The Brown Book: Māori in Screen Production

Ella Henry and Hohepa Spooner

Abstract

This paper presents a case study about the development, publication, and dissemination of *The Brown Book: Māori in screen production*. The book is a multi-platform, transmedia project borne out of collaboration between Te Ara Poutama, the Faculty of Māori Development, Auckland University of Technology (AUT), and Ngā Aho Whakaari, the association of Māori in screen production. It is a transmedia book because multiple media techniques are brought together in an innovative fashion to tell stories. Scolari defines "transmedia storytelling" as "the convergence of media, languages and formats in contemporary media systems" (2009, p. 586). Thus, the iBook outcome of the project is the "contemporary media system." The convergence of written text, video footage, audio files and photographs occurred in both English and Māori languages. This was a consequence of mutually beneficial relationships between the authors, the University, the community of Māori screen practitioners, and the non-profit organisation created to represent the interests of, and advocate for the Māori screen industry. Ngā Aho Whakaari commissioned Ella Henry and Melissa Wikaire to write *The Brown Book* in 2012. Te Ara Poutama created and published the iBook version in July 2013.

The Brown Book offers an introduction to the Māori screen industry as the basis for exploring ways that non-Māori might interact and work with Māori in screen production in mutually beneficial ways. This project was the first such collaboration between a Māori NGO and a tertiary institution to develop a digital resource for and on behalf of a community of practitioners and their stakeholders. The process involved Māori academics, students, and screen industry representatives, who each contributed their diverse expertise.

Keywords: Kaupapa Māori, screen production, iBook, digital storytelling, pedagogy, TPCK Model

Literature

The Brown Book is a form of digital storytelling. It provides specific content relating to Māori screen production, whilst examining the historical context from which Māori screen production emerged. It also introduces key people involved in this evolution. It is an exemplar of Māori storytelling, underpinned by the cultural capital of Māori people, culture and society, and produced for a non-Māori audience. This book contributes to the digital space for Māori, in much the same way that Ngā Aho Whakaari has contributed to a professional space for Māori in the screen industry.

A brief review of the digital storytelling literature is pertinent. According to McLellan, "The term 'digital storytelling' was coined by Dana Atchley. In the 1980s, Atchley, performing as a storyteller, saw the potential of computers and multimedia" (2006, p. 66). Further, she notes:

> *Starting in the early 1990's, Dana Atchley, Joe Lambert, and other media artists, designers, storytellers, and theatre people in the San Francisco Bay area came together to explore their shared interest in how personal stories and storytelling could inform the emergence of a new set of digital media tools (p. 67).*

Referring to the work of Lambert, McLellan notes that he contrasted digital storytelling with digital spectacle, wherein audiences are pliant observers. Digital storytelling is instead more intimate and participatory. Thus, the technology adds a new and dynamic dimension to storytelling, building on an ancient tradition. Many cultures have used the storytelling tradition to encourage learning and engagement, particularly inter-generational learning, drawing on both the reason and emotion of storyteller and audience. For McLellan, "stories serve many purposes. Stories show us patterns; they help us to make connections. They are tools for empowerment. Stories originate in problematic situations; they show the way out of these situations" (2006, p. 72). She also raises the point that in recent decades, educators have recognised the potential of digital storytelling, because it "can help promote skills such as visual literacy, collaboration, and mastery of technology…. Digital storytelling can also promote creativity and problem solving while encouraging self-direction and personal initiative, all valuable skills" (McLellan, 2006, p. 68).

Lathem reinforces these views when she writes:

> *Digital storytelling combines the tradition of oral storytelling with 21st century multimedia and telecommunications tools. It is a relatively new art form (evolving over the last decade) that leverages the power of music, image, video and narration to create stories about people's lives, their work   and experiences that are shared online via the World Wide Web (Latham, 2005, p. 2286).*

Lambert acknowledges the contribution that Apple has made to this new art form, particularly through the formation of the Apple Learning Interchange. This resource offers an online learning environment for teachers, education leaders and other innovators by providing, "the vehicle for reflective discussion of contemporary education practices through a network of organizations dedicated to improvement" (p.

2286). Lathem refers to the work of Elmholdt (2001), who recognised that people define themselves by the communities we belong to, and that technology is "a vehicle for building and supporting learning communities that will help students thrive in the new millennium. Technology supports and expands the sociocultural links that help give us intellectual identity" (p. 2288). She concludes that "building an online community is not a simple process and participants must see the community as a stimulating vehicle for reflective dialogue and growth" (p. 2290).

There is a growing awareness in the literature of digital storytelling as an educational tool and pedagogical foundation. For Benmayor:

> *Digital storytelling is a signature pedagogy of the 'New Humanities', engaging an interdisciplinary integration of critical thought and creative practice. Digital stories are at the crossroads of the creative and the analytical. Both product and process in digital storytelling empower students to find their voice and to speak out, especially those marginalized by racism, educational disadvantage or language (Benmayor, 2008, p. 188).*

She goes on to note, "the person bearing witness tells their story with the intention of raising political awareness about their struggle" (p. 189). She concludes that the authors of digital stories are "speaking about, reflecting on, and analysing their lived experience – to produce new social/cultural/historical understanding" and she conceptualises digital storytelling and theorising as "an active learning process that engages the cultural assets, experiences and funds of knowledge that students bring to the classroom" (p. 189).

Benmayor acknowledges the contribution that digital storytelling makes to the intellectual and cultural development of students when she writes:

> *Digital storytelling is an assets-based pedagogy where students can bring their own cultural knowledge and experience to the fore, including their skills and comfort with technology, to transform their thinking and empower themselves. The multiple creative languages of digital storytelling – writing, voice, image, and sound encourage historically marginalized subjects, especially younger generations, to inscribe emerging social and cultural identities and challenge unified cultural discourses in a new and exciting way … the digital authoring process makes visible to students how theory emerges from personal experience and how theorizing is both intellectual and creative (Benmayor, 2008, p. 200).*

With Benmayor's analysis, we could conceptualise *The Brown Book* as a vehicle for producing new social, cultural, and historical understandings of Māori in screen production, for those Māori students participating in the creation process. This notion is mirrored by Barrett who refers to the ways that digital storytelling "facilitates the convergence of four student-centered learning strategies: student engagement, reflection for deep learning, project based learning, and the effective integration of technology into instruction" (Barrett, 2005, p. 1). Her model is encapsulated in *Figure 1.*

Barrett also recognises that:

> *If Digital Storytelling is to become accepted in today's schools, it will be important to collect data to be able to draw conclusions about the impact that the process has on student learning, motivation and engagement and how teaching practices and strategies change with technology integration through digital storytelling (2005, p. 2).*

In a more recent paper, and building on the previous literature, Robin writes that:

> *Web 1.0 refers to the first generation of the commercial Internet, dominated by content that was only marginally interactive. Web 2.0, characterized by features such as tagging, social networks, and user-created taxonomies of content called folksonomies, added a new layer of interactivity, represented by sites such as Flickr, Del.icio.us, and Wikipedia (Robin, 2008, p. 221).*

Figure 1. Convergence of student-centred learning strategies, Barrett, 2005, p. 1

Like Barrett, Robin contributes to the evolution of a theoretical and pedagogical framework for digital storytelling. For him, the convergence of the components of digital storytelling in education reflects this. *Figure 2* captures the essential elements of this Model.

Robin's contribution to the literature is important, because he proposes the foundations of a conceptual framework, for the exploration and analysis of digital storytelling initiatives. He proffers the following diagrammatic representation of TPCK Theory (*Figure 3*) and the interactions between and amongst the variables that constitute the theory. With this model, Robin defines "content" as the subject taught, "pedagogy" as the teaching method used to deliver the content, and "technology" as the tools and

equipment that facilitate the process. The theoretical framework TPCK is referred to again in the conclusion as a tool for critical reflection on the Case Study presented below.

Figure 2. The convergence of digital storytelling in education, Robin (2008, p. 223)
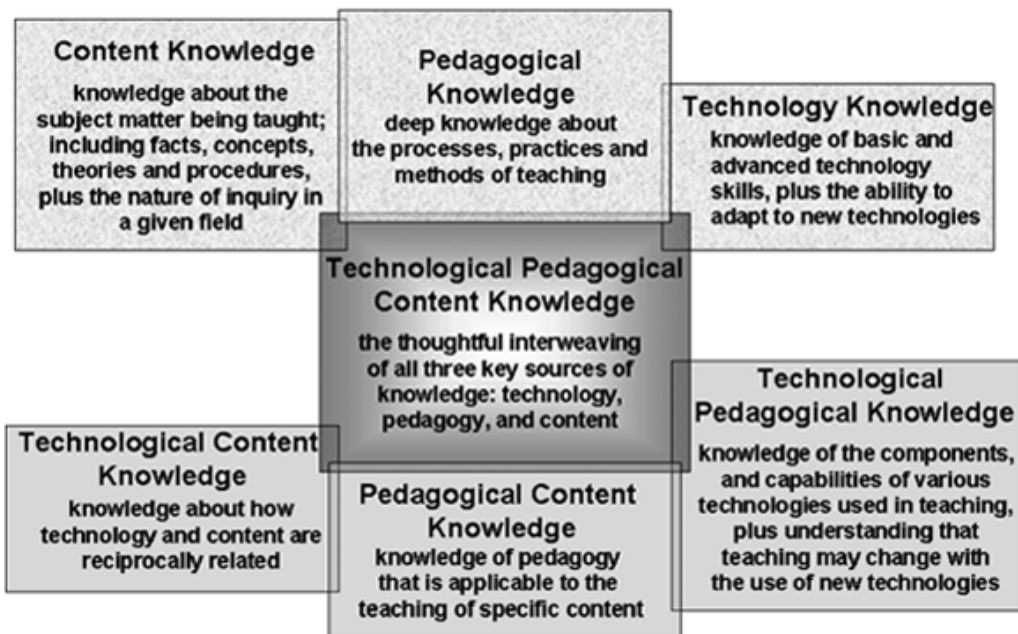

Figure 3. Interactions of TPCK, described by Mishra and Koehler (2006), Robin, 2008, p. 227

However, before outlining the Case Study, another key element of *The Brown Book* pedagogy and philosophy lies in is its Kaupapa Māori framework, which is briefly discussed herein.

Kaupapa Māori

Kaupapa Māori has emerged in the Māori academy over the last thirty years as a research, educational, and theoretical paradigm (Smith, 1997; Reid, 1998; Smith, 1999; Kahotea, 2006; Cheung, 2008; Webber, 2009). It has developed as "Māori intellectuals have sought to define Māori knowledge in the face of the dominant Pākehā culture, and Eurocentric constructions of knowledge and knowing" (Henry, 2012, p. 23).

This project and the iBook are underpinned by Kaupapa Māori principles, which are articulated in *The Brown Book* as:

- Being for, with, and by Māori
- Validating Māori language and culture
- Empowering Māori people
- Delivering positive outcomes for Māori
  (Henry & Wikaire, 2013)

Kaupapa Māori philosophy may also inform and contribute to TPCK Theory as each of the components of the TPCK Model resonates with Kaupapa Māori knowledge and practice.

The Brown Book Case Study

The Brown Book was the culmination of many years of planning, as a companion book for *Te Urutahi Koataata Māori: Working with Māori in Film and Television* (2008), written by Brad Haami. The project began in June 2012 and *The Brown Book* was launched on July 20th 2013 at Ngā Wai o Horotiu Marae, AUT.

Ngā Aho Whakaari is an incorporated society, an NGO, formed in 1996 by a group of Māori screen practitioners to achieve positive outcomes for the Māori screen industry. The group identified three principal aims: to establish better relationships between Māori and the wider screen industry; to improve the depiction and telling of Māori stories, as a part of a broader agenda to revitalise Māori language and culture; and to enhance Māori screen capability and advocacy for and with Māori in the screen industry. Since 1996, Ngā Aho Whakaari has hosted a variety of conferences, symposia, and Hui (gatherings). The organisation has provided professional development opportunities as well as compiling a range of resources for Māori in the industry and those wanting to know more about the Māori screen industry.

In 2012, Ella Henry and Melissa Wikaire were contracted to update *Te Urutahi Koataata Māori*. After preliminary discussions, a decision was made to compile a new book and format, complementing rather than updating the former book. The design of the book should, where possible reflect Māori knowledge and values. It was also decided that *The Brown Book* would be available as a digital and paperback publication. This was possible because Ella Henry is a lecturer in Māori Media in Te

Ara Poutama and had completed a Ph.D. in 2012 that explored Māori entrepreneurship in screen production. Wikaire had a long history in Māori film and television production and was a Commissioner for Māori Television until her death in May 2013.

Te Ara Poutama was both a sponsor of the publication and provided the expertise to develop the iBook version of *The Brown Book*. Hohepa Spooner, a digital learning lecturer in Te Ara Poutama led the iBook digital team. Spooner is a recipient of an international award from Apple that only three other tertiary educators in New Zealand have received. He is part of the Apple Distinguished Educator Program. Henry and Wikaire wrote the copy, drawing together primary data from key informants and secondary data from a range of sources to flesh out the "story" of Māori screen production. Spooner was able to bring together a group of senior Māori media students with an interest in digital storytelling. Ngā Aho Whakaari managed the project as well as providing information and infrastructure, including access to organisational documents, records, and images. Ngā Aho Whakaari also appointed an external Editorial Board to review the *Book*. They were: Dr. Leonie Pihama, well known Māori academic, and Brad Haami, the author of *Te Urutahi Koataata Māori*.

Former and current members of the Executive Board made themselves available for interviews. The digital team shot and edited these interviews over a three-month period. Tuafale Tanoa'i (a.k.a. Linda T) who, for many years, has attended and filmed Ngā Aho Whakaari events provided further footage. Her images included Don Selwyn, Barry Barclay, and Merata Mita, renowned Māori filmmakers who had mentored many of the current generation of Māori practitioners, and who have all passed away in recent years.

Thus, Māori staff and students at AUT, Ngā Aho Whakaari, and the wider Māori academic and screen communities worked collaboratively to provide text, audio, and visual resources. They also came together over the planning and production of the final draft of the iBook. The audio and visual content were laid out in a manner that resonated with tikanga Māori, traditional Māori cultural protocols. For example, the Pōwhiri (traditional Māori welcome), begins with Karakia (prayer) and Mihi (welcome), and concludes with Waiata (song), after which the floor is open to Kaikōrero (speakers). The iBook made use of these elements as explained in the table that follows.

Content	Explanation	Creators
Blessing: Karakia	The Book opens with a Karakia, as would many gatherings of Māori, wherein a blessing sanctifies an event by acknowledging the spiritual realm	Ngamaru Raerino wrote the Karakia for Te Urutahi Koataata Māori in 2008, when he was the Chair of Ngā Aho Whakaari. In 2013, he recorded the Karakia for the iBook
Greeting: Mihi	The Mihi is the formal and ritual welcome to the book and its contents	Tini Molyneux wrote the Mihi in 2012. He was the inaugural Chair of Ngā Aho Whakaari, from 1996 to 1999
Acknowledgements: He	Acknowledgments include	Ella Henry

Content	Explanation	Creators
Whakamōhiohio	recognition and naming of all those who worked on the book and iBook, as well as whānau (family)	
Dedication: He Manawanui	Melissa Wikaire, the co-author, passed away on May 7, 2013. This section is a tribute to Melissa and her contribution to the Māori world	Whetu Fala, a well-known Māori film-maker and friend of Melissa's wrote the dedication and gave permission for it to be reprinted in the Book
Pictures: Ngā Pikitia	The photographs in this section are of people who have made a significant contribution to the Māori screen industry and who have passed away	Photos sourced from friends and family
Sponsor: Kaitautoko	The lead sponsor of the book, Te Ara Poutama. In the iBook a welcome video is included	Ella Henry
Chapter One	An overview of the origins of the book and the publisher, Ngā Aho Whakaari	Ella Henry & Melissa Wikaire
Pictures: Ngā Pikitia	Photographs from the 1980s and 1990s on some of the early Māori screen productions	Variety of sources
Chapter Two: Māori and the screen industry	A background to Māori involvement in film and television production	Ella Henry & Melissa Wikaire
Pictures: Ngā Pikitia	Photographs from Ngā Aho Whakaari events	Variety of sources
Chapter Three: Working with Māori in screen production Engaging with Māori in screen production	An introduction to tikanga Māori (protocols) An analysis of the ways that non-Māori might engage with Māori and why	Ella Henry & Melissa Wikaire/td>
Appendices: Māori Society	An overview of Māori history and society	Drawn from the Ph.D. thesis of Ella Henry
Māori and industry organizations	A contact list of tribal, pan-tribal, media, screen industry, and government organizations	Collated by a research assistant
Glossary	A glossary of screen production titles and terms in both Māori and English	Compiled by Ngā Aho Whakaari over a number years, in consultation with Māori language experts

Content	Explanation	Creators
Songs: Waiata	A selection of waiata, for those learning the Māori language and tikanga. In the iBook, these are audio files	Produced by the digital team
Interviews: Kaikōrero	Interviews with past and present Executive Board and staff members of Ngā Aho Whakaari who represent senior practitioners in the industry	Filmed and edited by the digital team

Table 1. Analysis of The Brown Book content

The students involved in this project were able to expand their digital storytelling skills in a safe and supervised manner whilst also working alongside senior practitioners in the industry they intend to become part of. These students, often from under-privileged Māori communities, were given the opportunity to master current and sophisticated digital technology to tell a Māori story. They were able to contribute at each stage of the iBook production, thereby enhancing their self-belief, as well as their expertise.

A key factor in the collaboration was that everyone appreciated the underlying Kaupapa Māori principles, as expressed and enacted below:

- The collaborators were all Māori, and passionate about enhancing Māori language, knowledge and culture.

- Māori language and culture were central, despite the book being written for an English-speaking audience.

- *The Brown Book* was created to enable those in Māori screen production. The iBook was produced to develop and empower Māori students in digital media.

- Both formats of *The Brown Book* would deliver positive outcomes for Māori in the screen industry by providing information about, and ways to interact with, the Māori industry in mutually beneficial ways.

The Brown Book received funding from the New Zealand Film Commission, New Zealand on Air, and Te Ara Poutama. The final hardcopy of the book contained an extensive history of one of the screen industry guilds that receives funding support from NZFC and NZonAir. This influenced the decision by all parties to edit *The Brown Book* to produce an industry guide as a second text focusing specifically on protocols for working with Māori in screen production.

This version, entitled "Working with Māori in screen production" is available in pdf format on the NZ On Air website at http://www.nzonair.govt.nz/research/all-research/working-with-maori-in-screen-production/. *The Brown Book* is also available on the iBook Store. In coming months, an ePub version will be available from the Google Books site.

The Production Process

The following is an overview of the steps and process undertaken to produce *The Brown Book*:

1. Ngā Aho Whakaari agreed in 2012 to update *Te Urutahi Koataata: Protocols for Working with Māori in Film and Television*, which was published in 2008.

2. Ngā Aho Whakaari applied for funding to develop the book in 2012.

3. In June 2012, Ngā Aho Whakaari appointed Ella Henry and Melissa Wikaire to write the book.

4. In October 2012, Henry and Wikaire engaged Te Ara Poutama staff to assist with the development of the digital version of the book. Digital Media lecturer, Hohepa Spooner joined the team.

5. In November 2012, Spooner appointed a group of senior Māori Media students to compile the iBook.

6. The digital team was formed and coordinated by one of the digital media tutors, Julian Spooner. The team comprised the two authors, AUT staff (Hohepa and Julian Spooner), three senior (final year, undergraduate) Māori Media students, and selected members of the Ngā Aho Whakaari Executive. They met regularly to discuss and approve the digital content.

7. In December 2012, it was decided to include interviews with previous Ngā Aho Whakaari Executive members and staff.

8. Between December 2012 and March 2013, Julian Spooner and another member of the digital team (Veronica Hohana) accompanied Ella Henry to conduct the interviews. The digital team then edited the interviews into 2-3 minute videos. In some cases, Māori language experts were brought in to translate and sub-title interviews from Māori to English.

9. Between December 2012 and February 2013, Henry and Wikaire meet with Ngā Aho Whakaari representatives and screen practitioners to gather photographs to include in the book. All permissions and consents were gained to ensure the intellectual property was acknowledged and protected.

10. In January 2013, Tuafale Tanoa'i (aka Linda T), who had filmed and photographed a number of public events for and with Ngā Aho Whakaari, came forward with video footage of Don Selwyn, Barry Barclay, and Merata Mita, and agreed to edit these into two-minute segments for inclusion in the book.

11. In February 2013, the authors applied for ISBN numbers from the relevant New Zealand body. This involved ISBN numbers for the hard copy, pdf, iBook, and ePub versions. These were granted within a month.

12. In April 2013, the penultimate draft of the hardcopy was ready for approval by Ngā Aho Whakaari and the funders. It was at that point that a request was made to edit a version for inclusion on the NZ On Air website, which did not

include the comprehensive history of Ngā Aho Whakaari, where it is now available in pdf format.

13. The final layout of the book was decided upon, including photos and videos. The digital team recommended that the songs/waiata appearing in the hardcopy should be recorded for the iBook version. Bringing in singers from Te Ara Poutama and recording the waiata. The audio recording of the karakia (blessing), by Ngamaru Raerino also occurred at this point.

14. The digital team began integrating all of the material into a digital format.

14.1   The authors submitted the chapters to the digital team in Word documents.

14.2   iBook Author was used to convert the files.

14.3   The assets were then compiled, including text, photos, audio files (mp3) and edited footage (mp4 and m4v files).

14.4   The assets and their placement were then organized using storyboards, and consultation between the authors and digital team occurred regularly to ensure all parties were happy with progress.

14.5   The hard copy and iBook versions were completed in time for the July 2013 launch.

15. Uploading The Brown Book to the iBook Store.

15.1   After consultation between Ngā Aho Whakaari Executive, the authors and AUT, it was decided the author would register with the iTunes store to upload The Brown Book.

15.2   This was done by registering through iTunes Connect and following all of the online steps.

15.3   Initially, *The Brown Book* was only uploaded to the US store, because of one minor step that was not completed, *e.g.* ensuring all 51 iBooks stores were accepted.

15.4   The review process by the iBook store took a couple of weeks.

15.5   This whole process took from July 2013 until early 2014, and required communication between the author and the iBook Store, who provided excellent feedback and online support to ensure *The Brown Book* was made available free through the New Zealand iBook Store by February 2014.

This process, though seemingly arduous because it required so much consultation and collaboration, also proved to be a great strength, because each group actively participated in, and contributed to, this innovative outcome.

Selected Images from *The Brown Book*

Figure 4. Melissa Wikaire, co-author (1970 – 2013)

Figure 5. Ngā Aho Whakaari Chair, and film-makers, Tearepa Kahi and Deputy Chair Quinton Hita, who began the process of producing The Brown Book in 2012

Figure 6. Author, Ella Henry with Māori producers Nicole Hoey (left) and Rhonda Kite (centre)

Figure 7. Digital team Leader, Hohepa Spooner

Figure 8. Ngā Wai o Horotiu Marae, Auckland University of Technology

Conclusion

This case study explored the ways that Māori, working in different institutions and environments have collaborated in innovative and entrepreneurial ways to create new media, which in turn contributes to positive outcomes for Māori, and the wider community.

The iBook project has resulted in a multi-media resource incorporating text, photography, audio, and video content, in both English and Te Reo Māori. The book resonated with the community, as evidenced during the book launch, where members were able to interact with the book and its contents. The book and iBook enhance knowledge transfer that is embedded in a waka huia (a vessel for precious things), encapsulating mātauranga (ancient Māori wisdom) and kaupapa (Māori philosophy), with contemporary mobile digital technology.

The following Model draws together the elements of the TPCK Model, integrated within a Kaupapa Māori framework.
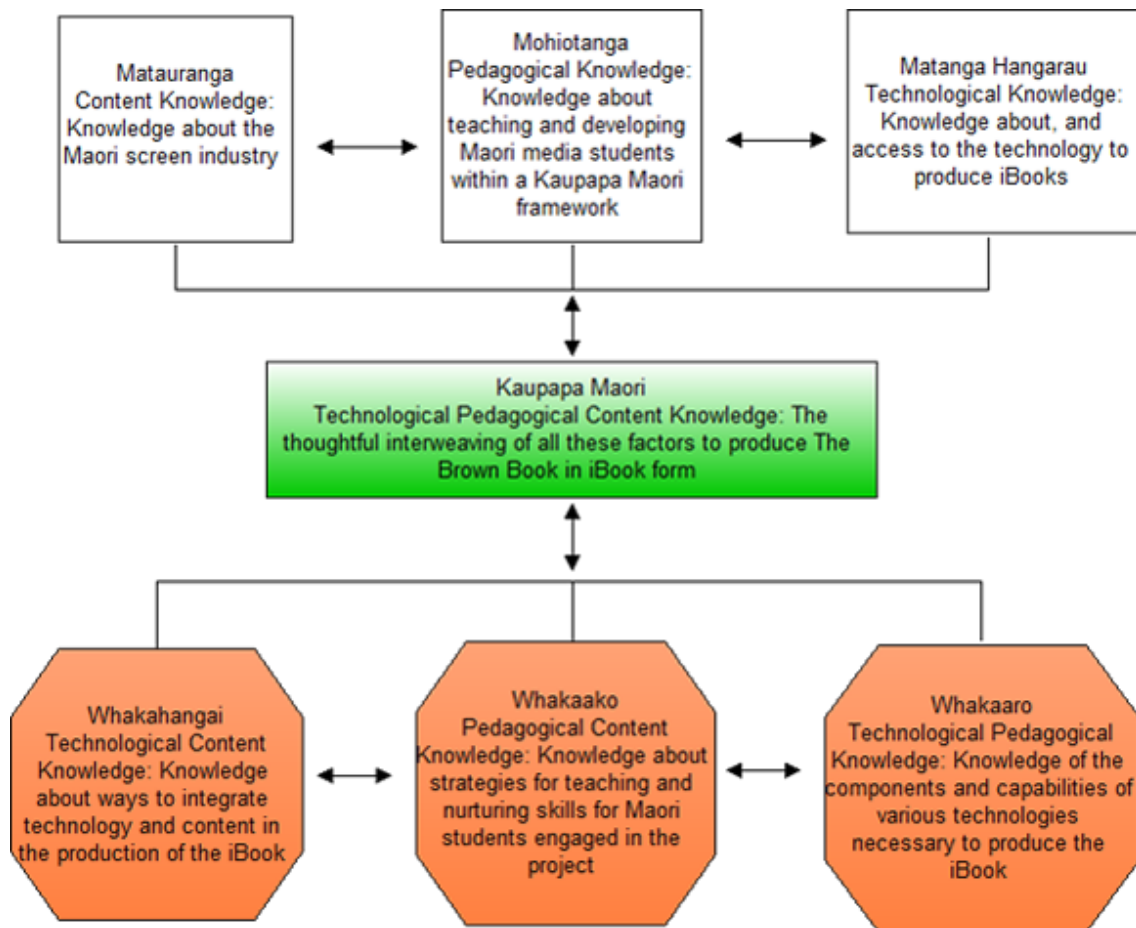
Figure 9. A Kaupapa Māori TPCK Model

The following table provides a glossary, for the terms that are utilised in the Kaupapa Māori TPCK Model. These kupu (words) are applied in new and innovative ways to anchor the TPCK Model in Māori language and values:

Mātauranga	Knowledge and wisdom
Mōhiotanga	Insight and perception
Mātanga Hangarau	Technology expertise
Whakahāngai	Implementation
Whakaako	Instruction
Whakaaro	Planning and consideration
Kaupapa Māori	A Māori-centric strategy and agenda

Table 2. Glossary of Māori Terms

References

Barrett, H. C. (2005, June). *Researching and evaluating digital storytelling as a deep learning tool*. Paper presented at the Kean University Digital Storytelling Conference, New Jersey. Retrieved from: http://electronicportfolios.com/portfolios/SITEStorytelling2006.pdf

Benmayor, R. (2008). Digital storytelling as a signature pedagogy for the new humanities. *Arts & Humanities in Higher Education, 7*(2), 188-204. doi: 10.1177/1474022208088648.

Cheung, M. (2008). The reductionist-holistic worldview dilemma. *MAI Review, 3*. Retrieved from http://www.review.mai.ac.nz/index.php/MR/article/view/186/196

Elmholdt, C. (2001). What's productive in a situated perspective on learning? Paper presented at the Productive Learning Seminar Series, Sydney, Australia. Retrieved from http://pandora.nla.gov.au/pan/22468/20021106/www.uts.edu.au/fac/edu/rcvet/working%20papers/0116ClausElmholdt.pdf

Haami, B. (2008). *Te urutahi koataata Māori: Working with Māori in film and television*. Auckland, New Zealand: Renee Mark.

Henry, E., & Wikaire, M. (2013). *The Brown Book: Māori in screen production*. Auckland: Ngā Aho Whakaari Inc.

Henry, E. (2012). Wairua Auaha: emancipatory Māori entrepreneurship in screen production. (Doctoral thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from http://hdl.handle.net/10292/4085

Kahotea, D. T. (2006). The 'native informant' anthropologist as Kaupapa Māori Research. *MAI Review,1*. Retrieved from http://www.review.mai.ac.nz/index.php/MR/article/view/7/7

Lambert, J. (2002). Digital storytelling: capturing lives, creating community. Berkeley, CA: Digital Diner Press.

Lathem, S. (2005). Learning communities and digital storytelling: New media for ancient tradition. *Proceedings of the Society for Information Technology & Teacher Education International Conference, 2005*, 2286-2291. Retrieved from http://www.editlib.org/p/19417

McLellan, H. (2006). Digital storytelling in higher education. *Journal of Computing in Higher Education, 19*(1), 65-79.

Mishra, P., & Koehler, M. J. (2006). Technological pedagogical content knowledge: A framework for teacher knowledge. *Teachers College Record, 108*, 1017-1054.

Reid, P. (1998). The impact that Māori have made on health and society, in Davis, K.P. (Ed) Health and Society, Auckland, New Zealand: Oxford University Press.

Robin, B. (2008). Digital Storytelling: A powerful technology tool for the 21st century classroom. *Theory Into Practice, 47*(3), 220-228. doi: 10.1080/00405840802153916

Scolari, C. A. (2009). Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production. *International Journal of Communication, 3*, 586-606. Retrieved from http://ijoc.org/index.php/ijoc/article/view/477/336

Smith, G. (1997). *Development of Kaupapa Māori theory and praxis*. (Unpublished doctoral thesis). University of Auckland, Auckland, New Zealand.

Smith, L. T. (1999). *Decolonising methodologies, research and indigenous peoples*. Dunedin, New Zealand: University of Otago Press.

Webber, M. (2009). The multiple selves and realities of a Māori researcher. *MAI Review, 1*. Retrieved from http://www.review.mai.ac.nz/index.php/MR/article/view/195/200

List of Figures

List of Tables

About the Authors

Ella Henry

Ella Henry (Ngātikahu ki Whangaroa, Te Rārawa, Ngāti Kuri) is a Senior Lecturer in Te Ara Poutama, the Faculty of Māori Indigenous Development. She convenes the Māori Media major of the Bachelor of Māori Development. Ella holds a PhD in Maori development, with a focus on Māori entrepreneurship.

Contact: ella.henry@aut.ac.nz

Academia.edu: http://aut.academia.edu/EllaHenry
LinkedIn: https://www.linkedin.com/pub/ella-henry/9/b9/272
Vimeo: http://vimeo.com/ellahenry

Hohepa Spooner

Hohepa Spooner (Ngāti Kahungunu, Ngāti Hineuru) is a Lecturer in Te Ara Poutama, the Faculty of Māori Indigenous Development. His teaching and research centres on multimedia digital technology and digital learning. Hohepa is a member of the Apple Distinguished Educator Program.

The Journal of Creative Technologies (JCT) is an online, open access, peer-reviewed journal for the publication of research and innovation about new technologies, creative practices, and critical theories. The journal aims to explore applied, methodological and theoretical perspectives on emergent technological platforms and strategies through thematically focused issues.

JCT is a research communication platform published by Colab at the Faculty of Design and Creative Technologies, Auckland University of Technology.