed to a coinciding consideration for the artforms with their context. I consider these initial configurations to be a reflection of my limited understanding of Māori knowledge, methods and practice during this time. Subsequently, they remain a point of progression that I can later reflect on during this research process and investigation.

Although fictional student assignment briefs allowed freedom to explore, some naivety was obvious in many of my earlier design outcomes. By using curriculum assessment to test the theory of Māori design practice and process I was made aware of systems of knowledge, especially cultural epistemologies that directly and indirectly affected the conceptualisation, development and application of solutions to assignment briefs. Working with actual clients and their communication problems, as opposed to fictional design briefs, highlighted that the engagement with clients and the outcomes presented, were far more considered in presentation and process.
The iterative and direct nature of designing with clients, as opposed to assignment briefs, were far more controlled and specific to context, which was relevant to particular people and their particular needs. Working alongside a collective had its advantages and disadvantages. The main concern was managing the information presented to make sure that all parties who had contributed were satisfied and considered. At times some information and opinions presented within the collectives were problematic for some members because of the form of the visual representations presented and their subjective nature. Finding some common ground that satisfied all members became a skill.

However, working with peers and colleagues of a similar age, I felt supported to tentatively explore and apply “kaupapa Māori design practice and process methods”. This was an opportune time and environment to begin learning, through practice, the primary and basic theoretical aspects of “kaupapa Māori design practice and process”.

1.3. Research Objectives
From the outset the objective of this thesis is to investigate whether or not ‘visual communication by Māori, for Māori’ is currently being developed, who is currently undertaking work in this field (if any), the role Māori graphic designers have on a design process, as well as identifying, if any, the cultural influences that might contradict or compliment a dominant and universal design process. Other areas of investigation include, what communication might be successful and how this is being measured. This study also attempts to articulate the graphic style and identity of designed material within and for a Māori cultural context.

This research involves interviews with practicing Māori designers to understand individual praxis in the area of ‘visual communication design by Māori, for Māori’.
From this discussion it is hoped a dialogue or discourse can be developed and utilised for the benefit of Māori self-determination. It is also proposed that by interviewing Māori graphic designers it will begin this process of documentation and aid in the development of Māori design discourse and wider Indigenous design principles and procedures.
2. Theory Chapter – Part One

The Beginning

This chapter forms the first part of two theory chapters. ‘The Beginning’, as it is titled, introduces the basic underlying concept of two world-views or conceptual bodies of knowledge and their broader relationship to the research ‘visual communication design by Māori, for Māori’.

From the outset, this chapter introduces broad issues surrounding New Zealand’s colonial history, post-colonial theory and theorists, through to broader historical media examples of the mis-representation of Māori and their culture. Next, this chapter outlines the worldview of design. Regarding this, an historical documentation of design belonging to an international, modernist perspective and its perceived role are introduced. This is contrasted with contemporary modes of enquiry that are emerging and how the research ‘visual communication design by Māori, for Māori’ aligns more appropriately with a post-modern design model or framework. In addition, specific and historical visual communication or graphic examples are explored, and as a result, issues of the appropriation of Māori culture and people are presented.

This chapter then introduces the second worldview regarding Māori culture and Māori epistemologies such as te ao Māori, kaupapa Māori, tikanga Māori and mātauranga Māori. These cultural models are examined through their association within the research topic, also through culturally specific graphic examples and Māori initiatives aimed at maintaining and developing Māori culture and values. Importantly, when these concerns are re-articulated they are done so by definition of Māori customary concepts and focus more specifically on the area of ‘visual communication design by Māori, for Māori’.

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2.1. The Two Worlds Conceived

It appals us that the West can desire, extract and claim ownership of our ways of knowing, our imagery, the things we create and produce, and then simultaneously reject the people who create and develop those ideas and seek to deny them further opportunities to be creators of their own culture and own nations. It angers us when practices linked to the last century, and the centuries before that, are still employed to deny the validity of Indigenous people’s claim to existence, to land and territories, to the right of self-determination, to the survival of our languages and forms of cultural knowledge, to our natural resources and systems of living within our environments (L. Smith, 1999, p1).

To understand why there is a need for investigating visual communication by Māori, for Māori requires an examination of colonial issues as part of New Zealand’s social history. In New Zealand, the colonial process has a history of Western domination in terms of culture, power and knowledge systems. The colonisation process “through ideological and scientific articulations has systematically devalued Indigenous knowledge” (L. Smith, 1999, p170). This devaluing of Indigenous knowledge systems has its roots in early Western philosophy. Philosophy such as Plato’s The Republic prescribed sanctions of intellectual enlightenment as a status goal for ideological assertions of Western difference, to indoctrinate notions of ‘truth’ in a Western sense (Popkin, 1999, p40). Later, Western philosophic tradition continued to allow only one official truth, moving from Christian governance through to the Renaissance and Enlightenment era, where science determined the new foundation for ‘truth’ (Appleby, Hunt, & Jacob, 1994b, p15). For example, Rene Descartes, Meditations on First Philosophy supports this notion by destabilising the belief in grand narratives (such as god’s existence). ‘Truth’ in a Western scheme is based on objective rationalisation, modernity and a dualism between mind and body.

The combined forces of the history of Western thought, colonialism and imperialism have radically transformed the histories and knowledge’s of Māori in Aotearoa, New Zealand (L. Smith, 1999, p19). This is evident through literature, imagery, and social ordering that existed during the early part of the nineteenth century that perpetuated scientific imaginings of Indigenous cultures. Scientific knowledge claims to be value-free and objective and deeply associated with progress, power and a framework for
history telling and research (Appleby, et al., 1994b, p47). Some nineteenth and twentieth century theorists challenged this dominant knowledge framework including, Marx (1818-1883), Gramsci (1891-1937), Foucault (1926-1984), Fanon (1925-1961), Freire (1921-1997) and Derrida (1930-2004). Their writings questioned forms of power, including class structures, cultural hegemony, the power and role of language (signifier and signified), objectification and dehumanisation, dominant discourse and materialist dialectic. These polemic discussions surfaced within the literature reviewed, and were specified as “methods colonisers used in conquering peoples, knowledge and territories” (Marx, 1932; Spivak, 1988). These philosophers provided an important group of counter arguments that developed into the contemporary field of post-colonial literature. For example, Edward Said’s work in the colonial situation directly developed out of Foucault’s analysis of the power/knowledge nexus in pre and post enlightenment Europe.

In Orientalism (1978), Said specified the imbalance of representation of the ‘other’ through “relationships of power, of domination and varying degrees of cultural hegemony” (Said, 1978, p5). Foucault proposed that “it is the governing power that defines what is normal, what is knowledge and what is not knowledge, and who and what should be privileged” (Hokowhitu, 2003a, p182). Orientalism therefore refers to a “mode of discourse” of the Orient that is “based on a Western framework of understanding” (Said, 1978, p2). This Western framework is situated in political and ideological biases, with “the Orient categorised biologically as prototypical, rather than representational” (Bhabha, nd, p. 67; Stephen, 1993, p46). A process of internalisation and externalisation of Western consciousness by the ‘other’ “enabled the West an understanding of their own material civilisation and culture” (Said, 1978, p2).

...Orientalism described the racialised “Other” as an imagined allegorical body. In essence, Westerners spoke about the other in order to speak about themselves...those traits supplanlanted onto the body of the Other are often anti-behaviours of modernism, that is, those qualities not wedded to intellectual achievement and productivity, for example, femininity, fickleness, physicality and primitivism... (Hokowhitu, 2003b, p24)
Orientalism became a colonialist tool of power and control and is evident in the history of colonisation and Māori culture. For example, graphic postcards and posters of the 1900’s (Figure 5), represented Māori women as sexualised, erotic and exotic entities, “who mimicked Western values and spoke to the West” (Beets, 2000; Suaalii, 2000, pp. 94-95; Stephen, 1993, pp. 46-47; Thompson, 2003, p29). The nature of these designs was seen as “canons of superiority, expressing idealist dogma, represented through power relations and the disregard for minority cultures” (Beets, 2000). The imprint of these images became instrumental in dominating and legitimising the colonial process of Māori, leaving behind “contested realities of ‘truth’ and falsely ingrained cultural perceptions of Māori” (L. Smith, 1999, p60). Māori became explicitly represented as the ‘exotic other’ and canons of culture, which were considered backwards, in stark contrast to Western ideals of progress.
An associated theorist, Homi Bhabha, substantiates these views in post-colonial theory with ideas such as cultural mimicry, ambivalence, deconstruction, representation, stereotypes and hybridity. Bhabha (1989, p. 239) attempts to critically identify the tensions that exist between imperial endeavour and culture, identifying repressive forms of representation of identity and meaning through “strategic production of discriminatory ‘identity effects’”.

The stereotype is the key mechanism through which racialised discourse is propagated and reproduced. The power of the stereotype in perpetuating racialisation is derived from both its ambiguity and its ambivalence, resulting in contradictory representations of the Other, which oscillate between mimicry and menace (Wall, 1997, p40).

As bell hooks purports (cited in Mirzoeff, 1998, p284), “current trends in avant-garde cultural production by white people which presumes to challenge the mainstream regarding race, are ethically and politically problematic”. Underlying stereotypes and oppressive structures of domination are defined by the myth associated with the image, “one that is created to naturalise the subject matter” (Mirzoeff, 1998, p284). hooks further argues, that in order to produce work that is liberatory or oppositional, an acknowledgement of the role whiteness plays in the construction of identity and aesthetic visions must be realised, in order to move forward toward positive representations.
To highlight this point, today stereotypical visual representations of Māori males as violent and masculine are increasingly highlighted by popular movies such as Once Were Warriors (1994) and Crooked Earth (2003). Crooked Earth depicts colonial mimicry with the representation of two brothers, one who has become ‘Westernised’, upholding what is considered good values and morals, and the other brother who has remained close to his culture, but is denoted with violence, crime and savagery (Figure 6). Such dominant representations of Māori masculinity continues to exist because of the European belief of the Pākehā as superior and normal and the male Māori as subordinate and abnormal (Hokowhitu, 2004, pp. 264-265). As each movie objectifies and supports the stereotype of the savage male Māori, the need is further identified for explanation, education and involvement in challenging this type of media representation. This might allow Māori more rights to determine what is valid, authentic and appropriate in the depiction of things Māori.
The site of debate for “proper representations of Māori people and culture is active among many artists, writers, poets and film-makers (for example Robyn Kahukiwa, Merata Mita)” (L. Smith, 1999, p151). Māori are attempting to “express their own experience or worldview, countering dominant discourses by trying to capture the complexities of their culture by confronting internalised factors left behind by colonisation, which has impacted on Māori” (L. Smith, 1999, p151). Being participants in a society, Māori need to foster “the channelling of collective creativity in order to produce solutions to Māori problems” (L. Smith, 1999, p158). It is my own realisation of the history and power that graphic imagery has played during the colonisation process that motivates this investigation into ‘visual communication design by and for Māori’ and the potential of this understanding to further direct some change.

2.2. Graphic Design – A New Zealand Context

2.2.1. Foundations of Graphic Design

When designers are engaged in creating new work, they are engaged in the real world, not the artificial world of their own self-aggrandizing profession. Increasingly, the biggest influence on new design lies in identifying the cultural context of a particular project, not in perpetuating the vicissitudes of the graphic design community...They are not interested in passively serving a client or adhering to some kind of official design dogma. In this light, the “client” is no longer merely the person commissioning the work, but is also the entire cultural context that the designer is participating in and responsible for (Keedy, 1997, p126).

One paradigm that this thesis is specifically concerned with is visual communication, more specifically visual communication design or graphic design. The processes and production of graphic design has as a subject and practice that emerged from the Industrial Revolution and modern art movements of the early twentieth century (for example, Futurist, constructivist, de Stijl, Dada and surrealist art movements all included graphic design) (Meggs, 1983, pp. 449-450, p273, ). At this time “graphic design evolved into an academic profession over a short space of time” (Arntson, 1998, p4; Lupton & Miller, 1996, pp. 67, 62; Meggs, 1983, p469). Graphic design’s theoretical base can be attributed to subsequent avant-garde movements and organisations such as the Bauhaus (Lupton & Miller, 1996, p62), a German design school. Formulated by its founder and director Walter Gropius in 1919 (Whitford,
1984, p7), the Bauhaus was dedicated to “providing the frameworks, conventions and theory of design, with much of its influence still existing manifestly in design work today” (Whitford, 1984, pp. 7-12). As many of these early design thinkers were globally scattered in exile by World War II politics, “the messages and values of the Bauhaus spread to Switzerland and the United States of America” (Meggs, 1983, p475; Woodham, 1997, p43). This was the beginning of an International Modernist movement in design.

Graphic design theories continue to be situated within a dominant and traditional European and American framework, which originates within the aforementioned philosophical constructions of science and progress (Lupton & Miller, 1996, p62). The short life span of “graphic design theory and practice is heavily documented, recorded and preserved through its association with modernism as a framework underpinning this discipline” (Woodham, 1997, pp. 34-35). This relationship between the role of modernism in contributing to our understanding and education of graphic design has remained fixed within some areas of design ideology. As a result, within social environments, “design has presented itself as supporting modernisms moral, social and political beliefs, that demanded a totalitarian ideal, by creating a universal authority” (Woodham, 1997, p29).

Interestingly, design literature documents design as being, “a social tool to transform the lives of individuals within societies through the new advances in science and technology” (Woodham, 1997, p11). In contrast, modernisms social utopian commitment was principally concerned with, and remained fixed in, “social and cultural agendas, to standardise cultures and people for power assertion, which stretched across all borders and nations” (Woodham, 1997, p34). As Appleby, Hunt and Jacob (1994a, p200) argue, “one narrative only serves the interest of some (usually the dominant, privileged and, or elite), where culture with all its complexity must continually define itself within the margins of dominant idealism”. What is
presented in the literature is a belief that designers and users share a “universal faculty of vision”. As Lupton and Miller (1996, p62) highlight, “modern design pedagogy, an approach to form-making validated by theories of perception, suggests a universal faculty of vision common to all humans, of all times, capable of overriding cultural and historical barriers”. Subsequently, Lupton and Miller (1996, p62) also acknowledge that not all people share the same perceptions, “where designers should not assume that a universal language might cater for the complexities of unique cultures”. Here, these authors clearly identify the need for designers to critique their assumptions of a universal faculty of vision, especially when involving the subjectivity of culture and the role of design in creating a so-called ‘freedom’ for all (Lupton & Miller, 1996, p62).

In regards to contemporary communication design literature reviewed, within a consumer and information society, “communication designers have the role of problem solving, primarily on a two-dimensional surface or computer screen” (Arntson, 1998, pp. 2-3). During the process of problem solving, “designers are attempting to persuade an audience to adopt a belief constructed through the two-dimensional object” (Tyler, 1995, p104). Some aspects that are considered integral to graphic design or visual communication design (yet could also include Māori design and Māori art) are “creativity, utility, purpose, audience, and design” (Smythe, 2005). Yet in regards to the designers themselves, they are dealing with “current information, issues and technology, making design outcomes, which are context specific” (Arntson, 1998, p3).

In essence, “contemporary design discourse has shifted away from the rationalist design discourse of the 1950’s and 1960’s, towards a broadening of the scope of design to include the interests and needs of particular people and contexts” (Arntson, 1998, p3; Margolin & Buchanan, 1995, p xi). Subsequently, “the goal of contemporary communication design is to persuade, educate and be informational, affecting an
audience’s knowledge or perceptions that gives meaning and value to objects and the discipline of design practice” (Margolin & Buchanan, 1995, p xi; Tyler, 1995, p104).

2.2.1.1. Design & Social Relationships
The obscurity of Modernism and its role or relationship with mass culture and progressiveness, has been reflected in “the designer’s role as communicator in shaping this message” (Lupton & Miller, 1996; Buchanan, 1989, p 93). Modern designers are considered “objective agents who work on behalf of content and information” (Meggs, 1983, p379). As a result, contemporary graphic design has begun a renaissance in aesthetic, content and commentary. For example, “styles have evolved out of references to past technology and also capabilities of today’s technology” (Poyner & Booth-Clibborn, 1991). The influence of the Macintosh computer (mid 1980’s) and the Internet, have helped “legitimise a space for graphic design in contemporary society” (Arntson, 1998, p35; Lupton, 1996, p32).

Consequently, there has been a development or broader definition of design and communication as a result of this accessibility. This is highlighted by the specificity of particular social relationships and their contexts which are beginning to be acknowledged, as design thinking and form is now moving towards post-structuralist paradigms (Meggs, 1983, p472; Noble & Bestley, 2005, p121).

Today, the social function of graphic design is seen to “embody identity through visual forms”, creating “visual personalities for institutions, products, audiences and designers themselves” (Lupton, 1996, p83). Design is considered a ‘visual voice’ of the evolving times, which engages “political, economic and intellectual culture” (Lupton & Miller, 1996, p62). As a result, there is a “new critical materialism” surfacing, which is embracing a cycle of changing styles and symbols, “a reaction against modernism and an attitude born out of post-modern theory or deconstruction” (Lupton, 1996, pp. 101-107).
2.2.1.2. Communication Design in New Zealand
In regards to our local understanding and application of communication design, New Zealand’s communication design history can be examined from “the twenty years immediately preceding 1840, with the move from orality, through manuscript literacy, to the introduction of printing” (McKenzie, 1999, p79). As McKenzie (1999, p79) highlights, the most significant document that exemplifies the impact of literacy and influence of print in New Zealand is the Treaty of Waitangi. Not only do the variant versions and conflicting views signify contact between a literate European culture and those of an oral Indigenous culture, it also offers a prime example of “European assumptions about the comprehension, status, fixities, formalities and legalities of written statements, as opposed to the flexible, dynamic and subjective accommodations of oral culture” (McKenzie, 1999, p79; Dewes, 1975, pp. 48-55).

During New Zealand’s pre-print years (1815-1830), literacy and print were considered the technological advancement of the time and within twenty-five years the reduction of Māori speech to alphabet form and an ability to read and write them were supposedly achieved (McKenzie, 1999, p81). Many decisions about the grammar, syntax, acoustic and optic principles of Māori words were simplified and standardized by giving English words a Māori semblance, “to disguise their different conceptual imports” (McKenzie, 1999, p83). The final decisions about the letterforms were seen as typographically efficient using five vowels and ten consonants. The first key book printed as a result of this evolution was Colenso’s Māori New Testament (1837).

This historical precedence of print in early New Zealand certainly highlights how Māori language has been conceived through written alphabet form, impacting on settler and Indigenous notions of representation and interpretation. Yet, further tensions exist within Māori culture regarding the ambivalent dislocation between the use and mis-use of cultural knowledge, referents and iconography. This is contrasted by “the influence of modernism and commercialisation of graphic images and branding
that were produced during the 1900s that has often featured Māori culture as a way of representing a nation” (Smythe, 2005).

![Figure 7: Tourist and Publicity Department poster, 1950s](source Thompson, 2003, p29)

Graphic design as a part of distributing print media has certainly been instrumental in maintaining, appropriating and encouraging negative representations of Māori through dominant media over the last century. An historical example of this was the New Zealand government owned Tourist and Publicity Department, which continued to use Māori culture to promote New Zealand through the exoticism of Māori women (Figure 7). The idea of the ‘beautiful Māori maiden’ was used up until the late 1960’s (Thompson, 2003, p29).

This tourism capital is similar to the continued promotion of the Pacific Island’s and the image of the exotic female beauty (Suaiili, 2000, p95). The Westernisation and
sexualisation of Māori and Pacific Island women is evident as a form of the colonial process (L. Smith, 1999, pp. 8-9). The continued exploitation of Māori and Pacific Island women is connected to the notion of male voyeurism, which has manifested as a fixed and acceptable form (from a dominant perspective) of representing cultures (Suaalii, 2000, pp. 95-97; L. Smith, 1999, p8). The problem presented here has been the orientalising of the image of Māori and Pacific Island women as commodity artefacts.

This research actively investigates the role of the contemporary designer within a New Zealand context and especially within Māori culture as socially aware of these contestations. The project identifies these developing dynamic processes and a shared aim of returning integrity to the representation of Māori culture in wider dominant media discourses.

2.3. Weaving Together

2.3.1. Self-determining Agents of Control

Today, New Zealand has entered a post-colonial environment with “a resurgence of Māori taking claim to validate and legitimise rights to self-determinate as active agents in their own culture” (L. Smith, 1999, p172). Hokowhitu (2003a, p21) argues that, “dominant representations of the Other (Māori) still exist today in subtler forms, in order to limit, homogenise and reproduce acceptable and imagined realities of Māori”. Supporting this notion, in terms of media representation, there is “a continual lack of cultural considerations in the process of portraying proper depictions of Māori culture” (Wall, 1997, p41). Indeed, the arguments expressed, highlight the need for clear methodologies when representing Māori, and also appropriate representations with the control and ownership of these initiated by Māori.
Contemporary Māori and Pacific writers that emerged during the literature review, negotiate possibilities for the decolonisation of Indigenous cultures. These writers stipulate “the relevance for, and participation of, Indigeneity, to the history and nation building of their respective culture, as they are represented” (Hau‘ofa, 1994, 1998; Suaalii, 2000; L. Smith, 1999, pp. 70-71). The relevance of these negotiations seem plausible from a communication design perspective, as they “consider the role Māori play in being critical to the development and self-determination of Māori affairs” (L. Smith, 1999, p71). In light of this, it can be argued that Māori designers (if culturally and ethically aware) can be instrumental in offering appropriate representations, initiating a process that sees Māori cultural codes and ethics as relevant and effective in defining and re-defining Māori culture and visual communication.

Historical Māori issues, events and debates reference a move towards the decolonisation of the people and the regaining of ownership and control of aspects of Māori culture. From a communication perspective, and more importantly, a kaupapa Māori paradigm, “decolonisation is reflected through the revitalisation of te reo Māori (Māori language) through Te Kōhanga Reo (1982) and Kura Kaupapa (1986)” (L. Smith, 1999, p109; G. Smith, 1997, p249), and “the resurgence of tā moko (Māori tattooing) in the twenty first century” (Harrison, Te Kanawa, & Higgins, 2004, p131).

Māori arts initiatives have also instigated changes, for example the current Toi Iho™ trademark (2002), which is “used to promote and sell authentic Māori arts and craft” (Smythe, 2002, p3; Toi Iho). Toi Iho™ works collectively under a ‘by Māori, driven by Māori, developed by Māori, owned by Māori, used and controlled by Māori, yet art ‘for everybody’ principle. In addition, the mark has a whakapapa base, while providing Māori art makers with clear guidelines “to control, authenticate, distinguish, create awareness and legitimise their rights to the arts” (Smythe, 2002, p3). Therefore, from this understanding, the goal of the mark is for “the positive development of the
culture locally, as well as a global distribution system, which protects authenticity” (Smythe, 2002, p3; Toi Iho).

As more Māori continue to be actively engaged in the control and ownership issues of Māori cultural designs, art and iconography, “designers within New Zealand are sceptical about the use and inclusion of Māori design elements” (Rooney, 2006). Regarding this, similarities are identified within an Australian context as Whitbread (2001, p26) contrasts and dispels,

_During the middle of the 20th century, there was a push by some white Australian artists to incorporate Aboriginal motifs into a hybrid Australian style. But, while diverting, this was largely unsuccessful because this appropriation is rarely handled with care and understanding of the sacred connection of the forms with their meaning._

Here we witness an acknowledgement of cultural differences in terms of specific cultural symbology and the meanings attached, a move away from the modern design model that believes perception is universal. When dealing with culture it is proposed that designers need to be informed about the importance of differences in epistemology, proper processes, guidelines and frameworks (Rooney, 2006, p28). When developing for specific cultures, more specifically for Māori communication design, it is argued that, “you will see less of single trends, and more of different types of designs going on at the same time. Because of this diversity, design will become much more personal” (Baron, 1999, p11).

Not surprisingly, as highlighted through literature, some attitudes still exist that see Māori cultural iconography within the public domain as commodity pieces, devoid of cultural meaning or ownership that belongs to a belief in a ‘free market’ policy, open for use by all (Jahnke & Tomlins Jahnke, 2003, p16; G. Smith, 1997, p30). Therefore, the issues presented, not only from post-colonial theorists within Māori community, but also design educators, who present a need in regards to education of Māori cultural forms and knowledge, and the development of appropriate methodologies for designers to use in order to (re) produce this knowledge, to best satisfy the cultural needs of particular cultures (Noble & Bestley, 2005, p121).
2.3.2. Communication Design, Culture & Kaupapa Māori Ideology

As further presented, for well-considered design solutions, “visual communication problems must not only reflect problems of visual communication, but of people” (Zwaga, Boersema, & Hoonhout, 1999). Within the context of the research topic, aspects of Māori culture are proposed as influencing the problem solving activity of designers who develop communication aimed specifically at Māori audiences (R. Jahnke, 2004). As Combric and Kupa (1998/1999, p43) emphasise, “communicators who use a cultural framework to develop and present information visually, agree that Māori respond positively to cultural elements in the design outcome and appreciate that the communication actually acknowledges the culture to which they belong”. Martin (2006) proposes, “design is one of the most pervasive mediums in which culture is engaged”. He adds that “design and culture are ‘mutually generative of each other’, where culture feeds the design process to generate creative outcomes, while at the same time is responsive to the performances of use and meaning, that shape the cultural context - a self-sustaining cycle” (Martin, 2006, p61).

Further to defining culture, from marketing and design literature, culture is considered to be “a matrix of messages, signs, language, information, values, norms, customs and knowledge which produce an internalised experience of ourselves, society and all that we consider is real” (Lupton & Miller, 1996; Noble & Bestley, 2005; Belch & Belch, 2001). Culture is “a dynamic system of variables that is continually interacting with a myriad of actions and reactions” (Martin, 2006, p61). Culture, as defined by post-modern theorists (for example Michael Foucault and Jacques Derrida) broadens this definition to include “society’s repertoire of interpretive mechanisms and value systems” (Appleby, et al., 1994a, pp. 218-220). Culture can be considered as a context that focuses on “the collectively shared mental practices or structures of a society” (Appleby, et al., 1994a, pp. 218-220).
In contrast, from a kaupapa Māori perspective, Māori culture is defined as “exercising, re-examining and discovering customs, knowledge and practices specific to tikanga Māori ideology, especially learnt and maintained through socialisation with others” (Mead, 2003, p12; Royal, 2003, p34). Tikanga Māori refers to “the set of beliefs associated with practices and procedures to be followed in conducting the affairs of the group or individuals in Māori society” (Mead, 2003, p12). What constitutes a belief, as defined by Mead (2003, p12) and Deveron (1997, p86) includes, “packages of ideas” or “categories of knowledge” that are held true by individuals or groups.

While all definitions are relative, in defining Māori culture it is argued that there must also be a recognition of the effects of colonisation on the historic and contemporary definition of the culture, due to the implications of social, economic and/or political power relations that continue to dominate Māori culture in a post-colonial environment (Bardhan, 2004, p247; Combris & Kupa, 1998/1999, p42; L. Smith, 1999). In addition, Māori culture may be seen, along with many Indigenous cultures (Eglash, 1999, p180), as a rejection of Western rationalisation. As discovered, Western culture often uses broad generalisations of non-European cultures to incite “homogenous definitions, rather than representing diversity of beliefs and behaviours, which are the specific realities of the people within that culture” (Ka'ai & Higgins, 2004, pp. 22-23).

2.3.3. Tika & Pono Considerations – Research & Communication Design
As already suggested, what becomes evident throughout the literature reviewed is the apparent need for respectful processes and considerations when exploring Māori culture and tradition. This is especially significant when undertaking design practice and the issues that may arise as a result. Consequently, many negative and protective attitudes exist within Māori culture surrounding the exploration and use of Māori
knowledge (King, 1978). This is apparent when considering that a lot of Māori knowledge has been unwritten, although it exists through an oral history and tradition held and protected by specific people (Rimene, 2005).

Māori culture originates from an oral history that has to contend with cultural difference and positional superiority of Western knowledge, which has asserted the over-valuing of the literate and the under-valuing of the oral through the education system (King, 1978, p9). What is suggested is that a people without written knowledge is a people without a culture worthy of examination (King, 1978, p3). Smith (L. Smith, pp. 28-29) acknowledges this argument when contrasting that “there is a view which considers writing as the mark of a superior civilisation”. Smith (L. Smith, pp. 28-29) further adds, “other societies who place less emphasis on the written language, have been judged (based on this view) both incapable of thinking critically and objectively, or having distance from ideas and emotion”.

A significant cultural difference is made evident by the realisation of these two opposing world-views and intersections of cultural security. As oral history is held collectively, the beliefs formed are validated by a shared consciousness. The cultural collective become the “guardians of knowledge” (Rimene, 2005) put in place to safeguard against the misrepresentations and mis-use of cultural knowledge. As Western researchers and institutions are becoming more aware of cultural sensitivity and its importance in the research process (when dealing with Māori people, knowledge or concerns), similarly communication designers (practicing by/for Māori design) must realise the relevance of cultural sensitivity, or more specifically, tika and pono, within a design process.

Tika and pono are collectively understood as “the practice of doing something correct or right, which is held true or genuine to the principles of Māori culture and values” (Mead, 2003, pp. 25-26). The concern for tika and pono when dealing with Māori
content and knowledge is due to implications of authenticity, validity and integrity. Māori are becoming less resistant to share their oral histories as long as "mutual cultural obligations are established to reciprocate knowledge discovered, for the positive benefits of Māori cultural development" (King, 1978; J Binney, 2001).

![Image](image.jpg)

**Figure 8: Royal New Zealand Plunket Society Incorporated booklet - Immunisation: Questions and Answers (by Dr Charles Essex & Dr Pat Tuohy, published with the assistance of the Public Health Commission, February 1994).**

An example that demonstrates the importance of adhering to tīka and pono, as well as gauging a cultural consciousness in a communication design project was the promotional campaign developed by the *NZ General Practitioners’ Association* and *The Royal New Zealand College of Practitioners* (Figure 8). The campaign was aimed at encouraging the immunisation of Māori children against meningococcal disease, through a promotional strategy aimed at the whole whānau (family). Promoting health to the whole whānau was an appropriate strategy, however an image of a Ruru (Morepork) holding a syringe was used as a visual representation to promote the importance of immunisation for Māori family members. It seems specific information was obtained but the lack of cultural knowledge saw an image developed that was
highly insensitive because the Ruru within Māori mythology have subjective and symbolic meanings associated with death, aituā (omen or disaster) and misfortune (Riley, 2001, p146, 149).

The communication solution was seen as extremely abrasive and considered an unacceptable approach when placed within the context of the campaign and its intended audience. It is clear that research undertaken with a collective, as well cultural knowledge found through consultation with people, while enlisting a more rigorous application of tikanga Māori principles would have safeguarded against certain insensitivities and projected a more appropriate message or tone to the intended audience. That is, a process that was tika and pono.
practices, acknowledgement of whānau relationships and the use of appropriate Māori imagery and motifs (Groot, et al., 2007, pp. 31-32). As Groot et al (2007, pp. 34-35) present, although these resources are consistent with the use of imagery that specifies the importance of whānau, cultural participation and education as “the only culturally appropriate response to the disease”, there remains some question as to the broader framing of this promotion from biomedical concepts regarding individuals versus socio-structural considerations. In addition, the international health narrative of good versus evil dichotomy is reflected through Māori print promotion, which more often represents vaccination as the rational and moral imperative in respect to the irrational dissent of non-compliance (Groot, et al., 2007, p34).

Although later Ministry of Health campaigns promoting immunisation of Meningococcal disease feature more consideration for cultural practice, relationships, Māori imagery, te reo Māori and Māori knowledge, there is still an over emphasis on international health strategies that position representations within broader international biomedical discourse. Therefore, it is clear that although considerations for tika and pono may be represented through visual narratives by reflecting appropriate use of language, whānau relationships or cultural concepts and practice, there remains some critique for the operationalised dominance of biomedical frameworks in the promotion of health messages for Māori.

As these examples clearly present, there is a need for awareness of tika and pono as paramount when investigating Māori knowledge from both, a research, or visual communication design perspective. It is proposed that, the incorporation of mātauranga Māori knowledge and an awareness of tika and pono principles, when a message is being directed to or includes a Māori audience, is a basic, essential and relevant tool within the communication design process. These concepts aid in interpretation, organisation and visual presentation of messages (Frascara, 2004, p3). Furthermore, Appleby, et al (1994a, p. 216) suggest that designers must be aware that
from a cultural perspective, a different view of rationality is presented, one where “people think within the parameters of their universe and not outside in order to form independent judgements about it”.

By identifying Māori positions, philosophy and ideology this can also highlight how design might respond positively in inter-cultural communication. It is also important for communication designers designing for Māori audiences to not only consider cultural sensitivity but also be critical of the dominant frameworks that manifest in the design process. Examples of how Māori designers actually use design processes to achieve successful communication will offer insight into Māori-led and centred design.

2.3.4. Intellectual Property & Communication Design
From the literature reviewed, the issue of Intellectual Property was highlighted as critical to visual communication design within New Zealand. Intellectual Property refers to “the rights people govern over their intellectual creations (creations of their minds)” (M.T.M.F.G, 1997). Intellectual creations are considered things such as “knowledge, ideas and secrets” (Pihama & Smith, 1997, p.10). In terms of the research topic ‘visual communication design by Māori, for Māori’, the New Zealand design industry has voiced concerns over the recent WAI262 claim. The WAI262 claim to the Waitangi Tribunal in 1991 by six iwi Māori (Ngāti Porou, Ngāti Kuri, Ngāti Wai, Te Rarawa, Ngāti Kahungungu and Ngāti Koata) is generally known as the “flora and fauna claim” (Rooney, 2006; Solomon, 2005, p.213). The scope of this claim includes “exclusive and comprehensive rights (tino rangatiratanga) to flora and fauna, cultural knowledge and property as taonga” (Solomon, 2005, p.214).

The definition of what is conceived as taonga and the concern for the protection of cultural knowledge is what relates directly to the area of visual communication design. Many of the visual forms within Māori culture are identified as holding intangible assets such as language, concepts, designs, traditional knowledge and cultural
practices with meaning specific to certain iwi Māori (Solomon, 2005, p217). Therefore, the concern identified by the claimants was in regard to ensuring that appropriate recognition, protection and provision be made for Māori rights in relation to indigenous flora and fauna, intellectual property (both tangible and intangible), cultural knowledge and practice, and their interrelatedness to each other in respect to a Māori worldview (Solomon, 2005, pp. 213-217). This assertion by claimants is initiated in regards to rights that were guaranteed and protected under article two of the both the English and Māori versions of the Treaty of Waitangi (Solomon, 2005, p214).

Specific to this research project, the design industry has signalled a response to the WA1262 claim through the submission of a report from the Designer’s Institute of New Zealand Incorporated (DINZ) (Smythe & Veninga, 2006). The report identifies and acknowledges the commercial asset and point of difference that Māori imagery has within national and international markets, and when representing New Zealand identity. In this report, Waitangi Tribunal WA1262 Claim: Interested Group Submission from the Designers’ Institute of New Zealand Inc., key design educators seemingly propose key recommendations from varied design professionals in Aotearoa, New Zealand. However, the report admits that due to the short time frame to compile the report, not all narratives of Māori members (of the Designers’ Institute of New Zealand) were fully consulted and included.

Interestingly, the report highlights the need for access and sophisticated understandings of definitions of taonga, kaitiakitanga, rangātiratanga as well as tika and pono considerations for representation in a design context (Smythe & Veninga, 2006, p3). The suggestion made by DINZ is for the Crown to support “a process encouraging the set up of guidelines for acceptable consultation and the use of taonga in modern design practice” (Smythe & Veninga, 2006, p9). What is later suggested (by
members of DINZ) is that any possible guidelines conceived be the responsibility, ownership and control of DINZ, when implementing among its membership.

Further to these arguments, Smythe (2001, p52) proposes a recommendation for a visual language model similar to the Māori Language Commission’s model, which advances the protection and nurturing of the heritage of Māori language. It is suggested, by following a similar approach with visual language, that designers (Māori and non-Māori) would have access to an organisation or body that could offer expert advice on Māori visual language and guidelines for use (Rooney, 2006, p30). My concern here is that DINZ represent a dominant industry voice whose initiatives are to connect with Māori images and forms for commercial production and use. In addition, it is not clear whether the intentions of this body (considering the limited Māori perspectives included when compiling the report) are primarily concerned with Māori cultural development and aspiration, or whether the concern is more for commercial profit and gain. Moreover, further questions arise about whether this body has differing or complimentary ideologies regarding legitimisation of Māori knowledge and systems, and whether this body will provide adequate provisions to nurture, protect and recognise the responsibility needed when dealing with Māori epistemologies.
3. Theory Chapter – Part Two

Design As Practice

This chapter ‘Design As Practice’ is the second theory chapter. This chapter examines creative and cultural models significant to each of the world-views introduced in part one. Firstly, broader models significant to kaupapa Māori initiatives are highlighted through established cultural systems such as consultation, hui and research. These areas are explored in terms of their relationship to Māori content and affairs and as principles common to Māori processes. Further to this, social marketing models are also examined in terms of their relationship to visual communication design and ethnic branding. Next, significant and emerging communication design models used in practice are examined alongside issues surrounding design educational models and, more specifically, Māori art education models.

This chapter further explores the role of designers as authors and design theory tools available to assist with this. Next, Māori conceptual and creative models are investigated in terms of their relationship to the research topic. Key events and principles are referred to when discussing Māori art but, more importantly, the role and significance of Māori art and artists within Māori society. In addition, prominent traditional and contemporary Māori artists are used as exemplars to highlight established cultural methodologies available to Māori artists and their cultural responsibilities upheld through practice. Furthermore, the designed outcomes of two health projects representative of ‘visual communication design by Māori, for Māori’ are recorded and explained. And finally, broader industry examples significant to this investigation are also identified and examined.
3.1. Broader Models Significant to Kaupapa Māori-based Initiatives

3.1.2. Consultation & kanohi i kitea as Qualitative Research Epistemologies

…but it has also been about understanding the ways in which research can provide systematic ways of understanding our own predicament, of answering our own questions, and of helping us as communities to solve our problems and develop ourselves (L. Smith, 1999, p193).

Today, as Māori try to retain tino rangatiratanga rights over cultural knowledge and property, models on appropriate processes have been revised. The formation of the Waitangi Tribunal (1986) can claim some influence in regards to the development of models and processes, when dealing with Māori claims (Mead, 2003, p4). Consultation has become a pre-requisite tool in the expansion of Māori-based initiatives, which has impacted on other areas of concern involving Māori people and/or culture (Environment, 1992; HRC, 1998, p5; Ropiha, 1994, p16). Consultation allows for a two-way dialogue to take place and a space for genuine, appropriate and considered participation by all parties involved (HRC, 1998, p4; MOH, 1997, p7). Consultation is an understood method when dealing with Māori, as it can be attributed to established customary models such as the kanohi ki te kanohi (face-to-face) or kanohi i kitea, as a system of negotiating Māori matters.

Kanohi i kitea is explained as “a face seen” (Mead, 2003, p28) and is also understood in relationship to the customary concept whānaungatanga. Through exercising kanohi i kitea “the bonds of whānaungatanga are kept strong among kinship members or beyond whakapapa relationships to include non-kin persons who are connected through a shared experience” (Mead, 2003, p28). Further to this, by exercising kanohi ki te kanohi between Māori people, a meaningful social dimension is added throughout the encounter (Mead, 2003, p189). The gesture of kanohi i kitea has a positive perceived value within Māoridom and establishes an obligation and commitment to the matter at hand (Mead, 2003, p133; Cram, 2001, pp. 43-44). Consultation in this
sense signifies a process or model based on Māori terms and a commitment from those involved, toward a shared objective.

In addition to consultation and *kanohi i kitea*, further cultural and social models available during Māori encounter include *hui*. *Hui* refers to “any form of gathering or meeting that follows Māori protocol” (Ka‘ai & Higgins, 2004, p13). *Hui* are usually administered at *marae* through committee or collective gathering, in order to discuss content significant to Māori interest. *Hui* allows each individual person present a space to articulate concerns, discuss and legitimise the matter at hand in a supportive and inclusive environment (Cram, 2001, p43, 45).

### 3.1.3. Social Marketing Models & Visual Communication Design

*Maoriness is not just an ingredient that can be added. It’s in every aspect of the design process – from the way you interact with the client through to the marketing material. If it’s just a paper-thin veneer that can be scratched off, the branding won’t stand up* - Karl Wixon (cited in Edmond, 2005, p18).

As New Zealand is becoming more culturally diverse, brand marketers are beginning to realise the importance of speaking appropriately to ethnic groups, while developing strong affiliations through their advertising and marketing strategies (Shaw, 2005, p8). Some authors have criticised advertising for “encouraging materialism, manipulating consumers to buy things they don’t really need, perpetuating stereotypes and controlling the media” (Belch & Belch, 2001, p776). However, with the increased awareness of design as adding value to branding strategies, there is a move away from the more traditional thinking that design should only be added at the end of the branding process, “to decorate” (Werbner, February 2006, p21).

The potential that design can add is being recognised within the marketplace where design is now considered an integral part of the branding process whose role is “to build the brand experience that a customer has had with a company and product and make tangible by design” (Werbner, February 2006, p21). This highlights a shift in thinking in terms of wider perceptions and awareness for the relevance and value of
design involvement in branding strategy (Werbner, February 2006, p 24). Consequently, design has witnessed a sharp increase in the emphasis placed on research “to create robust design that enables businesses to maintain a consistent brand identity in the saturated marketplace” (Werbner, February 2006, p24). The revised inclusion of design research at the beginning of the branding process, as opposed to the end, certainly highlights this emphasis and shift in thinking.

3.2. Models of Communication Design

3.2.1. The Design Process

Within the design literature reviewed, methods for designing and developing visual communication solutions rarely include a process that considers cultural frameworks, which cater for a diversity of beliefs. The process of design is regularly referred to as the context in which designers create and develop. The design process “identifies challenges and opportunities, proposes solutions, visualises scenarios and shapes the world around us” (Frascara, 2004, p95). The design process is considered to be ‘universal’ and ‘International’, an objective creative framework that allows the individual designer to work as an objective agent free of social, cultural and political responsibilities.

Design outcomes are produced through following a framework for developing designs and decision-making that have common procedures attached (Hailstone, 1985). Design relates directly to people who identify problems and are then acted on by other people (designers) to find solutions (Noble & Bestley, 2005). The design process consists of four main categories that do not follow a linear procedure in problem solving but systematically and continually reflect and regroup influencing factors that feed into the process (Noble & Bestley, 2005). The four stages in the design process are the brief, research or data collection, analysis and synthesis, then finally the solution. Although the literature consistently references four prescribed stages in the process, New Zealand design educator Max Hailstone (1985) also
acknowledges other iterative and reflexive processes that impact on a design process, which is important to mention when considering Māori cultural influences to visual communication.

The first stage stipulated in the design process is the brief or the definition of the design problem, which has a major role in “identifying the true problem of the company or client” (Hailstone, 1985; Whitbread, 2001, p291). The brief introduces the context, first presented by the client, to the designer, which identifies “a need and an objective” (Frascara, 2004, p96). The designer’s role is then to understand and reinterpret the brief, while also redefining and advising on measurable ways to achieve the desired outcome (Hailstone, 1985; Bernard, 1997, p105; Frascara, 2004, p97). By clearly defining the design problem at the beginning of the process the design team is in a better position to start involving themselves in the development of the project and communicating within the appropriate context (Hailstone, 1985; Noble & Bestley, 2005).

Next, is the aim of the designer “to undertake research and the collection of data on the topic or discipline in which the brief relates, otherwise known as data collection” (Hailstone, 1985). The designer, therefore, informs their understanding in all aspects of the problem, “helping to develop supported solutions” (Frascara, 2004, p98). The second research stage, data collection (or research, divergence), involves qualitative, quantitative and visual market research methods that inform and begin to develop the problem. As more projects are undertaken “experience becomes quite extensive as knowledge is continually updated” (Hailstone, 1985; Noble & Bestley, 2005, p34; Frascara, 2004, p100). This stage is very important in the “dismantling of initial pre-conceptions” (Noble & Bestley, 2005, p34), while “introducing and expanding the space in which to find a solution” (Noble & Bestley, 2005, p34). Space is made possible for innovation and creativity when “convention and tradition have initially
been identified and acknowledged, which is then broken, to identify, then fulfil, the essence of a client’s brief in the most creative way” (Noble & Bestley, 2005, p34).

The third stage after data collection is analysis and synthesis. Analysis is defined as the “grouping of information into categories or themes, proposing evaluative decisions and ordering the information into priorities” (Hailstone, 1985). This process is based on the “research field, concept, brief and context” (Noble & Bestley, 2005). Gaps in the research may be found during this phase, which requires that more data is collected, therefore the brief is re-worked (Hailstone, 1985). Synthesis is to “combine the found information together in order to create an interdependent relationship between the components found” (Hailstone, 1985), which “proposes well-grounded functional visual solutions” (Noble & Bestley, 2005, p37). It is also where the designer draws upon his or her “initial analytical work and investigation to produce meaningful solutions or interventions” (Noble & Bestley, 2005, p20). Subsequently, literature highlights that at this stage, “cultural values influence and frame imagination, aesthetics, function and communication of the final outcome to be produced” (Frascara, 2004, p117). This is where potential visual solutions are developed and tested amongst the audience in order to “generate feedback on a range of criteria to better improve the solution” (Noble & Bestley, 2005, p37).

Eventually convergence and evaluation will see the solution identified. Many techniques may be employed to aid in the conceptualisation of the final solution (for e.g., drawing, sketching, concept maps), with the purpose being, to assist in the designer’s “visualisation, through exploration, variation and modification” (Hailstone, 1985). Noble and Bestley (2005, p38) conclude that at this stage the design team has made its final amendments and proceeds to “correlate the results of all the research to create an appropriate and functional outcome that satisfies the brief”.

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The design process as presented here is seen as a prescriptive model, fundamental to graphic designers, as it aids in the initial conceptualisation and development of solutions, breaks preconceived barriers, identifies the true problem then integrates theory, context, concept and image to execute well conceived solutions. By introducing the design process and the possible relationship with *kaupapa Māori* visual communication design, it is clear that using a systematic approach when developing Māori communication design could offer cohesion, structure and breadth when problem solving. Consequently, the literature has highlighted that in any design process cultural influences form a part of what is conceived and presented. For a Māori approach to communication, we can expect that Māori cultural values and knowledge would impact on every aspect of the design process and be represented through to the final solution.

3.2.1.1. New Models of Design Theory
More recently, there has emerged a new model for design theory, that is, user-centred design. User-centred design has emerged as “a process of product design” and in response to what has now been named, the ‘traditional design model’ (Mander, 2004, p52). The ‘traditional design model’ reflected a belief that designers and/or inventors were considered representative of users. Within this American developed belief, the designer developed or invented products for markets, which satisfied designer or inventor needs, with an assumption, that users also shared this need. What became clear to designers and/or inventors is that they couldn’t continue to think for, or develop products, on behalf of consumers, as the markets were becoming more complex and diverse (Mander, 2004, p52). Because of the ‘traditional design model’ belief, it was hard for products to get into the market, as well as reach the ‘mainstream’ population, where the money was considered to be made (Mander, 2004, p52).
Consequently, user-centred design reflects a shift toward understanding consumer needs first and foremost, rather than the technology (Bezerra & Megan, 2005, p6). Designers have realised that for any product or message to fulfil its function, it is necessary to know the public and context well, by understanding ideals, desires and expectations (Mander, 2004, p52); (Frascara, 2004, p147). User-centred design begins with a premise that “the more you understand the needs of the people using your product and/or service, the better engaged you are to gather insight for designing” (Frascara, 2004, p147). By applying a user-centred approach in the development of a design outcome, the role of the consumer is made integral to a design process and the designers role is made evident by the value they add in realising users unmet needs (Mander, 2004).

![User-centred Design model](image)

**Figure 10. User-centred Design model (source: Mander, 2004, p53)**

While first employed by product design, the method is now also regularly being administered in communication design strategies. A user-centred design approach relies on a contributing multidisciplinary team of expertise, a collective process rather than an individual approach to design. A subset method of user-centred design process is participatory feedback. Participatory design is where “the users are made part of the design team” (Mander, 2004, p53). The views and considerations of the users are investigated to indicate if the product or message is appropriate to their needs (Mander, 2004). Prototyping and user testing are the tools used to help obtain
valuable user feedback (Mander, 2004, p54). Having gained valuable feedback from the users, the goals and outcomes are reviewed and refined (Figure 10). Continual reflection or iteration is fed back into the process, which informs the design outcome (Mander, 2004).

The user-centred approach, while still new, offers an important opportunity for a culturally diverse methodology. However, as Bezerra and Brasell-Jones (2005) contrast, user-centred design is still a limited concept because the intentions are economically driven, rather than ethically driven. It seems that user-centred design now recognises end-users as integral to a design process. More over, user-centred design is considered a cyclic model of designing, rather than a traditional linear design model or process.

3.2.1.2. New Zealand Design Education – The Whare Wānanga case study
Now it is important to examine design education within a New Zealand context. A local case study was identified during the literature reviewed, which is from an architectural premise. This case study certainly highlights issues surrounding design education and design methods in a broad sense, which could also be significant to visual communication design. Ward (1991) proclaims in his detailed analysis of power, culture and design theory, a re-examination of current design discourse (architecture) and design process, to assess validity and necessity, when applied to biculturalism and community. Further to this, Ward and Liu Shueng (1992, p4) proposed a new critical design process model where architectural students were encouraged to, “continually attempt to explore and demystify their own mythologies surrounding social, economic and political beliefs as well as their beliefs attributed to design theory and its role”. As Ward and Liu Shueng (1992) highlight through a case study of the Whare Wānanga project, architectural theory is challenged when applied to a Māori experience.
The Whare Wānanga project was a proposal by the local Whakatane iwi Ngāti Awa, inviting Community Design Studio of the Department of Architecture at the University of Auckland, in November 1990, to design their whare wānanga (Māori University) (Ward & Liu Shueng, 1992, pp. 2-3). This invitation was initiated because of previous goodwill, which was established between Ngāti Awa and the Auckland University in the 1988 Whakatane Project. The Whakatane Project was a previous proposal concerned with the development of a town plan for Whakatane, and included considerable participation by members from Ngāti Awa, as well as staff and nine third and fourth year students from Community Design Studio. From the inception of the Whare Wānanga project, there was a lot of resistance by students, staff, colleagues and members of the general public, surrounding the proposal for Māori to build their own tertiary institute, paid by tax payers money. During the inception, conception and development of the Whare Wānanga project, a process of critiquing these attitudes was addressed.

Many of the students involved in the Whare Wānanga project were asked to question their own presuppositions and assumptions of minority cultures, such as Māori. This post-modern method of questioning, and considering individual responses to a given context, highlighted many issues to do with voice, authorship, originality and disciplinary autonomy (Ward & Liu Shueng, 1992, pp. 24-25). In this sense, many beliefs were being challenged around the notion of neutrality and liberatory intent within architectural theory. By examining their own learned educational structures and processes, students were encouraged to develop alternative and transformative pedagogies in relation to the problems identified during their involvement with the project.

During the process of designing (which included consultation with local iwi, Ngāti Awa), the distance which is often idealised in the architectural profession, between client and designers, diminished, as clients and culture were iteratively influencing and
engaging with the design process. Interestingly during the Whare Wānanga project it was realised that the Māori experience critically challenged the role of architecture and design education by proposing that “architecture as a profession serves more to sell a commodified package of professional expertise, rather than a vehicle for social and cultural emancipation of subordinated people” (Ward & Liu Shueng, 1992, p27). It was found during the project that Māori already had fully integrated practitioners (such as Tohunga Whakairo) capable of handling the detailed formal and educational requirements of the project” (Ward & Liu Shueng, 1992, pp. 26-27). Through this critical engagement, architectural design theory and education was questioned, highlighting “tensions between Pākehā culture, whose emphasis in this context is placed upon utilitarian, materialistic, power and economic goals, in contrast to the Māori perspective of long term cultural goals through a holistic and collective decision making process” (Ward, 1991, pp. 96-98).

From this case study many areas of design education were questioned when applied to a New Zealand context. The design curriculum of universities in New Zealand were highlighted as mainly Euro-centric and patriarchal with no commitment or inclusion of Māori culture, in both the curriculum, as well as the wider context of architectural profession (Ward, 1991, p96). For Māori students enrolled in architecture schools in New Zealand, it seemed that investigating processes and content specific Māori culture, symbology and pedagogy, this is a self-initiated activity (Ward, 1991, p96). Architecture, like many other mainstream design educational models (such as visual communication design), is structured around a specific selection of ideologies, which is considered valid knowledge by the dominant culture (Ward & Liu Shueng, 1992, p13).

By engaging with a critical design educational model, students of the Whare Wānanga project highlighted important issues of design theory such as, cultural imperialism, domination and hegemony. By doing so this allowed for a personal process of self-
reflective activity that enabled an alternative approach to the design brief and culture involved. The Whare Wānanga project highlighted opportunity for true representations of equity through architectural practice, rather than token stylistic formalism, when Māori experience is included in a design process.

3.2.1.3. Māori Art Education Models: Bachelor of Māori Visual Arts case study

In relation to the Whare Wānanga case study presented, more recent examples of Māori art education are highlighted through literature reviewed. The Toiho ki Apiti programme at Massey University in Palmerston North, the Toihoukura programme at Tairawhiti Polytechnic in Gisborne and also Toimairangi School of Māori Visual Culture in Hastings, are each recognised tertiary art programmes that privilege a kaupapa Māori approach to art education (Reading & Wyatt, 2006, p41). These programmes specify mātauranga Māori as a conceptual base for creative development, by providing an alternative art education model through the fostering of customary practice in manaakitanga and whānaungatanga, that builds on identity and communal interactions both locally and internationally (Jahnke, 2001, pp. 2-3). Jahnke (2001, p1) highlights how programmes such as these are met with some concern as being separatist or essentialist. What Jahnke (2001, p1) proposes is that Māori art practice and education has a hybrid identity, because it draws from, and maintains elements of Western knowledge in art practice, yet is firmly embedded within Māori customary knowledge and experience.

However, further to this Jahnke (2001, p2) argues, in developing an essentially Māori art education model, students are provided with Māori-centric experiences that provide them with opportunities to “situate themselves within contemporary Māori/New Zealander society and the multiple realities that define their place within that worldview”. Jahnke (2001, pp. 2-3) considers the essentialist debate as another tool for imperialist doctrination and believes that these programmes provide students
(Māori and non-Māori) the chance and right to recover part of their own personal histories, to speak the language, and to proactively connect with community outside of the academic setting, in order to confidently expand, develop and define their practice within and beyond New Zealand.

3.2.2. Designers as Authors

Further to design education in New Zealand and highlighted as a result of the literature reviewed is the importance of authorship of designers and theoretical design models that assist designers through a design process to work and engage with context to create solutions.

3.2.2.1. Deconstruction

A common contemporary theoretical model used by designers from the early 1990’s is deconstruction. This pedagogical framework can be seen as a theoretical tool that is used to critically analyse and question the priority of things that are set up as “original, natural and self-evident” (Lupton & Miller, 1996, p7; Noble & Bestley, 2005, p125). Belonging to the broader critical field of ‘post-structuralism’, deconstruction attempts to “undermine and expose the logic of opposition within texts (both written and verbal)” (Lupton & Miller, 1996, p4; Noble & Bestley, 2005, p125). Using a deconstructive method as a model of designing for culture identifies that “in dealing with culture, culture is open-ended, recognising differences and plurality in defining truth, rather than a closed system with only one universal meaning” (Lupton & Miller, 1996, pp. 62-65). When considering Māori communication design, deconstruction allows alternative, multiple subjectivities and encourages new thinking among audiences. The designer re-defines the already known into possibly new ways of reading and understanding (Noble & Bestley, 2005, pp. 94-99).

Closely aligned with deconstruction are theories of semiotics. Semiotics is a linguistic concept that “systematically organizes different aspects involved in the communication process” (Baron, 1999, p37). In terms of communication design, Noble and Bestley
(2005, p.18) later define semiotics as “the study of signs and symbols (written or spoken) and their reference to the physical world and its ideas”. The study of semiotics provides a strategic method for deconstructing and interpreting representations, graphic text, image or marks to determine underlying meanings (Noble & Bestley, 2005, p.18). Semiotics is closely associated with semantics. Semantics is “the branch of linguistics that deals with the study of meaning, closely related to rhetoric, and discourse” (Noble & Bestley, 2005, p.18). Semiotics and semantics are important tools for designers as it allows them to “critically engage with the mechanics of representation, by exposing, defining and identifying cultural meanings behind symbols and signs, as well as ideological biases” (Lupton & Miller, 1996, p.23). Our understanding of these concepts may be useful for developing culturally specific communication.

Visual literacy is another term used by designers for “developing and anticipating how visual imagery on a page will be read and understood” (Whitbread, 2001, p.18). Visual literacy enables the reader to “digest, sometimes complex, visual information” (Whitbread, 2001, p.19). Visual literacy draws on ideas of semiotics and semantics, namely that visual communication has its roots and methods in language where it’s reading may be considered a kind of literacy. Again, as many cultural concepts are communicated through language, these ideas may be useful in understanding the ‘reading’ and ‘writing’ of a specifically Māori visual communication design outcome.

3.2.2.2. Denotation, Connotation, Sign, Signifier and Signified, & Rhetoric

Further related to deconstruction, semiotics and semantics, is Roland Barthes reading, *Rhetoric of the Image* (1977), which introduces the concepts denotation and connotation. Saussure and Derrida’s notion of semiotics, the sign, signifier and signified, are useful strategies for understanding and creating visual communication. Denotation refers to, “the literal or obvious meaning (signifier)”, whereas connotation refers to, “the range of cultural, social or personal interpretations of a
sign, image or word (signified)” (Lupton & Miller, 1996, p11; Noble & Bestley, 2005, p68; Barthes, 1977, pp. 33-34). Rhetoric refers to, “the construction of communication, the ability of oral or written discourse to persuade or influence an audience” (Noble & Bestley, 2005, p20; Barthes, 1977, pp. 49-50). Tyler (1995, p104) expands this argument by stating, “the audience is not just characterised as a reader in visual communication, but as dynamic participants in the argument”. Therefore, “the designer must discover the argument that best persuades a particular audience” (Tyler, 1995, p112).

As suggested here, designers can use their understanding of the power of rhetoric, denotation and connotation as useful strategies, where visual messages can be treated as open texts, so the reader becomes an active tool in interpreting the message (Noble & Bestley, 2005). Signs are given meaning through the language that frames it, enabling a visual dialogue to occur that constructs a reality through which associations are made (Barthes, 1977). Again while not theories specifically driven by inter-cultural communication these ideas may be useful in identifying how and why Māori communication design operates.

### 3.3. Māori Models Significant to Visual Communication

Alongside models of communication design from general design theory literature, Māori cultural models were also investigated for comparison and application to the research topic. As there is no literature published that focuses primarily on Māori visual communication design, literature from Māori art was investigated to highlight any associations, intersections and differences, in order to develop discussion on Māori design discourse. Within a kaupapa Māori framework, separating the subjects design and art often causes a dichotomy for Māori who consider a holistic and cyclic understanding of objects and things, over a Western, compartmentalised view (Ka'ai & Higgins, 2004, p13). Therefore, when Māori talk about art and design, they often rationalise them as the same thing, interchangeable in definition within different
contexts, yet never separated from context (Smythe, 2005). Balaram (2005, p11) supports this notion from an Indian perspective, highlighting similarities among their own Indigenous bodies of knowledge,

India’s oral culture and its intense religious mysticism might give one the idea that there is an absence of rational thinking and scientific systems, but this is far from the truth…India’s traditional knowledge was highly organised and meticulously articulated. Even in the arts, there were extremely detailed canons and highly sophisticated structured treatises…Since India culture did not distinguish between applied art and fine art, there was no separate treatise on design.

3.3.1. Māori Art
By examining Māori art theory, practice and practitioners, literature certainly identifies and explains ideas and principles regarding integrated practices and relationships that are particular to existing Māori art models. Although it would be important to examine the history of Māori art, this requires some examination, which is outside the scope of the thesis. However, it is important to note some key principles, practices and historical events of Māori art, to reflect the impact and contributions felt across other areas of art and design practices, such as visual communication design.

Māori art is considered “an essential element of Māori culture, as it is a part of the heritage of the people” (Mead, 1996, p3). Māori art forms are, “recognisable as Māori, usually produced by Māori, and primarily, for Māori needs” (Hakiwai, 1996, p54; Mead, 1996, p3; 2003, pp. 253-254). Māori art reflects the identity of the culture as a function of the art form, because it is “often loaded with records and signs of past and present reconnections and relationships with people and events” (Hakiwai, 1996, p53; Mead, 1996). Māori art represented visually through narratives and associations to atua and ancestors, helps “maintain tribal history, traditions and beliefs within Māori society that promotes civil discipline and organises social behaviour” (Harrison, et al., 2004, p132). Māori art remains an integral condition of the social makeup of Māori culture, as it is a “tool to develop and enhance utilitarian items, without compromising their purpose” (Harrison, et al., 2004, p132). Mead (1996, p3)
supports this notion by suggesting there is constancy and continuity associated with Māori art, because it is closely associated with the identification of particular Māori histories and people.

Māori art forms which are practiced and manifested today include: whakairo, raranga, tā moko, kōwhaiwhai and kapa haka. These art practices and the visual forms and patterns created are considered as having both explicit and implicit referents. An explicit referent “identifies the shape, form, pattern, media or structure” (Jahnke & Tomlins Jahnke, 2003, p23), while the implicit referent refers to the context or “philosophical framework” that explains the explicit referent (Jahnke & Tomlins Jahnke, 2003, p23). The interconnectedness of these referents in a metaphorical sense are indicative of a Māori worldview that considers both inanimate and animate objects, tangible and intangible as being connected in space and time (Hakiwai, 1996, p52; Harrison, et al., 2004, p121).

Figure 11: Te Māori exhibition poster on return to New Zealand (1985) (source: Thompson, 2003, p124).
In pre-colonial times, Māori were constantly surrounded by art, whether carved, woven, tattooed, performed or painted (Harrison, et al., 2004, p116; Mead, 2003, p253). While today some Māori are less connected with their culture, there has been a resurgence of the arts, influenced in many ways by exhibitions such as Te Māori, which took place in New York in 1984 (Mead, 2003, p263). Te Māori took a large exhibition of Māori traditional art and artefacts on tour internationally (Figure 11). This became a defining moment for Māori art as it presented Māori artefacts as high value exhibited pieces, which reflected a shift in mindset among the general public as well as Māori community during the 1980’s (Harrison, et al., 2004, p123; Mead, 2003, p3).

*Iwi Māori* were instrumental in presenting their own culture and knowledge to the world during the delivery and presentation of the exhibition (Mead, 2003, p3). Because of the *tapu* nature of the items included in the exhibition, Māori signalled the need for cultural parameters and methodology as instrumental throughout the exhibition process. In addition, the owners of the treasures were acknowledged as having control over how these were presented to a global audience. These changes to exhibition design and methods of traditional Māori artworks has initiated new protocols for how exhibitions of similar nature were later handled (Mead, 2003, p83).

As a result of key events such as Te Māori, as well as supported government-funded organisations such as the Māori and Pacific Arts Council, Te Waka Toi and Te Tai Māori Aotearoa, there has been a subsequent revitalisation of Māori art forms (Mead, 1996, p1). The success of such events as Te Māori and government-funded organisations have enabled more emphasis and support for specialised Māori art forms such as *whakairo* (carving), *raranga* (weaving), *tā moko* (Māori tattoo) and *kapa haka* (Māori performing arts).
Other direct influences that have impacted on the evolution of Māori art, have been technological. The introduction of new technologies has impacted on the capabilities of Māori artists. For example, the introduction of steel was a major technological shift for carvers, allowing “greater efficiency, accuracy and speed” (Harrison, et al., 2004, p122). As new technologies have been introduced into areas of Māori arts and culture, “the conceptual and visual forms of traditional art works have been preserved as templates for allowing further participation for future generations” (Harrison, et al., 2004, p122). In respect to this, visual communication design could be considered another technology impacting on Māori art, as computer technology is allowing artists to explore Māori symbology through digital applications.

3.3.2. Innovation & Hybridity of Māori Art
As a result of technological advancements and their impact on Māori art, issues of authenticity, innovation and hybridity are expressed through the literature reviewed. Within a Māori paradigm, “the tradition of innovation is considered one of the defining characteristics of Māori culture and its artistic expression” (S. Jahnke, 2004, p3). Shelley Jahnke (2004, p3) identifies that “Māori document a rich history of innovation in areas such as the figurative arts”. At the turn of the nineteenth century following the 1860s land wars, the figurative arts were used as “political and educational tools by Māori to ease the anxiety of colonisation” (S. Jahnke, 2004, p3). The aim of the figurative arts was “to communicate a collective consensus (based on specific tribal affiliations, practices and stories)” (Reading & Wyatt, 2006, p12), while “developing a united consciousness among Māori sub-tribes” (S. Jahnke, 2004, p4). What culminated from this creative expression transformed Māori identity, allowing Māori artists “to develop new systems of representation and sub-tribes to renew subgroup identities, through the redefinition of their visual vocabulary” (S. Jahnke, 2004, p3-4; Reading & Wyatt, 2006, p12).
The visual adaptations of some of the meetinghouses during the turn of the nineteenth century incorporated “Western visual imagery with existing iconographic and semantic systems of the meeting house” (S. Jahnke, 2004, p4). Some viewed this as Māori acceptance of European values and beliefs, however, they were used innovatively as “a representation of resistance to colonialism by appropriation, through renewed and rearticulated ownership of these visual referents that were often associated to prophetic leaders such as Te Kooti and Rua Kenana (Hakiwai, 1996, p65; S. Jahnke, 2004, p4). The new visual innovation being presented served to unite the Māori people while demonstrating that Māori culture could adapt and endure (S. Jahnke, 2004, p4) (Figure 12).

The next wave of Māori artists emerged during the twentieth century, products of the Gordon Tovey era. The Gordon Tovey Scheme was introduced during the 1950s as a part of a government initiative aimed at introducing art curriculum into Primary schools...
(Adsett, 1996, p31). The fundamental principle of the scheme was to motivate children to create art that engages with their own lived or imagined experiences (Adsett, 1996). Under the leadership of Gordon Tovey and along with art advisors, many key pioneers of the contemporary Māori arts movement emerged. These members became teachers and trainees, investing commitment to a new understanding of Māori design and art aesthetic. These artists and educators are often referred to as contemporary Māori artists. The use of the word *contemporary* in this context refers to, an incorporation of non-customary visual and conceptual languages and practices, into established Māori customary art systems and practices (Jahnke, 1996a, pp. 169-170).

The key contemporary Māori artists associated (but not limited) to this era were: Fred Graham, Cliff Whiting, Para Matchitt, Sandy Adsett, Ralph Hotere, Robyn Kahukiwa and Selwyn Muru (S. Jahnke, 2004, p4; Rooney, 2007, p43). Through emerging mediums such as installation and conceptual art practices many from this generation were able to extend on prior generations anxieties of colonisation. Māori art during this time was used more as a tool “to confront the effects of colonisation as lived experience, from an urban perspective” (S. Jahnke, 2004, p4), “following the rural to urban drift of Māori” (Reading & Wyatt, 2006, p11). Many artists of the *Gordon Tovey* era were able to explore and synthesis two cultural inputs (Western art and Māori culture) in a unique way (Reading & Wyatt, 2006). These bi-cultural artists stood at the forefront of innovation through the combination of two complex schools of thought and highlight the dynamic nature of Māori art and design as constantly evolving with the changing times (S. Jahnke, 2004, p4; Reading & Wyatt, 2006, p8).

Through the synthesis of two world-views in contemporary Māori art, issues around authenticity within and outside Māori culture are highlighted. Here, many critics within Māoridom have questioned the authenticity of invention, innovation and use of new technology in conjunction with Māori art practice and methodologies.
Interestingly, “the notion of ‘authenticity’ is a Western method of validity used to control and inhibit the natural progression of artistic and cultural endeavour” (S. Jahnke, 2004, p3). ‘Visual communication design by Māori, for Māori’ suggests a bridging between non-customary and customary practice. In addition, a new innovation is currently being developed.

While changes to some once sacred processes may indicate a dilution of cultural methodology, Robert Jahnke (Māori educator, researcher and artist) argues in Voices Beyond the Pae (1996b) that hybrid art need not lack authenticity. This is important to visual communication design and methods. Jahnke has explored the concept of pae as a boundary or border between two systems (world-views) requiring a negotiation by artists (Jahnke, 1996b, p48, 54). Traditionally, the marae formed the principle focus of community. Therefore, the customary/non-customary Māori art split is seen as a site of negotiation out of which Maori art evolves, a pae, or transitional zone (Jahnke, 1999, p193).

He proposes the pae as an inevitable spatial domain that every Maori artist must negotiate in order to rationalise his or her personal position (Jahnke, 1999, p193). The pae is considered “the border that separates insider from outsider” (Jahnke, 1999, p194). He also notes that shifting parameters of social interaction generate the antithetical discourse of the pae (Jahnke, 1999, p194). These “shift and reconfigure while accommodating reconstituted order for social interaction” (Jahnke, 1999, p194). In other words, the parameters are responsive to change and mediated boundaries, allowing “object and process to be reconfigured to align with the customary paradigm of essential(ist) Maori practice” (Jahnke, 1996b), thereby transcending concerns that hybrid art lacks authenticity.

…the Pae has retained its intrinsic cultural dimension as margin, boundary and horizon. It is the critical area of interaction between sky and land, and between people and people. It is a conceptual zone that positions host and visitor. It is the locus of power that mediates relationships between people, defines spatial zones of communication and establishes the order of social interaction (Jahnke, 1999, p194).
Consequently, the pae as a conceptual zone in which Māori artists negotiate, is an important multi-faceted boundary and buffer. From one perspective, it offers artists (or designers) a praxis for their practice and process, when negotiating between old and new, customary and non-customary Māori art models. In addition, conceptually the pae intrinsically becomes the cultural dimension that guides ethical aspects through social interaction, on what is acceptable and what is not, while locating practice within a domain of customary specificity, that, when reconfigured, becomes transformative, while maintaining cultural integrity.

3.3.3. Māori Artists, Objects & Tikanga Māori
Further to Jahnke’s conceptual model regarding the pae, an investigation of the role Māori artists played in both, the classical period (1650-1800s) and the transitional period (1800s-1900s), are examined (Harrison, et al., 2004, pp. 127-128). Although a basic examination, key principles are highlighted from this analysis that are significant to contrasting basic customary beliefs and values placed upon and expected from Māori artists. Subsequently, these help to explain the role and expectations of Māori artists today, and how these expectations have been integrated across different creative genres, such as, visual communication design.

The word traditional is used throughout this examination and denotes the classical and transitional period of practice and production of Māori artists. Although I use the word traditional, I do so to highlight the wider historical and conceptual paradigms associated with Māori art practice. These are emphasised as frameworks that continue to have relevance and application today and throughout time. Where possible I have tried to replace the word traditional with customary. An accommodation directly associated with Jahnke’s (1996a, p159) position that recognises the diverse and dynamic nature of Māori art as ranging across a continuum of customary and non-customary practices. As a result of replacing traditional with customary, there is no
categorisation between past and present (traditional and contemporary), hierarchy (new over old), or chronological stasis (Jahnke, 1996a, p159).

Traditionally, artists required technical skills, as well as understanding of tikanga Māori that “positioned them very closely with their communities and, more importantly, with the values of the community” (Mead, 2003, p261). Artists proficient in tikanga Māori enhanced their process and activity, “gave significance to the work, and elevated it as something special and highly valued” (Mead, 2003, p265). As Mead (1986, p34) establishes, and more recently supported by Smythe (2005), Māori artist’s excellence and competence was often measured by the customary concepts such as ihi (vitality/personality), wehi (impact) and wana (feeling/sensation), to invoke “emotional, meaningful, pragmatic and poetic communicational responses”. Importantly, traditional Māori artists communicated important stories on behalf of, and for, a specific community. Māori art and artists are concerned with balancing innovation, while maintaining the integrity of the art (Mead, 1996, p4).

Māori artwork belonged to the people, as they were often created with the purpose of benefiting the people, therefore, the artist was held accountable to the people (Mead, 2003, p261). Many artworks held restrictions and prescriptions to be followed that met the satisfaction of the people and community (Mead, 2003, p265). The restrictions placed on the work meant artists worked within the systems of tapu, providing a framework for accountability to the people and the atua (Mead, 2003, p261; Huhana Smith, Solomon, Tamarapa, Tamati-Quennell, & Walsh, 2002, p30). For the artists/designers, ritual aspects of production were often (and still are) instrumental to developing outcomes for the tribes (Mead, 2003). Beginning a process ritually meant starting from the beginning and enduring a process based on knowledge from the atua (Huhana Smith, et al., 2002, p30).
Today, some ritual processes have been transformed from secrecy and elitism in order to contend with influences of modern day contexts. Although ritual processes may still exist today, the inclusion or exclusion of these ritual aspects into Māori artists practice, is a negotiation undertaken by the artists themselves, based on personal experiences, extra-cultural interaction and influences, as well as individual construction of the customary paradigm (Jahnke, 1996a, p169; 1999, p206).

### 3.3.4. Māori Artists as Culturally Responsible

Māori artists of today must contend with a multiplicity of differing cultural influences, rather than a single culture (Mataira, 1984). As Jahnke (1996b) argues, the development of the artist is determined by “effects of Māori culture, or nowadays the external cultures influencing them, rather than the biological status of the Māori individual”. Māori artists are positioned between those who “work within the art heritage of the people” (Mead, 2003, p261), and those who work outside the system of *tapu*. Working outside the systems of *tapu* often refer to, an exclusion or reconfiguration of customary practices or methods. When examining the perspectives of Māori artists, a major consideration expressed through biographical accounts, is that many are committed to the future of their *iwi* and *hapu*, through practice (H Smith, 2007; Huhana Smith, et al., 2002, p7). The common theme throughout is a commitment to the “positive development of Māori visual culture in any medium” (Huhana Smith, et al., 2002, p7).

The cultural iconographic references of the past are providing models for artists to draw upon, where outcomes can be constructed and judged (Mataira, 1984, p9). The positive development of which sustains and enhances the life and environment (socially, politically, economically), for the overall benefit of Māori (Mead, 1996, p6; 2003, p263). Mead (1996, p6) advises that, “the art we have inherited is a magnificent heritage and no matter what others do we have to protect our interests in this gift from the ancestors”. He further suggests that, “the best way to protect it, is to
practice it” (Mead, 1996, p6). What is alluded to here is that, Māori artists are considered as having a commitment to their people, this being expressed by their role in positively impacting on collective aspirations, interests and problems (Mataira, 1984, p52). However, it must be recognised that not all artists who are Māori share in this expectation, as their practice and worldview may include non-customary considerations. It is proposed that these concerns and conceptual understandings can relate to the similar roles of Māori communication designers.

3.4. Case studies
To conclude the theoretical examination of the research topic, six case studies are presented as a result of the literature reviewed. Case studies are, “the study of one or more cases in detail using methods that seem appropriate in order to develop a full understanding of the case with the standard aim to generalise the data” (Silverman, 2005, p126). The case studies presented are categorised into three areas; Māori artists practice and process, health and social service communication by Māori for Māori, and finally communication design by Māori, for commerce.

Three prominent Māori artists are highlighted as a result of the literature reviewed. These case studies of practising Māori artists are considered in terms of their practice, philosophy and process, as Māori artists that are culturally responsible. By examining practitioners of Māori art, a verbal dialogue highlighting theoretical aspects of practice, are presented. Two other case studies are considered from the health and social service sector. By looking at visual promotions from these areas, this was seen as a way of initialising a documentation or visual dialogue of ‘visual communication design by Māori, for Māori’. The health and social service sector was considered an important area to examine at the initial stages of the research because existing communication design examples are freely documented, accessible and available that focus on a ‘by Māori, for Māori’ premise. I did have some personal involvement with one of the case studies presented and was able to reflect on the
project as a practitioner of Māori design. Although this was only a small sample, these case studies are studied in order to investigate some commonalities in regards to the research topic (Silverman, 2005, p 127).

Finally an industry example of a Māori design(ed) product is introduced through current commercial activity. This example investigates the way these products are developed, and the degree in which these products acknowledge cultural processes, with the inclusion of Māori philosophical frameworks in their development, to broader national and international audiences. By analysing case studies of ‘visual communication design by Māori, for Māori’, it is hoped that this may highlight themes, elements, conceptual frameworks and commonalities, toward understanding what makes successful culturally tailored communication and how and what might be involved in achieving this.

3.4.1. Prominent Māori Artists
Through the literature reviewed, many key Māori artists were acknowledged through their practice and commitment to cultural responsibility. Examining these artists’ aids in highlighting the significance of their work and practice in regards to the continuum of Māori art. This examination is limited to three prominent artists and is a matter of prioritisation based on their direct relevance and association to the topic ‘visual communication design, by Māori, for Māori’. What is provided is a brief reflection of the work and processes of these Māori artists that enables a bridge between associated theories with practice, documented through biographical accounts. By providing a presentation of these artists and discussion of their practice, this helps to illustrate a range of processes that ‘visual communication design by Māori, for Māori’, may include and draw from.
3.4.1.1. Robyn Kahukiwa

Figure 13: Te Taha Tinana (1990) collection for Ministry of Health. Paintings representing the four cornerstones of Māori health, which were reproduced as posters and cards (source Kahukiwa, Hilliard, Lucie-Smith, & Mane-Wheoki, 2005, p82)

Robyn Kahukiwa is a contemporary Māori artist whose works cross a broad range of art practices that are grounded and socially committed to Māori people and culture (Bowen, 1995, pp. 3-6). She was born in Australia, training as a commercial artist in Adelaide before she returned to New Zealand at 19 years of age where she became absorbed in learning about her “Māori side” (Bowen, 1995, p 10; Cauhey & Gow, 1997, pp. 38-39). Kahukiwa received little recognition for her work until the early 1980’s. In particular, the publication and her illustrations in 1984 entitled, Wāhine Toa: Women in Māori Myth (text by Patricia Grace) that earned her wide spread recognition (Bowen, 1995, p 9; Cauhey & Gow, 1997, pp. 38-39).

Kahukiwa’s artwork incites an active cultural engagement and responsibility with regards to the narratives and visual forms presented (Figure 13). Through her personal journey of discovering and developing her Māori identity, Kahukiwa has made a positive impact and contribution to Māori visual culture, reflecting visual
narratives that “maintain positive depictions of Māori identity” (Kahukiwa & Peterson, 2001, p4; Chesterman & Shepheard, 1999, p25). Kahukiwa’s art practice is positioned within four main cultural perspectives; “Māori women’s art, contemporary Māori art, contemporary New Zealand art and international Indigenous art” (Kahukiwa & Peterson, 2001, p3). Her social commitment to Māori people and culture can be seen in the accessibility of her art, through the medium of print. This is seen through her contribution to a range of New Zealand publications including, novels, non-fiction books and posters for health and humanitarian organisations (Bowen, 1995, p9). In addition, many of Kahukiwa’s art works have been reproduced as posters and in publications. It is through her experiences that she has realised the power and directedness that poster design has had on Māori, “a medium to which she is able to express her solidarity and determination to reclaim land, mana and tino rangātiratanga” (Bowen, 1995, p10).

In this way Kahukiwa can be seen as a contemporary artist who works across design media internationally, to reframe and further distribute her messages in a way that has not compromised her status as a fine artist. Kahukiwa describes her work as having “layers of purpose and meaning which represent ancestors as well as Nga Iwi Māori today, inspiring a desire to maintain, uplift and develop Māori culture for future generations” (Kahukiwa & Peterson, 2001, p3; Chesterman & Shepheard, 1999, p25).

For the present research, key themes that come out of Kahukiwa’s work include, the accessibility of her visual narratives to Māori, tino rangātiratanga, mana tangata (status given from people that can be both inherited and ascribed), a responsibility toward Māori aspiration, a visual articulation of customary narratives and her art practice as drawing from multiple paradigms of customary and non-customary methods, applications and technology.
3.4.1.2. Derek Lardelli

Derek Lardelli is best known as “a tohunga tā moko, but is also a visual artist, carver, kapa haka performer, composer, graphic artist and researcher of tribal history” (Aotearoa, 2007; Reading & Wyatt, 2006, p163). Lardelli is part of a group of educators leading the new Māori art course, the Diploma in Visual Arts Māori (Toihoukura), at Tairawhiti Polytechnic in Gisborne. He is also a performer and tutor for the Whangara Mai Tawhiti cultural kapa haka group, chair person of Te Uhi ā Mataora (national Tā moko Arts Collective) and a trustee of Toi Māori Aotearoa (Reading & Wyatt, 2006, p163).

Lardelli is an example of an artist who is both an expert in traditional art practice as well as steeped in Māori customary knowledge. He is also able to apply this knowledge to contemporary issues and outcomes such as the recent re-branding and launch of the Air New Zealand logo (March 27th 2006) and his contribution in composing a new haka for the New Zealand All Blacks (New Zealand’s National Rugby team). Lardelli was approached because of his degree of expertise in Māori customary knowledge and application. In previous years certain issues surrounding Intellectual Property and appropriation had manifested in terms of the use of the koru by Air New Zealand and the ‘ka mate’ haka by the New Zealand Rugby Union and Adidas, NZRU’s chief sponsor. The recent consultation and involvement by Māori in the re-branding process marks a new direction for Māori to better control the integrity of the culture. Lardelli’s involvement signals a broadening of communication design or branding processes to include considerations for Māori knowledge, concerns and opinion, when using customary Māori iconography and knowledge.

In regards to the present research, Lardelli’s practice highlights the opportunities for customary experts to be advisers or consultants to branding or communication design projects that include references to customary Māori knowledge or symbology. The importance of these roles within industry is supported by a cultural responsibility to
maintain the integrity of Māori customary knowledge and iconography, for the future generation of Māori people and culture.

3.4.1.3. Rachel Rakena

*Figure 14: iwidotz installation by Rachel Rakena (source Bryant, Jahnke, Puni, & Gallery, 2004, p37)*

Rachel Rakena is of Ngāi Tahu, Ngā Puhi & Ngāti Pākehā descent. Rakena is considered a “groundbreaking” contemporary Māori video artist (Pacific, 2007), whose artistic commentary investigates ideas of her own identity, culture and technology within a Māori paradigm (Rakena, 2003) (Figure 14). Rakena uses contemporary media such as digital video and the Internet in installation art to reflect a contemporary Māori sense of place, *iwī* connectedness and relationships (Bryant, et al., 2004; Rakena, 2003; H Smith, 2007, p.196). Other elements that are often included in her installation art are singers, musicians and dancers (Bradshaw, 2006; H Smith, 2007, p.196). Rakena’s work considers digital communication such as email, in light of customary Māori oral and visual communication. She often uses the metaphor of water to suggest the fluidity of culture as it evolves via communication with subject (H Smith, 2007, pp. 195-208).
She is fast gaining international recognition for her work, as well as being a keen collaborator, exploring and developing cultural identities, networks and relationships, which expand her “conceptual and practical investigations into different cultural spaces, the space between them and the experiences that happen in that space” (Pacific, 2007; H Smith, 2007, p195). Rakena is highly regarded and successful in her commitment and contribution to the fine arts industry and Ngāi Tahu community. She also identifies that art practice can contribute to many Indigenous strategies toward tino rangatiratanga (Rakena, 2003).

Again for this present research, key themes that are presented through an examination of Rakena’s work and practice include, a responsibility to contribute positively to Māori art and Ngāi Tahu community, an appreciation and inclusion for non-customary methods into her practice, an integration of Māori customary and non-customary media and practices, collaboration and her contribution to strategies toward tino rangatiratanga.

3.4.2. Examples of ‘visual communication design by Māori, for Māori’ within the Health and Social Services Sector

This section includes an example of print material, which specifically aims at visually and conceptually communicating with Māori audiences. Within New Zealand, health and social service sectors are currently reconstructing representations of Māori culture to fit more appropriately with the sensitivities and expectation of their audiences. This framing within health and social service communication has been initiated by responsibilities to the Treaty of Waitangi, the establishment of Māori health research units and also deeper considerations for mātauranga Māori by those creating the messages (Ropiha, 1994, p11; L. Smith, 1999, p190).
As Ropiha (1994, p11) states, “messages that have been devised within Māori philosophy and are delivered in a Māori medium, linguistically and within protocol, achieve a higher level of acceptance within Māori community, than those that do not”. This example is made available through some direct involvement with the development of the designed outcomes. It allows for a visual example and case study of ‘visual communication design by Māori, for Māori’, to further aid in the investigation of this field. As the 5+YourWay™ project was explained in the Introduction chapter of the thesis, here it is further explored in terms of the visual and conceptual processes apparent in the designed outcomes.

3.4.2.1. 5+YourWay™ Project

Figure 15: The Māori resources developed for the 5+YourWay™ project and the five stages of change
The 5+YourWay™ project (Figure 15) was conceptualised and developed by a PhD candidate from the Human Nutrition department at the University of Otago. The project was developed with the aim of encouraging adults (35-65 years of age) to eat three or more vegetables and two or more pieces of fruit, per day. To achieve this, feedback was gathered from a questionnaire that was then entered into a computer system. This screening phase involved consultation with a dietician where the questionnaire was undertaken to determine the current ‘stage of change’ of the individual. From this, the computer then generated individually tailored, printed communication, based on participant’s feedback, including personal details such as individual’s name and current diet intake.

Through self-reflection and affirmation from the messages in the resources, it was suggested that by having resources tailored specifically to the individual, the individuals became empowered or encouraged to modify their behaviour and attitude toward eating more or maintaining intake of fruit and vegetables. The goal for the individually tailored resource was also a cost-effective and time-effective system, re-defining the role of dieticians in this process. Without so much time involvement in dietetic consultation, the individually tailored resources proposed an innovative strategy. The system re-evaluated current dietetic consultation and offered an efficient process and better capability concentration.

Key issues relating to the specifics of the resource development were to represent and maintain a Māori viewpoint throughout communication. The inclusion of Māori iconography was facilitated by the expertise of the Māori graphic designer contracted for the work, and the explanation of these designs were included with the resources. Key issues that came from the development of the resources were the inclusion and use of photography of Māori people. Many of the focus group members that provided feedback on the resources, as well as those represented in the photography, stressed concern for issues to do with tapu, wairua and mana. These beliefs stemmed from tapu
notions, beliefs and values surrounding death in Māori culture, if those persons depicted in the photographs were to pass away, and the belief in the spiritual aspect of capturing images. They felt that out of respect for immediate and extended family members, it would be best to use drawn or illustrated images, rather than photography. Because this recommendation came later in the process it was advised that for the purposes of completing the pilot study, the Māori resources would only undergo the first phase of testing. Those represented in the photography associated with the resources gave consent for the first phase of testing but recommended that the researcher did not use the photographic images after this.

Further cultural references throughout the resources included specific iconography such as the poutama and koru. The use of established visual iconography already understood within Māori culture, prompted a collective understanding and it was a way of associating the theory and intent underpinning the resources in a more appropriate manner. This approach was specific to a Māori framework and differed from the mainstream resources. The weaving pattern called poutama was a central theme throughout the resources and is symbolic of the acquisition of knowledge through a process of holistic development (Pendergrast, 2003, pp. 159-160). The resources also included images of kete and flax because of their symbolic connotations to knowledge, growth, food gathering, learning and whānau (Puketapu-Hetet, 2000, p3). Therefore, the Māori resources did not reach the individually tailored stage of development, but rather, were deeply considered to a stage where they were culturally tailored and specific to Māori ideology.
3.4.2.2. Whānau Pack Project

Another recent (2008) example of ‘visual communication design by Māori, for Māori’ is the “youth-focussed health education tool designed in the North King Country, New Zealand, called the Whānau Pack” (Board, 2008a) (Figure 16). The Whānau Pack resource was formulated by Hilary Karaitiana (Population Health Services, Te Kuiti health promoter), in collaboration with Ken Wells (Te Ngaru o Maniapoto Health Services) (Board, 2008a). It was later produced and sponsored by, the Waikato District Health Board’s Population Health Service and the New Zealand Police (Mahuta, 2008; News, 2008; Board, 2008b). Interestingly in terms of the process, Karaitiana notes that there were many people involved in the creation of the resource, and this she highlights, makes the resource so special, as it connects with everyone involved (Board, 2008a). The resource was designed as “a useful tool for parents, caregivers and whānau of teenagers, by providing realistic advice on how to get through difficult issues with their children” (Board, 2008a).

Figure 16: The Whānau Pack resource. Front cover of te reo Māori version, Page 3 of English version (source: Board, 2008a).
In 2007, the Whānau Pack was piloted in the North King Country in conjunction with Te Ngaru o Maniapoto Health Services. Consequently, the pilot was rolled out over the entire Waikato region, due to the “overwhelmingly positive response reflected through the practicality of the resource and evaluation results of the North King Country launch” (Board, 2008a). Fittingly, the Whānau Pack was launched to the wider Waikato region during the National Youth Week (May 26th-June 1st, 2008) and included a personal address from Youth Affairs Minister, Nanaia Mahuta (Mahuta, 2008; Board, 2008b). With the regional launch, some changes were made to the initial pilot version of the resource. However, from the outset, the goal and focus of the Waikato District Health Board remained the same, that was, “reducing inequalities and barriers to access, by making the resource readily available and accessible to anyone who needed them” (Waikato, May 2008; Board, 2008b). As a part of the project, “every Waikato and King Country secondary school received the Whānau Pack at no cost” (Board, 2008b).

Furthermore, key features that set the resource apart from others of its kind, were the availability of the resource in both te reo Māori, for students enrolled in Māori medium immersion classes, as well as English (News, 2008; Board, 2008b). The English version of the booklet was translated into te reo Māori by Tom Roa, Associate Dean of Māori and Pacific Development, at the University of Waikato (News, 2008; Board, 2008b). The bilingual aspect of the resource was recognised as “vital to the success of the project, by allowing families access to the resource, in a form they felt comfortable receiving it” (News, 2008). Interestingly, further considerations included the practicality of the localised content within the pilot version, when branching out into regional contexts. Therefore, it was considered necessary to split the Waikato region into districts and include localised contact details for each group, accordingly (Waikato, May 2008).
This model is significant to the investigation of this current research because it highlights considerations for both, the process and development of a design outcome, that engages with a Māori audience. This is mirrored when considering, the roles of those involved, relationships built, and the method of development. Furthermore, the processes conducted recognise the importance of tailored content, which reflects local knowledge. This resource and how it was developed provides a template for holistic, multi-lateral design activity, which prioritises considerations for access and participation by Māori, yet also includes access for anyone who feels they need it. The Whānau Pack project demonstrates a thoroughly engaged process, appropriate sourcing of experts for the Māori customary aspects of the resource development and has identified that opportunities for specific and localised health and social service contexts do exist, and are positively received, through visual communication resources.

3.4.3. Example of ‘visual communication design by Māori, for Commerce’

This section introduces an example of tikanga design/business practice and process, which is then contrasted by a global example regarding use and application of Māori culture.

3.4.3.1. Indigenius

![Indigenius blankets for ‘The Warehouse’](source Skellern, 2005)
Another example (2005) which includes aspects of Maori visual communication design, created by Maori, yet positioned within a business or commercial context, is Ra Winiata’s Tauranga based company named Indigenius, which arranges “original Maori designs for blankets and throws” (Skellern, 2005) (Figure 17). The inclusion and use of Maori designs are certainly characteristics that Winiata attributes to the business’s success. More significantly, he feels that it is because proper consultation processes with local iwi, regarding the designs, have taken place (Skellern, 2005). Indigenius contract local artists to draw the designs, which are then shown to specific kaumātua for approval (Skellern, 2005). As a result, Indigenius emphasise that their designs are authentic and original, as each design is presented to customary experts for cultural approval, before they are represented and presented within broader markets (Skellern, 2005). The Maori artists who are contracted to create the designs, receive a royalty on sales, which signifies a commitment by Indigenius to reciprocate part of the assets received. This creates an ongoing relationship between artists, Indigenius and the designs themselves.

In terms of this research, this example illustrates considerations for aspects of Maori business practice that prioritises reciprocal partnerships with all involved, a commitment to consult when using customary knowledge and designs, as well as an assurance for cultural responsibility and awareness within commercial environment or business contexts. In addition, Indigenius represent a collective, culturally appropriate and responsible business model. Here, Intellectual Property issues have been addressed, as the designs presented to industry reflect a process of consideration and an ongoing inclusion of customary specificity, particular to Maori.
In stark contrast to Indigenius blanket products featuring Māori cultural knowledge, was a recent (2005) highly controversial brand of cigarettes named ‘Maori Mix’ (Figure 18). The cigarette company Rothmans marketed a brand of cigarettes in Israel called ‘Maori Mix’ (ZB, 2005). Indeed this negative commercialisation and compartmentalisation of Māori culture certainly highlighted issues to do with control, use and ownership at a global level. Certainly, the name of the brand was considered an insult to Māori people, yet the use of the name was also an infringement of the Toi Iho trademark (ZB, 2005). Consequently, the lack of consideration, knowledge or awareness of Māori culture highlighted a need for Māori pressure groups to act upon international branding activity that impacted negatively on Māori cultural integrity. There are important differences between Indigenius and the ‘Maori Mix’ brand. These are made evident by the contrasting business models, access, control and ownership, and the level of priority and autonomy when it comes to the inclusion of Māori specificity.
3.5. Summary

The two theory chapters have certainly answered some of the research questions presented at the outset. Particularly, the colonial history of New Zealand when examined, and the negative representation of Māori people and culture provide motivation to intervene from a position that privileges kaupapa Māori initiatives. Indeed, strategies such as, the Toi Iho trademark, events such as Te Maori exhibition, along with the critical examinations by leading de-colonial theorists, propose a process of questioning regarding reclamation of culture and identity.

In addition, discourse contrasting a universalising design process and an Indigenous (Māori) design process became an apparent theme that ran congruent to this literature review process. As there was little research published specifically on Māori visual communication design, the area of Māori art was investigated, as well as, broader critical debates in post-structuralist inquiry, design epistemology and cultural studies. The definition and synthesis of two world-views (visual communication design and Māori epistemologies) were investigated through a closer examination of existing models from each discipline or framework. Furthermore, by examining existing models from each discipline, associations and conceptual acknowledgements were made that helped to specify and introduce some basic understanding around the aspects of practice and process of ‘visual communication design by Māori, for Māori’.

Finally, case studies and examples of prominent Māori artists and design projects certainly identified and introduced basic theory regarding the roles, themes, methods, processes, practices and the philosophy of practitioners and contributors of Māori-based communication projects. Within this section, differences between tika commercial activity and application, were introduced and contrasted, using a local and global example.
4. Methodology Chapter

4.1. Introduction
As introduced in the Prologue chapter, kaupapa Māori research methodology was the primary mode of inquiry encapsulated and manifest throughout the investigation of ‘visual communication design by Māori, for Māori’. Smith (1999) outlines that the objective and priority of kaupapa Māori research is firstly, getting the approach right and secondly, to employ the most appropriate methods and people. Kaupapa Māori research methodology is interested in qualitative methods of inquiry, which places the human element at the centre and privileges subjective knowledge systems as a way of constructing truth. This methodology was instrumental to enabling the research questions posed at the outset to be answered. In this methodology section I will outline additional characteristics of kaupapa Māori research process and methods, as they are related to this research. Furthermore, this section will also outline the detailed practicalities and actualities undertaken as a part of the field research process.

4.1.1. Tika Research
To emphasise the need for kaupapa Māori research methods when involving Māori, King (1978) explains the importance for tika and pono because of the history of marginalisation of Māori due to incorrect research practices. Recently, Māori have identified a reluctance to part with knowledge within research contexts because of issues of trust and intent, explaining Māori attitudes toward research that involves or specifies Māori traditions and culture (King, 1978, p10). Within a Western academy and research culture, there is a view that sets no limits on what can be researched and/or explored. This creates conflict when realising that some Māori knowledge is
considered off-limits or protected, and therefore, not appropriate for Western orientated research (Mead, 2003, p318; Cram, 2001).

Furthermore, it is considered that Māori may be very reluctant to part with knowledge that pertains to traditions and culture (King, 1978). This is due to a history that had a lack of supervision, consultation, and control that arose from the procedures and often negative statistics and knowledge documented, which has created tensions and conflict in research contexts (King, 1978). An intention of this research, therefore, was an expectation that knowledge is reciprocated, while demonstrating a commitment toward cultural development that should be achieved through closer consideration to tika and pono as guidelines for investigating Māori designers, who design for a Māori audience. Tika research includes cultural practices relevant to researching in a Māori context, as outlined in the section to follow.

4.1.2. Specifications of Kaupapa Māori Methodology
Further to those specifications introduced in the Prologue chapter pertaining to kaupapa Māori research methodology, Smith (1999, p120) outlines seven cultural practices relevant to researchers. These are; aroha ki te tangata (a respect for people), kanohi kitea (the seen face, that is present yourself to people face-to-face), titiro, whakarongo...korero (look, listen...speak), manaakitanga ki te tangata (share and host people, be generous), kia tupato (be cautious), kaua e takahia te mana o te tangata (do not trample over the mana of people) and finally kaua e mahaki (don’t flaunt your knowledge).

Another cultural practice outlined by my supervisor, Dr Brendan Hokowhitu (who is also my cultural advisor) when interviewing Māori participants, was the importance of building rapport. This was achieved through sharing with participants my personal story, the background to the research, my intentions and goals for the research. This was initiated at the start of the interview process, where I began a personal dialogue,
which I hoped would then encourage participants ease in sharing their stories and opinions, while also building trust between participants and myself.

4.2. Networking

In conjunction with kaupapa Māori research methods and practice, and at the initial stage of the research process, there was an immediate need to find names of those who were identifying as Māori visual communication designers within New Zealand. This was done through both formal and informal networking methods. Internet searches in 2006 were conducted using the Google search engine with key words such as; Māori graphic design, Māori designer’s, Māori design, Māori visual communicators, Māori communication design and Māori art and design revealed a limited number of practitioners who were identifying as specifically, Māori visual communication designers. At the time, this online search engine failed to offer an adequate sample of names of practicing Māori visual communication designers, therefore, it was necessary for me to begin my own networking process among other design schools in New Zealand, Māori research communities, design networks, personal contacts and online creative industry databases.

With consideration to the literature reviewed and the concept of integrated practice within Māori society, I was mindful that my search had to include a broad range of creative practices, in order to find names of practicing Māori communication designers. In December 2005, I was fortunate to meet with a senior academic from Auckland University, who provided me with names and contact details of colleagues she believed would be able to assist me in this process. I contacted her colleagues directly through email in April 2006, and was referred to the online creative hub, The Big Idea website. This site is an online creative community, initially developed to promote the work of Auckland artists and more recently all New Zealand artists, while connecting and promoting people of similar backgrounds. This website was
used as an intermediary, to promote the research and call for interest from individuals to be potential participants for this research.

Figure 19: Advert for the Big Idea website – call for expressions of interest

An advert was developed and posted on the site in April of 2006 asking specifically for Māori graphic designers to take part in the research topic ‘visual communication by Māori, for Māori’ (Figure 19). From the posting on this site, four responses were documented through email contact. Although needing to move with some urgency toward conducting and organising interviews, one participant became thoroughly involved with the research process and agreed whole heartedly to take part in the formalities of an interview, whereas the other’s who had shown interest, their involvement seemed to wane with less commitment to the research process.
The site was also used as a search engine/database to find other designers who self-promoted as Māori designers. From here, people that were identified as belonging to or self-promoting as Māori designers were contacted via email directly (Appendix A). The response to emails was positive and immediate in most circumstances. For those interested in the research a detailed description of the research was sent (Appendix B), as well as an ethical approval and consent form (Appendix C), if they decided to be involved.

From the outset, email contact was my main mode of networking and contact with possible participants due to the distance between those making contact and myself. I found email to be easier because of the logistical aspect and also it allowed me to filter through those who were more motivated and interested in the research and channel my time and effort for those participant’s who were able to maintain contact through this medium. However, I realise in most instances using email as the primary method of contact with possible participants may have been a limitation for finding and maintaining relationships with those interested in participating in the research. This could have been due to issues of access, and for some potential participants, less significance or value placed on email as a form of ongoing communication and relationship building.

As well as The Big Idea advert, individuals from the design community were also contacted directly through email as a way of promoting the research and more importantly, as an attempt to find participants for the study. These individuals were identified during the literature review process by their involvement with Māori design and business. In addition, these individuals were very supportive of the research and willing to circulate the email and subsequent research information with their own Māori business, design and art networks.
Of the more informal research methods used were networking among my own personal and academic contacts. This meant contacting friends, family members and talking with supervisors in the hope of finding relevant participants for the research. Among their own networks, key practitioners were referred and contacted directly through email asking if they would be interested and/or available to take part in the research. From this process, a key practitioner was referred and asked to take part in the research. This referral came from a friend who had some experience working with this practitioner, in regards to developing communications specifically for and with Māori.

Further to my own networking process was a referral by one of my supervisors, which came from her own academic networks. This practitioner was contacted via email directly and she later agreed to take part in the research. I found the referrals given by my friend and supervisor to be the most interesting in this networking process, as issues to do with trust and rapport building were already considered, through the established relationships held by my friend and supervisor. As my friend and supervisor had an established rapport with their referrals, I felt less apprehensive, yet more accountable in maintaining the integrity and good will generated during the referral and research process.

Another means of finding participants for the interview process was through acknowledgements discovered through the literature reviewed. One prominent practitioner of Māori design, Information Technology, kōwhaiwhai design and graphic design, had featured in many instances throughout the initial stages of the literature review process. Therefore, he was contacted directly asking if he would like to take part in the research. He was positively motivated by the request, and agreed to take part and contribute to the research.
4.3. Ethical Approval Process

On 3rd March, 2006, an ethical approval proposal was created and undertaken as a part of the University policy for research involving human participants (Appendix C). The proposal created was a category B ethics procedure. This meant that no personal details were to be included in the outcome of the research. Prior to creating the ethics proposal form, a meeting was initiated by my supervisor (January 28th, 2005), which included a member of the Māori research ethics committee at the University, my supervisor and myself. Interestingly, through recommendations from this meeting, my supervisor and cultural advisor, as well as themes presented during the literature reviewed and subsequent Māori Studies course content, key differences in the ethical approval form were specified as a part of a kaupapa Māori research methodology. This was considered essential, due to satisfying the outcome of the research at all levels; that was, my goals as a researcher, the participants involved and the University policies regarding research.

The proposed questions for the interview were included in the ethical approval form to allow participants preparation for responses, as well as signalling to the University the scope of questioning involved. By including the questions in the ethical approval application it also established clear lines of communication between researcher and participants. The high value of questions that were distributed to individuals interested in the research was devised based on theory and themes presented through the literature review process.

In some respects, the high number of questions included in the ethical approval form, and then presented to possible participants, could have given an impression of strict structure, seemed too formal and that participants of the research had no opportunity to present, introduce and share individual ideas and perspectives outside of the questions presented. However, by pre-preparing the questions and giving individuals
time to digest, reflect and construct responses before the interviews, this became an important method during the research process.

Furthermore, it was stated in the ethical approval form that a copy of the interview from video and/or audiotapes would be returned to the participants after completion of the project. This contradicted University policy that requires raw data be held and put into secure storage for five years, then destroyed. By reciprocating participant rights to the information recorded, this allowed participants access to their knowledge and essentially to allow that information to exist beyond the University context. This premise relates to the customary concept of mana and reciprocity and making sure that I (the researcher) was upholding participant’s mana by acknowledging access to the knowledge recorded. Regarding this, from a Māori worldview some knowledge is considered tapu and a living body that should be given appropriate space to manifest and exist through time (Mead, 2003, pp. 317-319). These differences in ethical approval protocols also relate to the concept of tino rangātiratanga and the holistic worldview of Māori.

Another difference in the ethical approval form was the withdrawal of participants to the study. If participants decided to withdraw it was acknowledged that the participant could request a copy or all copies of the raw data to be returned to them. This further contrasted the current ethical approval requirements, which still considered the knowledge obtained, even after withdrawal, the ownership of the University body. By including this gesture in the ethical approval form it was further considered from a kaupapa Māori perspective. Again, by allowing this to happen it enabled participants control and ownership of their knowledge without any adverse effects to them whatsoever. Therefore, making the research process, a transparent, ethically and morally considered one.
The ethical approval consent form also clearly stated that the results of the project may be published and available in libraries. Finally of significance and included in the ethical approval form was the concept of koha (gifting). Koha was acknowledged in the ethical approval form as a gesture of gratitude for those who were involved in interviews for the research. Koha was and will be presented at three points in the process. Firstly, koha can be seen through the interview process with the commitment to travel and meet through he kanohi ki te kanohi with practitioners of Māori design. Secondly, koha is seen through the gifting of a book, which was presented on completion of the interviews conducted. And finally koha will be acknowledged at the completion of the thesis as outlined in the ethical approval form. Participants who contributed to the results of the research project will receive a copy of the thesis document as a way of reciprocating a sharing of knowledge, as well as maintaining and nurturing relationships built.

For this research, I interviewed four self-proclaimed and practising Māori designers, who had an interest or proven history with visual communication design, graphic design, design industry experience, Māori art and/or Māori customary knowledge and application. Of the four participants for the research, two were female and two were male. Consequently, when the interviews took place in May 2006, the age range of those involved in the research, and those that disclosed this information, was 26 – 50 years old.

The method used for recording the interviews was a portable analogue cassette-recorder. Having some familiarity with this technology through University course work was essentially the reason for its use. Consequently, for each of the interviews this method deemed successful and later allowed the interviews to be easily copied, stored and delivered to the participants. The duration of each of the interviews varied
between 1 – 4 hours and was conducted in a setting particular to the participant’s wishes.

The funding for the field research was financially supported by a departmental budget, as well as funds from the Queen Elizabeth II Postgraduate Fellowship scholarship, which I received in April 2006. My commitment to travel to the participants to conduct the interviews was important to me, as I believed this to be a way of allowing the participants control of the process and meeting with the participants on their terms.

The first of the interviews took place on the 10th of May, 2006, in Dunedin. At the request of the participant, the interview was conducted at my supervisor’s home, where she was staying. Subsequently, the participant was gifted money for travel expenses to Dunedin. The further three interviews were conducted in the North Island and prior arrangements about the date, time and venue for interviews were formalised through email and phone contact. Flights were arranged from Dunedin to Rotorua, through the Design Studies department, with assistance from the University’s travel and booking agent.

After arriving in Rotorua, the second interview took place on the 19th May, 2006, at the home of the participant. Further travel arrangements were made to Hamilton, where the final two interviews took place. The third interview took place on 22nd May, 2006, at an eatery in central Hamilton, at the request of the participant. The final interview was conducted on 23rd of May, 2006, at the participant’s place of work, completing the intended field research process.

4.4.1. Semi-structured Interviewing
Due to the fact that there was no direct material published or available on the research topic, interviewing was seen as a necessary strategy to begin the process of
documenting, developing dialogue surrounding the research topic and help to answer the research questions. The interview is the meeting of two persons in exchange of information and ideas through questions and responses, “resulting in the communication and joint construction of meaning about a particular topic” (Esterberg, 2002, p83). I decided to use a semi-structured (or in-depth interviews) approach in conducting the interview, because they are considered less rigid with the goal of exploring as much information on a topic openly, allowing interviewees to express their ideas and opinions (Esterberg, 2002, p87).

Semi-structured interviews are particularly useful for exploring the topic in-depth, aiding with the construction of theory and helping to give emphasis to peoples values, ideas and opinion (Esterberg, 2002, p87). Semi-structured interviews also compliment a kaupapa Māori research methodology as they allow participants to direct and openly share aspects of significance to them. Throughout each of the semi-structured interviews, it was important for me (as the researcher) to listen and take the interview in directions based on the answers given (Esterberg, 2002).

Over thirty questions were pre-prepared before the interviews took place. These questions were based on main themes, concepts and issues resulting from the literature review. By pre-preparing questions before the interview this allowed for guidance and structure, if needed. Each of the interviews were audiotape recorded and underwent the ethical process as outlined above. The researcher developed a level of trust (i.e., rapport) between interviewer and interviewee, by integrating aspects of tikanga Māori into the process, allowing for an open and reciprocal exchange of valuable information.

By incorporating and practicing tikanga in the interview process it also aided in relationship building, an important aspect when dealing with Māori. The result of which ensured that trust was built and mana upheld and observed throughout the
research process. Semi-structured interviews of practising Māori designers were conducted in order to understand individual praxis and cultural considerations when designing for Māori.

4.4.2. Personal Narratives & Analysis
From the interviews, the personal narratives recorded provided rich qualitative data that was then analysed. Personal narratives are “meaning-making units of discourse” (Kohler Riessman, 2002, p705), because the teller is able to create a truth based on the representation of the past, which is informed by their current shifting connection between past, present and future events or actions (Kohler Riessman, 2002, p705). What is clear in the interview process is that the interviewees delivered their stories based on their attitudes to the research topic, as well as their experiences and their reflection upon how these experiences have shaped their own positionality and subjectivity (Kohler Riessman, 2002, p696). As each of the interviews were recorded on audiotape, they were later transcribed after the field research phase. After transcribing interviews, the verbatim of these interviews in hard copy, along with copies of the interviews on audiotapes were sent via the post to the participants.

In terms of the analysis of the data, the differences between the verbatim and the narrative discussion is that my own subjectivity framed what was used and told, and what was not told throughout the narrative. I made every effort to allow the interviewees space to voice their concerns and opinions, following which, I offered a subjective interpretation informed by my own personal subjectivity and my research into Māori art and design theory. Furthermore, I tried to ensure the integrity of the interviewee was maintained, using kaupapa Māori principles to guide me in doing this. Therefore, my role as the researcher was to “deposit an authorial voice inside the interviewees speech, to speak their truth without erasing a viewpoint or social language” (Kohler Riessman, 2002, p697).
Each of the participants interviews were analysed separately and specific themes were highlighted during this process. As a result of this process, after analysing each of the interviews, results were sent to the corresponding participant to offer any comments, suggestions or clarify quotes included in the results discussion. Themes from the transcript were systematically grouped based on broader issues, topics or concepts. After identifying these concepts, my role was then to check the claims of the interviewee by reading the interview with historical and theoretical understandings and researching the relevant subjects, such as Māori art and design practice and theory. This helped to create the validity of the personal narrative and allowed myself to become familiar with the data (May, 2001).

The influence of cultural discourse to interpret the verbatim data, helped to define and manage the representation of truth and the interviewees voice. In addition, it provided structure in re-telling, through the themes that emerged. By highlighting certain themes from the transcript the interviewees position was emphasised within a dialogic context. The case-centred research approach highlighted an intersection between personal experience, historical landmarks and societal influence that revealed time-specific beliefs and attitudes (Kohler Riessman, 2002, p697). Providing thematic structure to the transcript allowed the dialogue between interviewee and interviewer to enter into the rhetoric of Maori design discourse, providing a subjective reality for others to read and interpret also.

Moreover, the themes I chose to investigate from the transcripts were included based on their repetition throughout the interview, between the other interviewees and the level of emotion that was witnessed. The interviewees emotional tones were included in the narratives (where possible) to allow the reader to understand the context and to highlight certain moments, emphasising what occurred during the interview. This is not as evident when only reading the transcript.
By building these approaches into my methodology, it allowed the research to maintain integrity and build on the ongoing relationships with participants while giving participants ownership and autonomy of the material as I had interpreted it. In all instances, participants were happy with the way in which their interviews had been interpreted, the inclusion of specific quotes, the readability, as well as the analysis of the personal narratives in terms of the context of the research. For those that did offer comments or suggestions, it was more to clarify the specific quotes included to make them more precise and readable. Furthermore, in order to maintain participant participation and ownership of the research content, during the write up of the discussion chapter (which tied together specific themes apparent and contrasting across all interviews), participants were also sent drafts of this chapter to comment on.
5. Results Chapter

5.1. Introduction
This chapter translates the narrative from each of the participant’s interviews into thematic discourse based around the responses from participants and the theoretical premises of the research topic, ‘visual communication design by Māori, for Māori’.

Each of the participants narrative are analysed separately in order to maintain personal mana and tino rangatiratanga as it relates to their own world-views. In addition, the corresponding narrative is presented through individual responses, as a way of constructing dialogic context that assists in shaping and articulating our understanding of, ‘visual communication design theory and practice, by Māori, for Māori’.

5.2. Participant A Description

![Figure 20: illustration by Participant A from Ngāi Tahu publications](image)

Figure 20: illustration by Participant A from Ngāi Tahu publications
Participant A is of Kai Tahu, Ngāti Māmoe and European descent. Her awa is Waitaki, Takitimu is her waka and Aoraki is her mauka. At 45 years old (as of May 2006) and a female artist, she has worked extensively in the field of illustration design (1990-2001), both inside and outside of New Zealand. Growing up in Wellington, Participant A was not bought up closely connected to her hapu, but was closely surrounded by family and relatives who had migrated north for work. They instilled in Participant A a strong sense of belonging and identity to the South Island and her iwi. During her upbringing, Participant A’s parents had encouraged her to pursue a practical career in nursing or working for a bank, but she was more passionate about a creative career in design and art.

After she realised that being an artist or designer was a possibility she decided to study design and enrolled in a Polytechnic in Wellington. It was through her training that Participant A realised she was more passionate about book illustration and stories (Figure 20), rather than the advertising aspect which she considered lacked any meaning to her individual philosophy. During this time she gained a small part time job working with school journal publications. Leaving home at a young age, she travelled overseas to Melbourne where she started illustrating children’s books. She also travelled to other countries including Europe and China where she realised she wanted to return to New Zealand to work with her own oral and visual stories and histories. She relates her engagement and fascination for myths and legends to her parents who often told her stories while growing up. These stories were linked to her family history and identity through the messages and histories that they told and have significantly influenced her appreciation of story telling and making, later in her life.

Now an experienced artist, Participant A’s work is a credit to the oral histories told by her father, through her active involvement in creating visual stories that respond to her own personal experiences and iwi identity. She has been involved in illustration
and magazine layout for iwi publications, school journal publications, children’s book illustrations for iwi and heavily involved in iwi Māori visual narratives, histories and representations. Participant A’s experience travelling to other countries and witnessing other cultures has also given her an awareness of her own identity and belonging. This realisation has seen her make a conscious decision to return to the South Island to live, work and contribute to iwi development. Her growing self-awareness has encouraged her to make everything she does in her life relevant to this awareness. This is testament to where she now lives, how she has decided to use her communication skills and for whom she is using them to represent. Indeed, she reflected that being asked to take part in this research, and therefore, being engaged with the research topic, has helped her realise that her area of expertise actively participates and contributes within the scope of cultural communication, by and for Māori.

Participant A was chosen through a recommendation by my supervisor and because of her active involvement with visual communications for her iwi. She offers a wāhine Māori and Ngāi Tahu perspective to the research topic, providing an important dialogue for this research. Currently Participant A is a practicing artist working primarily on her own solo exhibitions.

5.2.1. Participant A’s Philosophy & Praxis – ‘Māori communication design as integrated practice’
Participant A makes clear at the beginning of her discussion that she does not seek to talk generally for Māori, but rather, speak from the perspective of herself as Ngāi Tahu, from the South Island and as Pākehā. She becomes uncomfortable when asked to represent a collective voice, and instead tries to offer an individual perspective from her experience.

…I can’t speak for Māori generally, I can only speak for myself, and you know I’m Ngāi Tahu from the South Island and Pākehā, and I can only speak for myself so I can’t really do a general, I find it difficult to do the general thing…”
Participant A speaks defiantly about the compartmentalisation of the notion of ‘graphic design’ context, believing her work does not fit into one category, or that her work be limited by being defined as belonging to the field of ‘design’. She believes her work is defined from, and draws upon, languages and processes from many fields of creativity. This is evident at the beginning of the interview when she makes reference to design and her worldview.

...I started out by studying design, I think when I grew up I had no idea you could sort of be an artist and or you know do art or design, or anything, whatever design was…there’s no such thing...

Participant A uses an example of Robyn Kahukiwa’s artwork and practice to emulate her argument that Māori often make cross over’s in creative fields because of a belief that creativity can not be confined to one category; each are about communication, an integration of visual and traditional oral story telling.

...she just comes to mind anyway [Robyn Kahukiwa], yeah because she did the cross over with children’s books and there’s this sort of thing too, because [I’m] working for solo exhibitions now and I feel like, and there’s this sort of thing that you couldn’t do children’s books and then be a painter…because yeah, but I think in the culture of Māori and Polynesian people, people do whatever…and they don’t, there’s no sort of restriction, but European-centred art culture there’s things, well there’s that sort of idea, but I think you know, you notice more and more that, that’s not how it is and especially in Māori and Pacific, and you know people all over the world...

Towards the end of her discussion she also talks about her belief, that in the commercial design industry and public domain, a need exists for more understanding and respect for different cultures.

.....well I think that if there was more awareness of that need [and] respect for another persons or another, for different cultures…and how different cultures can have different, whole different ways of thinking even though they might seem the same on the out[side], more collaboration, more consultation, among people of different cultures...

She is generally concerned with more acknowledgment and understanding that cultures have different epistemologies that do not align with Western models or processes.
In understanding Participant A’s individual praxis concerning her perspective and work ethic, we see that she is aware of broader issues that frame her ideology. Within paradigms of Indigenous discourse, she highlights ‘visual communication design by Māori, for Māori’ as a positive instrument for the revitalisation and evolution of Māori culture.

…I’ve noticed over the years especially since I’ve lived, had lived overseas for a while, well I guess something that you could call the revitalisation of Māori culture. You see it in visual material and its great, its good to see because it means that, that wairua is coming to life and evolving and changing with the times and you can see it manifesting in visual material…

5.2.2. Participant A’s definition of ‘visual communication design, by Māori, for Māori’

Further to Participant A’s personal philosophy and praxis, she also defines what ‘visual communication design by Māori, for Māori’ is, based on her own personal subjectivity. She personally defines ‘visual communication design by Māori, for Māori’ as a uniquely Māori cultural approach to communication.

…well, the way I’d define it is when the communication is done by a person of, do you want to get technical, a person of Māori decent…who is culturally aware and when the work being done is of a nature…it is of a nature that requires or involves respect for a uniquely Māori cultural approach…for example…the things I mentioned before, like say things to do with health and/or taonga…

She believes that kaupapa Māori communication design is a process that is framed by epistemologies specific to a Māori understanding, going on to suggest that a kaupapa Māori approach is important in specific contexts, especially when the communication involves messages to do with health and taonga.

Participant A digresses to explain what is meant by a uniquely Māori cultural approach to communication, as the interaction and considerations of the designer and client. She identifies cultural considerations, such as meeting with the client face-to-face and consultation. She also proposes that with Māori clients there is often more than one person involved directly or indirectly in the process.

… well I think, kanohi ki a [sic] kanohi, face-to-face, is an important thing, but it is with everyone really I think it’s the best touch with everyone, but seeing, its more important with Māori, cause there’s sort of a lot more things to discuss really, from than you know, than the sort of one off project, where you know, often there are, it is often more than a few people to involve in things like that, there’s a lot of consulting, and sometimes you have
to consult elders...it's necessary to, if you’re working with runanga or marae or whānau, then you need to meet with all of them sometimes, it just depends on the thing, if its runanga then there’s a lot of people you have to consult with, you know, if it’s a big project...

Other specific details that extend on what she means by a uniquely cultural approach to communication include, certain principles, not generally held, but consistently used in ‘visual communication design by Māori, for Māori’. These include; the use of language (including both te reo Māori and English), and also visual language understood from a Māori perspective.

...I guess once again an understanding of the kaupapa or the communication of what is required, and the same as any communication, by anyone for anyone, is that you know, a good understanding of what is needed, and language, te reo Māori in the communication is important, English and Māori, and I guess imagery that Māori can relate to, or, as opposed to what they can’t relate to...I mean that’s sort of often what you’re dealing with is, if there’s imagery in communication that people can’t relate to or they feel estranged by it, and then that isn’t going to communicate the [certain] things to them is it. They’re going to be estranged by it and that...they don’t feel warmed up by it ...

Participant A starts to define visual language at first, by the inclusion of Māori people in the imagery.

...so often I suppose if its photographs and then, seeing Māori people in the images, and that, in the photos or whatever, things that people of the Māori culture as such, can relate to...

She goes on to discuss some specific aspects of depicting people as well as more abstract connotations such as colours and the absence of things Māori. Participant A also refers to aspects of tikanga Māori that are frequently overlooked by designers in European culture.

... but basically this is what I think is that cultural, and also maybe sort of colours...just often its things that are not there, rather than what is there that are important...like people, Māori people would warm to certain things more than others I think...and of course then there’s sort of rules about not cutting off body parts and not putting things with food and feet with heads, things like that...there’s all those...considerations, that are important...

Participant A talks particularly about the use of photography that represents Māori people. She identifies that there are issues to do with photography that captures and represents Māori people in visual communications. She identifies that when using Māori people in imagery, the picture is not devoid of context, this notion being based on customary concepts to do with wairua, mauri and mana. She identifies that imagery
representing Māori people connects with other Māori people, contexts and history and therefore must be thoroughly rationalised before being included in visual outcomes.

…it’s not something invented, you’re dealing with real people, with real whakapapa…

Participant A stresses that informed outcomes demand that designers develop an awareness of the culture, and that those involved in the process, are held accountable for the outcomes presented.

…it you’re doing a lot of consulting and so on. I mean sometimes you don’t do a lot of consulting, I suppose, but there’s a lot of considerations to the client, audience and wider community when designing by and for Māori because I guess, well there should be, or there ought to be, just because I don’t know it’s a whole Māori thought, your dealing with whakapapa aren’t you? I mean its kind of like if you put a photo of someone in something or rather, or they have the whānau…or if you put a photo of an ancestor or something…I mean you put a photo of someone and that’s someone’s ancestor…and so your featuring a wide range of people, so that’s why you have to give a lot of consideration…cause you not dealing with one person, you’ve got to, you meet the one client but your dealing with more than just that one person…

5.2.3. Participant A’s personal Process & Practice

Coincidentally, in defining ‘visual communication design, by Māori, for Māori’, Participant A makes overlaps in her narrative that specify her own personal process and practice. Participant A believes that her personal process involves consideration for tikanga Māori and a kaupapa Māori framework of understanding. In regards to working with iwi, Participant A discusses the importance of research and consultation.

…the single most important factor with anything to do with iwi has always been consulting…consulting with everyone involved…and researching, cause you need to know, what you’re dealing with, who your dealing with, and you don’t want to get it wrong…so consulting is a big thing even if it’s just a story or a myth or a legend or something you need to research a lot, and make sure you get it right…

Additional distinctions in a design process that Participant A considers are evident when dealing with Māori clients include, projects that involve more than one person with an expectation of the designer to deal more directly, or face-to-face, with all necessary parties involved.

…talking yeah, consult, then meet with the author, similar to non-Māori clients, but as I said often it just doesn’t happen, you know in some situations you don’t get to meet the client, but you know probably Māori are more likely to insist on it, cause they can, especially if they’re working in their own country you know, with their own people, so similar but its more directly, more direct usually and more consulting and possibly more research…
She suggests utilising these considerations throughout the process helps to maintain integrity and leads to a well-considered design outcome.

From her own personal illustration design process, Participant A asserts the key differences she has learnt through working with Māori and her iwi, compared with non-Māori clients.

…directly or indirectly [there will] nearly always [be] some consulting and research, i.e., for a children’s book, meet with the author, but you know it sounds funny but that is especially important to do I think, but it doesn’t happen in the publishing world generally…no, and many an author has lamented that they have never met the illustrator and they usually live on the other side of the world, which is probably about as far away as you can get from a Māori way of doing things, you know you never could really [laughs], but that’s the multi-national publishing companies way, yeah so that’s important, I was just thinking of an example….just a local Māori woman writer…we met quite a lot and all I had to do was the cover, but it’s because she had a specific symbol that she used in the book and she’d actually done her own little drawing of…the name of the title of the book….so she had a little drawing of what she imagined it was like and she wanted me to kind of use that symbol and just change it and put it in and so, and make chapter headings with it and things like that…

Participant A discusses that as a designer she is responsible for the management of information and relationships to ensure the final outcome satisfies the expectations of all parties and represents a process that has integrity. Her feelings surrounding her involvement in ‘kaupapa Māori design processes’ suggest a positive and uplifting experience.

…but I mean it’s not necessarily me but we all are involved together in this project and it always helps [and it always] happens that way and it’s I think…it’s a much better way to work you know cause actually it’s like I said, I’ve lived and worked overseas and you don’t even, it’s terrible, it’s kind of, it’s not terrible but it’s different, it’s sort of like your completely alienated from the author, you don’t meet the author maybe you go and see the publisher, the publisher looks at the drawings, they send them back to the author maybe, or maybe they don’t, so the only communication that you actually have is with the publisher, so what if the author doesn’t like it, you know, the publisher makes the decision, so there’s none of that, you’re actually working in an alienated environment anyway, you’re usually working on your own and then you don’t even meet the people and I, and then I guess you know a lot of Māori people will complain that there’s a lot of, you know a lot of raruraru that goes on cause you have to meet so many people, you have to consult with them and all that sort of thing, but at the same time it keeps it alive and it makes it much more direct and interesting, and I just think it’s a better way to do things, you know, than after, especially after experiencing not doing things that way, yeah, where everything is a little bit anonymous…yeah much better. And I guess it’s true too with non-Māori who actually are working together on collaborative projects, in their own town, you know, that’s how you’re doing things, so sometimes, so it’s one of the most important cultural differences…

With communication design projects that have a kaupapa Māori focus, Participant A is adamant that designers have a role to ensure information is managed from beginning
to end. She believes, in some instances, her role as an illustrator becomes integrated with other responsibilities outside of this description. These responsibilities extend passed her responsibility as an illustrator, who is contracted to complete a visual object or outcome, to further include helping with the launch of that outcome into the public domain. She talks of her experiences with ensuring ritual aspects are a part of her process and are attached to specific project outcomes.

…meet with the client, talk about the kaupapa, who is involved, who is it aimed at, do I need to consult anyone else when it is finished, i.e. if it’s a book or CD or something, organising a blessing, a powhiri and if its an exhibition or a launch, you know, you have to go through all that sort of thing too…

Participant A offers a pragmatic perspective regarding the integration of the design outcome with the user group. She discusses her considerations toward the issues of appropriation and accountability of Māori designs by non-Māori and Māori designers.

…well it depends how it’s done and you know how it’s adapted and if it’s done respectfully and if it’s not sort of done as a completely sort of money making adventure or it’s not ripping someone off or it’s not you know tramping on another iwi’s mana or something…so once again it just comes back to the individual who’s doing it and accountability to them, I guess, and also you know, it’s the risk that the designer takes and hopefully it’s a calculated risk what people are doing…

5.2.4. ‘Visual communication design by Māori, for Māori’ considerations

Broader considerations and concepts regarding ‘visual communication design by Māori, for Māori’ are alluded to throughout Participant A’s personal narrative. She argues for the importance of having Māori communication designs, created and presented by Māori communicators.

…why it is important to balance, but with, through say Māori having Māori to be, with their own, you know, in Māori publications, so which is why the balance of having, the by Māori for Māori thing is actually really important because you’re more likely to get an [laughs] accurate, well representation, within that group even if it’s misrepresented [laughs] among themselves even too, but it’s not [going to] be, it’s not [going to] create a sort of conflict or pit Māori against Pākehā, or Pākehā against Māori which is what that misrepresentation often creates…and like, and in an artificial way too…often yeah, it’s, what I mean is it actually often, oh it makes mountains of mole hills and it creates things that don’t exist and sensationalises, things, which is really unfortunate and but what is fortunate is that we, have Māori TV and Māori media and so the more of that, the better…

She discusses here the importance of ‘getting it right’, or practice that is tīka or āhuatanga Māori, and suggests that some mainstream design does not reach or communicate effectively with a Māori audience.
Participant A also talks about her experiences of non-Māori design for Māori communication and highlights apparent differences between a kaupapa Māori approach. Key differences highlighted with non-Māori design practice focus on, a lack of consideration, surface solutions and no regard for imagery or it’s implication in wider social contexts.

…but this is the thing, if you have deadlines and then if it’s with a non-Māori company, who’s doing the visuals and so on, and they’ll just whip it through and get what they can, I mean not, they won’t necessarily, but they could you know, they won’t think…and then if, you know then you get this whole extreme of appropriation by non-Māori and things, and you know oh we’re just getting sort of weird logos on the internet that are sort of supposed to be Māori designs, when they’re not and they kind of, you know mixed up all different, other designs like Celtic ones or something…a sort of an open highway really out there but, and yet it isn’t too…

For Participant A, Māori culture is constantly evolving, where beliefs are changing to coincide with contextual influences. She believes designers must constantly be aware of the dynamism within Māori culture. According to her, designers must consider the implications and sensitivities toward the use of cultural elements in design outcomes.

…but I think you know it’s [that] things change all the time and you know we’re as Māori, culturally evolving all the time and things are just changing… and you know using or not, misusing cultural elements or symbols or images or photos that are going to be sacred to someone else, you know so there’s that issue of sensitivity required or needed to be taken into account…

Interestingly, Participant A stresses that ‘visual communication design by Māori, for Māori’ has no definite generic style or identity. She believes there are certainly templates, which all designers draw from, but that each designer interprets and executes the visual forms very differently.

…I guess there’s plenty of repeated elements that you see, but you couldn’t, you couldn’t say that everyone was doing the same style, because there are similarities and elements and type and colour, there could be maybe Māori language and motifs and things like that which are common to different people who are working in the industry…

Another aspect that was articulated openly during the interview was when Participant A was asked how does communication design fit within a Māori worldview? The
response attributes the recognition of how Māori culture (and its art history) is culturally evolving to manifest and participate within contemporary society.

...I believe that the materials are evolving all the time and so in a way the form is, form's always changing with technology and everything, but the motivations and the content can be the same in a way, I mean they’re changing too, as we’re culturally evolving, but I think it’s just that we are culturally evolving so we’re changing along the way with different forms of communication, but still encompassing the older ways, the older designs, of Māori communication…

Moreover, issues regarding the mis-representation of Māori in mainstream media were also discussed.

...apart from my feelings of getting sort of annoyed and kind of think its unfair and all that, the thing is that it usually reveals the bias of who is writing…you just have to really say who’s writing this, who’s saying this, who’s communicating this, who are they, cause it’s done to a, whatever you look at will reveal the you know, where the person is coming from who, or the organisation is coming from that is communicating what it’s communicating…

5.2.5. Participant A Reflection & Summary

Although Participant A currently does not work in the area of communication design, she has experience and knowledge that significantly contributes to a kaupapa Māori design or ‘visual communication design by Māori, for Māori’ framework. At the time of the field research process she was very shy about partaking in an interview for this research. However, she has realised upon reflection that participating in the research offered an opportunity for her to pass on her knowledge and share her experiences. As a part of the research process it was also important for her to return to Dunedin to conduct the interview because of her family connections to the place.

She had pre-prepared her answers for the interview as she felt the questions were complex and concentrated specifically on communication design. She also consulted with friends from her rohe about the research topic and research questions. This was because she was a little reticent about how she presented the knowledge, as well as, who she might be representing during the interview process. It was important for Participant A to consult with the proper people before allowing any information to be presented, as she believed she was representing other people and their knowledge,
not just her own. Throughout the interview process Participant A became more confident with the discussion and also provided lots of examples of her design work for discussion.

Participant A regards her practice as belonging to ‘kaupapa Māori communication design’, yet is integrated to include other creative aspects. She has experience in illustration design with both Māori and non-Māori clients. Participant A has a well-considered understanding of her own process with iwi, which allows her to identify differences in this process, compared with mainstream communication. Participant A is aware of limitations with mainstream communication process that does not cater for cultural considerations within a communication design process. As discussed, she identifies consultation and research as pivotal. In addition, specific methods and considerations that were highlighted include; meeting with Māori clients face-to-face, but more importantly, that designers have an understanding that Māori clients belong to a collective voice that usually includes integrated decision-making, as a part of that process.

5.3. Participant B Description
Participant B is from Rotorua and is of Ngāti Whakaue, Ngāti Pikiao, Ngāti Tūwharetoa, Ngāti Maniapoto and Ngapuhi descent. Her expertise in the area of visual communication by and for Māori offers an extensive depth of knowledge critical to the investigation of the research topic. At 39 years of age (as of May 2006) she has over fifteen years design industry experience in both Māori and non-Māori design contexts. She started designing at school, taking art at high school after realising it as an academic subject, rather than a hobby. She was very good at art, continuing her art subjects until her seventh form year and found studying art to be a natural transgression that she attributes to her family background. She was brought up closely connected to her whānau and hapu environment, attending marae events and activities growing up. She has other family members practicing traditional Māori arts: her
mother is a master weaver affiliated with the New Zealand Māori Arts and Crafts Institute (NZMACI), and her brother a master carver, who learnt the art of whakairo through NZMACI, under the tutorage of John Taiapa. These influences have seen her apply a visual sensibility for customary Māori art to her own art and design practice.

Participant B has worked across many design and art genres throughout her working career. Beginning her working career as a sewer in a clothing manufacturing company in Rotorua, she gained industry experience that allowed her to learn basic design techniques that she hoped would continue into a career in fashion design. After being turned down to study fashion design in Wellington, she undertook a one-year commercial design industry course at Waiariki Technical Institute in Rotorua. During this time she was persuaded to continue studying towards a ‘Māori Visual Arts’ degree. She was not convinced it was necessary because she had access to this knowledge through her mother and brother, who she considered were her mentors in the area. She was more interested in learning about the technology involved with commercial design. She then got a job with a small screen-printing business. Initially, she learnt all processes by hand, but with advancements in technology she became integral in transferring earlier screen-printing skills to computers, educating herself and others. During this time she worked in a variety of roles such as a screen-printer, sewing instructor, graphic designer and printer. Finally she moved into a management role within the business, dealing with clients, managing people and resources, and dealt with issues of Copyright and Intellectual Property.

In 1994, Participant B decided it was time for a new direction and moved to Auckland, where she began working for a community newspaper with a role in the creative department working in advertising design. She learned differences in the creative process working within an advertising context. The newspaper industry enabled her to develop her graphic design skills through the high quantity of project output, also helping her to understand the expectations of the industry. She became aware that
her creative outcomes could be less personal or rather less ethically bound to the individual, a change from her existing approach. She became the supervisor for the creative department within the newspaper company. She worked with many high profile clients, gaining skills and experience in branding, corporate identity, file and project management, client relationship building and processes.

After working in Auckland for a time, Participant B moved back to Rotorua where she began working for herself, taking on contracts within the film industry, community fundraising organisations and personal design clients. She realised that over the years, she had formed personal and working networks during her working career that she could utilise to gain design work. She gained contracts with many Māori television programmes and entertainers, to create studio stage designs. At the same time, she undertook other community stage design contracts and in addition, started teaching children art. She was also invited to provide input for the development of a virtual information hub for Auckland arts. Today this is known as The Big Idea website (www.thebigidea.co.nz).

During 1998-2000, which was the same time that she was establishing her own business, Participant B was influenced by her older brothers creative practice and chose to learn about tā moko under his mentorship. For Participant B leaving the security of her job and deciding to free her time up to learn tā moko was a huge step. By freeing herself of the constraints of working 50-60 hours per week to concentrate on tā moko and her own design business, she felt it was valuable as she was able to put that time and energy into something that she had a passion for, which was tā moko. She attended many wānanga to learn about tā moko, something she found gave her an opportunity to utilise many of her past Māori designs and concepts.

In 2000, Te Uhi ā Mataora was formed and Participant B became a committee member, being involved in developing a branding strategy for the national organisation. At that
time being involved in the establishment of one of the most controversial art committees, as well as being a women who had not worked on skin, but was still an apprentice, was significant. Her design experience meant she could take on the challenge of developing the Te Uhi brand, however not being fluent in te reo Māori while working in a male dominated forum, such as tā moko, was described by Participant B as an interesting challenge in itself.

Even though she could offer years of experience and knowledge of the design industry, because she lacked knowledge in Māori language, she felt this inhibited her being able to fully participate in the dialogue within the committee. During the launch of Te Uhi in 2000, she was invited to Hawaii by Keone Nunes, a Hawaiian traditional kakau (tattoo) artist (taught by Palau Suluape – Samoan), to learn how to tap ink into skin using traditional chisels. She made a decision to work with traditional chisels as she felt she had enough experience in working with technology. She also realised that tapping the skin using handmade chisels was what she had a real passion for. To her this was going to be her ultimate design tool.

Participant B’s philosophy is to see knowledge being shared and to demystify misconceptions about Māori culture and customary traditions. She has become interested in seeing more art put into the community and has worked with local communities and kaumātua (elders) to see this realised. From her experiences with working with local councils she has witnessed a lack of consultation among council processes, when dealing with Māori, and the potential for procedural change among local government.

Currently she is self-employed working from her home in Rotorua. Her business practice focuses on all areas of her creative expertise. These include, computer graphic design, customary Māori design, practicing art, tā moko chisel art, project management and branding in the creative arts field, and managing and participating in
national and international exhibitions. Her strong family base and participation in Māori arts, along with her own fascination for continued learning and up-skilling, has given her a heightened confidence which allows her to clearly articulate her work and approach and to identify cultural differences in her own design process. She has worked in the area of ‘by Māori, for Māori’ design throughout her working career. She is contributing to many areas relative to the research, such as her graphic design skill and expertise, her art and tā moko practice and its application and response within Māori design discourse.

Participant B emailed the researcher expressing interest in the research after reading the advertisement posted on The Big Idea website. Email discussions took place and she agreed to take part in the research. She offered another wāhine Māori perspective for the research and clearly identified expansive experience in the field of Māori communication and graphic design.

5.3.1. Participant B’s Philosophy & Praxis
Participant B articulates a confident self-awareness of her own personal philosophy and its relationship to this research, through her experience and knowledge attained. She considers herself to be a creative person in all genres of art and design. Importantly she does not wish to be categorised as only a ‘Māori graphic designer’ but rather someone who is capable of participating in, and expressing her creativity as, an integration of all creative fields.

...I think Māori are natural innovators and creative thinkers, and it’s hard for me to stop and think of myself as, Māori for this project, a designer for that project, or as a tā moko artist for this piece of work, although at times you have to put that label on yourself so that the public or your clients see where you are coming from. For me I’ll always be Māori and my creative work will always come from that basis and knowledge bank even though the mahi I create may be or could be interpreted as contemporary, traditional, multi-media, techno or whatever …

She also believes that as a creative individual designing for Māori, or for a particular kaupapa, that the designed outcomes are entities in themselves, with a resonance that extends beyond the design.
I’m quite aware if you create an image for a particular kaupapa, that image becomes part of that kaupapa and lives on through it…

She attributes this premise to the transactions between the people involved in the process of creating a designed outcome. She believes that there are individual and collective responsibilities for any design outcome she undertakes for Māori clients, and is aware that with Māori her individual accountability extends beyond an individual level to include broader tribal and whānau connections. This helps her to order and construct accurate representations through her practice.

I’ve had this happen to me…I’ve created a design for a local community organisation whereby most of the committee members are Māori and two were close relatives. I may have got the job because of my whānau ties and my reputation as a designer but needless to say if they didn’t like the design or if I made the dollar value on the quote too big I would have heard all about it from my aunties, cousins and that would have devalued my reputation within my hapu. That type of judgment comes through in all areas of my creative work then working with all different types of communities, hapu etc., because you never know who is related to who, and you soon understand that using best practice pays off…

5.3.2. Participant B’s definition of ‘visual communication design, by Māori, for Māori’

In terms of defining ‘visual communication by Māori, for Māori’, she considers this to be a natural ability that Māori possess. Regarding this, she believes it is realised through an action, behaviour or position, rather than an articulation. It is a visual dialogue based on kaupapa Māori principles that are understood visually through different forms and media of communication.

Māori have a natural ability for communication, more natural than korero. If you think of communication as something as simple as facial expression, personal behaviour, the way in which a person walks or what they wear and how they wear it then you begin to understand that a canvas when painted can convey messages and so too can something as simple as skin. Therefore, tā moko is a visual representation of a feeling, thought, a passage in time, that’s an extension of communication…

As well as a natural ability, Participant B defines ‘visual communication design by Māori, for Māori’ by the meaning or story behind the design that gives it an essence beyond its surface value. The meaning or story is based on aspects of tikanga Māori, mātauranga Māori, te ao Māori and whakapapa, which gives it relevance to those it communicates, by enabling them to also understand the rationale and context of the designer and design outcome.
Another principle Participant B uses to define the research topic is by the longevity of the design outcome. She suggests that Māori design outcomes are not ephemeral but are able to endure time. Her philosophy for defining design outcomes in a ‘by Māori, for Māori’ context is that they should be able to stand the test of time, and are collectively validated.

Participant B also highlights how design outcomes that are based on a kaupapa Māori premise, have layers of meanings inherent in the visual outcome.

Furthermore, she identifies that ‘visual communication design by Māori, for Māori’, is understood through its process, where technology bridges modern tools with the creative process. The computer is considered another tool available to Māori artists and designers.
really well, whether it's a spray can or chisel or yeah hair dye, it's just an extension of our creativity... probably the main difference is the tools and the resources and the outcome, but the process is still the same...

5.3.3. Participant B’s personal Process
Participant B currently manages and runs her own business and has developed a clear process when dealing with clients, particularly Māori clients. At the beginning of this process her initial step is contacting the client and talking extensively to understand their context, genre of work required, and outcome expectations and goals, for both parties. After this initial contact, a meeting is arranged with the client at Participant B’s home-based studio. She then advises the client on her own role in the process by engaging in mutual exchanges of information while giving equal if not more control and ownership of the brief to the client.

...during the creative process, that we both participate in, I talk to my client about ownership of the final design. Right up until I write the files to CD and payment is made, the design is under my control, once I’ve given that control over to my client the imagery is theirs to do with what they like. They can go to another designer, or whatever, the imagery is under their control, and I think that’s important for me as well as the client...

Participant B stresses that there is a lot of talking that takes place before any work is conceived. By developing these clear lines of communication with the client, she is able to effectively channel her expertise for their benefit. As a part of her process she advises the client on cost effective solutions and future scenarios that could be of benefit.

...we go through everything from their vision to the end result... so if they’re just getting business cards designed I talk about the cost effective way in which we could create a file that could be used for brochures, posters, etc. For me as a designer it’s easier to know the whole scope of the job so that I don’t have to create endless files to work in differing publication situations...

Once the relationships and background for the work is established, she then educates the client on Intellectual Property implications and pre-press and post-press processes, returning control of the conceptual outcome with the client.

...and then, from there we discuss the terms of what the quote entails, from strictly designing to outsourcing printers and publishers. I like to hand over the control of my client’s imagery to them so they can source their own printers and go through that process, although I will do all that for them at no charge, but things like file re-dos are an added cost...(tā moko projects have different specifications and processes)...

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5.3.4. Participant B’s personal Practice

Participant B identifies many key principles for good practice when undertaking work for Māori clients. The importance of establishing and building on client relationships is stressed as integral. She refers to her own experience, identifying that good listening skills are an essential requirement for helping to build those relationships.

…the main thing you have to remember is to listen to everything…and you have to start building those relationships before anything goes down on paper…because what I’ve found with Māori clients in comparison to Pākehā clients is that they would rather know who you are and get work from the person who they know, than a person who, that’s just good at what they do…

Subsequently, as a Māori designer, meeting with Māori clients face-to-face is another aspect that Participant B identifies as good practice.

…it’s something that’s inherent in you, and just gives you that, I think, leading edge…in terms of design, because you’re more open and aware and your perception is bigger, and you’re talking with people, and it’s just that whole way in which we do things you know, we talk face-to-face with people, we don’t leave them hanging on a phone or something like that…

Likewise, she believes that good design practice with Māori clients is essentially about being open and not deadlocking clients into contractual agreements before relationships have been established. According to her, developing a transparent process through an exchange of professional knowledge, before any monetary commitment is made, signals a gesture of goodwill and trust.

…and so if we, I talk to them about, can you tell me everything about what you’re wanting and then I’ll tell you the best way in which you can do that and it’s, and that’s before they even say yes I’ll come to you…I just can’t get people to just go and give me the money, I have to be able to reassure them that, okay if you want to do this, but you’ve got all this other work, perhaps if you do it smarter this way and go to a printer or another designer, then you’ve got a fair idea of what you’re asking….whereas you’re not going in blind…nine times out of ten, they’ll give me the job…

In addition, Participant B suggests that the role of a Māori designer is also to educate clients on the use and appropriateness of imagery for their specific design outcome. Māori designers ideally need sufficient knowledge bases in Māori iconography to
educate clients on proper processes needed for correct use of representations. She uses an example to highlight the role of good design practice for Māori clients.

…I had a client who was starting a new business, taking people up to the Uruwera’s wanting a business card design. He showed me various photos he had taken of maunga, etc and a Māori pattern he ‘got off the net…for me what I was trying to help him realise was an understanding that we both share. He has an understanding about taking people into his home, into his whenua where he talks to them about his life and his whānau. He also has an understanding of making sure that everything he says is correct and representative, not something made up or belonging to someone else. This is the same thinking I share when it comes to design and the use of certain imagery…so our conversation started by going through the appropriateness of using a design created for something else, and designing something specifically for the clients’ needs then utilising real photographic imagery to communicate what you’re all about. We talked about the kinds of things he wanted to encapsulate and showcase to his potential clients and what we came up with suited his needs appropriately…

5.3.5. Issues relating to ‘visual communication design by Māori, for Māori’
Inevitably, issues that pertain to ‘visual communication design by Māori, for Māori’ were discussed throughout the interview, based on the questions asked. Participant B expressed her concern for the use of Māori culture and imagery for national identity and commercialisation.

…everyone wants to share in the culture of the Māori people of Aotearoa and they think that a silver fern or a moko on a Māori warrior will somehow instil a sense of mana or pride to all New Zealanders, while conveying to the rest of the world that ‘we’ as New Zealanders have a proud unity based in a spiritual culture of this country. Sometimes I feel that we are portrayed and betrayed at the same time with some of what the media show and tell in mainstream publications and communication companies…

In addition, she discusses mis-representations of Māori in mainstream media and offers her perspective on the control aspects for Māori in this debate.

…mainstream media is something that we will never be able to control. There will never be the grounds from which we can negotiate our own way to communicate our own thoughts, beliefs, media, communications, etc, unless we are in control. Even Māori television is still under the guidelines of government monies and to a certain degree they are controlled by what they can show, when, etc. But this is a great step forward and positive change and choice from mainstream non-Māori media. What we need is to be in total control of the ‘how’, that is, when we communicate visually or otherwise, we do it on our terms, how we know other Māori can interpret it, for what it is, and worry about it, others get it after the fact. Otherwise we will still get people advertising for sale sling back chairs with a Māori moko on them, like one Herald paper was advertising a couple of years ago. Where are the guidelines for communication for that? Was Māori asked if that item was appropriate?…

Another area that Participant B believes impacts on ‘visual communication design by Māori, for Māori’ is government and policy development and representation for Māori, and is critical of government consultation processes.
...there are a lot of Māori organisations (government and non-governmental) that are funded by government. This means the way in which they communicate with their communities are through guidelines set by their funding terms of agreement. This means that sometimes the outcome’s from this funding is a small representation of a snap shot of that particular community. If we want to have a greater say about how Māori should be represented appropriately, therefore, the taonga (anything created by Māori) that is produced by Māori, to be represented appropriately, then we have to set the guidelines, we have to create our own funding streams from which to achieve this. If a government agency wants advice on a topic involving Māori they don’t want to go through the natural order or process and commit to community consultation. The government agency will want to talk to one person or group that represents Māori. But that’s not how Māori work, that type of communication doesn’t fit naturally into the ways in which Māori communicate…

Subsequently, Participant B talks about government strategies and campaigns that focus on negative aspects of Māori culture when developing messages for Māori.

...this is a bit of a generalisation but in some advertising campaigns (usually TV), if it’s a health or education message, you’ll always see Māori portrayed using simple language, in everyday home situations, or bad health scenarios with hūpē nose or horrible clothes. If the message to be communicated is about money, banks or technology or good health, you’ll always see good looking non-Māori, educated people, happy and enjoying themselves. What message does that communicate to Māori?...

She observes how in these instances government organisations have guidelines for designers, which are narrowly constructed and that perpetuate negative aspects of Māori culture. Furthermore, she offers her personal view on how Māori could be better represented visually, through such government strategies and campaigns. For her, concentrating on positive aspects of Māori culture is considered a less invasive strategy that could help Māori better develop ways of seeing their own culture and people. She regards such campaigns as and considers designers should:

...be as diverse as possible when trying to communicate messages to the wider audience, even if you’re only trying to aim at a small percentage of that wider audience. Positive affirmations from real people are one way to gain interest from all quarters of the community...

While realising the complexity of this assertion, she believes it can be modified if Māori begin to take control of their affairs. Māori designers need to play a key role.

...we as Māori, who are naturally creative thinkers, need to get real and start activating our tikanga within the design realms, within visual communications realms. We need to, as designers, visual communicators, taking control of how our products are being represented and communicated. If we don’t know about how other pacific nations are dealing with these topics then we need to research and start developing networks and sharing information. If we want to even begin to talk about ‘Māori’ then we need to know what ‘Māori’ means to us…
Regarding this, Participant B witnesses an international presence and curiosity for Māori design. She uses examples of Robbie Williams, Lara Kroft and the Sony Playstation game, *Mark of Kree* (which appropriated Māori imagery and legends with little acknowledgement or consultation). She wants people to recognise what it is that they are taking and using. She realises that these examples of appropriation are issues of control and ownership. The development of proper consultative processes to govern the use of Māori cultural iconography is inextricably linked to helping Māori maintain the positive development of Māori culture for the future.

…I’m really angry and saddened by the way our culture is used as a basis by which computer games, for example, take on a more ‘tribal’ look…for example Lara Croft, *Mark of Kree*…to gain an edge in the world of computer games and therefore, make millions for those big corporations. They can appropriate a small part of a tā moko, way of life, process of tattooing, sell it to an audience and have the monetary gains go straight to their pockets without a thought to the people or culture that may find it distasteful. In the same way, Sony can advertise their digital camera by taking an image of a moko on a Māori warrior then transpose it into a logo, on a t-shirt or tattoo on a shoulder. I don’t know how we can stop or slow down this type of cultural theft other than educating Māori about what’s appropriate behaviour when working in the realms of design and media. Even if Māori are the ones creating inappropriate representations of Māori icons or imagery, it’s more evidence that education around such things should happen. But therein lies the dilemma of who gets to say what is appropriate Māori design guidelines…

Consequently, Participant B shares her views about how Māori culture and imagery can be created, viewed, handled and reproduced to maintain cultural integrity, and where this knowledge should belong.

…but in reality there is no way to really control appropriate use of Māori imagery or cultural identity. What we can perhaps achieve is individual guidelines, ‘tikanga’ around the use of new creative products we produce and perhaps advise, on a hapu level, how taonga should be preserved, perpetuated, progressed through into the new technologies available to us now and in the future. Being hapu or region specific will put the control in whānau, hapu hands and not one organisation…

Another issue highlighted from Participant B’s personal narrative was regarding the aesthetic nature of ‘visual communication design by Māori, for Māori’. Here, she identified some influences and premises inherent within the visual forms or Māori iconography created.

…but most of the time I source motifs from the korero that’s happening with myself and the client, sometimes I draw it from patterns that I’ve created previously and that’s patterns that I may have used or may not have…and sometimes I may use it from just inspiration…I don’t necessarily go to a pou and say, wow that’s a neat design and I’ll re-create it this way, because you have to reference it if you do that…and it could be like from swirls in the landscape or I see things very differently to…people will see hills and stuff and I see
patterns…so I guess essentially the makeup of a pattern whether it’s a korus of mangopare pattern, it’s just one of those patterns that is used throughout Māori culture in terms of whakairo, or tā moko, or tāniko patterns, for example, that are used too, whatu karowai, or tukutuku patterns, but they’re not per se tapu patterns that, oh I know who created that pattern…they’re a source or a base….from which you create other patterns…

In addition to the design outcomes themselves, another issue outlined by Participant B are the qualities that she believes Māori graphic designers should aspire to have in commercial industry.

…they have to have thick skin, they have to be able to be open minded, learn as much as they can, like ongoing, learn a lot of different things, be able to learn a lot of different things, so your mind has to be able to learn different things, you have to be able to communicate in your korero effectively and to be able to grasp what that person who’s coming to you for a design, wants, so you have to be able to pull out whatever ideas they have in their head, you also have to have good ears, you have to be real about what you’re actually doing and who you are and where you are, you know if you’re in a little community up at Ruatahuna, well then you have to think outside your circle of friends type of thing. If you want to get into design then there’s a huge world out there. You have to think globally, as well as in your little hapu…you have to be able to make a lot of mistakes and learn from them and be open to people sharing their knowledge as well as not sharing it. You have to get a lot of experience, cause a lot of yourself goes into it you see…

5.3.6. Participant B Reflection & Summary

Overall, Participant B has a wealth of industry experience and knowledge from both non-Māori and Māori design contexts. She attributes Māori aspects as integral to her personal design process. Unable to speak for Māori generally, she further offers a wāhine Māori perspective. She has a passion for ‘visual communication design by Māori, for Māori’, yet ‘kaupapa Māori design’ is more reflective of her definition of practice. She considers her practice covers many genres of creativity, not just graphic design. The impressions from the discussion were that the research questions focussed too narrowly on graphic design, rather than being inclusive of all creative mediums.

Participant B was able to construct responses to her questions and direct the interview to include other factors associated with the research topic. She was very enthusiastic about sharing her knowledge and extremely patient and relaxed throughout the research process.

She offered a wide range of discussion points, told initially through her work history. Participant B outlines a clear understanding of her personal process and differences
with a ‘kaupapa Māori design process’, compared with an international design process. She identifies the importance of establishing and building relationships and offering a transparent process for Māori clients. She believes individual and collective accountability with Māori clients is an expectation of the designer and should be inherent in a design process that includes Māori. She discusses that design outcomes for Māori clients possess a resonance that extends beyond the physical outcome, as it involves layers of meanings and the ability to be endured through time.

Moreover, Participant B also offers her personal views on strategies for the control, ownership and reproduction of Māori iconography. Currently Participant B is self-employed undertaking contract work from her home-based studio focussing on many creative areas including; computer graphic design, tā moko, project management and art.

5.4. Participant C Description
Participant C is from Waikato and is of Tainui descent. He has a strong awareness of his culture and over twenty years experience in the field of Māori arts and visual design, multi-media and consultancy. His work history spans both customary and non-customary creative fields in Māori art and design. He works primarily in the field of ‘visual communication design by Māori, for Māori’, and business. He is a self-taught graphic designer who is highly recognised within the national and international multi-media and design industries, winning awards for his multimedia designs. He has a background in traditional Māori arts, training specifically in kōwhaiwhai design. He is involved in the development and maintenance of many websites online, most of which have a strong focus on Māori art, design and culture, bridging Māori artists and their work with the rest of the world, while offering educational resources on Māori culture.
Participant C considers himself to be a leader within the Māori graphic design industry, as his business was registered as the first of its kind when he started. Early in his career he was able to identify an opportunity in the market and started his Māori design business. At this time he highlights that Māori design was less recognised as a viable business venture. An entrepreneur, he acknowledges a family history of business sensibility and expertise that has given him essential tools to participate in this industry. In an interview with an industry journal, Participant C is described as “exercising Māori cultural aspects with a strong emphasis on collective input, rather than individual input”. Much of Participant C’s work appeals to Māori audiences because it acknowledges the vernacular of the culture. But more importantly, that his process reflects a deep consideration for Māori cultural belief structures. He is able to passionately articulate issues, concerns and concepts that frame the research topic, based on his depth of experience.

Participant C’s reputation as a “leader in Māori design” enabled me to identify him as a possible key contributor for the research. He was contacted directly by email, where I gave him information on the research topic and asked him to take part in the research.

5.4.1. Participant C’s personal Background
Participant C is passionate about ‘visual communication design by Māori, for Māori’ and Māori design in general. He reflects on his working career and identifies that until he was asked to take part in this research, he did not put a label on what it was he was doing. He saw the research as an opportunity to be able to present, talk and participate in a dialogue based on his experiences in the industry. Consequently, it allowed him a chance to distance himself from what it is he does, because he is working in the industry all the time, in order to reflect on his experiences and present a discussion.
…[for the area in which I work] well I guess I’d like to say that my first reaction would be I didn’t really put a label on it…there was no name, I guess what grabbed me was the Māori [aspect], I’ve been interested in really the Māori concept, the Māori view… I did realise that there is a lot of things happening in Māori visual design, in visual design full stop…and I thought, well this might give me an opportunity to put my little humble piece of the pie, of the jigsaw puzzle perhaps…

However, Participant C had reservations about parting with his knowledge in the past, as he had witnessed a lot of use of Māori design for personal gain. He also felt he had not had a chance to package the information regarding ‘kaupapa Māori design’, in a way that could be discussed and presented to others. Nevertheless, over the last two years he has been able to do this, and has realised that through participating in this research he would be able to help demystify Māori design and have the opportunity to explain his perspective through his own experience. For Participant C, the research project came at an opportune time. He explains the need for caution when discussing Māori processes:

…I thought it as an opportunity to say, hey look I’m ready more than ever, ask me two years ago, I’d tell you to hack off…because there was a lot of issues around Māori design in the commercial industry…and I had been inundated with people wanting to know how do we do this, but all they were really interested in was utilising Māori design for their own interests and so I’ve been very sceptical, I’ve been very, not shy, but very careful [about] the information that I give…mainly because I hadn’t taken the time to collate it in such a way where it can be explained…

An important consideration identified early in his career was the need for experts in the field of Māori design to be consultants on Māori customary knowledge and process. These experts were being demanded from within marketing organisations, mainly because branding strategies were looking to develop Māori iconography into unique symbols, logo’s and images for clients. At this stage, Participant C’s professional role centred on discussing with organisations the proper processes involved in developing culturally appropriate designs. This presented further opportunities by enabling him to not only consult, but to practice:

…I was sort of like the consultant for those guys…who recognised that what I could offer them was more or less how to go about getting a design done that was culturally appropriate…so they would consult with me…the great thing about this is not only can I do the design for these guys, but I can also consult…
At the same time that Participant C was beginning realise the possibilities of Māori design within commercial industry, he also acknowledged the potential that technology offered.

...and the changes that have happened in the technology industry and the design industry, cause they follow, I find they follow...a certain par, they follow the same strain, so you can bet your bottom dollar what happens in technology, will effect design...

He also considered that new technologies could potentially assists his process and practice, of design for Māori:

...and it's a new concept...since the Internet, since the creation of this fantastic software, what you now see is everybody jumping on the bandwagon...you know of design, and that's great because it shows that it is growing...and its developing, you know one of the reasons I believe Māori are being a bit slow to take it on....is because they're very still I find, very much entrenched in a lot of traditions...

Participant C then discusses this transition from the use of traditional hand-based tools to digital interactions with computers and integration into his practice. He shares his discovery and fascination with technology, the possibilities that computers offer for artists and the perceptions by others of this shift.

...I had been training for nine years in Māori arts...my profession there was kōwhaiwhai...I had to interpret Māori kaupapa into kōwhaiwhai designs...and then I had to train a team to help me paint the designs, so you can see everything was done by hand...and when I saw what the computer could do I tell you what I just thought [I've] got to learn this tool, you really have to learn it...I was a Māori artist then but when I started using the computer people started calling me a graphic designer...now to be honest I didn’t even understand what graphic designer meant, I didn’t even understand the concept of the word...cause it was very much a new word [to me] but what I saw was that technology could revolutionise the speed of my design [process]...increase the quantity of my designing...

Moreover, from this example, Participant C shares conversations and a perspective shared from customary Māori artists and Māori community. Here they are willing to accept his traditional Māori arts background, more so than his design background. He attributes this belief within Māori community to the perspective that the term ‘graphic design’ is considered a new concept or technology, not fully realised within Māori paradigms.
5.4.2. Participant C’s definition of ‘visual communication design by Māori, for Māori’

In regards to defining ‘visual communication design by Māori, for Māori’, Participant C defines this through discussing the methods used in managing the information and communicating a message; whether it is text, images or video. He believes the way that Māori communicate and develop a message encapsulates spiritual, physical and conceptual considerations. Therefore, the design outcome is multi-dimensional in what it communicates to Māori audiences, enticing an emotional response that is typical of a Māori approach to communication.

…I know this because designs I have done have created certain feelings, not just for Māori, but non-Māori, they don’t know what it is, they can’t fathom the concept, but they just like if for some reason…

He goes on to explain his belief that communication design by Māori, for Māori, is another form or abstraction of Māori art, which connects indirectly to the subjective mind. Participant C uses his Māori arts experience and knowledge to articulate the depth behind the forms and traditions of Māori art and their relationship to Māori design and Māori communication design:

…when we as Māori, we work mostly subjectively, not objectively…subjectively meaning we work from the very, if you understand, spiritual realm, call it subconscious, and marketing images has always been about understanding the subliminal images and messages being conveyed to the viewer…the Pākehā are only starting to understand that there is a science to getting a message to a person…we’ve already known that…hence the reason why a lot of artwork is abstract…it’s not based on something that’s real because what it does is it connects with the subjective mind…it’s got power of the media and also the power of Māori design is to convey a message indirectly…

In terms of the construction of the design outcome, Participant C introduces specifications for what design outcomes must possess, within a ‘by and for Māori’ framework. He talks of customary concepts to do with ihi, wehi, wana and mana, with the coming together of whānau as a framework for the performance of design outcomes.

…you can communicate quite clearly with Māori, and this is the difference, this is why it’s extremely difficult when a non-Māori graphic designer sits down and tries to communicate, tries to extract information from a Māori who wants a design to represent the mana, the ihi, the wehi, the strength and the power of coming together as a whānau…
5.4.3. Participant C’s personal Practice & Process

Upon reflection, Participant C stresses his belief that good design practice for Māori client’s starts with good communication skills, and being able to take the client on a journey.

…I think the communication aspect part of it is the most vital…and that is a good practice in itself…I think being able to take the Māori client on a journey, so to speak, and being able to interpret their needs in a way which is congruent to what they want and doing it in such a way that they come back for more…

In addition, he outlines his personal process, which includes two phases. The first phase is to establish good communications and relationships between the clients, through a thorough consultation process. According to Participant C, before any design occurs it is important to extract all necessary information and manage it based on the integrity of the kaupapa shared.

…once the first initial communication is done between you and the client…you need to take that information now and extract from it what you feel would be a good design. From day one, there’s got to be a communication happening…because what tends to happen is the client may say, oh I’ve got other [information], I didn’t mention such and such…so you’ve got to ensure that the information you get from this person is as much as you can get…and then you’ve got [to] be able to turn that around and relay that information in a design, and basically you’re talking to them [about] exactly what they told you…now in the process what tends to happen is you can get lost halfway, and I’ve seen a lot of sour deals happen…between designer and the client, and its even more difficult, the fact that with Māori clients they think multi-dimensionally, so you have to think in terms of multi-dimensions…and you almost have to anticipate what they may want…because you’re the expert, you’re supposed to be the person who can take their kaupapa and create a design, so you’re supposed to, you’ve got to be a good lead…you’ve got to lead them to the pot of gold at the end of the rainbow…and that takes a lot of consultation and a lot of communication, those are key areas of ensuring…you have to ensure those processes…you hone on those processes first before you even start the design…once you’ve done that, you then start the design…

The second phase involves interpreting the information that has been shared. Here, Participant C explains how, reciprocal exchanges between information, client and designer should be managed in order to successfully meet client expectations. He considers that this should enable the designer to conceptualise and develop a convincing outcome that translates into a fulfilment of the brief for the client. Furthermore, he makes a “cross-over”, integrating and accessing both ‘kaupapa Māori processes’ and Pākehā marketing strategies.

…phase two is now you have to in a way sell the design, Pākehā will call, sell the design back to them, you now extracted the information, now its our job to sell it back to them, now if they don’t say wow within the first two
seconds you’re gonna have a problem…the graphic designers is not about just doing the design, it’s also about selling the design back to them, because they can get up and say I don’t want it, see you later…it’s really trying to commit them, cause most of the time the client really doesn’t know what it is that they were wanting…they expect the designer to come up with that concept…but you’ve got to commit them, you both have to walk the fine line and that’s where communication comes down to dealing with the clients…and those are the best designers to have…

Nevertheless, Participant C clearly integrates international design and business practices, with a kaupapa Māori customary model, to form part of his personal practice and business model. This enables him to fuse culture with business and highlights his point of difference in the market. Within his business model he discusses the safety mechanisms that he has introduced into his own design process.

…but through the [design] process I’ve created safety mechanisms…I get paid first before I start…okay I get paid forty percent and sixty percent at the end of the project, that ensures I’m paid as a designer and you commit them…

Industry experience has allowed him to identify these common guidelines held in mainstream business practice.

…but what’s so great about the Pākehā design houses is they already know that [business model]…they already have a set charge, they already know that when you do a design for a client, you do no more than three, based on the same concept, don’t do three different designs, you do three of the same designs and then you change them…

Subsequently, Participant C then describes the principles and processes that are inherent in a kaupapa Māori customary model as involving: āhuatanga Māori, tikanga Māori and kaupapa Māori.

…I think the basic guidelines would be kaupapa Māori…āhuatanga Māori, tikanga Māori, those are the three principles that I use…the three principles or guidelines, if anything falls outside that then I’m therefore not abiding by those guidelines and those are very fundamental guidelines. Where are you from? What is that you want to achieve? and whether it’s with the benefits of all…see, it’s got [to] be the benefits, the benefits are if it’s culturally within the right appropriateness…

As stressed, Participant C designs mainly for Māori clients, or about Māori issues. Therefore, he believes when dealing with Māori these principles form the basis of his design approach, allowing him a tool to approach and guide his process when designing.

…āhuatanga Māori, when dealing with clients, often they want to deal with a Māori, cause to them it makes sense and I’m not trying to be bias because graphic design is my living…I’m giving you a real example on
experience, that I've had with my clients, who prefer to work with Māori...because there is this expectation or this preconceived idea that because I'm working with a Māori, I feel safe...

Another principle used by Participant C is the incorporation of manaakitanga into his design practice and process, when dealing with Māori clients.

...but I use a lot of the, I don't know what other designers do, but I use everything that I was taught like manaakitanga, which basically means looking after your client and making sure that their needs are met before yours, it's not a Māori guideline...that is universal, and so that's the principle that I use also in design, make sure as a designer, before you put your ego in the way of the design, consider theirs first...

Furthermore, Participant C highlights additional underlying specifications involved in approaching design for Māori clients. He discusses specifications such as being able to sit down face-to-face with someone and openly sharing a dialogue to build a rapport.

Other qualities Participant C believes Māori designers must practice include being a good listener, being honest with no hidden agendas, establishing genuine connections between the designer, the client and the outcome, as well as having a background in tikanga Māori. His design outcomes draw upon these cultural resources and natural affinity that is built initially through personal communication.

...so I can sit and listen and feel what it is they're saying and I can come up with an idea or concept using my inbuilt cultural database to extract a design that will suit their needs...we as Māori we have thousands of years of symbols and image and elements at our disposal...we can do that because...it's a part of our life as a Māori and we can just draw it straight out of the ether and create something and it will have a genuine connection, and I think another thing is when Māori designers are communicating with other Māori, there is a spiritual connection already, straight away...now if you don't have the background in tikanga Māori...you're lost...so I'd say yes Māori do have a natural affinity to their culture, so they'll have a natural affinity to how they communicate with Māori...

Of significance, Participant C considers the initial objective within a 'kaupapa Māori design process' is developing reciprocal relationships.

...you help them through the way, I think a lot of it really is quite an educative process for your client...and it works both ways...cause you've really got to know, like Māori they ask where you are from, that's how they start conversation and that's entrenched in Māori culture...and that's how you should do business...you have to be interested in the person, you have to show genuine interest in the person as a person, before you even talk about the business...

Regarding this, he feels it allows for an open sharing of knowledge both ways that engages genuine connections between client and designer. Therefore, he also believes
that as a designer his job is to educate his clients on the process of his design practice.

Another quality he believes is important for a Māori designer when dealing with Māori clients is having the ability to extract information using a Māori mindset, that essentially creates more meaning for the outcome and the client. The Māori mindset becomes the frame of reference for the choices and decisions, which are made for a particular design outcome. Participant C explains this using an example from one of his clients.

…a lady rung me up two weeks ago and she wanted a design for her wedding and she wanted a design that represented her whakapapa…well I turned it around and I asked her well what does a wedding mean to you…and she goes, well a wedding means we’re getting married, we’re going to be a legal couple, and I said, I’ll give you an idea, to me marriage means when two become one, there is a union, and I use Māori thinking to do that, that’s how I picture my designs…and then I use a word like kōtahitanga for example, which means union, to be one, to be one unit, bonded together…so I use that to come up with an idea or concept for the design…but I use my Māori-ness to do that, my own Māori-tanga…which is already inside me…

Naturally, Participant C is also mindful of key cultural considerations when undertaking work for Māori clients. He stresses considerations for the sourcing and development of Māori designs or motifs, which may be incorporated into a design outcome.

…make sure the design doesn’t belong to another tribe or you will upset them…ensure that you do your research…if you’re wanting to use a traditional design and maybe do something different with it, then just ensure that whatever you’re doing with it, that it’s done with integrity…

5.4.4. ‘Visual communication design by Māori, for Māori’ considerations
Throughout the interview discussion, Participant C expressed broader issues relating to the research topic. He identifies many issues that he considers impact on ‘visual communication design by Māori, for Māori’ both locally and globally. From his experience with the art forms and the power of the iconography in commercial industry, he is aware that Māori design has become a desirable marketing tool for local and international companies.
…in terms of international recognition I still think it’s very new [the use of Māori imagery]…it’s a very new concept and I guess now is a better time to get it out before someone makes a terrible mess of it…and that’s what I’ve seen is others who are trying to say that this is a Māori design and it’s not…because they lack the experience of the Māori culture anyway and they don’t even know the Māori art…

Furthermore, Participant C discusses the international use of Māori design and his concerns for the appropriation of the culture by overseas markets. He uses an example of a Japanese company making and using Māori designs and legends to produce jewellery.

…there are people trying to design Māori designs. I was in Thailand one day and I went to this jewellery company and they do Sterling silver jewellery and they wanted my expertise comment on some of the designs that one of their Thailand guys was doing and apparently he was working for a Japanese company who were creating Māori jewellery, based on the gods [laughs]…I took my hat off, I said ten points for exploiting a good business opportunity, however the designs you’re doing are not Māori…I guess part of the belief is that they think that Māori is an ancient race like the Egyptians that died out a long time ago, the fact is, we’re still here…

In addition to this example, another instance of global mis-use discussed was the development of a brand of cigarettes named, ‘Māori Mix’ by the Rothman’s cigarette company, which included Māori designs and references to Māori culture.

…it’s if you’ve heard about the Rothman’s episode…they created smokes and oh in an Eastern country, was based on the name, ‘Māori Mix’, and they used a Māori design to create their smoke packet, and they had been selling this product for a couple of years. Now a New Zealander found out about it, there was an apology made by the CEO…and that is because they mistakenly and bluntly think that they can just take anything and then do what they wish…

Participant C’s concern for the use of Māori design is not specific to activity overseas. He talks also about the local perceptions in New Zealand. However, he acknowledges that non-Māori New Zealanders are very wary about using aspects of Māori design and attributes this to the lack of information, understanding and resources available on Māori design.

…I’m not so concerned about the national arena here, we’ve got plenty of cultural watchdogs here to keep an eye on people…the whole environment that’s missing in a lot of the non-Māori design houses, because I tell you I have come across so many…that are scared, well the Māori organisation walks through that door and they want a design, it scares them because they don’t know how to deal with it…and they’re afraid because of the lack of information and the lack of understanding…
Consequently, Participant C stresses that Māori need to have control over their designs, because he believes so much of the meaning and knowledge has been and will continue to be lost. He stresses that Māori need to maintain the integrity of the designs and culture by educating internationally.

...we’re in a time where we try, it’s a renaissance, and we are trying our best to try and preserve what it is that we’ve got...because we’ve lost a lot of it...we’ve lost a lot of the meaning, a lot of the symbols and the designs that sit there in the arts are just there just to look at, and even our own Māori people have lost the meaning...of essentially what it was, what it was meant to be, so I guess that’s an example of a design that may be the perception of Māori design out there in the international arena and how easily it can be destroyed, I worry about it...

In order to combat this type of activity, Participant C outlines that it is important to get more Māori into the industry of design to actively promote the proper use of Māori imagery and cultural material.

...I’m not concerned about what other people do with our images...I’m really concerned about what we do with them...and really that should be something that should be addressed because we’re not gonna control what the world does...so stop moaning and just get people through the media...we [need to] have a pool of Māori who can protect the dignity really of our arts...and we only have control of our own destinies...

Essentially, he is passionate about maintaining the integrity of Māori design, as he believes this is the role of Māori in developing the culture for the next generations to come.

...we’ve got a duty to do that, not only a duty but it’s, if you really want to see the integrity of Māori culture survive the next generation intact, what do I mean by that, well easy, it’s the value of what Māori can do...it’s their contribution to the world...

In addition, Participant C highlights his concern for the current vulnerability of Māori design and mis-use. He believes that mis-use is devaluing the intent and purpose of Māori designs. He hopes for more considerations and respect for the iconography of Māori culture both globally and locally.

...at the moment people are just saying, oh gosh I wanna try that, gee I might make a lot of money out of this, I’ve got no qualms about that, money’s good, it’s a business, but there are ways, certain ways where you must tackle those problems...and any design house, they know about the whole registration and copyright, they should know that, so they should utilise those same laws, the same laws that apply to Pākehā, it’s the same laws they should also apply to Māori design...
Participant C is aware that it would be important for Māori design to have an infrastructure in place to help control and deter inappropriate mis-use of the iconography. He is also aware that technology is moving really fast and the control aspect could be complex, as media not only reaches local audiences, but global audiences. He shares some insight into the value, responsibility and future of Māori design and designers in our modern day society, considering design as the next stage of a continuum in Māori visual communication design that will offer something unique and special to the design industry both locally and globally.

…but I think that what the world is missing is what we have, we lack the material means but we have the spiritual, the world has the material, but they lack the spiritual, somewhere between the two there's gotta be some kind of connection, Māori design can do that, Māori arts can't, it has served its purpose… it has served its time but it needs to be transformed and the way to do that is through multi-media, it is taking something that is old and interpreting within the context of the new, the new way of looking at things… in a global context, you know what I mean and its gotta be done in a way that it keeps Māori design honest…and Māori designers, therefore, Māori designers have a huge responsibility, they're not just graphic designers…and the image that they create, is changing people…

He shares a story about a vision that one of his koroua shared with him that proposed the future and direction of Māori culture. Participant C is now starting to realise the gravity and potential of these conversations, as he realises connections to new advances in contemporary society.

…one of my koroua’s talked about whenua matara, which meant, a new land that you can’t see, that there will be here in a new times, he spoke of a new land, I believe that was the internet…and I believe that what he was talking about is of, the physical land will go… we cannot get back to that but at least we can start plugging in our peg’s into a new, into the new world… he spoke of a way of communicating where it is invisible…it’s what you can’t see and that’s why I believe that it is the internet, that’s what I believe media, visual media, visual design, is the crux between traditional and what Māori hope to achieve for the next hundred years…it is the vehicle, we have to realise that, we cannot ignore that…

Finally, an additional consideration presented by Participant C is the integration of and representation of Māori culture that has had a wider impact on other creative areas of Māori culture, and Māori design in general.

…and what’s helped Māori design is kapa haka, is performing arts… there’s all the other genres and all the other styles of media that’s out there right now, the haka is another one… the haka, the fierceness, so now people are asking me can you do a tattoo design based on the warrior, are there any warrior designs. I know I’m not Māori, I’m French, but I wanna know what is the meaning, cause I like the power, cause I see the Māori’s do the haka and so I want this design…
5.4.5. Participant C Reflection & Summary
Participant C offered a uniquely kaupapa Māori perspective and discussion for this research. Having contributed to both art and design industries from a Māori perspective, often for Māori, he was able to clearly articulated Māori customary knowledge and process. The interview took place in Hamilton at a local restaurant and bar, where he demonstrated patience, consideration and hospitality. He was very animated throughout the interview process, open and eager to sharing his knowledge and for the knowledge to be recorded and presented for this research. He discussed at the start how this was the first time he had allowed anyone to interview him about Māori design and that the request to contribute to this research came at the perfect time. He also mentioned that he was doing his own research along similar lines, which involves measuring the current scope of Māori design and its future.

Throughout the discussion he covered historical as well as positional dialogue, with a clear emphasis on his understanding of Māori arts, design and business industry and processes. He articulated his responses through whakataukī, metaphors, stories and Māori epistemologies, which determined and legitimised his knowledge told. Throughout his discussion, he identified specifications of kaupapa Māori design process and practice, his personal integrated design process, opportunities for Māori design, issues and concerns for Māori design and culture and the need for a system of control for Māori designs in local and global contexts.
Participant D is from Gisborne and is of Te Aitanga a Māhaki and Rongowhakaata descent. The youngest of the research participants at 26 years of age, Participant D (as of May 2006) has five years design industry experience and is currently employed as a graphic designer for a Māori education provider, in Hamilton (Figure 21). He was chosen to take part in the research based on a recommendation and his direct involvement with ‘visual communication design by Māori, for Māori’. Previously he worked for a design company in Gisborne as a graphic designer after he gained formal training in graphic design. During his working career he has worked in both non-Māori and Māori organisations as a graphic designer. At present, he has positioned his work ethos inside the framework of “kaupapa Māori design”.

Participant D discusses how his vision from childhood and after high school was to become a “rock-star”. His motivation to pursue music was impacted by the lack of music courses that were offered in Gisborne at the time. Unable to follow his true passion and realistic about his career options, he knew he needed to find something he was interested in doing. He became keen on learning about the capabilities of computers and very interested in graphic design after being introduced through a local training centre in Gisborne, which offered computer courses. He spent two and a half
years at the local training centre and was then encouraged by his older sister to enrol in *Natcoll Design Technology* in Wellington. He mentions the enrolments for the course were largely made up of Māori and Pacific Island peoples, all interested in the contemporary artistic development and the digital integration aspects of the course. He completed his training at *Natcoll Design Technology* in 2001, where he gained skills and knowledge in a very intensive design and software-training course. The course introduced students to a variety of different creative aspects specific to design. For example, illustration, photography as well as *te reo* classes encouraging the integration of these aspects into students design outcomes. This intense learning period provided the foundations for him to assert himself as a graphic designer when returning home to Gisborne.

After completing his training, Participant D moved back to Gisborne and using his initiative, emailed design agencies asking whether he could meet with them to show them his portfolio. Out of three agencies one company responded and asked him to bring his work in for an interview, even though they did not have any employment opportunities available. He met with one of the directors and she was impressed with what he had showed her. He was then offered the opportunity to work in their business, starting with only a few hours per day, which later increased into a permanent position. He enjoyed the challenge and experience but felt that being in the industry was very different to what he had expected after formal training. He remained with this company for three years, during this time he felt he learnt a lot and gained valuable experience, while still having the time to expand on his own personal style.

While Participant D was working for this company he learnt how to liaise with printers and develop working relationships with clients. One of the clients that he was introduced to was a Māori education provider who had a large contract that included national promotional material and re-branding. The Māori education
provider made it clear to the company they specifically wanted to work with Participant D and no other members of the company. During this time he then became disheartened by some of the business aspects of this company that he could see impacted on his client. He was then offered employment directly with the Māori education provider. During this time he realised working with Māori clients and communication design was his passion, so agreed to take them up on the offer.

Participant D relocated to Hamilton and commenced employment with the organisation in 2004, and became one of the in-house graphic designers for the organisation, where he remains at present. He is highly regarded within the organisation because of his ability to produce quality work that reflects the considerations of the company. By including him in the study it allows insight into his working career in both non-Māori and Māori business contexts. He also provides perspective on his training and experience in the graphic design industry. He represents a younger ‘voice’ of graphic designer within New Zealand design industry, and shows considerations for the creative and cultural development of Māori culture.

5.5.1. Participant D personal Philosophy

In regards to Participant D’s personal philosophy, he attributes his current successes in his working career to his family support and his upbringing, adding that his design work is often inspired by his surroundings. His strong interests in music and *kapa haka* are also important influences in his design outcomes.

...I just put on some speakers or headphones and whatever the mood of the music playing will lead me to a design...music is my main inspiration...yeah my inspiration is probably just music and just probably my surroundings...cause I do *kapa haka* as well that’s quite, that’s also an influencing inspiration...

After Participant D completed his training he realised that there were many design courses being offered in Wellington and competition for employment would be intense. Participant D was aware that to make his way in a saturated industry, he would have to develop a point of difference that set him apart from others. He has
been able to develop his own personal style during his time in training and also through his working career.

...some of the components of the course, not only did we have the theories and there was also photography, te reo classes, we’d have those as well, to implement them into our designs…and then through [work] I got to develop my own style and just keeping it to myself…the good thing about working for the wänanga, is that there’s room to bring your own individual flair out…

Regarding this, Participant D considers that Māori and Polynesian people are naturally very creative, adding that his natural instincts and an awareness of Māori culture are what he brings to a design project, by Māori, for Māori.

...the really creative thing about Māori and Polynesians is that they’ve all got that x-factor…and that’s just a natural thing…[I rely on my natural instincts]...and pushing the right buttons…

Furthermore, he believes Māori are able to produce forms and designs which look ‘natural’, whereas non-Māori tend to present designs that lack emotion or connections to nature. He highlights that he is able to distinguish between design outcomes that have been produced by a non-Māori or Māori designer. He uses an example of a design project for a hospitals branding to exemplify this point.

...you could tell when they had done [the hospitals] branding, you could tell that a Māori hadn’t done that because they’d tried to give it a Māori look, you could tell they were, it didn’t look right…and I’ve seen a lot of other stuff that non-Māori have done and it just, it looks cold…but…Māori seem, Māori’s and Polynesian’s seem to produce things that look more natural, more curves and it yeah, looks obvious…

In addition to issues of authorship, he further highlights differences between non-Māori and Māori design outcomes, for Māori clients. He uses another example from his working experiences to highlight the cultural differences.

...it’s a good example [at the wänanga]…every other designer we’ve had here were, two Europeans, another was from South America, she was from Uruguay…and the other one was from Holland and…they’d get given a brief which had to have a Māori flavour and they just didn’t have that flavour it was just, although they’d been here for ages, you’d think they’d pick it up…the whole essence of the wänanga…they just didn’t have it…

Nevertheless, Participant D shares his own considerations when developing design outcomes. He emphasises how he has chosen to use contemporary representations of the koru, as he believes there are less restrictions compared with traditional koru designs.
Moreover, Participant D stresses how he really enjoys designing outcomes that require Māori elements as a part of the brief. He believes that from his experience working for a non-Māori company that Māori organisations and clients offer much more exciting briefs, with room for creative expression.

...yeah it was boring [doing work for non-Māori clients]...it was alright, it was something fresh and new, but I found doing stuff for Māori clients was more exciting...yeah there was more space to create, whereas other stuff like children's books that had to be [bound], nothing wrong with children's books but what else boring stuff...letterheads, fax sheets, stationery...you get all the, it's just all these simple jobs, they're simple but they're just boring...but whenever the Māori clients come in they just want all this far out stuff, so yeah it's cool and not only them, there were other cultures as well, their stuff, they wanted far out stuff too...but [it] just seems that the more European [work] was [a] bit boxed in...for my liking...

Interestingly, he explains that for him, Māori designers working in a non-Māori design company add value to the business.

...design companies are looking for Māori designers also because they, it would expand their business cause there's like Māori people that want stuff done, especially in forestry and horticulture back in Gisborne, you'll find that because Māori can get on with Māori...quite easily that, that would help the business as well...

In addition, he outlines how he believes Māori organisations should centralise design capability internally rather than contracting outside, which would allow for more control over the content and information. Again he talks about this aspect through reflection of his own working experiences.

...the problem we have because we’ve got ten campuses around the country, they each wanted to do their own promotional material which meant going to a graphic design company, and they didn’t realise that because everythings done in-house now, that we’re saving so much more and we’ve got more control over the branding...whereas and plus one of the other major factors [using in-house designers] was [they know the] kaupapa of the wānanga and what it was all about, whereas the graphic design company doesn’t know anything and they’re just...there for the money...or business...

For this reason, he encourages other Māori to enter into training in the field of graphic design and observes the benefits and/or opportunities this has on the industry and the culture.
...I think the more, I don’t know what’s happening at the moment about Māori graphic designers, whether how many are graduating and all that and going on to different things, but yeah I think if we can you know just keep it up and...the more that are out there the better...just to stake our claim out there...just an encouragement to any other Māori graphic designers out there, just to keep at it, keep focused...

5.5.2. Participant D’s definition of ‘visual communication design by Māori, for Māori’

Participant D defines ‘visual communication design by Māori, for Māori’ through the relationships and connections between the client and designer.

...just that they’re able to understand what the client wants...that they do get on well and then once you [both] are really connected then...it should work out...

He also indirectly defines ‘visual communication design by Māori, for Māori’ by the success of the outcome. Inherent to this understanding is that, if the designer is able to satisfy client’s briefs then this is a good indication that relationships have been established and expectations have been met.

...[success is] meeting the brief...satisfying the customers brief...

He further asserts that ‘visual communication design by Māori, for Māori’ has to be done by the right person, with the right skills and knowledge, to know what they are doing and dealing with.

...I think you’d have to [have] the right type of person to do [visual communication design by Māori, for Māori], have the right skills and know what you’re doing and cause if you don’t know what you’re doing, then something dumb’s going to come out...

He then adds how Māori graphic designers must be able to create a meaning to their designs from a cultural framework, which helps the client to conceptualise and respond.

...and it’s good to always have a meaning to your designs...so that helps...sell your concepts to the client...it’s just having that meaning and just tickling in [that] it’s something Māori...elements about it or it’s a legend or a bit of this and a bit of that...

Consequently, Participant D identifies important specifications for ‘visual communication design by Māori, for Māori’. Particular specifications that he highlights
include; being culturally sensitive, using te reo Māori and making sure the te reo used is correct, having some knowledge of colour and usage, as well as consultation.

…when you get the brief it’s good to, if it’s pretty deep on the Māori side of things, you want to know what you’re allowed to do and what you’re not allowed to do…cause you don’t want to go and do something and they say, oh nah we can’t do that, cause you’ve wasted your time doing it…so yeah you [got to] be quite [culturally] sensitive as well…the other side of things, when you’re using text, we’ve got our own proofreaders…and he looks at the text to make sure that the reo Māori’s alright and nothing’s [left] out…and some areas might be sensitive like if it’s a tribal thing…and whether they might want to use their colours only, whatever their colours are…and yeah sometimes there’s the consultation phase with the kaumātua, I haven’t experienced that yet but I’m sure if it’s a big job or like if it’s for the Treaty, something for the Treaty of Waitangi then…you know or [at the wānanga] if it involves the iwi…you can be sensitive but…just depends [on] what you’re doing…

Of particular interest, according to Participant D, ‘visual communication design by Māori, for Māori’ has no universal style or identity. Rather he considers that ‘style’ is something that is negotiated at an individual level, where individuals present their own personal styles based on their own cultural influences. Interestingly, in general he has witnessed that Māori clients tend to think outside the box when it comes to developing communication aimed at Māori.

…oh everyone’s got their own individual style aye…the good thing about working for the wānanga is that there’s room to bring your own individual flair out but still keeping within the brand of how everything is, where there’s just so much space to let it all out but you also have to be able to keep back inside the square, not to be too out there, but that’s what Māori are, they like being out there and just letting it loose…

5.5.3. Participant D’s personal Practice & Process
Regarding Participant D’s personal explanation and definition of ‘visual communication design by Māori, for Māori’, he also shares aspects of his own personal practice and process. From his experience working for the design company in Gisborne, he shares his awareness that for Māori clients in business, they prefer to work alongside other Māori.

…then our relationship with the wānanga kept on building up, but they would only, they only wanted to work with me, they made that quite clear to the boss…they didn’t [want] to work with any of the others, I think that was because it was a Māori and with a Māori…[it] can create a better relationship that way and they were more comfortable with me than the other people there and that was good, I really enjoyed the relationship with the Gisborne campus down there, they just kept on coming back for more, they were really happy with the stuff…
More specifically, in terms of practice and process, he highlights that when dealing with Māori clients, he believes that good design practice is about being able to understand where they are coming from, what they want and listening to and documenting the information that is exchanged.

...[good practice for Māori clients is] just understanding what they want, just getting everything down...

Further to this premise, he explains how his current process is something that he has learnt through his current employers own briefing system. In addition, he explains a “cross-over” into design industry and/or theoretical standards when developing ideas.

...so [the wānanga] has got a briefing system, we get down exactly what they do, so I do three concepts for them, I do exactly what they want and then I get to do two ideas of what I think...they usually go for the ones that I think they should do...they look at their one and go, yeah that was a bit funny but yeah we like your other ideas...but it just gives them that option as well and depends how much time we’ve got too...besides the brief [you’ve] also got all your theories like white space and all those things...

Another point outlined regarding practice, is how it is his job to help the clients along the process, by giving advice and good service.

...but you can tell you know...when they ask, [you can] tell exactly what they want, you can tell them why don’t you try this...you shouldn’t do this because of this and that, but maybe you could change all this and yeah help them along and give them good service...

Regarding this, Participant D talked of the qualities he feels a Māori graphic designer must have if entering into the field of ‘visual communication design by Māori, for Māori’.

...[a Māori graphic designer must have] discipline...[be] able to meet their clients...can adapt to the people around them and their surroundings...quality as well, its very good work...cause at the end of the day it's the client that's [going to] like it or not...and if they like it then they'll want more and keep coming back...

Particular to his own design process, he discusses how his designs for Māori clients are usually created by natural instinct, over design theory that he was taught through training.

...but for me over the years that I’ve been doing graphics and design, I find that I forget about the theories and I just go on that natural instinct, and although when you get a bit of experience, I don’t have very much, but when you get a bit of experience, you know what to do, but with the theories, I don’t know I guess I just like to go outside the square...and if I have to tone it down then we’ll try and tone it down, but even that's not enough, I guess at college your courses and like you learn all those theories that help you...and at the end of the day its all that hands on stuff...it’s a major for you...
In addition, when he designs for Māori clients, Participant D outlines that his designs are usually created through a process of sketching, then transferring ideas to the computer. He identifies that the transference of his sketches from analogue processes, to the computer, often change to depict these capabilities.

…right, when I do my designs I usually sketch them up first…I’ll do a bit of sketching and then try and apply that to the screen but they always, they end, my sketchings don’t match, it’s just something different…although the computer’s just a tool, the rest all comes from your creative mind…that’s probably the main tool for me, it’s just the creative mind and just knowing your way around the software, the programmes that you use, and just having an understanding of the brief, it’s hoping to catch their [eye]…that audience you’re after…

Moreover, Participant D talks about his own development of design forms as being culturally diluted. He considers they belong to a contemporary articulation of customary forms, which are re-invented using new media to create innovative visual re-articulations. In contrast, he is aware that traditional or customary designs hold deeper cultural meanings that he would like to learn more about. With more understanding, he highlights that he would be more confident and able to further incorporate this knowledge into his own design process.

…I did do a bit of traditional [Māori arts], but it just wasn’t my thing, there’s a lot, it’s deeper especially with the meanings and what each design means…what their lines mean and the korus and they also go into the deep meanings when it comes to the whakapapa side of things and also the uses of all real stuff, flax, clay works, carvings and all that, it’s more natural but I think it’s more Māori than the digital stuff, although the digital stuff looks just as traditional as well sometimes…but yeah, there’s a big difference, but it’s handy to know…

Finally, a broader consideration that Participant D identifies as impacting on his design practice and process include, how trends in design directly effect and influence the aesthetic quality of his design outcomes.

…you could be observant and say, what’s architecture doing, and what’s like, what have they got in magazines, and those always help, just to see what the latest trends are…and keeping it [in line] with that, like I heard fashion design is probably the number one design….so you could draw your ideas, if they’re going eighties…maybe change your designs to the eighties, if they’re going somewhere else, then go somewhere else …

He goes on to suggest how a cultural framework also assists his process when developing design outcomes.
...when it comes to doing things [in a Māori-centred context], so you’re kind of in the thick of it all, so you’re always on that mode of culture…and so you gain a lot of ideas out of that as well...

5.5.4. ‘Visual communication design by Māori, for Māori’ considerations
Throughout Participant D’s personal narrative, he discusses broader considerations relative to the research topic. First of all, his observation throughout his working career is that he has identified that not many Māori are represented in the graphic design industry. He believes that those who are working in the industry may not be as focused or effective as they could be.

...there’s not many Māori designers out there, there are some that kind of do it but there’s I think, not many are focused and really on to it...

In addition, he is curious about whether any Māori design companies exist who are ‘by Māori, for Māori’. Regarding this, Participant D believes it would be good to see in business, but considers the client base may be too much of a niche market.

...I don’t know of any design companies out there that is just Māori, for Māori…not that I know of anyway…people might take the wrong idea like how you got Māori television…some people think it’s for Māori’s only, but it’s for everyone…but yeah it’d be good to see [by and for Māori design companies], whether though you’d have a big client base is another question...

Another consideration that Participant D highlights is that more recognition of Māori art has filtered through and is impacting on other areas of design and art industries.

...it’s that cultural flair and I think in these modern days Māori arts is getting more recognised, especially in tā moko…[Māori graphic design is happening] probably more in the multimedia area…well everything’s going digital now...

His awareness of new technologies as having a possible impact on the graphic design industry was also discussed. Interestingly, his engagement and awareness of the advances in technology and environmental concerns are considered in terms of their impact on graphic design and also the potential changing role of graphic design in the future.

...I just read this article where Microsoft, Bill Gates, is coming up with a slate that’s real thin and small…and that will, you can do everything over that like your television, your newspapers, your magazines and that would be a danger to the newspaper [and magazine] agencies…and it’s, you’ll save chopping trees down, all that kind of stuff...
In regards to issues of authorship, Participant D is aware that non-Māori are coming up with versions of Māori design that do not work. He relates this understanding to his experience from his current workplace.

…it was kind of similar here with the other non-Māori designers here they’d do, they’d try and be creative with Māori elements but it was just not working. One of the main ones was the head, because the heads quite sacred to Māori… it looks slightly cut off or something done to her head, nah we can’t do that, especially under the wānanga…

Consequently, he discusses examples of the global usage of Māori culture and implications he feels must be considered.

…it’s a bit like everything else too, the Spice Girls doing the haka and everyone else doing the haka and Robbie William’s getting, all those artists getting tā moko… it’s always come down to that thing you know, how strict is it…and who should have it and who shouldn’t, should we be sharing with the wider community…

Regarding issues of use and ownership of Māori customary forms and designs, he later explains indirectly his understanding of the customary concept of he taonga tuku iho (gift of the ancestors, precious heritage) (Mead, 2003, p367) and kaitiakitanga (the notion that the life-force of resources must not be impacted by people’s actions) (Ka’ai, Moorfield, Reilly, & Mosley, 2004, p50). He inherently states these as paramount considerations or guidelines that Māori are concerned with, regarding this issue.

…well, if it’s a treasure, if it’s our own taonga you know, if it’s our own natural treasure, we should be looking after it and using it wisely… whereas if we’ve got someone branding it, mis-appropriately in Greece or something you know it doesn’t look right… that’s quite a tricky one, it’s kind of like this… I mean it’s good exposure, but, I guess it’s the way it’s exposed… that it’s treated well...

Another important consideration highlighted by Participant D is that ‘visual communication design by Māori, for Māori’ helps project a positive identity of Māori and New Zealand culture in the public domain. Accordingly, he stresses that having Māori being an active part of the process of Māori design development is the best approach to control and foster a positive identity of Māori culture.

…[visual communication design by Māori, for Māori] helps put Māori out there… another example I could give… have you heard of Derek Lardelli, he’s an artist from Gisborne, he was also a traditional… there’s an art course in Gisborne called Toi Houkura, and they just do traditional arts, Māori traditional art… he’s one of the tutors and he’s the one that did that new haka for the All Black’s… that one that has all the raruraru’s in it… but he’s also, they, Air New Zealand asked him to do up their new logo… for their new brand, I don’t think there was
much changed to it but they asked him to make it, add some new features to it so...it was good to see that you know who, although the Air New Zealand’s logo’s got like a koru on the back of a plane...it’s good that they had actually gone to, or [utilised] someone of his high calibre to...re-brand them and they haven’t gone to some agency to do it...they’ve kind of taken the right steps...

Furthermore, another point stressed was his belief that trends in design will change and the industry will change to suit this. Accordingly, he considers this is also true for Māori culture, where he explains how the culture will adapt to include new discoveries.

...just like how trends change, I’m sure there’s something, someone will come up with something out of it...and the rest of the world will adapt to it, but for Māori designers the same thing as well. Some trend will come up and Māori designers out there will adapt to that and then try and make it their own...well we can make it better than what they’ve seen and then who knows...

In particular, Participant D discusses how one such trend at the moment seems to be the fascination and use of Māori customary designs to reflect a uniquely New Zealand identity. He specifies how this is especially evident in the tourism industry.

...like how it just seems like everyone’s using a koru in their designs because, especially the tourist type of stuff, cause when you see a koru, immediately [it] reflects back to New Zealand, oh yeah New Zealand’s cool...I see the tiki’s starting to make a come back...

Finally, Participant D expresses his life long interest in the field of ‘visual communication design by Māori, for Māori’ or ‘Māori design’ in a broader sense. Although Participant D’s design working career has only started, he has still had time to explore and still remains hopeful at becoming a rock-star.

...it’s probably a life long [interest] for me, you have days when it sucks and you have your days when I love this and so yeah at the moment it’s a life long thing...up until the days I can’t use a keyboard anymore because of arthritis...or some egg comes up with some gadgets that remove an operator...but yeah it’s a life long thing, unless I make it as a rock star...

5.5.5. Participant D Reflection & Summary
Participant D was contacted indirectly about the research in 2004 because of a recommended by a friend. At this time Participant D offered an informal discussion via email on his thoughts regarding Māori design in general and more specifically ‘visual communication design by Māori, for Māori’. When contacted in 2006 and asked directly if he would like to take part in the research he was very keen. It was
important to include him in the study to nurture the relationship that had been established over the years, but also he offers a unique narrative regarding working experience and practice in the area of the research topic. He seemed a little apprehensive about the process of recording the interview, and the context of the research within higher educational discourses, but became relaxed once the discussion progressed. He was a little reserved with his responses to questions, and at times he felt they were too complex, therefore, did not empower him to respond as naturally or easily as he would have liked.

Participant D offered his experience of working in and with non-Māori and Māori organisations and clients. He identifies specific principles and processes that are different between Māori and non-Māori clients. He also outlines his process in terms of, the integration of Māori cultural considerations and standard design practices, when he designs for Māori clients. He believes that his design approach is situated within a contemporary base when he reproduces Māori iconography. Of most significance is his encouragement of Māori participation and represented in the field of visual communication design, his personal engagement with this praxis and his genuine commitment to the area of ‘visual communication design by Māori, for Māori’ and Māori design in general.
6. Discussion Chapter

Te whakawhānau: New Life

6.1. Introduction
In this chapter I have synthesised key theories presented through literature, as well as the multiple perspectives shared from the personal narratives, with the main objective being, to answer the research questions posed in the Introduction chapter. The basic associations and conceptual models introduced through the literature review are now articulated in response to the experiences shared by participants of the research. The specificity of these experiences helps to define ‘visual communication design by Māori, for Māori’ practices and processes. Regarding this, the definition of ‘visual communication design by Māori, for Māori’ as a cyclical model of design, is acknowledged through the underlying notion of two world-views as explored through Jahnke’s analogy of the pae as a contested space for developing knowledge and new forms of tikanga. Furthermore, the identification of methods, models, issues and considerations significant to ‘visual communication design by Māori, for Māori’, before, during and after the process of design are examined. Finally, the participants reflective thoughts, as well as my own, conclude this chapter as a cyclical process, encouraging the renewal and generation of new ideas, thoughts and knowledge for this research.
6.2. Cyclical Model of Design - *Kaupapa Māori* [visual communication] design

...different cultures have different...whole different ways of thinking... - Participant A

The historical precedence of Western thought on modern society remains fixed in some areas and thinking within design discourse. It seemed that early communication design or graphic design theory had supported modernist thinking. For example, the foundations of design theory and practice developed and taught through *Bauhaus*, Germany, reflected the beginning of modernist vision and intent. As globalisation progressed during the late nineteenth century, the modernist design culture (often influenced by their own elitist, political and moral opinions) continued to reject cultural influences in an effort to standardise and homogenise design for a global audience (Woodham, 1997, pp. 33-52).

From the literature reviewed, a comparative analysis of current universal design processes highlighted a narrowly defined framework that existed within dominant design pedagogies. The goal of these frameworks to universalise and homogenise context, content, practice and process, certainly highlighted that the particular needs and values of minority cultures, such as Māori, were not recognised and catered for. For example, the *Tourist and Publicity Department* often used and exploited Māori women in their posters, to promote, sell and represent a particular notion of Māori and New Zealand. It was demonstrated that this type of representation was common practice up until the late 1960’s and often appealed to the West and was supported by broader universalising discourse such as, male voyeurism. Indeed, literature further highlights the orientalising of Māori women, the disregard for Māori needs, values and people, and certainly emphasises imagined realities that are created based on universalising discourses. Interestingly, early design educators and reformers proposed that modern design theory specified a universal design process as mandatory, necessary and infallible when presented with *any* design problem and brief.
Interestingly, each of the participants from the present research directly or indirectly challenged this view when sharing their own personal processes and practices. These challenges were narrated through a variety of applications of cultural and conceptual models that can be recognised as working inside and toward a *kaupapa Māori* initiative. Contrary to a prescribed design industry or educational model, these methods were used predominantly by the four Māori practitioners interviewed, when dealing with Māori briefs or clients. This rejection of a universal design model in place of cultural models specific to Māori beliefs certainly highlights a failure of the dominant design pedagogy in addressing the needs of specific cultures. A major insight from these initial findings was the need for and understanding of the development of a relevant and specific methodology for design practices and processes. What’s more, this methodology for design practice and process, had to be particular to a Māori specific context, problem or brief.

Consequently, ‘visual communication design by Māori, for Māori’ is considered a conceptual Māori body of knowledge that caters for the specific needs and interests of Māori, using visual communication design as a medium to assist with this. It was realised, after analysing the interviews and in respect to the literature reviewed, that I had began to conceptualise and articulate ‘visual communication design by Māori, for Māori’ as ‘*kaupapa Māori* [visual communication] design’. I believe here, that both definitions are the same and are interchangeable. However, in reflecting the interests of the participants involved and de-compartmentalising the research from its focus on visual communication design, ‘*kaupapa Māori* [visual communication] design’ is now a better representation of this research.

Furthermore, I chose to put visual communication between brackets within the title to allow the investigation to maintain, yet broaden and include multiple sites for consideration. In doing so, this title better acknowledges that visual communication design is one of many integrated practices representative of the practitioners of the
research. This recognises that integrated practices are inherent to *kaupapa Māori* design. In addition, the findings discussed allow for application across a range of fields significant to *kaupapa Māori* design, not just visual communication design. However, by observing ‘visual communication’ in the title, this remains true to the intentions and specificity of the research, as initialised at the outset of this research process.

Moreover, as highlighted through the interviews and literature reviewed, there were many cultural and conceptual models associated and complementary to a *kaupapa Māori* design process. *Kaupapa Māori* [visual communication] design practices and processes were associated with Māori art models and more importantly cultural ideologies. For example, participant C outlined three conceptual and cultural frameworks that he considers are essential for designers who are preparing to undertake *kaupapa Māori* design work; āhuatanga Māori (explicit Māori referent), *tikanga Māori* (Māori beliefs and practice) and *kaupapa Māori* (Māori-centred).

Furthermore, Jahnke and Tomlin Jahnke (2003, p24) presents five additional indices, which add to the three conceptual models identified by participant C. These are; *whakapapa Māori* (Māori genealogy), mātauranga Māori (implicit Māori referent), āhuatanga Māori (explicit Māori referent), *waihanga Māori* (Māori art process – physical processes), *wāhi Māori* (Māori site) and *wairua Māori* (Māori ritual practice). These conceptual models are essentially located within customary Māori art practices as guidelines and frameworks to ensure that cultural protocols, credibility, integrity and aims are met. The key difference between Participant C’s and Jahnke’s indices is that Jahnke’s were formalised to allow for the assessment of creative work produced by Māori artists, by identifying contextual determinants that are both customary and non-customary and are inherent in the designed outcomes. However, although these models were presented in order to assess authenticity of cultural artefacts, they essentially reflect conceptual frameworks that could characterise what is meant by *kaupapa Māori* design process, practice or outcomes.
When understanding the role of the visual communication designer it was agreed that they must be capable of contending with contextual influences and decisions, based on a process of analysis and synthesis (Keedy, 1997; Noble & Bestley, 2005, p20; Bernard, 1997, p102). Noble and Bestley (2005) state this as a “problem solving-activity”. This rationale is true from an objective, Western, or modernist perspective, however, from a kaupapa Māori perspective the role of the designer is better understood as stemming from an emancipatory and reflective model of practice. The kaupapa Māori designer’s responsibility is to synthesize between the inclusion of cultural specificity, as well as maintaining and managing collective input and activity that influences the solution and execution of the design outcomes.

Indeed, customary Māori art models help to locate the creative problem within a framework whose primary function is to specify and cater for cultural ideology. Therefore, by using traditional art models when approaching a design problem or brief, means that cultural frameworks have been satisfied but more importantly are constantly and iteratively influencing the problem solving-activity during the process of design inception and conception. This ongoing re-evaluation and inclusion of cultural specificity is apparent and indicative of a cyclic and holistic process of designing.

More recently, design industry changes in New Zealand have witnessed an adoption of models such as user-centred design into innovative business strategy. User-centred design considers the design and its relationship to both clients and audience. This shift from linear processes to a cyclical design model of defining and redefining may be broadened to include culture. This contemporary model of communication design is therefore complimentary to kaupapa Māori frameworks and a necessary site and tool for consideration. However, although user-centred design may be seen as a cyclical model, rather than a traditional linear model, it is not particular to cultural communication.
Subsequently, the major motivation of a user-centred design model is business and capital, therefore, unlike kaupapa Māori driven design, user-centred design is not primarily responsible, committed or motivated by kaupapa Māori initiatives or ideology. In some respects then, the kaupapa Māori design process is similar to user-centred design because it recognises clients or user needs as important motivators for the problem-solving activity. However, kaupapa Māori design practice and process is a more sophisticated model as it maintains ongoing interaction and incorporation of cultural ideals from and toward a particular cultural vantage point. Kaupapa Māori design reflects and nurtures the needs of a collective, culture or community, not just the individual. Here, kaupapa Māori design and process is a more robust framework capable of strengthening user-centred design specifications, which only partially considers aspects of users and their needs.

### 6.3. Broader Issues pre-design – Cultural and Theoretical considerations

Subsequent to specific cultural and theoretical models from design and Māori cultural discourses, broader cultural and theoretical themes were also identified as significant to the practice and process of ‘kaupapa Māori [visual communication] design’. From the outset, each of the participants recognised that Māori culture is constantly evolving, with a revitalisation of Māori culture in all areas of creativity and thinking. As identified by participant C and D, Māori culture must be willing to embrace advances in technology and learn to adapt to changes in industry. Furthermore, they consider this revitalisation could be attributed to the cultural renaissance in traditional Māori arts that has emerged, especially over the last 30-40 years. Participant D also drew attention to the revitalisation of traditional or customary forms. He used the example of Māori arts and tā moko, which uses both customary and non-customary designs and tools. He further acknowledges that tā moko has gained increased recognition and popularity in today’s society.
Subsequently, Harrison, Te Kanawa and Higgins (2004) support these statements in their discussion on tā moko. The resurgence and cultural renaissance of tā moko in the twenty first century and today is an expression of identity and tino rangatiranga for many Māori (Harrison, et al., 2004, p131). This may be seen as recognition of the value and contribution of visual culture towards Māori cultural growth and development. This is evident from the work and commitment of the prominent Māori artist, Derek Lardelli, who is testament to the revitalisation of tā moko application and education. Jahnke and Tomlin Jahnke (2003, p19) maintains, “with modern tā moko practice, although there is the influence of health regulations and mechanised needles, there is still a lot of research and customary acknowledgement undertaken by practitioners such as Lardelli”. This is seen as an expression of responsibility to the mana of the practitioner and client, and consequently the completed moko design, as that design manifests through time.

Overall, this issue regarding the revitalisation of Māori culture through tā moko practice and application certainly highlights the increased interest posed by Māori regarding issues of validity and legitimisation of Māori identity, customary knowledge and iconography. As a result of this active engagement and interest, the revitalisation of tā moko has positively influenced other areas of Māori creative practices and initiatives. Indeed, ‘visual communication design by Māori, for Māori’ or ‘kaupapa Māori [visual communication] design’ is one of these practices or initiatives stemming from its positive influence.

6.4. ‘Kaupapa Māori [visual communication] design’ defined

The definition of ‘kaupapa Māori [visual communication] design’ was clearly articulated through the experiences shared by participants of the research. Consequently, these definitions presented through personal oral narrative provided depth and specificity,
otherwise lacking from the literature reviewed. Each of the participants defined ‘visual communication design by Māori, for Māori’ or ‘kaupapa Māori [visual communication] design’ by referring to three factors; the concepts inherent to kaupapa Māori [visual communication] design, the designer and client interactions and finally, the development of the design outcomes.

6.4.1. Concepts inherent to kaupapa Māori [visual communication] design

Consequently, key theoretical considerations inherent to ‘kaupapa Māori [visual communication] design’ outcomes were identified during the research process. When participants were asked to define kaupapa Māori [visual communication] design practice and processes, consideration was given to the differences and/or intersections presented from the responses shared by each of the participants. Some of the principles presented were held collectively, as well as, individually conceived.

6.4.1.1. Constructing value, whakapapa & tikanga

At first, Participant C offered a definition of kaupapa Māori [visual communication] design from the impressions given by Māori clients or Māori community. He felt that Māori clients made distinctions between traditional artists and designers by the technology used for communicating visual stories. For practitioners using the computer as the main instrument for their practice, they are considered a computer graphics designer. Interestingly, some debate is present about the authenticity of designs developed using non-customary methods such as computers, versus ritualised customary methods. Additionally, participant C is aware that Māori clients and Māori communities are more familiar and willing to acknowledge his traditional Māori arts background as they have not yet learnt what it means to be defined as a ‘graphic designer’ within Māori cultural paradigms. He shares that the value of ‘graphic design’ within Māori culture has not yet been realised, as this is a new concept or paradigm for Māori culture to construct.
However, the importance and relevance of defining visual communication design and methodology within Māori pedagogy should be considered, especially if the intent and purpose of the traditional art forms are potentially compromised, or threatened by external factors. Indeed, Keedy’s (1997, p126) suggestion that “the designer is participating in and responsible for the entire cultural context of the client”. This is exemplified when communicating kaupapa Māori values in visual form; both content and context are affected. Consequently, through the development of protocols regarding methods and use of customary artforms and the development of consultation groups within design community, this could highlight to Māori community the relevance and consideration to include Māori specificity to this area of practice. In addition, this might also allow Māori to realise the future potential of graphic design or visual communication design as an area available and capable of fulfilling Māori aspiration, while increasing participation by Māori in this area.

Consequently, Māori culture has established knowledge and ritualised systems for customary Māori art practices such as whakairo, raranga, kōwhaiwhai and tā moko. This is because these practices have genealogical, mythological and historical linkages through Māori oral culture, to people and places (Hakiwai, 1996; Harrison, et al., 2004, p131; Mead, 2003, p31; Royal, 2003). In contrast, ‘design’ or ‘visual communication design’ is not yet recognised as an art or creative practice within Māori culture because it is aligned with non-customary models, conceptualised through Western philosophical frameworks (Jahnke & Tomlins Jahnke, 2003, pp. 24-26). As yet, visual communication design does not have a whakapapa within Māori culture, nor has it been defined or conceptualised from a kaupapa Māori perspective. Again, this is because this practice has systematically been defined through dominant Western education.

This is exemplified through the Whare Wānanga case study, where architectural design theory is highlighted as selling “a set of commodified professional expertise
that is concerned with utilitarian, materialistic, power and economic motives, rather than being a vehicle for social and cultural emancipation for the long term, holistic and collective benefit of Māori” (Ward & Liu Shueng, 1992, p27). I believe here, that the value of visual communication design within Māori culture can be constructed through a critical examination of both experiences or world-views (visual communication design and Māori culture) that helps to define the roles, strengths, weaknesses and location of each worldview, in respect to each other. Ideally, this interrogation would prioritise and privilege Māori experiences as a way creating value and integrity that systematically synthesises, engages, legitimises and validates a space between and within each worldview.

6.4.1.2. Content & Forms
In addition to understanding and defining ‘kaupapa Māori [visual communication] design’, from the analysis of the interview discussions, the majority of participants highlighted that design outcomes featuring Māori visual content and forms have a history or whakapapa that resonates beyond what is seen on the surface. Consequently, throughout these discussions, a shared belief is emphasised, that Māori inspired visual forms can never be separated or removed from their history and aesthetic quality. Interestingly, this concept relates to established principles held within Māori culture and art practices, where “things and objects, both animate and inanimate, are believed as containing an essence or maun” (Hakiwai, 1996; Harrison, et al., 2004; Puketapu-Hetet, 2000, p5). Accordingly, correlations can be made between established philosophical traditions and beliefs surrounding customary Māori art and the interpretation of outcomes of kaupapa Māori visual communication design.

Interestingly, the mauri of Māori designs developed or presented for visual communications, are given depth by the mana, wairua and whakapapa of the design. As suggested by the participant’s and supported by Jahnke and Tomlins Jahnke (2003, p23), Māori designs have both implicit and explicit referents: those, which are visible,
and others that are conceptually drawn constructs. In addition, Jahnke and Tomlins Jahnke (2003, p17) add, “the use of Indigenous images from a position of ignorance assumes that the cultural image is neutral, universal and free from meaning and therefore justifies the disregard for research on the particular history or meaning attributed to the visual image”. To illustrate this, for the 5+YourWay™ project and subsequent resources developed, the inclusion and use of images of kete, flax and poutama were fully considered decisions. This was because for Māori, they reflect implicit and explicit cultural understandings to do with (but not limited to), knowledge attainment, whānau, sustenance and food gathering.

Furthermore, Participant B and C accede that kaupapa Māori design outcomes have multiple layers of meanings and messages that are multidimensional and are drawn and sourced from a strong history and tradition of specific āwi Māori cultural knowledge. Harrison, Te Kanawa and Higgins (2004, p121), along with Royal (2003, p64) also supports these statements, relating this understanding to, he taonga tuku iho, a cyclic and sustainable model to allow future generations of Māori access to resources and knowledge. Accordingly, “the visual image should be constant reminders and reflections of pride, people, place and nature” (Harrison, et al., 2004, p121; Mead, 1996). In turn, the whakapapa of the design is reflective of ideology from a Māori worldview, which remains located through a rich history, but emblematic of present and future generations.

In relation to kaupapa Māori design processes, participant D affirms that these layers and the outcome being presented depict and reflect the relationship, story, history and moments between kaupapa, client and designer. Robyn Kahukiwa reminds us of this relationship when we consider the intent of her painted visual stories. Through recording cultural knowledge via this creative process, a social commitment to pass on knowledge and history is maintained through the different applications of Māori imagery. The cultural forms, therefore, are rejuvenated and re-applied within
contemporary media in an effort to participate, to record and remind, so that this knowledge is made accessible for future generations.

6.4.2. Designer/client Roles and Interactions
In regards to defining kaupapa Māori [visual communication] design, besides concepts inherent to kaupapa Māori [visual communication] design, are the roles and interactions between designer and client. These interactions and the articulation of these processes help to further define this practice.

6.4.2.1. Shared Methodologies
Participants/practitioners of this research further defined kaupapa Māori [visual communication] design in terms of the process involved and interactions they have with their Māori clients. Many of the participants identified tacit processes throughout the interview discussion, where Māori oral and visual history was believed to share similar methodologies. These methodologies refer to guidelines and customary protocols needing to be fulfilled or realised during the process of encounter with Māori clients.

Regarding this, each of the participants identified manaakitanga as an essential customary concept used during their interactions with Māori clients. Although specified as important to a design process, the concept is an established system of practice within Māori culture. Interestingly, manaakitanga has specific relevance to the design process because when dealing with Māori clients this notion when exercised helps to develop rapport and trust. Manaakitanga in this sense is an extension to the universal design process, which does not specify methodology, ethics or codes of conduct for interaction with clients. However, hospitality within Māori culture is an essential element to any social encounter, helping to build relationships through ongoing interaction. Therefore in my opinion, when dealing with Māori clients, manaakitanga provides a cultural guideline for the conduct, expectations and positive practice of the designer. In respect to the Māori client, manaakitanga reflects trust and
a genuine guarantee of commitment from the designer to develop and uphold the
mana of the project, outcome and client.

**6.4.2.2. Design as a part of Broader Cultural Models & Practice**
Further to reflecting on the title of this research and a major reoccurring concern
expressed deeply by Participants A, B and C when asked to define this practice, was
the compartmentalisation of the research project, due to its specific visual
communication design focus. It was felt that within a Māori worldview, separations
could not be made between one art form and another. As identified by Harrison, Te
Kanawa and Higgins (2004, p121), this philosophy is linked to a Māori understanding
of their connectedness to the natural world, with a holistic worldview of all things
inter-connected. Owing to the compartmentalisation of the research as
predominantly design focused, this could be seen as a limitation to this research, as
each of the interviewed practitioners participated in many areas and disciplines of
creative practice.

Regarding this, many felt that Māori design had varied definitions, drew upon and
encompassed all art forms and areas, not only visual communication design. This was a
position held by some authors from the literature reviewed who had discussed the
processes and languages of customary Māori arts knowledge as a template for all
media. For example, Harrison, Te Kanawa and Higgins (2004, p122) suggest that,
“contemporary Māori artwork that expresses Māori sentiment are made possible by
invoking elements and concepts from ancient art forms with modern art components,
to create new forms and practices”. I would say that within this paradigm, visual
communication design could be seen as a contemporary media form within te ao
Māori. This contemporary media is realised within a Māori worldview when it
operates within customary Māori (visual) cultural languages and knowledge systems.
Further to this notion, the practitioners interviewed agreed that designers undertaking *kaupapa Māori* [visual communication] design belong to wider networks of creative practice. Each of the designers integrated many disciplines within their practice drawing upon customary Māori art forms and practice (i.e., *kapa haka*, *tā moko*, *kōwhaiwhai*, *whakairo*) but with contemporary modes and mediums of creativity. This is in contrast to some separation in Western culture of art and design, where art and design audiences in particular are considered distinct and separate markets. Indeed Western culture’s tendency to separate art and design practices is further illustrated when considering other indigenous cultures such as India’s oral and visual culture which does not make separations between its applied art, fine art and design practices.

Consequently, early design literature and education from *Bauhaus* Germany certainly initiated a belief in separating and defining art and design practices. The influence of design dictums such as “form follows function” (coined by Horatio Greenough and later adopted by Louis Sullivan) or “ornament is crime” (Adolf Loos, 1908) were moral principles held by early modern designers and educators, which are manifestly present in design thinking today (Whitford, 1984, p20). Influential in such design ethos were key design contributors of *Bauhaus* education such as Laszlo Moholy-Nagy (1895-1946). He rejected all subjective definitions of art as insular objects of human self-indulgence (Whitford, 1984, p123). In contrast, *kaupapa Māori* [visual communication] design challenges this notion by exploring the human element as central and necessary to the success of cultural communication. This is considered a post-modern approach to questioning in the relativistic sense in that, context or particular histories become important in the expression of cultural forms.

*6.4.2.3. Individual & Collective considerations*

Each of the participants became uncomfortable generalising their opinions into grand narratives that were representative of all Māori. It was made clear throughout each
interview that each individual participant felt they were offering and recognising an individual response as part of a varied Māori collective. This belief is aligned to Māori self-determination and identity factors, where tribal difference is celebrated and differentiated not homogenised into ‘the one size fits all’ view of things (Ka’ai & Higgins, 2004, pp. 19-23). Accordingly, we can contrast a clear distinction between a Western philosophical framework with an historical premise in modernist thinking and an Indigenous framework that views subjective ‘truths’ as valid and collective. In addition, local understandings create a necessary context for knowledge (Butt, 2005, pp. 1-2). What I have realised through the present research is that Māori design is a subjective knowledge sharing discipline, which contains and incorporates influences, processes and languages drawn from a multiplicity of old (customary) and new (non-customary) technologies, disciplines and media.

With regard to how Indigenous knowledge systems are monitored and sustained through subjective knowledge sharing practices, the consequence of getting something wrong, when Māori are working alongside other Māori, are bound by established cultural and ethical considerations. In contrast, universal design principles and processes contest this framework of designing because of a belief that views client initiated or collectively initiated processes and problem solving as irrational. Interestingly, the universal design process does not specify methods or approaches for ethical or moral judgement by designers. In addition and ideally, universal design principles and processes should be freed from social, moral and ethical concerns because the goal is to be objective and rational, with no direct responsibility for culture or the individuals within it.

In contrast, the acknowledgement of Māori problem-solving or decision-making methods, as central to the design process, implicitly recognises the multiplicity of influences and structures available to the design process in various contexts. This is a major difference between universalising frameworks and a kaupapa Māori design
process. The latter uses cultural concepts and beliefs as a way of monitoring and approaching the development of Māori solutions for specific Māori problems and contexts through the positive empowerment of those involved. Therefore, *kaupapa* Māori design practice acknowledges and ensures that ethical and moral responsibility to those individuals involved is upheld, reciprocal and ongoing throughout.

The contrast between universal and *kaupapa* Māori design practices can be drawn from Participant D’s discussion. He was quick to relay his experiences in working for a non-Māori business and his interaction with Māori clients in this context. The major aspect he highlighted was that Māori clients are very adamant that if a Māori designer or practitioner is present in a business they will specify to have the work done by them. He attributed this to customary concepts and cultural understandings to do with *whakawhānaungatanga*, *whānau*, *utu* and *whakapapa*. It is assumed in this context that there are common cultural guidelines both understood and expected from both parties involved, whether these are verbalised or not. The collective is seen as coming together to work equally towards a common goal, satisfied through following and acknowledging cultural protocols and structures as guiding principles to gain the best possible result for all members involved.

**6.4.3. The Development of Outcomes**

Finally, in defining *kaupapa* Māori [visual communication] design, a third area identified as significant to conceptualising our understanding of this practice is through a closer examination and consideration of the development of the design outcomes created. The participants of the research assist in this investigation by providing reflections from their experiences, while further helping to answer the primary research questions presented at the beginning of the research.

**6.4.3.1. “Not a style”**

One of the primary research questions posed at the outset was whether ‘visual communication design by Māori, for Māori’ or ‘*kaupapa* Māori [visual communication]
design’ had one generic style. From the literature reviewed and analysis of personal narratives, it can be argued that there is not one generic style evident in kaupapa Māori [visual communication] design. To say that Māori design has one generic style falls into a universalising discourse, which contradicts a Māori worldview. Consequently, each designer is considered subjective agents who use Māori cultural imagery and forms as guidelines to creatively develop individually designed outcomes for specific contexts.

In addition, as stressed by participant A and D, regional and cultural frameworks and knowledge they were familiar with were inherently applied to the designed outcomes that they created. This idea is further related to differences within tribal identity and the diversity of Māori people belonging to particular hapu and iwi. The historical development of Māori visual forms (by particular hapu and iwi) has been intrinsically influenced by geographical markers (i.e., maunga or mountain, awa or river, kaitiaki or guardian), prominent events and people, customary Māori art practices (such as whare kura or customary learning environments), the effects of colonisation, as well as, individual teacher/student influences on Māori artists.

An early example of Māori visual forms being re-articulated into a new visual innovation can be seen in Rua Kenana’s use of Western visual imagery, or later in the work of the Gordon Tovey generation of Māori artist’s who re-articulated Māori art to form new adaptations, often referred to as the Contemporary Māori Arts Movement. Although it cannot be said that kaupapa Māori [visual communication] design has one generic style it can be argued that this form of communication is a new visual innovation realised through practice. To illustrate this notion, in the creation of new wharenui there is always a process of consultation that takes place to ensure the aspirations of a collective vision are achieved. This process of consultation includes the client (whānau, hapu, urban collective) and the master carver (or designer/artist) in the realisation of the wharenui. Therefore, kaupapa Māori [visual communication]
design cannot be categorised as a visual style, but an innovation or adaptation articulated through concern for aspects and intentions of practice, which is usually inspired by collective influences.

6.4.3.2. Māori Design Development

Furthermore, regarding the development of design outcomes, it was felt that there was a lack of accessibility to knowledge and resources in the area of Māori design, both locally and internationally. Participant B, C & D stressed for more participation of Māori in Māori design practice and academia and is supported by a rationalisation that Māori and Pacific Islanders are natural visual communicators. This belief is underpinned by the rich visual culture active within Pacific Island and Māori life. Participant B considered that visual communication was an accessible and achievable form of expression for those young Māori disengaged with their culture, compared with customary art practices such as whaikōrero or oratory, whakai and raranga. For young Māori, visual communication can be seen as another form of expression and an extension of creativity, which represents individual identity. There was a consensus that more Māori need to enter into the design industry to help control, maintain and nurture positive representations of Māori design in contemporary media.

This notion is related to the customary concept, tino rangātiratanga. This concept belongs to the Māori initiative, which validates and legitimises Māori knowledge and systems (L. Smith, 1999, p109). Moreover, Linda Smith (1999, p109) specifies how kaupapa Māori research and Māori epistemology highlight tino rangātiratanga as an enlightenment tool for cultural reclamation in order to satisfy the needs of Māori and promote change and development, especially in the areas of concern to Māori cultural integrity.

Many messages created and developed in mainstream communication assume that all needs and requirements are met, even cultural needs and experiences (Martin, 2006,
Participant B challenged this suggestion when she explains how television campaigns developed in regards to Māori health or education often reflect and support negative or disadvantaged aspects of the culture. She finds that although these campaigns feature Māori people, they do little to empower Māori by concentrating on the misfortunes rather than the opportunities. Regarding how to counter this, Smith (1999, p158) helps us to envisage that for kaupapa Māori [visual communication] design to be successful and specifically cater for Māori cultural needs and experiences, “creating is about channelling collective creativity in order to produce solutions to Indigenous problems”. In other words, by exercising tino rangatiratanga when it comes to Māori initiatives, Māori are best equipped to deal with and produce solutions to their own problems, the result of which empowers and positively influences the target audience.

6.4.3.3. Protecting Culture
Finally, through developing an understanding of kaupapa Māori [visual communication] design, further analysis of the personal narratives highlights that the development of design outcomes in relation to this research leads us to a broader issue regarding the protection of culture. An observation from the interviews was that the more immersed the Māori practitioners were with their cultural knowledge and experience, the more explicit they were in stressing the need for policies and guidelines on correct use and application of Māori imagery.

Participant C was passionate about the fact that Māori need to realise the potential of Māori design as a powerful tool for marketing and branding. He believes that Māori must not ignore this activity but take control and help to develop protocols and guidelines for the application of Māori design in local and international industry. His experience highlights an opportunity for the channelling of Māori practitioners in an effort to challenge, define and specify the protection of Māori visual culture and its use locally as well as internationally. Not only did Participant B, C and D stress the
need for safety mechanisms of control and *tino rangātiratanga*, but also for the recognition of *he taonga tuku iho* to maintain the integrity of Māori iconography and the transference of cultural knowledge for future generations. The opportunities this presents regarding the issue of control and ownership of Māori design reaffirms the need for Māori to define this area of practice.

### 6.5. Issues during the Design Process

As a result of developing a broad definition of *kaupapa Māori* [visual communication] design, further issues were stressed and highlighted as significant to this investigation. These considerations were identified through the varied experiences of participants and literature reviewed. The issues presented in this section are emphasised as important factors significant during the process of designing, specifically in regards to Māori clients and audiences.

#### 6.5.1. Experience counts...

For each of the participants, their ideas and attitudes surrounding *kaupapa Māori* [visual communication] design were determined by their own personal experiences and methods developed. For those who had more experience with Māori culture and the design industry, their definitions were clearer, were told confidently and had depth. It was also evident that those who came from a customary Māori arts background and those who were actively engaged with *hapu*, were able to better explain Māori customary concepts and ideology when responding to the questions asked. These characteristics were articulated from a Māori worldview, business acumen and from the experiences (from varied disciplines) held by each of the participants.

Furthermore, what I had realised from the interviews was that those who had more than 10 years design experience had a depth of knowledge and narrative in contrast to those who had less than 10 years experience. This I have attributed to contemporary qualities of ascribed and/or inherited leadership characteristics within Māori society.
Those practitioners with more than 10 years experience would assume some leadership qualities within the industry and Māori community. This is made evident by their reflection and articulation of this experience when exercised in design practice or theorizing. Moreover, these practitioners who have attained leadership within industry and/or community based on experience, can be instrumental in constructing value, whakapapa and tikanga for kaupapa Māori [visual communication] design.

6.5.2. Importance of Rapport
Considering the methods that are necessary during the process of designing (when dealing with Māori clients), and extending on earlier discussion introduced regarding manaakitanga, was the importance of establishing rapport. Participant D highlights how Māori often prefer to work alongside other Māori in a business context because of cultural beliefs and values collectively understood. Participant C attributed this to a customary belief to do with whānaungatanga. Interestingly, Participant B highlights that Māori who work with other Māori are governed by aspects of āhuatanga Māori and are able to establish genuine connections from the outset through kinship relationships. It is these connections that bind and sustain the relationship building process during an encounter. As Mead (2003, p28) suggests “relationships are fragile and need to be nurtured through obligations associated with whānaungatanga”. In addition, cultural concepts such as manaakitanga and mana are further understood through obligations to do with kinship.

Moreover, an understanding of shared experiences is a sufficient tool available for developing rapport and can be seen in participant B’s narrative. She stressed that during her interaction with clients, much of the process involved developing a relationship, talking and also sharing information before any design work was undertaken. Participant A and D also specified that when working with Māori, consultation is integral. In addition, Participant A suggested that detailed research
should be undertaken alongside consultation with Māori. She realised, in working with *kaupapa Māori* design projects that more emphasis is given to research because of the value of the knowledge handled and the consequences presented if the designer were to get something incorrect. This notion is inherently linked to the accountability Māori designers encounter when working with Māori.

### 6.5.3. Accountability

During the process of designing, Mead (2003, p261) supports the need for thorough research and consultation when dealing with Māori clients in a creative context. This is related to a Māori belief where artists of a community could be held accountable to the collective through principles connected to *utu* and *tapu*. The accountability of the creative individual is monitored by the artist’s responsibility to the *whānau*, *hapu* and *iwi* because they are viewed as working on behalf of the people to which they belong. As *utu* is a consequence of work that is done in an incorrect manner, *tika* and *pono* are principles that allow artists to monitor their response in relation to the work being administered. The principles of *tika* and *pono* allow the artists to continually reflect on their process, maintaining integrity and accountability throughout.

### 6.5.4. Kanohi ki te kanohi (face-to-face)

Another specific issue identified during the process of designing for Māori clients was that there appeared to be a consistent format for the consultation phase when undertaking Māori specific projects, starting with a face-to-face meeting. Māori often insist upon meeting face-to-face, a customary belief relating to *kanohi ki te kanohi* or *kanohi i kitea* (a face seen). Mead (2003, p28) describes *kanohi i kitea* as “a principle that aids in restoring the balance and bonds of *whānaungatanga* during rituals of encounter and relationship building”.

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Consequently, as a part of Participants B and C's personal process, they insist upon a verbal exchange of information when dealing with Māori in the first instance. Participant B states that open lines of communication, honesty and goodwill are important characteristics of a successful process. She also specifies the importance of reassuring and building into the process an exit clause for clients that does not compromise individual mana or make clients feel whakamā about discontinuing with their service. Following and insisting that a rudimentary consultation process takes place is related to a resistance by Māori to part with knowledge because of the uncertainty of the use of this knowledge in wider contexts (King, 1978, p10). Ensuring that cultural processes such as face-to-face meetings are met and administered allow for a much more considered design solution.

6.5.5. Organised Exchange
Further to specifications such as face-to-face meeting during the design process, Participant C and D add that the designer must have good listening skills and be organised in their documentation of the information exchanged. Participant C believes the role of the designer, therefore, must be to manage the information exchanged in order to uphold and maintain the integrity of the client’s brief, expectations agreed upon and what is to be achieved. Subsequently, this organised exchange is made possible by following cultural processes such as face-to-face meetings with all members, ensuring that the recording of the discussion presented during these meetings is noted, then synthesised to ensure that these concerns are transmitted through to the final outcome or design, which acknowledges the end-user.

This break from the traditional transmitter-receiver model, often used by visual communicators, makes receivers of the message active in the development of design solutions (Noble & Bestley, 2005, p 125). Handling the information exchanged from client, brief and the end-user could be made more efficient by incorporating some elements of design methodology. Theoretical design tools such as semiotics and
deconstruction allow the information to be organised systematically to suit the needs of the client as well as the needs of the end-user. This process through an organised exchange then becomes a sustainable system of designing, as all members of the process are empowered and catered for or at least, considered.

6.6. Issues post-design - Kaupapa Māori [visual communication] design and Intellectual property

Not surprisingly, issues surrounding the use, mis-use and responsible use of Māori imagery were discussed as a consequence of the literature examined and subsequent responses to the questions asked during the interview process. These issues form a broader discussion related to Intellectual Property and the successful, positive and/or negative production, authorship and appropriation of kaupapa Māori [visual communication] design and theory.

6.6.1. Mis-use

The concern for Intellectual Property issues in relation to broader areas of Māori design, and more specifically, kaupapa Māori [visual communication] design knowledge and processes within design industry, was justified through the literature review process. There were many cases where appropriation and the mis-use of Māori designs in local and international markets have taken place, negatively impacting on individuals, specific iwi, and Māori culture as a whole. Popular examples as highlighted by Participants B, C and D include the cigarettes branded ‘Maori Mix’, the Sony Play station games ‘Mark of Kree’ and ‘Lara Kroft’, the Spice Girls performing the haka and Robbie Williams receiving a kirituhi or Māori-inspired tattoo. Indeed, literature certainly highlights marketing models such as branding as the activity veiling and responsible for, “encouraging and perpetuating stereotypes and controlling the media” (Belch & Belch, 2001, p776).

Regarding branding activities and strategies, and the examples presented, the practitioners were concerned that such mis-use had affected the integrity of Māori
culture and their designs. Participant C argued that the mis-use of Māori design was devaluing the intent of the designs; designs he believed held many years of history and relevance to particular people and place. He added that for Māori to maintain the integrity of their designs, more education around cultural and Intellectual Property is needed nationally and internationally. Consequently, design literature stresses the need for industries and businesses to recognise the value of design as an essential ingredient throughout a branding process that is capable of “building brand experience by making brands tangible through design” (Werbner, February 2006, p21).

Subsequently, marketing literature highlights the recognition and importance of developing marketing methods and models which assist with “speaking more appropriately to particular ethnic groups” (Shaw, 2005, p8). As a result of these initiatives, I believe there are opportunities here for design education (in the area of ‘kaupapa Māori [visual communication] design’), to inform the models being developed by marketing industry.

**6.6.2. Responsible use**

In relation to issues of mis-use, a clear need identified by practitioners was for the development of guidelines specifying methods and procedures for responsible use. Participants A, B and C stressed the need for designers, whether Māori or non-Māori, using Māori-centred or inspired imagery to be responsible users of Māori visual culture. In addition, Participant C highlighted that the industry needs to support the responsible use of Māori design. Subsequently, Participant A stressed that users of Māori designs, as well as the wider public, need to be made aware of correct processes, development and application of Māori design. She added that to do this requires an understanding of different cultures and world-views and that the communication (visual and verbal) should be framed according to the values and beliefs of the receiver. Participant C and D identified that there is an opportunity in industry for Māori designers to act as consultants on behalf of Māori design knowledge for non-Māori organisations. Therefore, the development of responsible use and guidelines needs to be broadened and include the general education of the
public about issues of ownership as well as specific rules for the processes, use and application of Māori visual culture.

### 6.6.3. Current Initiatives

Currently as more people are becoming aware of Intellectual Property issues pertaining to Māori design, there appears to be more interest from Māori who are questioning and challenging the intentions and application of Māori culture and imagery in the international domain. A recent and popular example was the cigarettes branded “Maori Mix”, marketed in Israel. This misappropriation was publicised by certain individuals, highlighting that awareness of these types of activity are potentially hard to identify and monitor. Māori politicians and health advocates challenged the corporate company about the use of the word ‘Maori’ in relation to the context of cigarettes, considering the high smoking rate and subsequent death rate among Māori. This crude example of the inappropriate use of the word ‘Māori’ to market cigarettes highlighted some of the negative consequences of marketing and branding activity in broader global markets.

Locally, there are initiatives within government for the control, education and awareness of Māori art and design. For example, the *Toi Iho – Māori Made Trademark* has significantly impacted on control and ownership issues for Māori artists in terms of obtaining authenticity value. *Toi Iho* has advocated change within the tourism industry by presenting Māori Made artworks and objects as authentic pieces of Māori arts and culture. This has allowed Māori artists to legitimise and formalise the integrity of their practice, while encouraging buyers to question the authenticity of many cultural artefacts that are for sale, as well as the creators of these artefacts. The initiative is a step in the right direction but concerns arise about who controls and dictates eligibility for membership.
Subsequently, the trademark does not explicitly define which arts practices are included under their guidelines. Regarding this, mention was made through a Designing Māori Futures hui (2007) and the networking process with other Maori designers, where some expressed their feelings that the trademark does not specifically engage (or allow participation) with their design practice, or the design industry in general (Scott, Wilson, & Wixon, 2007). They later explained this was because the fields of design were not recognised within the parameters of the trademark. The categorisation of design is also ambiguous in other government art organisation such as Creative New Zealand who do not recognise a separate strategy for ‘visual communication design’ or ‘graphic design’ but do recognise digital art/design within their ‘visual arts’ sector. Perhaps this is because both organisations have a mainly arts focus although interestingly, each idealises the retention and development of contemporary creative practices.

Indeed, within the New Zealand design industry concern has been raised in regards to the WAI262 claim as outlined within the first theory chapter. The submission to the Waitangi Tribunal by DINZ was in relation to the development of Intellectual Property policy regarding proper use and application of Māori imagery for all designers. The submission cites that only a certain number of Māori were involved in the compilation of the report because of time constraints. My concern here is whether the report was truly compiled for the interest of Māori and Māori design, or more for the interests of non-Māori and commercial benefits. Importantly Māori should have initiated the concerns and specifications for developing guidelines in the first instance. This highlights the limited relationships, membership or consultation mechanisms that DINZ engaged in (whether established or not) with a collective of Māori, for inclusion in the report. Key industry educators have shown interest in for Intellectual Property issues relating to Māori design, through their own business interpretation of the effects that the WAI262 claim would have on design industry in New Zealand. Concern is raised as to whose interests are being served because the
submission may be viewed as a predominantly Pākehā initiative and not iwi Māori
determined.

Key New Zealand design educators are aware of the significance Māori culture and
design has for the national identity of New Zealand and the potential uniqueness
Māori design offers both nationally and internationally. In the DINZ report “*Waitangi
Tribunal Wai 262 Claim - Interested group submission from the Designers’ Institute of New
Zealand Inc*” (16th September, 2006) there is recognition of Māori inspired designs
belonging to New Zealand’s unique identity. However, the development of protocol
for use of Māori imagery within this context appears limited to mainstream designers
and mainstream interest aimed at business opportunity for the use and application of
Māori design. As industry and participants identify, aspects of *kaupapa Māori* design
practice and process align with business models and a value that is unique to New
Zealand identity. Interestingly, the report proposes an ongoing dialogue with a range
of practitioners. However, it is hoped that in the first instance, Māori-led or inspired
design be practiced and responsible for the positive development of Māori culture,
before profit. When this is realised or initialised through practice, then mainstream
use of Māori visual culture can be justified.

More generally, participants highlighted the need for, and appreciation of, *tika* and
*pono* when creating and using aspects of Māori design and culture. Participant D
presented an example of the *Air New Zealand* logo and the 2005 re-brand of the *koru*
symbol. Participant D was aware that Māori had some negative feelings about the
appropriation of the *koru* symbol by *Air New Zealand* because of a lack of
acknowledgement of its source. However, he highlighted that the re-branding process
did recognise the negative sentiments felt by some Māori and, as a consequence,
encouraged a consultative approach by enlisting knowledge and advice from, Derek
Lardelli an expert on Māori cultural knowledge.
This process of consultation with experts such as Lardelli was a strategically and culturally appropriate method as it allowed both parties to work through concerns and conceptualise a considered design solution that met the guidelines and expectations of each party. In this example we see an opportunity for creative experts with customary Māori knowledge to be consultants and educators within the business sector. Individuals, who have the leadership qualities for imparting knowledge while maintaining the integrity of that knowledge, could help to deter the mis-use of Māori visual iconography by businesses.

6.6.4. Measurables & Success

Another point made regarding post-design production was measuring the success of ‘kaupapa Māori [visual communication] design’ outcomes developed. Participant A referred to aesthetic factors such as the presentation of cultural references within the designed outcome as a successful strategy. Indeed, Participant B and C, considered elements of the process key to the success of ‘kaupapa Māori [visual communication] design’ outcomes. For instance, Participant B emphasised that she tries to make the design process a transparent one, involving and educating clients on aspects of her practice. In sharing this knowledge, Participant B enables client autonomy over the work created, attributing this to her practice and ‘kaupapa Māori [visual communication] design’.

Furthermore, Mead (2003) and Smythe (2005) considered customary concepts such as ihi, wehi and wana as appropriate instruments for measuring success of the art piece or designed outcome. The main concern with this is that these customary notions as instruments of measure are subjective and based on emotive reaction. From a western perspective this is akin to an emotive reaction to ‘beauty’. These established customary concepts provide models for successful development and assessment of ‘kaupapa Māori [visual communication] design’ outcomes. However used alongside design theories such as, deconstruction, semiotics and semantics this might offer
objective rationalisation which could compliment these cultural concepts when considering evaluative criteria for successful communication.

6.6.5. Representing Māori people

Finally, a significant issue highlighted as important to post-design production includes, the representation of Māori people. Participant A talks about an aspect of Intellectual Property in terms of the photography of Māori people. She is aware that capturing images of Māori people is considered tapu as these representations develop a wairua, and are recognised as a living entity that evolves both conceptually and spiritually long after the image has been taken. Consequently, this attitude is supported by others when reflecting on the 5+YourWay™ project, where those Māori individuals who featured within the resources did not want their photographs reproduced beyond the pilot study. Furthermore and as previously discussed, there is a history of mis-representation of Māori in the media, from film, to televised news stories. The complexity of controlling the appropriate use and representation of Māori history, people and culture locally and globally is difficult. However, because the design process is not fixed, there are opportunities for designers to include within their own design process and practice considerations for ethical, cultural and/or moral obligations. If designers are willing to include these types of models in their practice, they can play an active role in enabling and involving the subject/user/audience when developing visual representations, encouraging appropriate communication of visual representations.
6.7. Reflective Research & Practice
During and inherent throughout the research process was the engagement and ongoing reflection of the research topic, methodology and theory through practice (whether research or practice oriented). The reflection of both participants and myself as the researcher has been undertaken and included within this discussion chapter. The importance of including these reflections within the thesis is that it has provided and allowed for a regrowth and renewal of ideas, as a cyclic process to produce, develop and form new knowledge.

6.7.1. Impact of research itself on Participants
…I guess my first reaction [being asked to take part in the research] would be I didn’t really put a label on it…there was no name… I guess what grabbed me was the Māori [aspect]… I’ve been interested in really the Māori concept, the Māori view…I guess in your email I realised that oh gosh I’ve been working in this industry for such a long time that I never really had the time to sit down and explain some things even though it comes from my own personal experiences…I did realise that there is a lot of things happening in Māori visual design, in visual design full stop…and that I thought well this might give me an opportunity to put my little humble piece of the pie, of the jigsaw puzzle perhaps…together to maybe help, a demystify perhaps a lot of perception that is out there…to offer you the opportunity to see through my experience and not something I just made up…and in my life and in the industry of design and it and I thought it was an opportunity to say, ‘hey look I’m ready more than ever’, ask me two years ago, I’d tell you to “hack off”…you know because there was a lot of issues around Māori design in the commercial industry…and I had been inundated with people wanting to know how do we do this, but all they were really interested in was utilising Māori design for their own interests and so I’ve been very sceptical, I’ve been very, not shy, but very, very careful at the information that I give…mainly because I hadn’t taken the time to collate it in such a way where it can be explained…so when I got your email and I read the title and I read I thought well this is an opportunity, a great opportunity to be ready…to be ready… - Participant C

Research participants acknowledged many broad Māori cultural issues as significant to the research topic during the interview discussion. Interestingly three of the four participants interviewed felt that the intervention of the research prompted them to reflect on what it is that they do and practice as Māori and as designers. They found this to be an uplifting, positive and reflective experience, giving them a chance to articulate and legitimise an individual response to the context of the research topic. Additionally, these participants felt that in contributing to the research, it would help to demystify some beliefs and perceptions associated with Māori design and culture.
Implicit in the attitudes of the participants was the scope of the research within specifically visual communication design and graphic design fields. Many of the participants interviewed had viewed Māori design as not being limited to just graphic design but encompassed a variety of methodologies and practices from both customary Māori art models as well as non-customary/contemporary art and design. Initially, some of the participants highlighted that this compartmentalisation of the research did not prompt them to respond immediately. It was not until after some reflection on areas and experiences significant to their practice, that participants found associations with the research. This reflection on their practice is what certainly highlighted the biases or prior knowledge that I possessed at the outset of the research process.

Each of the participants were adamant in expressing that their interest in the area of ‘kaupapa Māori [visual communication] design’ is a life-long interest. In addition, they consider their participation in the area is essential, valid and satisfying. Many of the participants have been influenced directly by their own experiences with their culture and family while growing up. Participant A by oratory, Participant B by the visual creativity of her mother and brother, Participant C by his family’s business acumen and Participant D by his family, music and kapa haka.

6.7.2. Impact on Researcher
As the researcher, I empathised with many of the stories told by the interviewee’s during the interviews about their similar circumstances working with Māori in developing design outcomes and solutions. I realised that in devising questions for the research, some of these evolved out of a modernist tradition of rationality and objectivity. This was highlighted throughout the interview process by some of the questions asked (or not asked), the subject areas emphasised (or de-emphasised), as well as some reactions to the questions asked of participants. Being made aware of
my own bias throughout this process has allowed me to re-trace and re-evaluate my own prior knowledge as a form of personal enlightenment.

Through talking with actual practitioners in the field of ‘kaupapa Māori [visual communication] design’, I have been given a depth of understanding that I feel I could not have attained from literature alone. Consequently, by meeting with practitioners I have also been given a deeper appreciation and understanding of the concept of tino rangātiratanga and kaupapa Māori. In addition, by undertaking a kaupapa Māori research methodological approach it has expanded my awareness of tikanga Māori and mātauranga Māori. Moreover, it has also simultaneously informed my own design process and practice.

A further reflection considered during the research process was the size of the investigation. By using such a small sample and conducting semi-structured interviews, this provided indepth knowledge that enriched my understanding, yet developed ongoing relationships with participants. I believe that using semi-structured interviews, along with kaupapa Māori methodology, contributed to a well-balanced and vigorous research process and result. However, my only concern in using a small sample was the limited range of Māori opinions, which could have expanded the range of perspectives.

This point is considered due to one of the responses made by a referral from an academic contact. When the referral was contacted they seemed negative about being considered only, or essentially, a Māori designer, and therefore, my interest in his practice from the context of the research. This was an interesting point of reflection in the research process, highlighting the presence of varied attitudes. Up until this point in the process, I had assumed that those contacted for the research, shared a common vision toward Māori cultural development and aspiration. Consequently, it was through further examination of key texts that I could later attribute this
perspective to the essentialist debate proposed by Jahnke in his essay ‘Voices Beyond the Pae’ (1996b), which examined the negotiation that Māori artists must undertake in order to rationalise their position and define their practice in terms of cultural specificity.

In addition, by following a kaupapa Māori research methodology throughout, I have found it to be a fulfilling process because it represents all perspectives involved, is reciprocal, and is ethically and morally responsible for people and culture in a sustainable and integral way. Furthermore, throughout this process I have realised that ‘kaupapa Māori [visual communication] design’ process and practice is an innovative and significant area for Māori cultural development that needs ongoing and further articulation and negotiation.
7. Conclusion Chapter

The objective of this research was to investigate and identify practices, methods and processes specific to the area of ‘visual communication design by Māori, for Māori’ (or later entitled, ‘kaupapa Māori [visual communication] design’), through the personal narratives of practicing Māori designers, incorporated within a theoretical and a visual analysis of ‘kaupapa Māori [visual communication] design’ outcomes. This research has systematically tried to include a range of perspectives by interviewing four practitioners of ‘kaupapa Māori [visual communication] design’. Interestingly, the small sample and use of kaupapa Māori research methodology provided in-depth narrative, pivotal to answering the research questions conceived during this investigation. In addition, most of the participants found that the intervention of the research encouraged them to reflect on their practice, later formalised through the interview process.

As the premise of the research topic is concerned with a ‘by Māori, for Māori’ framework, this locates the research primarily within an Indigenous framework. Therefore, an understanding of kaupapa Māori ideology was essential. The methodological approach administered complimented a kaupapa Māori framework of inquiry given the nature of the research as specifically Māori-centred. This methodological approach was instrumental in helping to answer key research questions from the outset, and expanding on what had been identified initially through literature.

Consequently, one of the major findings from the research was that, ‘kaupapa Māori [visual communication] design’ specifications for practice and process link directly
with *kaupapa Māori* research methods. Therefore, ‘*kaupapa Māori* [visual communication] design’ practice and process is not a new discovery, but when articulated through design discourse it is a new innovation or adaptation not yet actualised or detailed in literature, Māori cultural epistemologies or design thinking. Regarding this, a need was identified toward constructing value, *whakapapa* and *tikanga* in field of ‘*kaupapa Māori* [visual communication] design’. However, those already practising ‘*kaupapa Māori* [visual communication] design’, felt that this practice ensures and facilitates reclamation of culture and identity, through actively engaging and acknowledging cultural processes and beliefs as mandatory, when presented with a culture-specific design problem.

Inherent in this, as identified through literature and participant interviews, *te ao Māori, mātauranga Māori* and *tikanga Māori* provided the lens or conceptual ideologies available to facilitate with the development of designed outcomes for Māori specific design problems or briefs. Those designers, who engaged with Māori conceptual ideologies within their own personal design process and practice, felt that they necessarily satisfied the cultural needs of their clients. In addition, they ensured that their own and their clients safety and reputation was upheld. Furthermore, they recognised that the process facilitated reflection, reciprocation and empowered all those involved, in a positive sense.

As highlighted by participants and projects such as, the 5+*YourWay™* and the branding project for *Te Kahui Atawhai, tikanga Māori* played a pivotal role in regulating cultural decisions throughout the design process. Customary concepts established within Māori culture, such as *manaakitanga* and *whānaungatanga*, were highlighted as guidelines for designers to negotiate when dealing with clients. Therefore, a successful approach to a design problem for Māori was consideration for, or an understanding of, aspects of *tikanga Māori*, *te ao Māori* and *mātauranga Māori* and their influence during social interactions with Māori. Indeed, this was recognised as a more
robust and enriching process of design (or research), otherwise lacking in the universal design process.

At the outset of the research, the focus was primarily on the area of visual communication or graphic communication design. However, during the interview discussion it was found that the majority of the participants felt uneasy about being labelled as only a “graphic designer”. Rather, they felt that they contributed to, and drew from many fields of creativity, not just design. They considered themselves integrated practitioners of Māori visual and creative culture. In addition, each of the participants drew experience from many customary and non-customary disciplines, which they felt should be recognised as a part of ‘kaupapa Māori [visual communication] design’ practice.

Another major point made when defining ‘kaupapa Māori [visual communication] design’, was that no separation could be made between whether this practice belonged to art or design. A similar sentiment was shared in the example of Indian oral and visual culture, which also supported the inseparability of fine art and design. Within the paradigms of ‘kaupapa Māori [visual communication] design’, both customary art models and non-customary art and design models were considered interconnected, belonging to a broadening definition that ‘kaupapa Māori [visual communication] design’ captures. Indeed, initially the compartmentalising definitions of the present research were quickly modified, as participants were concerned that the specific design focus did not match their current praxis.

Some felt that this limited their opportunity to add or share their personal narrative. Yet, after following a kaupapa Māori research process this allowed space within the research process for participants to direct the research and provide definitional control over the knowledge presented. Through this process participants clearly defined their practice within the context of the research and also helped the
researcher realise this. Later, this information directed and facilitated what were valuable and valid themes, leading to a broader consideration of design within a cultural context, and as a non-customary medium consistent with varying customary Māori oral and visual communication processes.

The boundary and intersection of ‘design and mātauranga Māori’ was explored through their theoretical interaction with each other. Interestingly, what was found was that in some instances, such as user-centred design, deconstruction, semantics and semiotics, were complementary to ‘kaupapa Māori [visual communication] design’ models and customary Māori cultural models. However, contemporary design theories or models (such as user-centred design) did not consistently recognise the context of users, and was still limited in its scope to include and engage with the particularities and specificities of cultures.

Indeed, design has its historical roots and foundations within Western tradition. Consequently, modernism is still manifest in the approach, process and delivery of some design work and problems. As design industry is dynamically evolving with business, industry and consumer trends, ‘kaupapa Māori [visual communication] design’ could be considered a new and developing tool, practice, process, theory which legitimises and privileges culture and people, ethical and moral concerns and identifies cultural needs, prior to profit. ‘Kaupapa Māori [visual communication] design’ process is a non-linear model that relies on, and draws from, multi-disciplinary models in order to be practiced. Therefore, ‘kaupapa Māori [visual communication] design’ was considered a more robust model, capable of drawing from and using multiple methods and models from both design theory and Māori cultural paradigms.

Furthermore, the goal of a ‘kaupapa Māori [visual communication] design’ process was to privilege Māori-specific epistemology while maintaining integrity and the intent of
customary forms and knowledge systems in an increasingly open society. Jahnke’s (1996b) analogy of the *pa e* as a transitional or conceptual zone could provide a space out of which methods and practices can be moderated, contested, developed and negotiated. Indeed, the *pa e* could be viewed as a higher order, third dimension or conceptual zone for designers, providing frameworks for social interaction, cultural specificity, integrity and *tīka*.

Inherent to the analogy of the *pa e* as a boundary between two systems (or world-views), is the hybridity of two complimentary knowledge bases (design and *mātauranga Māori*). The need to define this hybrid state is raised through the lack of relevant design literature and contrasting experiences of the processes shared by the practicing designers interviewed. The increased use of Māori-inspired forms within the broader design industry, however, highlights the need for proper processes and practices to be developed and communicated that are initiated and developed by Māori. In this sense, the development and application of this methodology would specify that the design is *tīka*, or correct under Māori definition.

Consequently a major focus of the research, by participants and debates through literature, was the cultural understanding regarding *he taonga tuku iho*. The increased awareness locally and globally for Māori iconography in areas such as *tā moko*, certainly highlighted the need for education and awareness of customary forms in order to maintain the integrity and intent of the designs for future generations. In particular, the development of cultural processes, methods and practices, as well as, education surrounding the use of customary Māori art forms within the design industry, were stressed. For example, the report delivered to the *Waitangi Tribunal* by DINZ, and also arguments presented by Participant B, C and D.

The main issue raised here, was that Māori culture has a responsibility to recognise the field of design and its varied genres if Māori iconography continues to be used
digitally. As suggested previously, ‘kaupapa Māori [visual communication] design’ does not have a whakapapa within Māori paradigms. It could be argued that this is because there are no tapu restrictions placed on digital media and application. As a result, more questions were raised. For instance, how could customary practice be integrated into design in order for Māori to recognise the value and need for defining this genre within a Māori framework? And would this help to control the mis-use and mis-appropriation of Māori cultural forms for the future?

Indeed, broader Intellectual Property issues and popular media examples of the use and mis-use of Māori iconography were presented. It was found that the historical use of cultural imagery could be associated with colonial strategies that have tried to naturalise and dilute the cultural image. Othering strategies have been used to racialise Māori and present a Westernised view of them in order to naturalise their subjugation. For instance, the government-operated Tourist and Publicity Department often exploited Māori women in their posters, to sell a commodified (or sexualised) representation of New Zealand. This activity systematically naturalised the image of Māori women, suggesting that this was a reality; yet, these depictions were often associated with male voyeurism. However, marketing activity such as branding, has certainly maintained, veiled and encouraged further stereotyping within dominant media. This is exemplified by the international example of the cigarettes branded ‘Maori Mix’.

With this in mind, we can surely claim that the mis-appropriation of Māori visual forms into mainstream business models clarifies the need for protocols and guidelines for correct use because this type of activity still continues. We are made aware of Māori visual forms containing tribal histories and messages specific to people, place and context. The value of an image is contained within the aesthetic that develops, which reaches and connects with specific people, places, events and history. Designers must move past the provocation of Māori iconography to understanding
the context those designs represent, when considering its use and application. These context-specific visual forms within Māori culture are the semantic equal to the written form, and consequently, must be used and considered in the same manner.

The education and awareness of Māori visual forms is detrimental to maintaining cultural integrity. Regarding this, local initiatives are currently acknowledged through Māori-led government initiatives such as Toi Iho, as well as individual expert consultancy, such as Derek Lardelli’s work with Air New Zealand. These examples are current local initiatives that still need some refinement but signal the beginning of policy development aimed at maintaining cultural integrity. Specific policy development for the use and application of Māori iconography in design industry is recognised. For instance, through the DINZ report to the Waitangi Tribunal regarding the WAI262 claim. Here, DINZ suggest that they be the organisation that develops, controls, and maintains these protocols for New Zealand design industry. Concern arises here regarding, the capability of DINZ to successfully handle the cultural responsibilities and aspiration associated with this Māori cultural knowledge.

Another major insight from this research was that ‘kaupapa Māori [visual communication] design’ couldn’t be defined by one generic style because this type of rationale would suggest Māori iconography could be homogenised. Understanding that Māori belong to specific iwi, hapu and whānau is key to conceptualising ‘kaupapa Māori [visual communication] design’. The identification of diversity within Māori culture signals a belief in recognising and celebrating differences in individual identity. Essentially, we cannot conclude that ‘kaupapa Māori [visual communication] design’ has one generic style because each individual designer has particular influences specific to their cultural framework, represented through their own unique application and practice. However, you could argue that ‘kaupapa Māori [visual communication] design’ as a discipline, is a new adaptation or innovation which occupies two ideologies, both design industry as well as customary Māori art models and practice.
7.1. Reflective Thoughts

This research process has been a positive self-reflective activity and process, not only for myself, but also for those involved. I feel as a result of ongoing and continual reflection I have gained much more insight into the area of ‘kaupapa Māori [visual communication] design’, than first anticipated, prompting further critical reflection. By talking with four different practitioners in the field of Māori design, I was given four different perspectives each with particular contexts and specific narratives that provided knowledge, as well as built relationships. In addition, by interviewing practitioners of ‘kaupapa Māori [visual communication] design’, the collective understanding shared, engaged with further reflective actively among participants and their wider network communities. The intervention of the research has enabled the area to be formalised, collated and recorded. Although key literature was identified throughout the research process, I feel that the critical engagement, value and specificity were obtained from the personal narratives of participants of the research. In most instances, the reality of this practice was extended upon through the personal narratives presented, rather than from what was found through literature.

Overall I feel the research methodology was positive and fulfilling because it has given me a depth and confidence in a specific area of expertise that I feel I could not have achieved without following the primary methodology of kaupapa Māori research methods and practices. In regards to those involved, it has also pre-empted further critical reflection and awareness of their practice. Therefore, I feel that this research process has introspectively been related to model of post-colonial theorist, Paulo Freire (1921-1997), of conscientisation, or consciousness raising. Consequently, I hope through more reflection and awareness of ‘kaupapa Māori [visual communication] design’ practice, that further critical and analytical dialogue continues to evolve and manifest beyond this thesis.
7.2. Recommendations & Opportunities for Future Research

Literature
A recommendation identified as a result of the research process was for the production and potential for more literature specific and/or critical to ‘kaupapa Māori [visual communication] design’. Owing to the limited amount of literature available that engages with specifically design-oriented issues and concerns relative to Māori, this was considered necessary and essential. Developing and recording dialogue and narrative specific to this area or epistemology, could demystify and broaden awareness and education of the practice and process, both nationally and internationally.

Model of ‘kaupapa Māori [visual communication] design’ theory and process
An opportunity for future research could be the detailed development of a model for ‘kaupapa Māori [visual communication] design’ theory and process. This research highlights some principles of practice particular to a small number of practitioners. However, further specifications could be examined across a larger cross-section of Māori practitioners of particular regional or iwi localisation. Therefore, the primary aim of this model might be to establish basic conceptual foundations for this practice. This model might further assist with the development of education and awareness, by providing a repository of knowledge systems particular to visual communication design or broader and integrated models of Māori creative practices. In addition, other disciplines or practices outside design or Māori creative practices, which impact on Māori culture, knowledge and resources, might also benefit from the development of this model.
Curriculum development
There is an identified need for curriculum development and education of the use, awareness, understanding and definition of Māori iconography within New Zealand design schools in particular. From my experience, through guest lecturing and tutoring within the University of Otago Design Studies department, and the Communication Design degree at the Otago Polytechnic, I have been made aware of a need by non-Māori for the education of aspects inherent to ‘kaupapa Māori [visual communication] design’ practice and process. Furthermore, this need for curriculum development is also presented through literature. For example, the Whare Wānanga case study highlighted, through critical design reflection, some limitations or biases within design theory in New Zealand.

Interestingly, as a result of identifying this need, a recent proposal/grant reflective of this current research, to an education committee at the University of Otago, was approved. Curriculum development within the Design Studies department at the University of Otago will take place across second year communication design papers in 2009, based on aspects of this research. However, I believe there are further research opportunities within curriculum developing across a range of design disciplines, not only visual communication design.

Māori designer network and organisation
During the initial stages of the research process it was clear that there was a need for a professional Māori designers network. As highlighted throughout my own research process, I had to develop my own networks in order to find participants for the research. I found that although there was no specific Māori design network that I could engage with, broader, yet established New Zealand art and Māori art networks became integral to my research process. Although these social networks were significant, initially it was difficult to find the design specificity required for this research. Moreover, participants of the research also identified a need for a formalised Māori designer network, to connect and share with others who have similar backgrounds and visions.

Since the beginning of this research process, the acknowledgement for the set up and development of a professional Māori designers network, has been initialised. In June 2007, an invitation was received to be a part
of the establishment of an official Māori designers network. A hui took place in Rotorua in July 2007, which began the introductory dialogue regarding the set up and maintenance of this organisation. These discussions and further formalisation of the organisation are still taking place. In regards to future research, the establishment of the organisation could provide a case study to further explore Māori art and design practitioners, practice, as well as, the premises and structures of the organisation itself.

Resource development
Another opportunity for future research could be the development of physical resources for Māori and non-Māori designers that present ways, methods and approaches specific to use and application of Māori imagery. For example, interactive web-based media could offer tools or resources to disseminate this knowledge. Another example might include, a documentary-based resource that presents practitioners and their personal narratives as a way of locating and contributing to the awareness of ‘kaupapa Māori [visual communication] design’. As a result, this may increase or build more capability in this area.

Policy development
Another recommendation identified was regarding Intellectual Property concerns. At a governmental level, policy development about the proper use and application of Māori cultural knowledge, taonga and resources is identified as important to Māori, as well as, non-Māori. DINZ have initiated and specified a need for the development of methodology regarding the use and application of Māori iconography and customary knowledge. This signal from mainstream design industry certainly highlights a need for some development of policy. However, this need must not be outweighed by profitable gain within business that might conflict with cultural integrity, collective ownership and ethical practices. Policies should be devised from a position of kaupapa Māori philosophy that allows and maintains Māori access, control and ownership of these cultural resources. In addition, as identified in this research, the Toi Iho trademark is developed within a framework that recognises Māori principles and philosophy as central. Therefore, should and could a similar trademark, methodology, strategy, plan, or guidelines be developed specifically for Māori design practices and outcomes?
An Indigenous interrogation

Finally, a further opportunity for future research could be the examination and interrogation of other Indigenous cultures, people and design practices. The identification of varied inter-cultural design discourses and dialogue might then promote and connect with a larger conceptual model of Indigenous design practices and processes. Essentially, by examining other Indigenous cultures this could add to a broadening understanding of unique design epistemologies.
Glossary

āhuatanga   likeness
āhuatanga Māori true and genuine to the principles of Māori culture
aitū   misfortune, omen, disaster
aroha   love, sympathy, charity
aroha ki te tangata a respect for people
atua   ancestor, god
awa   river
Bauhaus   design school formulated in Germany
Constructivist   artistic and architectural movement from Russia
Dada   cultural movement originating in Switzerland, anti-war
De Stijl   Dutch artistic movement
DINZ   Designers Institute of New Zealand
Futurist   early 20th century art movement, originating in Italy
Gordon Tovey Scheme   government initiative aimed at making art a central focus within the education system
hapu   sub-tribe
he taonga tuku iho a gift from the ancestors, an inheritance, precious heritage
hui   meeting, gathering
hūpē   discharge from the nose
ihī   essential force, power, authority
iwi   tribe
iwi Māori   Māori tribes, people
kapa haka   Māori performing arts
kaitiaki   guardians
kaitiakitanga   guardianship of cultural resources
kakau   Hawaiian tattoo
kanohi i kitea   a face seen
kanohi ki a kanohi   face-to-face
kaua e mahaki   don’t flaunt your knowledge
kaua e takahia te mana o te tangata do not trample over the mana of the people
kaumātua   elder
kaupapa Māori   plan to express Māori aspiration, principles and values
kete   kit, basket
kia tupata   be cautious
kirituhi   skin art, Māori-inspired tattoo
koha   gift
koroua   elder
koru   folded, coiled loop design
kotahitanga   unification
kōwhaiwhai   painted designs
Kura Kaupapa   Māori language school
mahi   work
mana   authority, power, influence, status
mana tangata   power from the people
manaakitanga ki te tangata   share and host people, be generous
mangopare   design reflecting the hammerhead shark
Māori & Pacific Arts Council   responsible for developing pacific arts and artists
Māoridom regarding Māori people and culture
Māori Language Commission organisation for te reo Māori initiatives & development
manaakitanga showing respect or kindness
marae ceremonial courtyard
mātauranga Māori Māori knowledge
mauka/maunga mountain
mauri life principle, life force
Natcoll a Design Technology tertiary Institute in Wellington
Ngā Puh i tribe located in the Northland region of the North Island
Ngāti Awa tribe located predominantly in the Bay of Plenty
Ngāti Kahungunu tribe located along eastern coast of the North Island
Ngāti Koata tribe located at the tip of the South Island
Ngāti Kur i tribe in the far North of New Zealand
Ngāti Māmoe/Kāti Mamoe South Island Māori tribe
Ngāti Maniapoto tribe based in the Waikato/Waitomo region
Ngāti Pākehā Pākehā, European people
Ngāti Pikiao tribe from the Rotorua lakes area, outward to the eastern coastline
Ngāti Porou tribe from the East Cape, Gisborne region
Ngāi Tahu/Kai Tahu South Island Māori tribe
Ngāi Tūwharetoa tribe located predominantly in the Tongariro-Taupo region
Ngāti Wai tribe on east coast of the Northland region
Ngāti Whakaue tribe from the Rotorua region
noa free from tapu, neutral
NZ All Blacks New Zealand’s national rugby team
NZMACI New Zealand Māori Arts & Crafts Institute
NZRU New Zealand Rugby Union
Orientalism imitation or depiction of Eastern cultures in the West
Pākehā person of predominantly European descent
pae horizon, perch
pono true
pou post
poutama ladder, staircase design often depicted in tukutuku panels
powhiri welcome ceremony
rangatiratanga right to exercise authority, sovereignty, leadership
raranga weaving
raruraru be in difficulty, be perplexed
rohe territory (of an iwi), boundary
Rongowhakaata tribe located south of Gisborne on the east coast of the North Island
Rūa Kēnana prophetic leader of Tuhoe
Ruru Morepork, owl
tā moko Māori tattoo
Tainui tribe from the Waikato region
tāniko woven border
taonga highly prized property
tapu sacred, restricted, prohibited
Te Aitanga a Māhaki tribe located from Gisborne
te ao Māori the Māori world
te hōhonutanga indepth
Te Kōhanga Reo early childhood Māori Language family programme
Te Koiti ancestor, Māori leader and founder of Rangatia religion
Te Māori international exhibition of Māori art and artefacts
te māramatanga towards light
te reo Māori Māori language
Te Toi Māori Aotearoa network forum and Trust for contemporary Māori artists
Te Waka Toi Māori Arts Board
te whakawhānau new life, childbirth
Te Rarawa Tribe of Northland, New Zealand
te whānuitanga expand knowledge outward
tika right, correct
tikanga plan, protocols, customs
tikanga Māori Māori cultural practices
tino rangatiratanga self-determination
titiro, whakarongo…korero look, listen…speak
Tohunga Whakairo expert carver
Toi Iho™ Māori-made Trademark of authenticity
Treaty of Waitangi founding document of New Zealand
tukutuku latticework
tumuaki president
tupuna grandparent, ancestor
utu compensation, reciprocity
wāhi Māori Māori site
wāhine Māori Māori women
waihanga Māori Māori art processes (physical)
wairua spiritual life force, spirit
wairua Māori ritual practice
Waitangi Tribunal permanent commission of inquiry for Treaty claims
WA1262 flora & fauna claim to Waitangi Tribunal
waka canoe
wana sublimity, inspiring fear or awe
wānanga Māori tertiary institution
wehi awe, fearsomeness
whakārero oratory, speech
whakairo carving
whakamā shy
whakapapa genealogical table, history
whakataukī proverb
whakawhānaungatanga the process of establishing relationships
whānau extended family
whānaungatanga kinship network, relationship
Whangara Mai Tawhiti kapa haka group from Gisborne
whare kura building devoted to instruction in valuable lore
whare wānanga house of learning
whatu korowai weaved cloak
whenua matara new land
References


Bhabha, H. (nd). The Other Question.


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Appendices

Appendix A

Email to Possible Participants

From: Tracey Gardner <garthe004>
Subject: research
Date: 3 April 2006 4:28:28 PM
To:

Kia ora

My name is Tracey Gardner (Ngāti Tuwharetoa ki Kawerau) and I am a Design masters student at the University of Otago in my final thesis year, studying towards a Masters of Consumer and Applied Sciences. I am currently undertaking a research topic on ‘Visual communication design by Maori, for Maori’. I am emailing to see if you would be interested in contributing to this area of research. The research project explores the graphic style and identity of designed material by/for Maori as well as the cultural influence on the design process. My area of interest is Graphic Design and the role Maori graphic designers take in communicating to Maori audiences, as well as what makes this successful. If this sounds like something you may have an interest in I would appreciate your participation in the project, otherwise are you able to offer possible contacts or spread the word about the topic to those who you think might be interested. I am hoping to undertake interviews with those who are interested and willing in April and May 2006. I have attached an information sheet about the project which outlines more of what I hope to achieve and explains more about the project.

Thanks very much for your time and hope to hear from you

Hei kona

Tracey

project_info.doc (34.5 KB)
Appendix B

Project Information Sheet

TITLE OF PROJECT:
Visual Communication Design by Māori, for Māori

BRIEF DESCRIPTION OF THE PROJECT:
Visual communication design by Māori, for Māori is an investigation into the graphic style and identity of designed material within and for a Māori cultural context. Therefore, visual communication by Māori, for Māori investigates the cultural influence on the design process. Current Māori graphic designers will be investigated to understand individual praxis, context and discourse to develop a dialogue for the research topic. Additionally, by deconstructing examples of visual communication by Māori, for Māori, it is proposed that underlying understandings can be reached that inform the intentions of style and context, where graphic design solutions are concerned.

What is the Aim of the Project?
This project is being undertaken as part of the requirements for the Masters in Consumer and Applied Science.

The major aims of the project are to develop dialogue and/or published material on the research area ‘communication design, by Māori, for Māori’. Participants will be asked to undertake an interview to talk about their personal experiences in the area of design by/for Māori. We will also talk about a specific design example to help deconstruct main themes and concepts of the research problem. It is hoped that this material can provide much needed dialogue and discourse, while also becoming a future reference point for other aspiring Māori graphic designers and researchers considering working in this field.

I am seeking to find participants who are currently studying to become graphic designers, who are currently practicing as a designer, or have similar experiences or research in the area of visual communication. Participants would ideally identify as Māori graphic designers and contribute to the area of Māori based visual communication. Both female and male participants are sought.

What Data or Information will be Collected and What Use will be Made of it?
The data that will be collected will be an oral history of personal experiences, opinions and views associated with the research topic “communication design by Māori, for Māori”.

The interview will be semi-structured with some pre-prepared questions that will help to develop main themes that have been identified in the research to date.

These questions might include:
Do you feel there is a need to have visual communication aimed at Māori, designed by Māori?
How would you personally define graphic communication by Māori, for Māori?
How do you know that something has been designed by Māori, for Māori?
What makes successful communication by Māori, for Māori?
What is your position on communication design?
How does communication design fit within a Māori worldview?
Have you undertaken design work for Māori clients? Please tell.
What is your design experience in the by/for Māori context?
What areas do you cite the by/for Māori communication happening?
What do you consider good design practice when undertaking work for Māori clients?
Can you explain your own design process when undertaking work for Māori clients
What cultural elements are involved in the design process?
What creative, individual elements do you bring to a design project by/for Māori?
What are your feelings about the (mis) representation of Māori in mainstream media? Egs
Do you believe that Māori could be better represented? Suggestions? Tino rangatiratanga?
How much consideration do you give to the client, audience and wider Māori community when designing by/for Māori?
Who is accountable to whom?
What is your role in this process?
Do you feel there are common guidelines that must be followed when designing by/for Māori?
What elements are consistent in visual communication for Māori?
What qualities must a Māori graphic designer have if entering into this field? Can anyone do it?
Where do you gain inspiration from that helps you create your own design style?
Who inspires you in your work?
Can you name any other Māori communication designers that influence you? Who? If not why not?
Are you aware of any Māori design networks? Local knowledge?
Why would you encourage other Māori to have a career in graphic/visual design/communication?
Would you say visual communication by Māori, for Māori marginalise Māori in anyway?
What direction do you feel communication design by/for Māori has entered or is going?
Does communication design contribute to Māori society? How?
Is communication by/for Māori, art or design?
What is cultural communication to you?
What do you consider NZ social & political context to be? And does this influence your work?
How does the Treaty of Waitangi affect your work?
What are the differences between traditional and contemporary cultural communication? ie. Toi Whakairo vs computer generated forms
What are your feelings on the appropriation of Māori cultural artefacts etc, by designers? Do designers have ethical and moral responsibilities to uphold? Or is it open access?
How could Māori go about controlling this type of practice/behaviour?
Do more Māori and non- Māori need to be informed of these issues?
Do you use traditional designs in your communication?
Where do you source Māori motifs?
Is there a permission seeking process that you are aware of?
Would you say having Māori represented in areas such as graphic design help to control the use of Māori cultural references? Why?

The data that will be collected from the interview process will provide critical analysis for the topic ‘communication design by Māori, for Māori’. The oral account of ‘communication design by Māori, for Māori’ will fulfill the goal of the topic, that is, to record the dialogue that is central to the research topic. Information collected will form a part of the major requirement of the Master of Consumer and Applied Sciences, that is, to produce a thesis that explores and documents the research topic.

What if Participants have any Questions?

If you have any questions about our project, either now or in the future, please feel free to contact either:-

Tracey Gardner or Caroline McCaw
Department of Design Studies
Department of Design Studies
University Telephone Number:- 03 479 8457 University Telephone Number:- 03 479 5982
Home contact: 03 473 8577 Home contact: 03 477 2663

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or **Dr Brendan Hokowhitu**

Te Tumu – The School of Māori, Pacific and Indigenous studies

University Telephone Number: 03 479 3976
Appendix C

Ethical Approval Form

ETHICAL APPROVAL AT DEPARTMENTAL LEVEL OF A
PROPOSAL INVOLVING HUMAN PARTICIPANTS (CATEGORY B)

NAME OF DEPARTMENT: Design Studies – University of Otago

TITLE OF PROJECT: Visual Communication Design by Māori, for Māori

PROJECTED START DATE OF PROJECT: 01 - 02 – 06

STAFF MEMBER RESPONSIBLE FOR PROJECT: Caroline McCaw

NAMES OF OTHER INVESTIGATORS OR INSTRUCTORS: Brendan Hokowhitu (Te Tumu – School of Māori, Pacific and Indigenous Studies)

BRIEF DESCRIPTION OF THE PROJECT:

Visual communication design by Māori, for Māori is an investigation into the graphic style and identity of designed material within and for a Māori cultural context. Therefore, visual communication by Māori, for Māori investigates the cultural influence on the design process. Current Māori graphic designers will be investigated to understand individual praxis, context and discourse to develop a dialogue for the research topic. Additionally, by deconstructing examples of visual communication by Māori, for Māori, it is proposed that underlying understandings can be reached that inform the intentions of style and context, where graphic design solutions are concerned.

DETAILS OF ETHICAL ISSUES INVOLVED:

Appropriate methods for research involving Māori - Kaupapa Māori research.

ACTION TAKEN

Approved by Head of Department

Approved by Departmental Committee

Referred to University of Otago Human Ethics Committee

Referred to another Ethics Committee

Please specify: ...................................................................................................................

DATE OF CONSIDERATION: ............................................................

Signed (Head of Department): .........................................................
Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you of any kind and we thank you for considering our request.

What is the Aim of the Project?

This project is being undertaken as part of the requirements for the Masters in Consumer and Applied Science.

The major aims of the project are to develop dialogue and/or published material on the research area ‘communication design, by Māori, for Māori’. Participants will be asked to undertake an interview to talk about their personal experiences in the area of design by/for Māori. We will also talk about a specific design example to help deconstruct main themes and concepts of the research problem. It is hoped that this material can provide much needed dialogue and discourse, while also becoming a future reference point for other aspiring Māori graphic designers and researchers considering working in this field.

What Type of Participants are being sought?

Participants can be those who are currently studying to become graphic designers, who are currently practicing as a designer, or have similar experiences or research in the area of visual communication. Participants would ideally identify as Māori graphic designers and contribute to the area of Māori based visual communication. Both female and male participants are sought.

What will Participants be Asked to Do?

Should you agree to take part in this project, you will be asked to participate in an interview, talking about personal experiences and opinions on matters relating to the research topic, communication design by Māori, for Māori. You will also be asked to talk about a specific design example. The interview will be recorded on video-tapes and audio-tapes, with all recorded material remaining confidential and to be used for research purposes only.

Please be aware that you may decide at any time to not to take part in the project without any disadvantage to yourself of any kind.

Can Participants Change their Mind and Withdraw from the Project?

You may withdraw from participation in the project at any time and without any disadvantage to yourself of any kind.

If you decide after the interview that you do not wish to further participate in the research you may request a copy or all copies of data (video-tapes and audio-tapes) of the interview.

What Data or Information will be Collected and What Use will be Made of it?

The data that will be collected will be an oral history of personal experiences, opinions and views associated with the research topic “communication design by Māori, for Māori”.

The interview will be semi-structured with some pre-prepared questions that will help to develop main themes...
that have been identified in the research to date.

These questions might include:

- Do you feel there is a need to have visual communication aimed at Māori, designed by Māori?
- How would you define graphic communication by Māori, for Māori?
- How do you know that something has been designed by Māori, for Māori?
- What makes successful communication by Māori, for Māori?
- What is your position on communication design?
- How does communication design fit within a Māori worldview?
- Have you undertaken design work for Māori clients? Please tell...
- What is your design experience in the by/for Māori context?
- What areas do you cite the by/for Māori communication happening?
- What do you consider good design practice when undertaking work for Māori clients?
- Can you explain your own design process when undertaking work for Māori clients?
- What cultural elements are involved in the design process?
- What creative, individual elements do you bring to a design project by/for Māori?
- What are your feelings about the (mis) representation of Māori in mainstream media? Egs
- Do you believe that Māori could be better represented? Suggestions? Tino rangatiratanga?
- How much consideration do you give to the client, audience and wider Māori community when designing by/for Māori?
- Who is accountable to whom?
- What is your role in this process?
- Do you feel there are common guidelines that must be followed when designing by/for Māori?
- What elements are consistent in visual communication for Māori?
- What qualities must a Māori graphic designer have if entering into this field? Can anyone do it?
- Where do you gain inspiration from that helps you create your own design style?
- Who inspires you in your work?
- Can you name any other Māori communication designers that influence you? Who? If not why not?
- Are you aware of any Māori design networks? Local knowledge?
- Why would you encourage other Māori to have a career in graphic/visual design/communication?
- Would you say visual communication by Māori, for Māori marginalise Māori in anyway?
- What direction do you feel communication design by/for Māori has entered or is going?
- Does communication design contribute to Māori society? How?
- Is communication by/for Māori, art or design?
- What is cultural communication to you?
- What do you consider NZ social & political context to be? And does this influence your work?
- How does the Treaty of Waitangi affect your work?
- What are the differences between traditional and contemporary cultural communication? ie. Toi Whakairo vs computer generated forms
- What are your feelings on the appropriation of Māori cultural artefacts etc, by designers? Do designers have ethical and moral responsibilities to uphold? Or is it open access?
- How could Māori go about controlling this type of practice/behaviour?
- Do more Māori and non- Māori need to be informed of these issues?
- Do you use traditional designs in your communication?
- Where do you source Māori motifs?
- Is there a permission seeking process that you are aware of?
- Would you say having Māori represented in areas such as graphic design help to control the use of Māori cultural references? Why?

The data that will be collected from the interview process will provide critical analysis for the topic ‘communication design by Māori, for Māori’. The oral account of ‘communication design by Māori, for
Māori’ will fulfill the goal of the topic, that is, to record the dialogue that is central to the research topic. Information collected will form a part of the major requirement of the Master of Consumer and Applied Sciences, that is, to produce a thesis that explores and documents the research topic.

The researcher will use the data that will be collected from the interview process, to help deconstruct major themes and concepts relating to the research topic. University staff, researchers and supervisors from Design Studies and Te Tumu – School of Māori, Pacific and Indigenous Studies will have access to data throughout the duration of the project.

After the interview process transcribed copies of the data will be forwarded to all participants of the study to maintain participant validity and accuracy. Participants can also request copies of the video and audio data collected.

A copy of the final thesis document will be forwarded to each participant who completes and contributes to the interview process.

Results of the research may be published in journal articles where participant’s anonymity may be made public due to the importance of context within Māori cultural epistemologies and research methodologies.

The data collected will be securely stored in such a way that only those mentioned above will be able to gain access to it. At the end of the project any personal information will be returned to those who were involved in the interview process. If participants choose not to have raw data returned then the results (which the project depend) will be retained in secure storage for five years, as required by the University's research policy, after which it will be destroyed.

Reasonable precautions will be taken to protect and destroy data gathered by email. However, the security of electronically transmitted information cannot be guaranteed. Caution is advised in the electronic transmission of sensitive material.

**What if Participants have any Questions?**

If you have any questions about our project, either now or in the future, please feel free to contact either:-

**Tracey Gardner**

Department of Design Studies

University Telephone Number: 03 479 8457

Home contact: 03 473 8577

or

**Caroline McCaw**

Department of Design Studies

University Telephone Number: 03 479 5982

Home contact: 03 477 2663

or

**Dr Brendan Hokowhitu**

Te Tumu – The School of Māori, Pacific and Indigenous studies

University Telephone Number: 03 479 3976
CONSENT FORM FOR
[PARTICIPANTS]

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:-

1. my participation in the project is entirely voluntary;

2. I am free to withdraw from the project at any time without any disadvantage;

3. a copy of the data on video and audio tapes will be returned to participants at the conclusion of the project. If the participant chooses not to have data returned it will be retained in secure storage for five years, after which it will be destroyed;

4. the interview will be conducted in a semi-structured manner with some pre-prepared questions;

5. I have read and understood the possible questions I may be asked and I am happy to proceed;

6. At any stage if I decide not to take part in the research I can request a copy or all copies of the raw data to be returned to me;

7. the results of the project may be published and available in the library and I understand my anonymity may be made public in some instances;

8. I will receive a copy of the thesis document if I complete and contribute to the result of the research project;

9. I understand that reasonable precautions have been taken to protect data transmitted by email but that the security of the information cannot be guaranteed.

I agree to take part in this project.

...............................................................................
...............................................................................
(Signature of participant) (Date)