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# COVER TO COVER

## An Examination of Book Covers

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A thesis submitted to Massey University in fulfilment of the requirements  
for the degree of Master of Arts in Education

Massey University  
2009

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## ACKNOWLEDGEMENTS

Getting this thesis completed was a long process so thank you Kararaina for the years of support. To my supervisor, Associate Professor Huia Tomlins-Jahnke, I extend my gratitude for your support in guiding me through the process of writing. I have always trusted and respected the wisdom and guidance from my dear friend Professor Arohia Durie. Thank you for coming to my rescue as a friend in the last stages of this thesis. I am grateful for the help from Tina Blake-Ponga because your support to format this thesis meant that I could finally submit. To my husband, Te Kenehi Teira whose support through the years gave me courage and perseverance to finally get this thesis finished. Finally I wish to acknowledge my father Waru o Noema Rahui who gave me the strength and encouragement through my life. Na reira he mihi aroha, he mihi nunui ki a koutou katoa.

## ABSTRACT

Cover to cover is a study involving the book covers of two books. Mason Durie's book *Ngā Kāhui Pou - Launching Māori Futures* and Linda Smith's *Decolonizing Methodologies Research and Indigenous Peoples*. Each book cover is analysed to find out whether academics should consider their book cover as important. The research explores the two book covers in this study to find out how the covers authenticate the author. However, the main focus is how the covers represent the book's content. The publishing process through its practice is explored to understand why it is important for academics particularly Māori academics to take responsibility for their book covers. Arguing that book covers are as important as textual content, the research shows how a Māori centred approach to what gets on the cover has cognisance with the Māori centred book content.

## 1.0. CHAPTER ONE: I USE 'I'

### An explanation why I use this term throughout the thesis.

The first thing I have to make clear is my use of 'I' in this thesis. The term 'I' and 'me' helps explain what I see on the front covers of texts I study in this thesis. This is not an 'I' story although there are examples from my own experiences that relate to the thesis topic where the term 'I' is part of my text. In these instances I use 'I' as a person centred rather than claiming to use 'I' as a people centred 'I'.

### 1.1 INTRODUCTION

Book covers fascinate me because they capture attention and condense the books content onto a front and back cover. They attract attention through the design but mostly through the image and title that appear on the front cover. Foucault (1977) argues that the power of attraction is exercised through a number of ways that make individuals act in a certain way. Said (1995) examines representation to discuss how dominant groups exert that power through regulatory monopoly over what is represented. An author who allows a publisher to determine their book covers gives that publisher power to decide how their textual content is represented. The two Māori academics book covers that are the focus of this thesis were not immune to the publishers influence. It is not known whether the author's chose their book cover but it is possible that they left this responsibility to the publisher. The crux of this research is that academics should consider that book covers are important, they represent the content.

The decision to undertake this thesis began ten years ago. One book attracted my attention because its front cover image and title did not make an immediate connection to each other. But it was the author's name and reputation as an academic that motivated the books purchase. The book cover did not lose interest and neither did the question;

*'Why did the author choose THAT book cover?'*

The front cover appeared to reinterpret the textual content in a confusing way. Book covers are about representation and several Māori academics write about representation.

More specifically, they critically analyse how Māori are represented by the dominant culture. But they write to reclaim and or proclaim another space where a Kaupapa Māori or Māori centred standpoint take precedence. (Durie, M, 2003, Johnston, Smith G, 2000, Smith, L.T, 1999) In this way Māori academics write to move away from a Western research that was self centred on dominant values so their work priorities Māori. However the question remains whether their resultant book publications ensure that the book cover has as much priority as the book content. Therefore, this thesis is about book covers and key research question asks;

*‘Is it important to consider the form of the book as well as the content?’*

## 1.2. THESIS OUTLINE

This thesis explores the effect that the publishing process has in determining the book covers of two books with Māori authorship. In this context, book covers are analysed within a theoretical context to understand why and if book covers are important. Basic design principles help understand how and why a publisher uses design techniques to convey messages about the book’s content. The design principles are not used to gauge good or bad design but as mentioned previously it is about the underlying message that the cover design exhibits. The way the cover conveys the content is paramount in this research not the design itself. This thesis looks at the cover to see whether it covers up what is under the cover or whether it shows off what is under its cover.

Chapter one and two introduce the thesis research and outlines the rationale for undertaking this thesis topic. The introduction provides the rationale for choosing a book cover study. Weaving narrative through the introduction helps contextualize the why and how questions posed in this thesis. Such questions are important to examine how book covers represent the book content. The reasons for concentrating on covers may provide some insight into the nature of power in the publishing business and how it operates on the cover of books.

Chapter Three covers the methodology used in the research. Theories about power, hegemony and authenticity help inform the analysis of the research topic. Two methodologies, Māori centred and Kaupapa Māori provide a framework to explore each author's book cover to analyse the extent that their covers reflect the books content. Durie (2003) advocates a Māori centred model and Smith (1999) a Kaupapa Māori methodology. Gough-Yates (2003) argues that methodology carries with it a practice that has particular meanings that construct certain forms of action upon people who are subjected to them. Therefore this section explores Kaupapa Māori and Māori centred research to differentiate it from the traditional Western research models. Māori- centred and Kaupapa Māori methodologies bring new and challenging research practice that are defined and privileged within Māori values, Māori experiences and Māori centred priorities. But Kaupapa Māori is not immune to criticism nor is some of the resultant practice infallible and this aspect is explored in this section.

Chapter four discusses in more detail the research methods used to examine book covers. It also explains the basic design principles that are applied when examining the design on the book covers and the book content in connection to the cover. These basic design principles provide an insight about design and the presentation of an image that influence the way the underlying message portrays the content of the book.

Chapter five is the literature review and therefore the most substantive section in the thesis. The literature review forms the foundation to develop a framework of study and an analytical base to address my key research questions. Three key concepts support the analysis in this thesis. They are: power, hegemony and authenticity and it is an examination of these concepts that support an understanding of the publishing process. It is important to understand these concepts to recognize the various ways periphery academic's writing is screened in the publishing process to bring their work into line that appeases a dominant understanding (Canagarajah, 2002; Said, 1995; Thiong'o, 1981, 1983).

Theorists like Foucault write about the dynamics of power and how this power is represented in hierarchies as in architecture and levels of authority. But as a member of the dominant group Foucault's writing has a different perspective to writers like Canagarajah, Said and Thiong'o. These academics write as outsiders and therefore



present a different perspective of power and how it is exhibited within academia and through the publishing process itself.

The literature review examines the theories and writings of both indigenous and non-indigenous academics whose business involves research and writing. Most of the literature reviewed focuses on academics that do not belong to the dominant group. Why they write, how they write, for whom they write and why they publish is an important part of the literature review. It helps build a foundation to consider why Māori academics should consider the form of their book as important as their textual content.

Chapter six covers Linda Smith's (1999) *Decolonising Methodologies Research and Indigenous Peoples* book cover. Basic design principles that are explained in chapter four only help to interpret the cover design. The design as mentioned previously is not the crux of the analysis but the way design exhibits the content is important here. At this point it is very important to understand that there is a shift from design analysis to focus of the underlying messages conveyed by the book covers. For instance, the principle of contrast explains how the cover design uses contrast to bring attention to the design. However, the second part of the analysis examines contrast in terms of how the cover reflects the textual content. The same word but used in two different ways. The aim is to show how each image on the front cover construct the content. Taking the back cover the focus is on extracts from reviewers of Smith's book to examine how each review authenticates the author and the content of the book.

Chapter seven examines Mason Durie's (2003) book cover from his book *Nga Kāhui Pou - Launching Māori Futures*. As in chapter six, the basic design principles examine the book cover design to show how the design showcases the textual content. But the first three words in the title *Ngā Kāhui Pou* also link to words within a Rangitane waiata (Durie has whakapapa links to Rangitane). The significance of the words to this study is explained in more detail within this chapter.

Chapter eight concludes the analysis by reflecting on publishing practices that reflect the ways publishers assume power to choose how they summarise the content of books. The conclusion draws on discourses about power to offer another way for academics to

consider that taking control of their book covers is as important as the way they take care of the content.

## **2.0. CHAPTER TWO: RATIONALE**

### **2.1. INTRODUCTION**

In this chapter two theories, Kaupapa Māori and Māori centred research are examined. Kaupapa Māori and Māori centred research theory underpins a Māori approach to research. The two authors whose book covers form the case studies in this thesis espouse either Māori centred or Kaupapa Māori research methodology. Tomlins-Jahnke (2006) writes,

“Theorising Māori approaches to research is embedded in frameworks structured around Māori development and self determination. Māori cultural and spiritual dimensions, such as principles of tikanga and whakapapa, lie at the core of this approach whereby the values, assumptions, concepts and perspectives upon which the research enterprise is premised, are taken for granted” (p 1).

Although the concepts of tikanga and whakapapa are an integral part of a Māori approach to research, the incorporation of such concepts in practice is not necessarily taken for granted. As principles whakapapa and tikanga are essential to Māori research. It is likely that we know the concept but know little of its practice. Mead (2003) argues that,

“All tikanga Māori are firmly embedded in mātauranga Māori which might be seen as Māori philosophy as well as Māori knowledge ... While mātauranga Māori might be carried in the minds, tikanga Māori puts that knowledge into practice and adds the aspects of correctness and ritual support.” (p 7)

In this way, the application of tikanga and whakapapa to Māori research is not necessarily well understood.

The Western tradition of understanding genealogy is different to an understanding of Whakapapa. Patricia Johnston (1998) refers to Bernstein’s use of the term ‘codes’. Codes according to Bernstein represent underlying principles that regulate how we recognize them. Bernstein further explains that recognition itself is a system of

classification that becomes rules of recognition. Rules he asserts are principles that operate at a level of beliefs and value systems that justify the way difference is recognised and practiced. Johnston (1998) uses Bernstein's notion of 'codes' to explain difference that distinguishes Māori conceptions of difference and a Pākehā conceptions of difference. She condenses codes of recognition to rules of recognition and then applies it to regulated practices in Māori education policy and school application of that policy. The code of recognition is one way to help examine and understand the difference between whakapapa and genealogy.

One way to understand the difference between whakapapa and genealogy is an understanding of the context of difference. For instance the practice of acknowledging whenua, for instance Papatuanuku, each mother and people in Whakapapa reveal a different way of viewing descent. Recognition of the human, spiritual lines of descent differs from a Western understanding of genealogy that limits itself to rules of recognition that recognises only people who are formatted into lines of genealogical family trees. Whakapapa recognition includes many dimensions not just humans.

As an example, through my mother's Whakapapa our family has descent to Pania and her son Moremore who live in the sea. The narratives about this Whakapapa pass to each generation and this recognizes that our descent is not just to humans.

“Sharks are our people, they are the children of Moremore and we whakapapa to Moremore. Sharks protect us if you see them then there is something dangerous, they are just a warning and to show that they are looking after you, not to eat you. Our parents always taught us this and your mother and I were never scared of sharks and the sea because through our tipuna Pania we are children of the sea and Moremore her son is us.”

*(Koia, M., personal communication, 2007)*

Understanding this difference between whakapapa and genealogy shows a different worldview and way to understand ourselves as Māori to our kin be it in environment or otherwise. To varying degrees Māori academics examine 'difference' to articulate in order to clarify an understanding about Māori to distinguish between Pākehā rules of recognition of whom is Māori. And it is this difference that distinguishes Kaupapa

Māori and Māori centred because they draw on whakapapa, Māori values and Māori experiences. Johnston (1998) notes that,

“The domination of ‘Pākehā conceptions of difference’ is a result of power mediating between codes and it is important to note at this point that the mechanism of power is crucial to understanding how codes operate to select, classify, distribute and ... to explain how power operates to marginalise ‘Māori conceptions of difference.’” (p 71)

The term whānau is configured into whakapapa and in the example that follows it is used to describe an advisory team. Māori academic Kathy Irwin uses the term ‘whānau to describe the Māori members in her advisory group whilst she undertook her Masters of Education thesis research. In terms of Whakapapa, they are her whānau in addition to being academics with expertise in Māori education. Bernstein’s code of recognition provides a tool to help critically analyse Irwin’s rationale and application to choose supervisory support to guide her thesis. Johnston (1998) cites Linda Smith to draw on Smith’s explanation that fixed in a system of mapping and classifying the natural world about Māori are Western ways of knowing. In other words an understanding of Māori is understood through a Western not Māori understanding. According to Johnston (1998) beliefs about Māori resulted in ways of knowing that have impacted on how Māori were viewed and view themselves and thus portrayed. Her point here is that Māori and similarly Māori academics are not immune to the dictum of Western rules of recognizing Māori. Like the term Māori, the term whānau is difficult to define because the terms have subsequently become located in specific ways. At times it seems like the term Whakapapa and whānau are a mish mash of Western and Māori codes. However, it is the application of Codes of Recognition that I am most interested in especially with respect to Māori research.

I know what constitutes Māori research, and to analyse such an approach to theorizing. But different approaches to Māori research underlie a value system that becomes codes of recognition that guide the research practice. In this thesis I use the term Māori research theory to refer to a research framework that is founded on values and a belief system that are inextricably linked to a Māori worldview as opposed to a Western dominated Māori research framework involving Māori participants. Bernstein’s codes

of recognition helped me understand why Māori academics propose a different research framework to Western research theory. Johnston (1998) refers to Western research to illustrate the frustrations and dilemma's Māori academics face when researching Māori. Referring to the rules of research, Johnston argues that academics guard the rules for research. Any attempt to move outside the boundaries of those rules, the research evidence, and the stories are contested. (p 22)

The questions uppermost in my mind as I investigate research theory, research frameworks and research practice is the degree of regulation that are placed on Māori researchers by their institutions when researching Māori. Western research rules places merit on standing aside to distance the researcher from the research. Māori academics participating in research about Māori experience difficulty and angst at the expectation that they are separable from Māori they research (Johnston 1998, Smith 1999). Johnston asserts that her research about Māori education is inseparable to who and what she is as Māori. Her research was influenced by her interactions with Māori in her role as a: Māori woman, parent, whānau member, educator, researcher, student teacher, kotiro (girl). (p 23)

My research was influenced by my understanding about Kaupapa Māori and Māori centred research. Rather than try to provide an example of Kaupapa Māori or Māori centred approach in my practice as a researcher, I apply them to the book covers. Smith (1999) and Durie (2003) use their philosophical approach to research to inform their writing. In a similar way, I examine Smith and Durie's to find out whether the same philosophical approach they subscribe is visible on the cover. The method, that is the tools used to help with interpreting the cover design and text on the back of their respective books are tools that are not Māori specific but taught within Western Academia. Throughout my research I was mindful that I was writing about the text of two Māori scholars. I need to emphasize that I am not critiquing their work, but the pictures and text that appear on the covers of their respective books. Many academics delegate the design of these book covers to publishers. Academics devote time to writing so that they will publish. Great care and thinking goes into developing the contents but it is most puzzling as to why academics would delegate their book covers to a publisher. For many indigenous academics their work is characterized by their

experience within academia. They write about and beyond boundaries established within their academic institutions. In many instances they positioned themselves as boundary writers. That is, they are writers from marginalized groups whose scientific research and information challenged their thinking and led to many indigenous academics critiquing these frameworks and investigate the tension arising from scientific research. The tensions between Western research models and indigenous politics and ethics require further examination (Smith, 1999; Deloria & Wildcat, 2001). Māori academics like Durie and Smith place their theoretical focus at the centre of their research approach. Durie (2003) suggests an approach that is Māori centred; that is Māori are the focus of the research. Similarly Smith (1999) argues for the notion of theory that centres on Māori, hence Kaupapa Māori. Although for both academics, a centre focus rejects the placement of Māori research as peripheral, marginal or working on the borders. Durie's focus on the diverse realities of Māori requires and understanding of margins. Using a bicultural continuum, Durie shows that some Māori live within the fringes of Māori and Pākehā worlds. By focusing on diverse Māori realities, it helps explain the fraught relationships that can arise from trying to assimilate differing cultural understanding about Māori and Pākehā. Durie in particular uses Māori centred methodology to investigate social problems facing Māori. He offers different solutions to those offered by the state in terms of the needs of Māori.

Kaupapa Māori and Māori centred research methodologies feature in this section for two reasons. First, each approach is espoused by the authors whose book covers are the focus of my research. Second, the methodologies provide a theoretical and practical guide to inform my research. In many ways, this chapter is a review of methodology. However, I begin with a narrative to explain why I chose my research topic. My research aim, objectives and questions derive from this narrative. I describe the rationale for asking each question as a basis to understand how these questions better situate my focus. The book covers binding texts by Māori scholars capture and showcase the book's content. Book design is a language in itself, images like text convey meaning but the question I am grappling with is whether the cover design showcases the book's content or does it show off the publisher. A description of methodology follows on from this before outlining my research methods. Overall this

chapter is a framework to convey what I want to do, why I am doing it and how I intend to go about achieving my objectives.

## 2.2. A REASON TO RESEARCH

Book covers are like paintings because they are interpreted in a number of ways. A book cover is more confined in that it represents the book's author but mostly the book content. An image, a brief text and the overall book cover design exhibit a message about the book yet somehow they are deemed insignificant or unimportant. Edward Said (in Viswanathan, 2004) reveals that his book cover was left to the publisher because the book cover was not as important.

Said's comment about his book cover provided the catalyst to undertake this research topic. But it was my own teaching practice with five year olds that prompted a memory about the importance of book covers. Book covers are an important part of early literacy because they help children predict the content of the story. The title, author, illustrator and most of all the image on the front cover help children work out what the story is about. The strategy is to motivate reading and through discussion about the book cover introduce new words that are in the content that will help their reading comprehension. Questions about the book cover usually follow the format below.

“What does the picture on the front cover show you?”

“What do you think the picture is telling you about the story inside the book ... why?”

“Who do you think this is?”

“Show me the name of the book on the front cover ... let's read the name of the book together...what does the name tell you about the book?”

Teachers teach children that book covers are important they do a vital job because they help link the cover to the content. It is essential to teach young children the worth of book covers. Yet in later life it appears that book covers are not important but I argue that book covers are important.



### 2.3. A COVER IN QUESTION

This thesis examines the book covers of two texts by two Māori scholars. The aim of this thesis is the examination of how book covers represent then and the book content.

The key objectives in this study are to:

1. Explore the links between a book cover and the content and,
2. Examine ways in which book covers authenticate the author in relation to their writing.

Three key questions are asked in this research. They were:

1. Is it important for an author to consider the book's form alongside the content?
2. What does the front cover say about the book's content?
3. How does the back cover represent the author and book content?

Each question aims to find out whether it is **important for an author to consider the book's form alongside the content**. This closed type question will suffice with a 'yes' or 'no' response, but answers to an overarching query, a 'so what' inquiry. Is it important for Māori academics to consider their book covers as vigilantly as their content? Such a question is important to analyze what it is that book covers may reveal. Attention usually focuses on the content, although it is an author's scholarship that often takes precedence. Book covers draw attention too, they deserve notice because they showcase the textual content in a way that should be important to the book's author.

Edward Said (in Viswanathan, 2004) maintained it was the publisher's job to represent his work on the cover. Publishers sell books, in Said's case the publisher designed and made decisions about the style and content of his cover. It is therefore paramount in this study to critically analyze the publishing process to look at the power relationships inherent in the ways book covers are constructed. A publishers' persuasiveness requires

interrogative analysis in the same way that academics apply analysis in their areas of expertise. Anna Gough-Yates (2003) examines the media representation of women in women's magazines. Her specific interest is the way women's magazines are marked to reinforce oppressive identities of women. There are parallels and a similar cautionary note that applies to Māori representation on book covers. A number of Māori scholars (Durie, 2002; Johnston, 1998; Smith, 1999; Te Awekotuku, 1991) critique Māori representation and present a different perspective in their writing that focus away from victimizing Māori, their writing prioritise Māori progress. But do authors consider the cover of their books?

*Question Two: What does the front cover say about the book's content?*

Intent focus by academic authors on the content of a book may distract them from the design and construction of the cover. Delegating a representation of their work in the design of the book cover to publishers underestimates their power. Publishers can and do reconfigure book content to ensure higher sales (Canagarajah, 2002, Gough-Yates, 2003, Martin, 2006). Book covers are particularly vulnerable to a publishers' manipulation and therefore possible sites of domination when left to publishers. To decide what goes on the cover the question requires interrogation in order to push out such 'closed' boundaries and, returning to my initial question whether the form of a book is important.

Edward Said (in Viswanathan, 2004) was asked a question about the cover of his book *Orientalism*. The interview drew Said to talk about the theory of power, culture and politics. But the question about the book cover surprised and puzzled Said. He averted the question. Undaunted the interviewer continued to probe him, to have Said disclose why he included a Hamas slogan on the front cover. Despite its subtleness in appearance, the slogan is still visible on the cover image, as a scribble across a Palestinian wall. Although Said later justified the image, his attitude about the cover of his book is puzzling.

When asked if he had chosen the book cover Said (in Viswanathan, 2004) replied,

“No, the publisher chose the physical form the book took”.

The interviewer continued, “Did you have a different vision for it?”

At this point Said directly address the question.

He states “No, the issue does not concern me much, and I have nothing against it, because it is only the form. What holds importance for me is the content of the book” (in Viswanathan, 2004).

Said’s almost casual rebuff undermines the question, “What does the front cover say about the content of the book?”

Said’s (1995) comment seems out of context from his reason for writing the text *Orientalism*. He states,

“Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient dealing with it by making statements about it, authorizing views of it, describing it ... in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.” (p 3)

Yet Said allows the publisher to take control of the form and content of his book cover. The assumption here is that covers are unimportant compared to the content. There is a contradictory element to his response. He criticizes and questions the West’s authority to represent the East. However, he consents to a Western publisher representing him and his work on the cover. Perhaps Said’s obvious scholastic flare with words explains his bias toward the content of the book.

He may dismiss book covers because they tend to be highly visual thereby privileging the authority of words to analyze and convey meaning rather than visuals. Book covers rely on a combination of words and visuals to convey messages. For example, Robert Jahnke (2003) makes a strong point to describe artist Shane Cotton’s use of image and text. He states,

“In time the eloquence afforded by text as identity marker ... would buttress Cotton’s visual vocabulary in much the same way as text was incorporated into the rafters of 19th and 20th century houses to empower image, and endorse the word of god.” (p 11)

Jahnke challenges ideas that privilege an ability to convey analysis through words only in texts. In a similar way, a cover has as much importance as book content. As Jahnke (2003) clarifies, visuals are vocabulary and his example using the artwork on rafters in wharehenui supports this view. The rafters he refers to use both words and visuals to convey a text in much the same way that book covers do. Said's concentration on content undervalues the importance of visuals. Said takes charge of his writing to produce the content of his book. He knows he writes well but he forgets to keep an eye on his cover by abdicating responsibility to the publisher through their editors.

Publishers can and do help authors but this does not necessarily imply they are helpful. Canagarajah (2002) examines how publishers help periphery writers. His focus is the publishing process. He argues that publishing is riddled with the dynamics of power. By examining academic journals, Canagarajah asserts that publisher can and do reconstruct periphery writers'. They screen the content and dabble with it by reframing till it is positioned within dominant discourse. Other strategies attempt to muzzle periphery academics by ghettoizing their writing as impoverished or folk wisdom. (ibid) In this system of publishing, it makes possible the prospect that book covers undergo the same tampering process. It is possible for a cover to reflect the content. But as Gough-Yates (2003) points out, publishing practices and the forms of knowledge they uphold, limit periphery authors. Authors' who take charge of their covers are more likely to have success in matching content to cover. Edward Said could say what his front cover was about. He could relate the images to the book content. He appeared happy with it, but he still did not choose it.

*Question Three: How does the back cover represent the author and book content?*

The final question concentrates on the back cover. Question three asks; how does the back cover represent the author and book content? The rationale for deciding this question is in line with the arguments put forward for questions one and two. Back covers differ from the front in a number of ways. They have more text because it is at this point that promotional blurb is included. Blurb in this thesis refers to the promotional summary on a book cover that helps market and sells the book. Often references by other authors included on the back help to credential the author and content. The carefully chosen snippets from the peer reviews appear on the back cover,

and it is possible to show what they reveal about the writer and their work.

Choosing the two books as case studies was based on the fact that the books have Māori authorship therefore the following books were chosen, they are:

Durie, M.H. (2003) *Ngā Kāhui Pou - Launching Māori Futures*

Smith, L.T. (1999) *Decolonizing Methodologies Research and Indigenous Peoples*

Each book cover in my study is chosen because:

- The authors are Māori.
- They write from a viewpoint that is Māori, indigenous and as scholars.
- They have working relationships with universities and tribal-centred wānanga.
- Their publications make significant contributions to Māori and indigenous scholarship.
- Their scholastic ability and research amongst iwi and Māori are international and recognized and acclaimed.

This thesis topic is an attempt to understand what book covers demonstrate how academics treat their covers and is this important. The publishing process is central to my research focus. Publishers showcase books to sell them therefore have a vested interest in the design. As such they monitor and manage the production of a book. However, their interest extends beyond the mechanics of printing. Canagarajah (2002) captures this point in a discussion of the underlying philosophy in mainstream academic press. He writes

“The publishing requirements, epistemological paradigms, and communicative conventions established by the center shape the knowledge that gets constructed through these journals.” (p 43)

Canagarajah’s research about publishing in academic journals provides a theory that applies to my research. Although Canagarajah positions himself as a periphery writer there is a similarity to indigenous academics. Furthermore, the four writers write from a

periphery position or in this instance, a Māori-centred, Mātauranga Māori or Kaupapa Māori position. How does the book cover construct the contents of the book and in what ways does the cover authenticate the author? Lurking in the back of my mind is whether the book covers have congruence to Said's response about the cover of Orientalism. Is the cover a cover up? Hopefully the rigor of the research will reveal a response to the research questions.

### **3.0 CHAPTER THREE: METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter examines methodologies to help understand Kaupapa Māori and Māori centred methodologies but more importantly the practice that emanates from them. Māori centred and Kaupapa methodologies provide a base to examine how they came about and this entails engagement with Western methodologies in this section. The research methods are outlined to help develop a response to the research questions.

#### **3.2 FRAMING METHODOLOGY**

By understanding the publishing process builds an understanding of how and why publishers take power of a books cover to show off the book content in a particular way. Gough-Yates (2003) interest in women's magazines focuses on the publisher's power to determine the content of women's magazines even though the publishers are predominantly white male. Canagarajah (2002) writes about publishing as a periphery academic in academic journals. The work of these authors' helped the research process to choose a relevant method that helps explore the publishing process. The research uses case studies to address my research objectives and key questions. At the same time the research favours a qualitative research methodology.

Qualitative research methodology helps explore the nature and ideology inherent in the practice of publishing. Gough-Yates' (2003) research provided a qualitative research method relevant to this study. She avoids textual analysis that depends on the field of linguistics. Instead Gough-Yates examines "trade press descriptions and assessments of magazine texts to demonstrate the ways in which industry practitioners and commentators developed a set of discourses around their products." By discussing texts in this way, Gough-Yates explores the relationships between commercial cultures and identity. In this research I use content analysis in much the same way to analyze the visual and textual components of the two book covers in this study.

### *Keeping an eye on Māori*

Smith (1999) argues research that generates objective knowledge is steeped in the Western tradition of positivism. The process of “objectification is a process that is dehumanising.” (p 39) The implication when applied to people and Māori is that they are treated as objects that are neither human nor deserving of humanity. Objects succumb to the power of the eye. Bourdieu (1984, in McCarthy 2007) refers to the eye to argue, “The eye is a product of history reproduced by education.” (p 7) That is, the gaze is a cultural practice that determines social divisions whereby people are ranked in order of importance. Likewise Foucault demonstrates a hierarchical system of surveillance. Prison architecture acts as a panopticon; its layout supports watching. Prisoners become the object of intense surveillance. They were looked at not as human but as deviants to control through discipline and punishment. Citing prisons, Foucault (1977) shows how they reinforce the power of dominant social groups. Using this understanding Smith (1999) scrutinizes Western research to show how it observed Māori.

### *Neutralizing Māori*

Objective research creates an illusion of neutrality; a position Smith (ibid) claims contributes to objectification. Neutrality implies that the researcher is without bias and the research is somehow infallible. Viewing people as objects gave way to a system of ranking to categorize objects. Social Darwinism emerged from Darwin’s system of ranking. Smith (1999) helps explain how social Darwinism legitimates a “scientific classification system that progresses from ranking plants to ranking people.” (p 62) This has influenced Western research practice that objectifies people in the same way as inanimate objectifies with associated claims.

### *Breaking away with Kaupapa Māori*

In an earlier article, Smith (1998) shows how objective research scaffolds its methodology within the confines of positivist traditions. The elevated status of positivist research practice privileges Western researchers, who are unwilling to include



indigenous researchers unless they surrender to Western research practice within Māori research. Smith (1999) advocates a different methodological framework. She maintains that, “Reframing is about taking much greater control over the ways in which indigenous issues and social problems are discussed and handled.” (p 55) Proposing an alternative method called Kaupapa Māori, Smith (1999) contends that such a framework helps to:

- Convince Māori of the value of research for Māori.
- Engender support from dominant research communities for greater Māori involvement in research.
- Develop ways to carry out research that draw from current and previous research with a focus on engaging with Māori about setting directions for priorities, policies and practices of research for and by Māori. (p 183)

A Kaupapa Māori framework for research helps restore those questions and issues that are important to Māori communities.

### *Wrath of Positivism*

Opponents of Kaupapa Māori vehemently criticize this methodology. The criticism exposes anger at an alternative framework that threatens Western research authority. Condemnation of a Kaupapa Māori approach could be seen as a strategy to regulate research. Elizabeth Rata is a vigilant opponent of Kaupapa Māori but supporter of Western research tradition. As a non-Māori researcher Rata openly declares her bias in her work profile by claiming an “interest in ethnic regulation.” (From website, Rata, 2006) By declaring her interest in regulation, it is clear that she views herself as a regulator. In this instance she would be a defender of Western research practices. As Niwa (2006) observes, Rata suggests “that those who act and perceive the world objectively and rationally have access to a form of critical reasoning that those from a subjectivist view are incapable of arriving at.” (p 46) Rata (2004) develops arguments against Māori scholars who contest objectivity and rationality as a basis for approaching research with Māori and their communities.

### *Primitive Separatists*

Rata frames her argument in subjectivity and proactive terms such as her use of the word ‘primordial’. In this way she incites deep-seated fury from mainstream antagonism toward Kaupapa Māori proponents. Rata (2004) use of the term ‘ethnic primordial’ stands for separatism and Rata knowingly links it to Nanda’s (cited in Rata, 2004) description of Nazi Aryan ideology. By doing this she deliberately associates Aryan separatism to Kaupapa Māori. Rata’s (2004) wedges in a quote from Linda Smith by stating “The Kaupapa Māori version of this fundamentalism refers to ‘a uniquely Māori way of looking at the world’ (L.T. Smith, 1992).” (p 8) This alignment reveals the intent to undermine Kaupapa Māori within a false notion of rationality and objectivity.

The author’s penchant for the word ‘primordial’ has a dual purpose to denote separatism and to emphasize ‘primitive’. Kaupapa Māori methodology is portrayed as primitive and by association, proponents of such an approach most of whom are Māori scholars. Arohia Durie (2002 in Niwa, 2006) argues that dominant research practice suggests the necessity to solely utilize Western methodologies to grow and develop knowledge hold Māori captive. (p 2)

### *Māori Centred View*

Criticism about Māori centred research is absent from the wrath of Rata. Mason Durie (1996) proposed Māori advancement in that Māori determine their own futures and resources in order to achieve Māori advancement. He emphasizes that advancement implies better self-management as Māori, but warns that the many demands from mainstream may weaken goals to achieve self determination. Drawing from his experience in health, Durie (2002) states “I began to look at Māori-centred approaches to research where you put Māori experience, Māori values, Māori aspirations at the middle of your methodology.” He has extensive experience across a number of disciplines, particularly in health. This expertise enabled him to observe the impact of Western research and its associated knowledge on Māori in relation to health outcomes. Durie (2002) asserts that Māori centred research should be mindful of what is important to Māori and that the methodology builds around. In other words, the context supports

the methodology, a point that differs from Western research methodologies that pre-determines the methodology and in many ways determines the research outcomes before research commences.

During a 2002 interview for *Massey News*, Durie was asked whether his department undertakes bicultural research. Durie's response to the interviewer shows a polite rebuttal to the interviewer's assumption about bicultural research. He uses his unique brand of humour to respond graciously, "We do not do any bicultural research. I would not claim to be an expert on Pākehā health. Well, actually, I am." In this statement, Durie makes a clear demarcation between bicultural and Māori centred research where Māori centred approach focus on Māori as Māori rather than comparing Māori with non-Māori. A further point he makes is that Māori researchers have expertise in both Māori and non-Māori research areas. A focus on Māori should not assume that this expertise deducts their expertise in other areas.

Another important point in Māori centred research is the assertion that Māori are a diverse population, thereby thwarting homogenous claims. Diverse Māori realities acknowledge multiple identifies as an outcome of colonization and mixed descent lines. Durie (1998) spearheaded Te Hoe Nuku Roa, a longitudinal research project that tracks the progress, problems, aspirations, and circumstances of Māori people from all walks of life. (p 57) Diverse Māori realities are an integral part of a Māori centred research approach. Durie contends that research methodologies are built around this premise. Diverse reality is a reminder that cultures change over time which should not be misconstrued as abandonment of the past. Jahnke (cited in Durie, 1996) states that "shaping a vision for the future the configuration of the past often provides a framework for reconfiguring that future." (p 79) Durie argues that Māori centred research methodologies enable Māori advancement but adds that this methodology neither competes with nor disregards other research approaches.

#### *A Hi Ha view*

Niwa (2005) picks up on Durie's argument. He examines Durie's suggestion that Māori centred research take into "account values of the people you are researching." (p 67) Niwa scrutinizes a Māori centred research, by explaining Māori centred and

essentialism, thereby confusing an approach that aligns with a Māori worldview rather than one that seeks to disregard other research approaches. In his confusion Niwa overlooks the fact that the focus is Māori diversity. Arohia Durie reflects on the impact of colonisation on Māori diversity while Mason Durie prefers a more contemporary view that focuses on diverse identities. Each view compliments the other by offering different points along a Māori advancement continuum.

Niwa's argument (2005) centres on the idea that

“Multiplicity creates a space for a diversity of approaches to be implicated within the role of creating knowledge to benefit Māori. Multiplicity opens up the research door to varying methods rather than solely relying on rhetoric to advance Māori education.” (p 67)

The shift in focus from Māori centres research to a pick and mix approach is asserted here, with claims that a Hi-Ha Māori centred approach excels over other Māori methodologies because it is inclusive and balanced. Niwa explains that he,

“*Hi*’ element is derived from the concept of takatahahi, with connotations of inhaling with the aim of standing in a position of staunchness against a potential threat or enemy.” (p 72)

The “*Ha*’ element (derived from the notion of ‘breath’, with attached connotations of exhaling with the aim of bordering one’s breath with ‘ha’ is different.” (ibid)

Niwa's explanation is not clearly articulated. He asserts that Hi and Ha are “two complementary forces (that) allows for multiplicity (ibid).” (Williams, in Niwa, 2005) defines ‘Hi’ as a word that expresses contempt when there is ill will. ‘Ha’ is linked to breath as associated with breath of life. Likewise the Hi and Ha framework resembles the Chinese Yin and Yang principle. Forty (1999) says that Yin and Yang represent two conciliatory opposites. Niwa's ‘Hi-Ha’ framework fits in with a Yin and Yang principle, although he really argues that a Hi-Ha model is a ‘mix-up’. That is, his framework has a supposedly Māori core, the ‘Hi’. But his model needs balancing and blending with Western approaches, the ‘Ha’. The expectation then is that the robustness of Niwa's

framework should complement his research methods.

Niwa's Hi Ha methodology relies on content analysis to look at texts by four academics. Content analysis helps Niwa see how each author discusses Māori and Pākehā inter-relations for Māori educational benefit. Three of the four academics are Māori. Their Māori ancestry presumably aligns to the 'hi' principle. The Māori subject of the text subject corresponds with Niwa's 'hi' concept too. However, the way each academic writes about Māori-Pākehā inter-relations connects to a 'Ha' principle. They use a variety of presumably Western and Māori methodologies to inform their analysis and writing. At this level of examination, the 'Hi/Ha' model is viable but not strongly evident in Niwa's writing. For example, Niwa (2005) makes a case that his content analysis is broad. There are a number of ways this method may be used. Content analysis allows for a quantitative or qualitative approach or a blend of each. Niwa read widely to build a Hi Ha method; however, his references fall short of offering a method that he was able to use in his research. One of the shortcomings is a lack of expertise in using the methods he chose. The quantitative approach he uses demonstrated his lack of expertise in the field of linguistics. Canagarajah (2002) is more successful and uses content analysis but his expertise in the field of linguistics shows in his analysis. Niwa's use of a qualitative approach in content analysis is more successful and better aligned with an emerging expertise.

In his thesis Niwa (2005) examines the discourse about power. He sought to better understand the research practices that the four academics in his study use to discuss Māori/Pākehā inter-relationships. A Hi-Ha Model aims to question the practice of academics writing about Māori. Niwa combines both quantitative data with a qualitative approach to showcase his research. Niwa's work is an important guide to my own research for a number of reasons. First, his critique of methodology provides a good overview and analysis with which to examine Māori centred, Kaupapa Māori models. Second, his selection of research methods and its application in practice helped my work. The flaws in his choice highlight the limitations and lack of applicability of his research to my research.

*Choosing a whānau - Te Ao Māori/Pākehā academic*

It takes courage and resilience to undertake research and publish whilst positioning oneself as a Māori academic. Irwin (1994) discusses issues arising from her doctoral research. She positions herself as a Māori feminist academic but ever mindful that she “undertake her research as a Māori academic not an academic who happens to be Māori.” (p 27) Illustrating the difference, Irwin briefly outlines a Kaupapa Māori methodology alongside her ‘whānau of supervisors to support the doctorate research. Her research topic as well as her experience as a researcher reveals issues facing Māori academics.

“The colonization of the collective New Zealand psyche, indeed of the global psyche as it related to colonized indigenous peoples, is so strong that Māori can never take it for granted that our educational views and processes will be validated and legitimated without major struggles.” (p 36)

Each book in this case study supports and justifies Māori views but in what ways do the book covers endorse the author and the book content?

One issue emerging from Irwin’s writing is the demarcation between Māori, pākehā, academic and whānau. Appropriating Māori terms to name her supervisory group sat uncomfortably with her use of the term ‘academic’. The term ‘academic’ was narrowed to relate to successful credentialing within a Western university. Te Ao pākehā (a term Irwin uses to distinguish from Te Ao Māori), as opposed to the academic ability in Te Ao Māori. Irwin’s supervisors were two Māori and three pākehā scholars to represent academic and Māori worlds. This issue about choosing supervisors highlights the struggles facing Māori academics in gaining space for Māori views. Seeking support from non-Māori academics to help validate her Kaupapa Māori stance to a New Zealand and possibly a global academic audience is a struggle facing Māori academics.

This balancing act to do well and gain a ‘good’ academic profile is viewed as possible under the guidance of “experienced academics with PhD’s” (1994, p29) who happen to be pākehā. The Māori academics provide advance to adhere to Kaupapa Māori. Yet Irwin credits Joan Metge’s guidance to help her understand the world Māori research. Irwin’s discussion about her research illustrates the challenges and confusion facing Māori academics when they attempt to translate Māori views into concepts familiar to

Western academics.

Vine Deloria Jnr (2003) offers a contrary position to Irwin asserting,

“We must not, however, rely on the assistance of sympathetic non-Indian thinkers for guidance, as they often do not see the kinds of relationships that traditional Indian knowledge reveals.” (p 5)

He further states, “Recognizing these points of communication is possible but halfway to the goal.” (ibid)

Despite Deloria’s direct writing style, he raises a valid point. When two opposing perspectives attempt to blend, the compromise is at the expense of one view. This point is an important consideration when contemplating supervisory roles to complement rather than submerge the methodology.

#### *Kaupapa Māori AND Māori Centred*

Kaupapa Māori and Māori centred research complement each other because Māori people are the focus rather than the object of inquiry. The interest of Māori is at the fore but the differences in their approach acknowledge Māori diversity. Such a position rejects ‘infighting’ that pushes the attributes of one methodology to undermine the other. Both Kaupapa Māori and Māori centred methodologies feather in my thesis because Linda Smith (1999) includes Kaupapa Māori in her book whilst Mason Durie (2002) advocates a Māori centred approach. This research investigates whether Smith and Durie’s book covers complement their book content.

### 3.3 SUMMARY

The central research questions guide a researcher to develop a research approach that advances knowledge. Therefore a research style is a methodology. In this section, two research approaches Māori centred and Kaupapa Māori are examined. Linda Smith (1999) rationalises Kaupapa Māori methods by contrasting them with traditional Western research. In this way, Smith reveals why and how an alternative research style

came about. However, a Kaupapa Māori methodology is not without its opponents. Where Western academic power is under threat, defenders of academic tradition 'write back'. Elizabeth Rata's (2004) criticism of Kaupapa Māori presents a bias for positivist tradition even though she claims that it does not. Her writing reflects a contemporary writing style to defend traditional research against new methodologies. Rata's own research style is embedded in revived forms of positivism and her favoured subject is Māori. Unlike Rata, Linda Smith's research approach politicises counter discourses.

Kathy Irwin (1994) develops a research approach that is cognisant of Kaupapa Māori. Linda Smith (1999) asserts that indigenous methodologies develop "cultural protocols, values and behaviours as an integral part of methodology." (p 15) Irwin's research style attempts to do this. But the practicalities of her methodology to chose a 'whānau side track her Kaupapa Māori stance. She gives her supervisory group a Māori name, 'whānau and then subordinates them as support people from 'Te Ao Māori' only.

Similarly Niwa's (2005) analysis reveals the tension that exists when studying in university yet researching Māori. With a comprehensive reference list, Niwa tries to find a research style that suits. His taste for Māori centred methodological issues gave rise to a Hi-Ha framework. His framework reflects an extensive reading of predominantly Western theorists and an acceptance of their traditions. There is no doubt that Niwa sees value in Māori centred methodology. The troubling outcome of his critique is the realization that dominant research style and methods muddies (a word Niwa favours) a Māori methodology.

A Māori centred methodology places Māori priorities as the central starting point. Durie (2002) advances the notion of diverse realities of Māori as a reminder that Māori are not homogenous. A Māori centre means Māori prioritise their own research questions. Any resultant research practice should support a Māori. Diverse Māori realities correlate to a wide variety of research practices. Durie (2003) outlines the characteristics of a Māori-centred business. He writes, "it is possible to identify the characteristics of a business that can be called Māori-centred - a business that deliberately revolves around Māori people, Māori assets and Māori priorities." (p 246) Similarly, Māori centred research methodology and methods should focus on Māori people, what they say their needs are and how Māori will benefit. Māori centred



approaches rebuffs research that claims diverse methods yet blinds itself to the realities of the situation.

## 4.0 CHAPTER FOUR

### 4.1 UNDERCOVER: RESEARCH METHODS

#### Introduction

This chapter briefly covers the methods used in the research. Each book cover from the texts under examination is used as case studies. Five basic design principles help explore the book covers but only in terms of how the publisher uses design to convey a message. This research is not about the design on the book covers but the way a cover is constructed to portray the textual content. This research is a qualitative study that critically analyses the two book covers in the case study.

### 4.2 A CASE STUDY

The book covers of the two texts in this research are two separate case studies. Each book's case study helps understand the nature of the relationship between the book cover, the content and the publishing process. A case study method is used to unpack the various visuals and textual discourses and to better explore the ways the cover design and accompanying texts authenticate the author and content on the cover. In addition a case study approach offers a useful method to look at power dynamics and is a method that enabled me to gain an insight into the relationship between publishers, author and the content of the book.

#### *Qualitative Study*

Case study favours a qualitative research method. Qualitative methods explains Priest (1996), assess things that cannot easily be summarized numerically. The method relies on what people do and say without making heavy use of measurement or numerical analysis as quantitative methods do. (p 5) In this research, text and image analysis is included alongside what people say. Priest (ibid) asserts that qualitative research often rejects positivism and tends to look at subtle aspects of communication.

In relation to this study a qualitative method is a valuable way to analyse the nature of media organisations and institutional practice (Cottle, 1995; Helland, 1996b in Gough-Yates, 2003). Gough-Yates (2003) favoured this approach to research women's magazines. The implementation of this method helped her gain an insight into the ethos and professional ideologies of the media and the publishing industries. Canagarajah's (2002) research on publishing stems from his experience of the inequalities in the publishing industry. He used an ethnographic approach to investigate writing practices. He focused on "publishing assumptions and practices that place hurdles in the way of addressing the concerns relating to different contexts of knowledge production." (p 13) Gough-Yates and Canagarajah's research examined differing aspects of publishing using this method.

### *Critical analysis*

Critical analysis brings attention to the way publishers present the book's content on the book cover. The strength of such an analysis is the attention it gives to how publishing can serve to promote and legitimate dominant interests. The central argument here is that book covers are important and that the construction of a book cover should have congruence to the book content. From this perspective, publisher representations via a book cover are seen as a key site through which book content is re-constructed to showcase what the publisher considers as legitimate and valid as opposed to the authors view. The value of critical analysis is that it further analyses the philosophical underpinnings inherent in the publishing process to show unequal power.

Gough-Yates (2003) refers to feminist critiques of media representations like women's magazines are sites where oppressive feminine identities are constructed. Underlying this media representation, Gough-Yates argues is that media is an industry. As an industry she points out that media production is a conspiracy that is both capitalist and patriarchal. She brings to attention that feminist critique of "the media industries portray them as ideologically manipulative and the role of the critic is seen as highlighting and challenging their system of domination." (p 7) Similarly, my use of critical analysis aims to look at media with a narrowing of focus to examine how the publisher constructs Māori academics work on their book covers. The role of the publisher is to take the content and then construct the book's cover. As Gough-Yates (2003) asserts it was feminist critique that pointed out how women's magazines presented femininity to "promote and legitimate dominant interests." (p 7)

Similarly this research topic critically analyses book covers to see how they promote and legitimate dominant interests. Gough-Yates (2003), states that feminist critique concentrates on media representation of women. However, this study pushes past the intense focus on women to centre on Māori academics and include indigenous academics. Therefore, critical analysis is an approach that offers a way to critique the prominent philosophical thinking that underlies the way a publisher represents the author's content on book covers.

### *Content Analysis*

Content analysis in this research focuses on the images and text on the book covers. Content analysis, Priest (1996) explains is a systematic description of the content. However, this research does not use content analysis in terms of Priest's (1996) persuasion to adopt a more quantitative approach. Unlike Priest, Gillham (2000) uses content analysis that relies on a qualitative approach. She states that "The essence of content analysis is identifying substantive statements - statements that really say something." (p 71) In his thesis research topic Niwa (2005) uses content analysis as a key method to gather information about his selected texts. A quantitative approach to analysing text means summarizing the text into units. The key to condensing text into word units is to ensure the intent of the text remains as close to the original intent as possible. In other words, the researcher needs to be mindful of their own objectivity when undertaking quantitative content analysis.

Gillham (2000) uses the entire text to draw an analysis about inherent meaning in the words of text. Whether one constructs content units, that is, summarizes texts into units, or whether as Niwa (2005) asserts is made around larger parts of the whole text that makes possible the combination of both quantitative and qualitative approaches to content analysis. In this investigation, Gillham uses the whole text as a data of analysis and this is similarly helpful in this research where the text on the cover becomes the data to analyse.

Therefore content analysis in the context of this research is a critical analysis of the book cover in connection with the content of the book.

#### 4.3 FIVE BASIC DESIGN PRINCIPLES

There are few guidelines outlining what criteria publishers use to design book covers. Despite this limitation it is helpful to look at basic design principles to examine book covers. Rosener Klimchuk & Krosovec (2006) list ten basic design principles to successfully market a product. These ten principles are condensed to five design principles within this research. Therefore the five basic design principles help examine the design on a book cover to investigate the ways design has underlying messages in the same way that text does. There is a fuller explanation outlining the five design principles in chapters four and five.

#### 4.4 LIMITATION

Using only two texts to examine book covers quantitatively limits my research. However, using a case study approach that favours a qualitative approach avoids the need to focus on a quantitative approach. But the most pressing limitation was the deadline to undertake the thesis research and subsequently not having time to obtain ethics approval to seek interviews with Mason Durie and Linda Smith. Added to time constraints the limitations of finding literature that helped the investigation was frustrating. Literature that specifically addressed the thesis topic was scant especially as it related to Māori academics who publish. However, the growing body of literature that focuses on research that critiques the publishing industry provided a literature base to inform this investigation.

## 5.0 CHAPTER FIVE

### 5.1 JUDGING A BOOK BY ITS COVER / A LITERATURE REVIEW

#### Introduction

Book covers and literature review concern books. How and why covers show the author and content is the crux of the study. Therefore this thesis is a substantive literature review because it focuses on two books *Ngā Kāhui Pou - Launching Māori Futures* and *Decolonizing Methodologies Research and Indigenous Peoples*. This chapter concentrates on three concepts to understand why book covers need careful consideration. The concepts are: understanding power dynamics, hegemony and authenticity. These three concepts provide a theoretical foundation to address the key research questions. They help confine the research within these areas to make the study manageable.

The first concept involves power or specifically unequal power relations. Understanding this concept builds an understanding of the relationship between author and publishing. This section investigates the complexities of power and how the execution of this power has the capacity to shape how book covers display the content. Control and regulation of what gets into print or in the case of several front book covers, the image are ways that publishers covertly display their execution of power. That is, the author who delegates the form of their book to the publisher delegates their power of the text and images to showcase their content. Critically analysing the way control and regulation affects book covers is integral to this study. Several indigenous academics and others from similarly marginalized groups write about the barriers to publish. One of the barriers Canagarajah (2002) identifies is gate-keeping through the process to get work into print. By focusing on the process to referee academics work before they can publish in academic journals, Canagarajah identifies the agents of power and ways they use this power to ensure academics conform to dominant interests. Power and the way it is made visible through the publication process to ensure conformity to dominant interests is an important concept that permeates my research investigation.

The second concept is hegemony with emphasis on hegemony in publishing. Gough-Yates (2002) asserts that hegemony is a process whereby a class faction of society has power to moral, cultural, intellectual and therefore political leadership over society. (p 9) It becomes as Patricia Johnston (1998) frames it a ‘taken for granted’ process that requires as Gough-Yates (2003) argues,

“a process requiring strategies of accommodation ... hegemony is understood as ‘compromise equilibrium’.” (p 9)

The term equilibrium in this sense implies there is as Gough-Yates asserts space for oppositional ideas to dominant interests. A Gramscian framework she maintains allows for a new way of analysing the representation of women in magazines. She argues that publishing women’s magazines exhibit the ways both dominant and subordinate interests take place yet it is the dominant interests that overlook what is finally represented. Similar approaches could apply to publishing books where the content focuses on subordinate interests but it is the dominant viewpoint that has the first and last says about the content. Thiong’o (1981) argues that authors are “best placed to break through the vicious circle and create.” (p 85) However, Canagarajah (2002) directs criticism at the publishing process arguing that this process limits publishing a counter view to the dominant group.

The third concept is authenticity and in this research investigation is sometimes visible through marketing. By marketing a book via the author’s academic reputation, the publisher appeals to its target audience in the hope that it triggers sales. This persuasive appeal requires explanation about the nature of power (Gough-Yates, 2003; Martin, 2006; O’Shaughnessy, J & O’Shaughnessy, N.J, 2004). Authenticity in the context of what constitutes a scholarly indigenous or Māori academic is important, especially in terms of how book covers are shaped by the authors or publishers. The important point here is how publishers showcase the author and their content on book covers.

## 5.2 UNDERSTANDING UNEQUAL POWER RELATIONS IN PUBLISHING

Publishing books allows Māori academics to circulate a different way of understanding



their communities. With increasing numbers of Māori academics producing literature, the assumption is that the author is in control. Yet book covers capture initial attention. At this point authors are most likely to rely on publisher advice regarding what will constitute the cover. Sometimes the dilemma facing an author is language. That is, should they write using the colonial language or through the indigenous language. While a number of indigenous academics choose to write in English, the few who choose not to do so to make a point. They resist writing about the impact of colonialism by resisting its language.

### *English or Not*

To write in English or not is a debate that continues amongst indigenous writers and academics. African scholar Thiong'o wanted a Kikuyu readership so he decided to write his books in his native tongue to ensure the books are accessible to his target audience. Unlike Thiong'o, many indigenous academics write in English. Through the English language they are able to examine the impact of colonialism on indigenous peoples. Knudsen (2004) asserts,

“Once European genres and the English language are chosen, it is taken for granted that indigenous academics will restrict themselves to mimicry, parody, or the conscious subversive appropriation of European canonical traditional as if they were the only means to a postcolonial end.” (p 11)

Her point that English language carries the values and beliefs of Western communities has sustenance. The mere use of English, she assumes, taints the possibility of indigenous academics expressing a uniquely indigenous viewpoint. But English is currency as Pennycook (1994) in Knudsen, (2004) argues, it has authority among other global languages and indeed its world usage provides material and ideological advantages to native English communities (Pennycook, 1994 in Canagarajah, 2002, p40). Therefore, Pennycook argues, English language is a significant agent in transporting the center-based values globally.

English language usage particularly written language is politically powerful and this plays an important part in boosting the prestige of academic journals. Access to publishers asserts Canagarajah is more likely to happen through English (Canagarajah, 2002). The challenge for indigenous academics is the ability to harness English language to relay a counter viewpoint to a dominant viewpoint. Writing as an indigenous academic requires resilience to buffer the referring process that occurs when seeking to publish in internationally acclaimed academic journals.

### *Acknowledging the West*

The process of design, selection of book covers means that book covers are particularly malleable to distorting the writings of indigenous academics. The text situated on the back cover and sometimes the title can re-centre writing focus from the author's intent. Canagarajah's (Canagarajah, 2002) writing focuses on the gate-keeping strategies used in the publishing process to publish in academic journals. Ironically, the back cover of his book illustrates the way the acknowledgements are written so that they appear to sanction his work being reliant on Western theory. On the back cover of Canagarajah's (2002) book Gananath Obeyesekere refers to the textual content. "This is a bold and intellectually honest attempt to deal with the ethnography of writing focusing on the post-Foucauldian problem of power-knowledge" (ibid). Canagarajah's study in this sense is seen as a protrusion of Foucault's work. Obeyesekere credits anthropology theory as the tool to study his own culture at a distance. Western theory provides the degree of "detachment" that he needs to establish his credibility within university (Kreisler, 2003). But in some ways, Obeyesekere argues that his ancestry privileges him with an affiliation to his culture but Western theory helps him understand it. Breaking ground within Western academia to gain space for indigenous thinking is a challenge.

In an interview with Kreisler (2003), Obeyesekere mentions Foucault as an example of academic trendiness. Whilst not discrediting Foucault, he references him as an example of an often cited theorist by scholars when they explore the notion of power. Obeyesekere (Canagarajah, 2002) argues that Foucault's theory of power often overshadows Nietzsche's because it is trendier. Kendall-Tackett (2007) writes that the promotional blurb acts to sway readers and therefore sells books. So it is important to choose referees whose opinions make a difference in the field of study. Promotional blurbs are written in such a way to give credibility to the author. The back cover of Canagarajah's text draws referees from the field of linguistics. Canagarajah (2002) states that he writes to promote greater representation for "periphery scholars in centre publication." (p 305) His arguments aim to unravel the meaning of 'excellence' when applied to academic scholarship. Canagarajah writes about "changing the relationships in the publication networks so that we can reconstruct knowledge." (ibid) Obeyesekere's comment on the back cover of Canagarajah's book, despite its Foucauldian slip is the closest reference to acknowledging the content.

Linda Brodkey's acknowledgement is included on Canagarajah's back cover. As the only woman included on the book cover it is possible that she provides gender balance to include another marginalized group, women. Brodkey's (1996) writing demonstrates a strong postcolonial focus and this is likely to influence her acknowledgement about Canagarajah's text. Brodkey writes to dislodge standards within academia that inhibit intellectualism. She attempts to deviate from a traditional academic writing style to write using narrative and in doing so she challenges the authority of that academic institution. The notion of class underlies her analysis or specifically her interest in what she terms middle class anxiety about writing. Her writing brings a realisation that her educational success propels her into the realms of academia that she critiques. A self confessed tinkerer of theories, Brodkey explains her partiality to poststructuralism. It provides a theoretical position that allows movement. Poststructuralism avoids adhering to the rigidity of favouring one particular theory.

Describing her motivation to publish, Brodkey (1996) advocates that “instigating writing as a social and material political practice in which writers endeavour to reconstruct society even as they shape and construct and critique their understanding of what it means to write, learn to write, teach writing, and do research on writing.” (p 81) Her statement gives a glimpse at the possible reasoning why Canagarajah chose Brodkey as a referee. The disappointing promotional blurb omits Brodkey’s strong position that peripheral writing is a transformative strategy and this is a likely reason that it is possible that in Brodkey’s case, Canagarajah got to choose the person for the back cover acknowledgement. Neither does her reference address the content of the book. Clearly advertising to market the book took precedence over the compatibility of cover and content. Brodkey’s partiality to transformative writing to write beyond traditionalism made her an ideal referee.

Lester Faigley’s acknowledgement of Canagarajah’s book content appears on the back cover too. A composition theorist, Faigley’s brief comment “Will stand as a landmark for decades to come” is out of place in the context of the book content. In this context, that is the back cover, Faigley’s comment does not justify why the book is a landmark. What is evidence is that it is Faigley’s academic status that gives credibility to the book rather than his actual comment.

Canagarajah (2002) uses his experiences to get “scholarly work published in a mainstream journal from an underdeveloped region.” (p 11) His back cover is designed to entice academic readership but the content of his work aims at a wider readership. The acknowledgements emphasize the style of his writing rather than the content.

The control held by the publisher to change an image or word title of the book suggests that indigenous authors must often adopt a different standard of English to conform. A script is one way to induce conformity among the writers. Canagarajah (2002) maintains that this type of screening process is significant because it relates to the way Western publishing reacts to the work of periphery writers and their work. Daring to present a different analysis and alternative method of analysis is a risk and Canagarajah demonstrates this by scrutinizing the screening practice employed by editors of academic journals that discriminates against periphery academics.

To summarize this section, I argue that promotional blurb like the acknowledgements on the back cover reveal how a publisher validates an author and their writing. Furthermore what referees say about the content of the book to demonstrate that are at play in publishing. Who has authority and what is the extent of that authority underpin the choice of referee in order to lend their credentials to a book and this is not a haphazard decision. Applying critical analysis offers a way to critique that when applied to the acknowledgements section of the book cover highlights and makes transparent how a book's content is misrepresented.

#### *Degree rather than kind of inequality*

The demand to publish is part of an academics core business; they must 'publish or perish'. But trying to find time to write and publish is no easy task as Canagarajah argues. His (Canagarajah, 2002) research highlights the unevenness of power relations within academia that works to restrict publishing. Canagarajah demonstrates this by citing the research summary of academic Gibbs. Gibbs shows how political unrest impacts on universities in Zaire, Tanzania and Kenya. Economic underdevelopment, technological backwardness and political instability within African universities mirror what happens in government (Gibbs, 1995 in Canagarajah, 2002, p10). This has an unfortunate effect on African academics working within these universities because their work assumed the same undeserved branding of undeveloped and backward. Canagarajah (2002) uses Gibbs' research to argue that the same kind of deficiencies "apply to the periphery within the center the marginalized, off-networked, and poorly facilitated institutions in technologically advanced nations". (p 10)

The power to control text happens in Western universities (Canagarajah, 2002). Periphery academics in economically advanced nations tend to publish less work than their mainstream colleagues. Preferential treatment is measured in terms of academic output, that is, number and quality of publications. Less publications and research output assumes deficiencies. This quantitative measure serves to illustrate the assumed shortcomings of periphery scholars. Their perceived shortfall to publish quantifies their receiving less resourcing than their mainstream colleagues. Canagarajah (2002) captures this assertion in the following statement.

“This is not because periphery scholars intrinsically cannot engage in these literate practices - those who join center academic communities prove that they can play the same games their center colleagues do - but ...” (p 230)

The business of writing hinges on the degree of meritocracy an academic receives through the process of writing to publish. Numbers of published material is an important measure to demonstrate academic performance. It is equally important to measure the performance of the institution to provide equitable resourcing. A lopsided resource allocation divulges a possessiveness to retain an authority that constrains periphery and indigenous academics from producing a significant number and quality of publications.

#### *Screening process in academic writing*

Screening is a process that differentiates between ‘good’ or ‘inadequate’ writing. Canagarajah (2002) states, “The screening procedures adopted before knowledge gains textual form also contributes to its legitimacy and authority”. (p 90) Drawing from his own experience within universities, Canagarajah (ibid) explains that difficulty to having his work accepted in academic journals. Failure to publish was based on his perceived failure to conform to the conventions and contexts of the journals. The tyranny of editorial judgment assesses what is worthy material and what is not. Assessors claim ‘neutral and unbiased’ judgment but Canagarajah challenges this position. He asserts that these judges come from the dominant culture and that their very membership to this group validates and legitimates their decisions. Textual conventions in writing that veers from the ‘norm’ are thus rejected. Rejection sends strong signals that the writing

has deficiencies that need changing to meet the requirements of the 'norm'. Canagarajah (2002) then outlines the lacking list, they are: lack of awareness about recent research, lack of coherence, and lack of a unified focus, unsubstantiated generalization and sloppy editing that characterize unskilled writing. (p 104) Writing that does not conform to dominant ideas of writing convention is therefore rejected.

### *The tyranny of publishing conventions*

Canagarajah (2002) cites the works of predominantly Western authors and key periphery writers (bell hooks, 1989; Gayatri Spivak, 1990; Edward Said, 1987) to substantiate a critique of geopolitics in academia. He does not dwell on the works of periphery writers but uses research from numerous disciplines to "explore how publishing conventions affect scholarly interaction at the widest levels". (p 47) His area of expertise is linguistic science, discourse analysis and written communication. Canagarajah centres his literature review to disclose the pitfalls and the "geopolitical inequalities in concrete academic settings ... to parallel with a critique of center/periphery relations". (p 49) In doing so, he presents a broad spectrum of theory and theorists publication to focus on publishing in academic journals.

The acknowledgements on the back cover of his book *A Geopolitics of Academic Writing* draw on academics within American universities to credential his work. From the outset Canagarajah (2002) deliberately appropriates the term 'periphery writer' to position himself as an 'outsider' within Western academia. By this, he implies that peripheral academics need courage and perseverance to work in Western universities. He hopes that that working in these institutions enables mutual respect of difference. In this way, difference is neither threatening nor a strategy for anarchy.

### *Working within the centre in an attempt to gain leverage*

Canagarajah (2002) is cautious in using words like resistance to address unequal relations. He prefers vague terms like 'mutual respect' and moving 'beyond the horizons'. Vague wording helps gain some sort of leverage within mainstream institutions. In some way this may explain why he allows his cover to deviate from the content. Safe wording helps develop a writing style that appeases mainstream. Unfortunately, the narratives and theoretical frameworks he uses sit uncomfortably

alongside a 'safe' writing style. He gives little evidence to show that a conforming writing style allows acceptance. On the contrary, the weight of his evidence supports a counter view.

### *An offending textual style*

Graham Smith's (2000 cited in Niwa, 2006)

discusses unequal power relationships. Smith's use of binary oppositions gains criticism from Niwa (2006) who states,

"The most pressing concern in regard to binary articulations which needs further critical analysis is whether or not such rigidity heavily contributes to homogenizing Māori population through polarization tactics ... this 'for' or 'against' articulation is repeated throughout his work." (p 25)

Niwa's literature review supports his analysis to use text that gauges Māori educational benefit. Niwa like Smith splits his examination into two groups, that is, Māori and Pākehā/Western. Niwa's accusation about homogenizing Māori contradicts his research title and much of the content of his thesis research.

Canagarajah (2002) describes textual style as language, style, tone and structure that characterize text. Confusing textual conventions with Smith's assertion of positionality, Niwa (2006) blames Smith's word choice as confrontational, almost dogmatic. However, Niwa neglects to focus on positionality in terms of power. Smith like Canagarajah and other scholars who write about power inequality discuss this notion in terms of two groups. The two groups are those who have power and those who do not. Neither Canagarajah nor Smith attempt to homogenize identity but they do address power imbalance. Said (Viswanathan, 2004) continues this line of argument to suggest that "we must identify those social-cultural-political formations which would allow for a reduction of authority and increased participation in the production of representations, and proceed from there." (p 42) Publishing is a strategic and selective process Said (2004) argues, and especially so for peripheral and indigenous groups. Avoiding publishing arenas where indigenous academics are pushed into a homogenized identity avoids compromise. In this way, indigenous academics' writing is more likely to make



a positive difference.

### *Regulating knowledge production*

Making a positive difference implies a change in not only what is written but how it is written. A different writing style may not appeal. Graham Smith's writing style is articulate and direct. But Smith's choice of textual conventions clearly offends Niwa. With a fixation on binary oppositions that polarize, Niwa's critique of Smith's Kaupapa Māori is similar to Elizabeth Rata. Rata (2004) vehemently criticizes this theory in an attempt to regulate Māori research. Her academic profile states that she has an "interest in ethnic regulation". This succinct statement reveals the atrocities that occur within Western academia to 'regulate' knowledge production. Said (in Viswanathan, 2004) argues that monopolizing knowledge production so that there is a complete dependency on Western scientific/technological information breeds a whole psychological mindset that will carry forward into generations. (p 44) Said continues to state that this stranglehold on knowledge production is less a problem for periphery writers than "access to the means of criticizing the information."

### *The lived experience*

In spite of a difference in the way indigenous and periphery scholars appropriate and use terms to describe unequal power relations, there is a common thread in their discourse. Their theories emphasize a common history experienced by those who are 'othered'. That is, they do not have membership to the dominant group. Edward Said (Viswanathan, 2004) makes this point by illustrating the difference between Fanon and Foucault's analysis of unequal power. He asserts that

"There is a kind of quietism that emerges at various points in Foucault's career; the sense that everything is historically determined, that ideas of justice, of good and evil ... have no innate significance, because they are constituted by whoever is using them. Whereas Fanon's work is based upon the notion of genuine historical change by which oppressed classes are capable of liberating themselves from their oppressors." (p 53-54)

Said (2004) makes a valid point that the difference between articulating historical

change moves beyond this horizon to “address the nature of oppression and then addressing ways of removing it.” (p 54)

There is extensive literature exploring the dynamics of unequal power relations. The small literature base that explores ‘lived experience’ is a focus on power imbalance (Canagarajah, 2002; Deloria, 2003; Durie, 2002; Niwa, 2006; Said, 2004; and Smith, 1999). There is clearly a need to address this shortfall in publications. But it is equally important to consider the gate-keeping hurdles that indigenous/periphery writers experience in the publication process. Publishing provides a transformative strategy to extend a literature base that relies on Western ways of viewing the world. But a nagging question that flows from Niwa’s work continues to lurk at the back of one’s mind. While resistance strategies shift from the margins, where are they going? Is this simply another strategy to replace the ‘centre’ with another ‘centre’ that results in a new periphery? These are some of the questions that require careful theoretical consideration to advance meaningful progress beyond the horizon and beyond just putting ideas on paper.

### 5.3 HEGEMONY

Hegemony closely links to unequal power relations in that it describes a process of subordination. Fanon (1963) uses the word violence to explain the process of colonization that systematically destroys cultural identity to subordinate the colonized. Referring to Gramsci’s writing, Said (in Viswanathan, 2004) states that notions of hegemony is the idea of mutual siege but what is required is a counter-hegemonic movement. But that can’t be done theoretically; it has to be part of a large political movement. (p 214) Mutual siege in this sense related to the colonized who are captive under the sheer force of domination. The captives also succumb and imprison themselves through acceptance thus creating the mutual siege situation that Said mentions.

*Writing in business!*

Writing is not only the core business in Western academia but it is big business!

Canagarajah (2002) emphasizes this point by discussing the value of writing within university. He states,

“Unless a scholar published his or her research or thinking, the work gains no recognition ... the reference point for a scholar’s status, value and contribution is the written form of his or her work.” (p 97)

The motivation to publish in academic journals has urgency but for periphery scholars this form of publishing reveals the hegemony apparent in the editorial process.

In an attempt to publish his writing, Canagarajah (2002) tests the boundaries. As an example he uses the case where he approaches an editor to get published. He writes,

“I am pleased to read in your editorial policy that ‘no worthy topic related to writing is beyond the scope of the journal’. This paper is somewhat unconventional for journals on rhetoric and composition. I am dealing here with what I termed ‘non-discursive constraints’ on academic publishing.” (p 21)

Although his paper received positive referee reviews, Canagarajah faced further challenge. He still had to negotiate with the editor and referee. They requested that he ‘revise’ certain aspects of the paper. But the stipulation to change aspects of his paper attempted to change the content. He asserts that conformity to appease “center-based referees would entail considerable changes in my discourse and ideological stance”. (p 22) His dilemma was whether he would make minor changes. Refusal to conform meant that he would relinquish the opportunity to publish. Changing his writing where the discourse adheres to dominant values competed with his ideologies. But Canagarajah had to choose because publishing is core university business. Scholarship in university equates to numbers of publications. Universities assign status to different types of publication. Academic journals have high status in university but getting into print was difficult.

Universities expect academics to participate in writing. They expect writing that is formed in discourses that align to its philosophies without modification. But academics espousing different discourses restrict their opportunities to participate in university (Brodkey, 1987 in Canagarajah, 2002).

Canagarajah's (2002) persistence to publish in academic journals involved a literate interaction with editors. He eventually published in the journal writing about his endeavour to get into print. This case illustrates how peripheral academics negotiate to publish without compromise. Ironically his documentation about gate keeping in mainstream published paved the way to publish.

### *A cultural bomb*

Ngũgĩ Wa Thiong'o (1981) uses the term cultural bomb to describe a system that annihilates peoples, he adds that it is the,

“belief in their names, languages, their environment, their heritage of struggle, their unity, their capacities and ultimately themselves. It makes them see their past as one wasteland of non-achievement and it makes them want to distance themselves from that wasteland.” (p 3)

He asserts that language is an important hegemonic strategy because it is the “vehicle through which that power fascinated and held the soul prisoner. The bullet was the means of physical subjugation. Language was the means of spiritual subjugation”. (p 9) He demonstrates this point with a narration about his colonial schooling experience.

This experience to supplant English language as the only form of literacy bears a striking resemblance to Māori education in schools. Literature that critique colonial schooling and its policies for Māori suggests that Māori language loss, dominance and resistance are key features of hegemony and counter hegemony. Judith Simon (1998) cites the 1917 native school policy with its directive that English would be the only medium of instruction. Engaging the ‘direct method’, the assumption of this strategy was that a second language is learnt more effectively if the first language is not spoken at all (p 81). Implementing assimilative (a process to disintegrate one culture by replacing it with another) policy led to numerous violent punishments on children so they would conform to the dominant culture and discard their cultural identity.

### *Surveillance and punishment*

Punishment whether through overt means like corporal punishment or covert

mechanisms like the screening process to ensure adherence to centre-based knowledge/philosophy in writing links to Foucault's works. Foucault (1977) outlines the notion of surveillance and punishment to describe the French penal system. Punishment, he contends was viewed as not only 'natural' but in his (criminal) own interest, everyone must be able to read in it his own advantage. (p 109) Surveillance is a hierarchical and specific mechanism of watching that is in partnership with the technique of punishment. In a similar way, the screening process in publishing is a form of hierarchical surveillance and the punishment is the rejection to get into print.

### *Countering the hegemony-Native writing*

Thiong'o (1981) writes

"Imposing a foreign language and suppressing the native languages as spoken and written were already breaking the harmony previously existing between the African child and the three aspects of language. Since the new language as a means of communication was a product of and was reflecting the 'real language of life' elsewhere, it could never as spoken or written properly reflect or imitate the real life of that community." (p 16)

Disassociation from the indigenous language and the imposition of the 'foreign' language caused Thiong'o much angst. His writing although few in terms of published books bring to the fore the dilemma facing peripheral and indigenous academics. Like the two Māori in this research, Thiong'o had academic success at school that led to a career in a Western university. His success as a scholar in the study of literature was an uneasy pathway in terms of his Kenyan identity. Choosing to write in Gikuyu, Thiong'o (1981) discloses the rationale for this counter hegemonic strategy. He states,

"I believe that my writing in Gikuyu language ... is part and parcel of the anti-imperialist struggles by Kenyan and African peoples. In schools and universities our Kenyan languages - that is the languages of the many nationalities that make up Kenya - were associated with negative qualities of backwardness, underdevelopment, humiliation and punishment. We who went through that school system were meant to graduate with a hatred of the people and the culture and the values of the language of our daily humiliation and punishment. I do not

want to see Kenyan children growing up in that imperialist-imposed tradition of contempt for the tools of communication developed by their communities and their history. I want them to transcend colonial alienation.” (p 28)

Despite the length of this quotation, it is important to capture Thiong’o’s words. The strategy of ‘remembering’ his school experience and its hegemony prompted his decision to write in Gikuyu.

### *Publishing literature*

Thiong’o (1981) writes that early literature in Kenya was printed in Gikuyu by missionaries and they were laden with Christianity and its moral ideas (p 71). Missionary and government presses published, funded and distributed books as yet another assimilatory strategy to permeate African schools and homes. Thiong’o (1981) continues to add that Kenyan writer Gakaara wa Wanjau wrote in Gikuyu and did so by establishing the Gakaara Book Service. He states that Wanjau published and distributed his books from 1952 to 1962. But Wanjau’s arrest and a total banning of his books resulted from his publications. At least two decades later Thiong’o would experience the same punishment for bringing Gikuyu into prominence amongst his people when he became a political prisoner in 1977. Rather than quell his yearnings for ‘rebellion’, the jail term enabled him to reflect. He wrote,

“I would attempt a novel in the very language which had been the basis of incarceration. I would reconnect myself not to the Afro-European novel of my previous practice but to the African novel of my new commitment.” (p 71)

A further point Thiong’o (1981) raises is the issue regarding the book preferences of publishers. He claims that Afro-European novels are synonymous with Heinemann’s African Writers Series and to a less extent Longman. East African Publishing House is an African company but like Heinemann and Longman, it too is in the market for novels that are written in English but use African contexts. Linda Smith (1999) refers to bell hooks essay titled ‘Eating the Other’ that talks about ‘commodification of otherness’ (p 90). This is an apt term to link to the thirst to publish books about African or indigenous or ‘other’ peoples and the context in which they live. “Trading the Other

is big business. For indigenous peoples trading ourselves is not on the agenda” states Linda Smith (ibid).

### *Publishing Māori in New Zealand*

In New Zealand, the growing number of books appearing in bookstores about Māori shows a growth in demand for such literature. Publishers like Reed and more recently large publishers like Penguin publish books about Māori or books with Māori authorship. Huia Publishers, a relatively new but Māori owned business is also publishing texts with a Māori focus either in the book’s authorship or in its use of Māori language. Thiong’o’s (1981) observation about publishing books that convey an African context and language is important in this literature review. His comments about publishers that are noted in the previous paragraph link to a critical examination of book covers in this research.

### *Willingness to publish*

Thiong’o (1981) makes brief reference to publishing as a hegemonic and counter-hegemonic strategy and this supports my thesis project. He claims that the future of African literature depends on five things: a willing writer, a willing translator (if required), a willing publisher, a progressive state to overhaul the current neo-colonial linguistic policy and the most important a willing readership. (p 85) The author, he claims is the most important because it is they who are “best placed to break through the vicious circle and create”. (ibid) However, careful consideration needs to be directed at the publisher and the differing levels of scrutiny that Canagarajah (2002) argues can and do inhibit the proliferation of indigenous and periphery writers work in text.

### *Intellectuals produce literature*

Smith (1999) draws on Fanon’s (1990, cited in Smith 1999) work about ‘native’ intellectuals. Fanon (ibid) proposed that counter hegemony is about “creating and legitimating a national culture ‘represents a special battlefield’ and intellectuals are special to this battlefield in a number of ways”. (in Smith, 1999, p70) Outlining three phases, Fanon (1990) states that phase one involves intellectuals proving their assimilation into the dominant culture. Phase two is the period of remembering their

past in the same way that Thiong'o's writing revisits his colonial schooling experience. The final phase toward counter hegemony is, "the intellectuals seek to awaken the people, to align themselves with the people and to produce a revolutionary and national literature". (p 70)

Linda Smith (1999) conglomerates and localizes Fanon's phases to state that colonialism in New Zealand is different to Fanon's experience. New Zealand, Smith writes, "was already privileged as a white dominion with the British Empire and Commonwealth, with the indigenous populations being minorities". (p 70) In this context, she argues, "the 'native' intellectual has been reformulated not in relation to nationalist or liberatory discourses but in relation to the 'post-colonial' intellectual". (p 71) Smith adds that such positioning is fluid in that they move a number of boundaries like indigenous and institutional. Smith argues that multiple positioning under a post-colonial concept problematic. Referencing Gayatri Spivak's writing, Smith argues that "for Third World intellectuals there remains the problem of being taken seriously". (ibid) Literature production as I discussed earlier is 'big business'; in fact, it is a core business Canagarajah asserts. But taking cognisance of Fanon, Spivak and Smith's arguments about 'native' or Third World intellectuals, the underlying question here is for whom does one write?

#### *For whom does one write? The Abstract Dreamer*

Jean-Paul Sartre posed a similar question to Smith by asking, 'for whom does one write?' Sartre examines the notion of freedom to write. He claims that this depends on the writers' willingness to identify and resist the form of obstacles that obstruct their writing. He argues that writers', who are unperturbed about writing 'freely', write drivel. Asserting that these writers "speak in fine, rolling periods of that eternal freedom ... He won't disturb anybody; he won't address anybody. Everything he asks for is granted him in advance". (Sartre, 2001, pp 51-52) Sartre asserts that this type of writer is an abstract dreamer' they lack the freedom to write. A writer, he claims, must learn to play the game according to the conventions of his or her institution. By playing the game he implies that learning the conventions makes possible an ability to tamper with those conventions. At this point, Sartre's writing shows that he likes writing about



writing. He is a proficient academic writer and engages in the conventions of his institution.

He strategically avoids a critical analysis to examine the structural dynamics of compliance. The structural impediments limiting the freedom to write acknowledge the institution's power. Sartre suggests that it is the role of society to regulate literature. Sartre (2001) comments, "The public intervenes, with its customs, its visions of the world, and its conceptions of society and of literature within that society. It surrounds the writer, it hems him in, and its imperious or sly demands, its refusals and its flights are given facts on whose basis a work can be constructed." (p 51) However, Sartre later acknowledges Fanon's work as a counter hegemonic strategy that resists Western hegemony. He encourages Westerners to read Fanon's book because,

"Fanon explains to you to his brothers and shows them the mechanism by which we are estranged from ourselves; take advantage of this, and get to know yourselves seen in the light of truth, objectively. Our victims know us by their scars and by their claims, and it is this that makes their evidence irrefutable ... You see I too am incapable of ridding myself of subjective illusions; I too say to you: "All is lost, unless ..." As a European, I steal the enemy's book, and out of it I fashion a remedy for Europe. Make the most of it." (Sartre, 1963 in Fanon, 1963, p, 14).

In this quotation Sartre contends that counter hegemony is not just the prerogative of non-Europeans but inclusive of Europeans. Despite his description of hegemony, Sartre merely recommends that Europeans read Fanon's book. However he warns that the content may offend. Although he recommends that reading the book helps know 'the enemy', his ending is double edged. The European remedy implies that they banish a colonial mindset or they steal from the enemy to get rid of them. Sartre writes Fanon's preface; his scholarship in literature is renowned within academia. It would seem that he was an ideal choice to comment on Fanon's work. But cleverness with words is not necessarily a pre-requisite to sympathy with the content. Fanon's notion of the native intellectual is about positionality. Linda Smith (1999) describes the positionality of the intellectual within their tribal communities. She states,

“Māori academics who work away from their tribal territories can easily be criticized because they live away from home, and are perceived therefore as being distanced from the people.” (p 72)

Fanon’s three counter hegemonic phases do not imply one-way progression through each level. As Linda Smith (1999) points out, an indigenous intellectual can assert that they write at phase three but the people they may write about could position them as phase one writers. Although this argument raises issues of authenticity it has relevance to hegemony and counter-hegemony. In the process of publishing to counter the hegemony of mainstream, there is the possibility that this writing detaches itself from the very communities they claim to write about. Smith (1999) responds to such a critique to assert that “in very fundamental ways they still remain members of an iwi with close relations to families and other community ties”. (p 72) Here Smith makes an assumption that the kinship ties of indigenous intellectuals somehow immunize them against complete detachment from the communities that are the focus of their writing.

#### *Self-determination to counter hegemony*

Deloria (2003) discusses Indian education through a critique of Western education and its effect on American Indians and their communities. He asserts self-determination rather than pre-determination by Westerners. Self-determination does not equate Deloria argues to “agreeing to model our lives, values, and experiences along non-Indian lines”. (p 128) He further states, “Professors stand more chance of getting their ideas accepted if they are immensely popular with their peers than if they actually have something to contribute”. (p 129) The same point is similarly articulated in literature that examines the hegemony of publishing whilst positioned as a periphery, native or indigenous scholar. (Canagarajah, 2002; Sartre, 2001 and Smith, 1999) Such theorizing helps critical reflection, a concept that Wildcat (Deloria & Wildcat, 2003) states is a feature of self-determination.

Self-determination in Western society is essentially about calculation. Science particularly mathematics Wildcat (2003) maintains provides the model to know and understand law, politics and rights. (p 148) Referring to Descartes famous “I think, therefore I am” to explain the confines of Western knowledge, Wildcat continues with

an equally concise saying to encapsulate indigenous knowledge, “I experience therefore I am”. (ibid) Wildcat argues that self-determination is one “of degree: how engaged, connected, and attentive are we to our community ... The more attentive one is to their community, the more self-determining they can be the less attentive, the more selfish and self-destructing they will be”. (p 149)

#### *Using university resources to publish*

Canagarajah (2002) similarly relates this thought to academic publishing. He uses Peter Schalk’s strategy to publish from Uppsala University with resources available in Schalk’s department. Publishing in this way motivates periphery writers to put pens to paper and make forays into the publishing world by inspiring them with the possibility that the culture and society of their own remote Jaffna are worth making knowledge about. (pp 265-266) Schalk’s writings about the Tamil community’s struggle for autonomy were evidence that he had more than academic interest in the affairs of the country. By adopting publishing practices that are more flexible and supportive to self-determination he shows the possibility to publish whilst physically located in a Western university but making use of university materials but ensuring publishing practice gives voice to periphery writers. (ibid)

#### *The memory of remembering*

Often indigenous and peripheral writers engage in a process of ‘remembering’. Memory asserts bell hooks (2006) serves as a resource for resistance and for spiritual healing. (p 111) Hooks contends,

“people of colour desperately need a practice of remembering that is not nostalgic ... If we engage in these practices of forgetfulness, as in the dominating culture, we will likely invent narratives where we are conquerors ... If we stay in the nostalgic framework, it’s paralysing.” (p 111)

Linda Smith’s (1999) earlier assertions about the process of ‘remembering’ show similarities to Hooks. Smith (1999) states that healing and transformative strategies is crucial to a community that may have decided unconsciously or consciously to forget (p 146). This act of ‘forgetting’ refers to acceptance of hegemony whilst ‘remembering’

is a counter-hegemonic strategy. Smith (ibid) cautions that the process of remembering does not idealize a golden past but specific remembering about a painful past and, importantly, peoples' responses to the pain (p 146). In a frank statement she summarizes the impact of colonization to state, "Communities often turned inward and let their suffering give way to a desire to be dead" (ibid). Durie (2005) uses a different style of writing to discuss Māori endurance. He states, "Māori endurance is about time and resilience" (p 1). Resilience he maintains has a past and a future, a strategy he suggests that gives courage to a positive future where Māori are dissuaded from a future where they desire to be dead. Durie (2005) asserts that an important aspect of resilience is the capacity for adaptation and a propensity for turning adversity into accomplishment (p 1).

Smith and Durie's differing writing style appear in opposition; however, they conjointly envision a positive Māori future that progresses beyond the effects of colonization. Linda Smith's written eloquence shows her mastery to describe the 'raw' violence of hegemony and unequal power relations. In contrast, Durie's writing consciously avoids an engagement to overtly describe the violence of hegemony. His energy focuses on advancement based on progress and positive development for Māori. A number of Durie's publications provide an overview on national and international conferences, particularly conferences that focus on Māori and indigenous development. Summarizing the outcome of Māori specific Hui or conference, Durie's writing identifies positive Māori development.

"Endurance will depend as much on skilful navigation as on the direction of the tide or the size of the canoe. Successful endurance needs a capacity to plan well ahead, and to convert vision and possibility into sensible realities ... Measured against a thousand years of endurance and successful navigation through turbulent tides, future generations of Māori can expect to prosper as Māori and as members of the global society." (p 251)

#### 5.4 AUTHENTICITY

This section explores the concept of authenticity. In the context of this thesis research,

the notion of authenticity is strongly linked to the other key concepts in my research. The concept authenticity has a focus on identity and representation that relates to the thesis research questions. Māori and indigenous academics push the boundaries of dominant academic publishing. They insert themselves as part of an indigenous community through a focus on a different way of understanding their culture and the world where that culture resides. Swindells (1985 in Beaty, 2007), asserts that autobiographies are a liberating space for oppressed peoples. Indigenous academics similarly tend to write about their own or their community experience but choose small press to publish their work. Book cover transformation over the years was seen as primarily visual rather than another form to authenticate the author and book content. Book covers create the possibility that a book cover provides a literary form of the book content and not just a design element.

bell hooks (1996) writes about blackness as a commodity that is appropriated by media to market a black way of life. Therefore, mainstream movies provide two types of experience; one offers a cultural peeping type experience to look at difference without having to engage with those that are different. The other presents a 'black film' as authentic black that relies on the stereotypical negative to perpetuate hegemony. hooks states, "The effectiveness of hegemony depends on the subordinated peoples accepting the dominant ideology as 'normal reality' (ibid)". hooks advocates that such experience demands transformative action to counter the hegemony. Such action, she argues, is a possibility for all film-makers not just Black film makers to create movies that work against stereotypes. hooks contends;

"As long as we make the demand, we are not just held captive by the imagistic hegemony to the collective while collecting we will not have eyes to see liberatory visions." (p 76)

Liberatory film making in this sense entails collaboration to teach audiences a different aesthetic that shows a 'realistic' or familiar image that express a new way of looking and viewing blackness. It is equally important that teaching a different aesthetic applies to publishing. One key point in this analysis that relates to my thesis topic is her scrutiny of movies that are based on novels. The comparison between the novel and the film highlights screenwriter tampering with the novel to create crossover appeal.

Reconfiguring the text of a novel to create a film that sensationalizes blackness through stereotypes is of interest to bell hooks. hooks (1996) points out that the movie *Waiting to Exhale* “took novelistic images and turned them into racist and sexist stereotypes” (p 54). By exposing the difference in the way blackness in the novel compares to the movie, hooks cleverly shows the crossover change to reconstruct the original storyline. Media images, she contends, have intense power that can distort reality from the printed word to its portrayal through images in movies. In a similar way book covers have the same power through the publishing process to distort the content of a book.

Gilliam Evans (2002), an academic and historian delves into mediaeval history and theology. But it is her critique of academia and universities in ‘modern’ times that provide information to show how universities protect their interests. Evans writes,

“It is not overstating the situation to see in recent developments a confrontation between ‘truth’ (defined as the proper objective of academic work) and ‘power’ (taken in the broad sense of the interests of the real world), for ‘there is always a powerful anti-intellectual bloc in society’.” ( from Frye, 1969 in Evans, 2002)

Taking accounts from mediaeval history, Evans demonstrates how censoring the creation of new or different knowledge impedes knowledge. She references Robert Aspland’s writing in 1817 to advance her point. Evans quotes, “If the distastes of the majority of a community had been always suffered to rule opinions, no improvements would have been made in the intellectual condition of mankind (Aspland, 1817 in Evans, 2002, p4)”. In this way she argues that what is useful to the majority community is determined by authorities of power who have the power to define the public good and therefore authority and power are linked.

Authority denotes power and if authors succumb to publisher persuasion to determine their covers for them then what is the point they are making. Academic effort is put into writing books and this requires writing savvy. Author reliance on publishers to deal with the form of a book, that is, the cover shows a degree of naivety. By dismissing a cover as less important than the content undervalues the power of publishers as an

authority to police and censor the content.

Language on the cover makes a point. It constructs a likely audience. Covers have tremendous significance in the ways it represents the author and most importantly the subject matter. In this section I critically analyze the book covers of a chosen group of academics. The authorship for each of these books significantly informs my research topic. Canagarajah (2002) and Hooks (1996) present crucial material to help understand key concepts underlying this study. Their book covers raise questions about the extent that they allow their books to be packaged.

One way that covers exert authority is that they control the initial perception of the book. Book covers are important and academics often delegate the responsibility of their book covers to the publisher. Selecting a cover is an important job. Both the intellectual content and author credibility face challenges if the cover cannot reconcile that both are important. Without the author's contribution in this process, their book covers continue to authenticate them in a way that may conflict with their writing.

## 5.5 SUMMARY

Book covers are neglected. Savvy readers may skip over the cover allowing the bibliography to guide their choice. Others may select a book based on the academic reputation of the author. This thinking rationalizes why covers are neglected. It follows that a publisher will take up this responsibility to display the book through its cover. McCarthy (2007) claims that, "Looking at things on display is a cultural practice that is imbedded in a field of social production". (p 7) They construct a way of comprehending the viewing. But viewing, in other words, what the eye sees is linked to power. It is argued that there is a history of training the eye to view in a particular way (McCarthy, 2007, Foucault, 1997). Book covers entice the eye to view its casing. They variously consolidate the book content through title, images, colour, acknowledgements or promotional blurb. This literature review questions how and why book covers connect to the author and content. By analysing book covers, I track periphery and indigenous authors whose political commitment sets them apart from mainstream academic writing. The key concepts: power, hegemony and authenticity help inform the

analysis in this research. Overall the publishers control book covers, the interplay between cover and content is important. Author responsibility to take control of their book covers is the point of this thesis.

The literature review favours publications by indigenous and periphery scholars. Remembering is a strategy and way of understanding what exists. This act of remembering captures the concepts: authenticity, hegemony and inequality in power relations. On the other hand, the literature illustrates power. Centre-based universities have power to batter indigenous peoples to ensure conformity. Canagarajah (2002) provides a thorough and detailed account stressing the perils to publish. His frank exposure about publishing brings to the fore the inequality of power within University. The intricacies in screening processes through referee reports and publishing demonstrate the regulation in writing. Differing forms of 'speaking back' to hegemony are evidence in the indigenous scholars writing. Some progress beyond backchat that concentrates on the violence of hegemony to those who conceptualise and reveal strategies that is progressive and positive. Getting published is challenging, it requires clever negotiation, strong commitment, a clear vision and sheer determination. But authors have a responsibility to take care of their book covers in the same way they take care of their textual content.



## 6.0 CHAPTER SIX

*Decolonizing Methodologies research and Indigenous Peoples* - Linda Smith (1999)

### 6.1 INTRODUCTION

In this chapter, I examine the packaging, namely, the book cover. Starting with *Decolonizing Methodologies Research and Indigenous Peoples*, I give a personal view about the cover. Leading on this description, I use five basic design principles to analyse the cover. At this point, I pick up the analysis to examine the ways the cover represents the book content. However, I do not give in-depth analysis about design principles. I simply do not have expertise in graphic and packaging design. But I can compare my personal view alongside basic design principles to see who the cover attracts.

### 6.2 AT FIRST SIGHT

I open with my description of what I see. Two women stare or gaze at something that lies beyond the cover of Linda Smith's book. My gaze is captured by the uppermost image. The woman is set against a white background and I wonder who she is. She is timeless; captured from the neck up, the photo or sketch gives little hint of when it was taken. She could be a tupuna (ancestor) or someone who exists today. Her ethnicity could be Māori but that is a generalised guess. Yet her image has an ethereal quality, the expression in her eyes spans a multitude of emotions. The eyes show reserve but questioning, guarded yet subtly scrutinizing as if she is both researcher or researched. I hasten to add that I think she looks exotic but given the book's authorship, I have my doubts. However, Linda Smith could be making a point after all her title does mention 'Decolonizing Methodologies'.

Smith (1999) discusses the notion of framing in her book and this image could show a colonized framing. The image gives way to a hard black band. The black band demarcates her image from the woman below. The break between the images gives

emphasis to the title that is set against a black backdrop. Stark white lettering picks up the words *Decolonizing Methodologies*. Smaller lettering in pale blue finishes the words in the title. White lettering forming Linda Tuhiwai Smith's name sits beneath the title. But I am attracted to the words *Decolonizing Methodologies*. They stand out so strongly as if they frame and name the woman's image above it. My attention reverts to the woman's image at the bottom of the cover. Her image shows a contemporary setting. The African inspired braids, eyebrows, dark sunglasses and jacket with padded shoulders set her in the 1980's or 1990's. But her expression like the woman above her is timeless. They bear an uncanny resemblance to each other, hence that sense of timelessness. Their expression captures attention; the eyes have a haunting stare as both women look back, look to or look at. The image at the bottom is infused with grey blue colours. A lighter shade of the same blue provides the colour for the lettering showing the second half of the title 'Research and Indigenous Peoples'. Blue grey colours link the bottom image to the second part of the book title.

The woman in the bottom image is the connection. She seems to represent a number of ethnicities. The braids and hair texture associate her with black women. Her face characteristics could be multiple ethnicities but I suspect Polynesian. The suit jacket indicates that she is a professional or 'dressed up' for an occasion. In a way, her image represents power through her dress. Power insinuates itself through tight braiding, strong lines in her jacket and her shades attract attention. Together the second part of the title and the bottom image foregrounds incisive political language. It picks up words like indigenous and research to paste against the braided woman's image. This seems to provide a critically important and visible marker that links to the content in the second part of the book. The more I looked at the cover and read the book the images demanded symbolism on a bigger scale. Gazing at the cover I was aware that my visual perception was manipulated by the design. The general layout had purpose. At this point I was curious to know the extent that the design had shaped my perception of the content. Revealing my impression of the cover I needed a design framework to aid my analysis. I wanted to find out if there was a match between what I saw and what the 'design' intended me to see.

### 6.3 COVERING FIVE DESIGN PRINCIPLES

A book cover is a visual way to communicate the contents of the book. Rosner Klimchuk & Krasovec (2006) outline ten fundamental design principles to explain how visuals present a product. The principles are: balance, contrast, tension, positive and negative, value, weight, position, alignment, hierarchy and texture. When I initially wrote this chapter I covered each principle. However, not only was this drawn out but this chapter became heavily design oriented. I did not want to do this. Using critical analysis I wanted to look at the design and focus on the underlying messages.

I therefore chose five design principles as a framework to support my analysis. I incorporate four principles: alignment, position, hierarchy and texture throughout each principle. Position is the way objects are arranged to capture the focus of the eye. Hierarchy concentrates on the arrangement of objects to show the order of importance. Weaving these five principles throughout my analysis supports a response to my research question. I want to find out the ways the design captures the eye and then gives information about the contents.

The five principles follow with a brief explanation about each one. After this explanation each concept is applied to examine the front cover design. While making comment about the design feature I use the principle as a tool for analysis. For instance, the principle balance explains how design features are positioned to give balance to the composition. Using critical analysis I examine this arrangement to see what it communicates about the content. But first I outline the five principles. They are:

1. **Balance:** Visual balance brings things together in symmetry or asymmetry to make it look like a whole.
2. **Contrast:** Using size, scale, colour, positive and negative dynamics of space, things are placed in a way that emphasizes their differences.
3. **Tension:** The layout uses tension to balance opposing elements to add interest or add emphasis.

4. **Positive and Negative:** The opposing relationship of design elements in the overall image. The object represents the positive and the areas that backgrounds the object is the negative.
5. **Value:** Using this principle, the designer controls reader attention through light, dark and weight through the size, shape and colour of the image in relation to other object.

(Adapted from the framework of *Ten Design Principles* from Rosner Klimchuk & Krasovec, 2006)

### *Balancing the cover*

The first design principle I look at is balance. Smith's front cover is split into three parts. A top image, central border with title and lower image forms the three parts. Positioning each of the three sections in such a way helps complete a whole design, hence the balance. Balance gives proportion to the image but also educates about the content of the book through imagery. Introducing the book Smith (1999) writes "The first part of this book explores topics around the theme of imperialism, research and knowledge". (p 8) Explaining the next theme she states, "The second part of the book examines the different approaches and methodologies that are being developed to ensure that research with indigenous peoples can be more respectful, ethical, sympathetic and useful." (p 9) Balance should communicate Smith's two themes that form the content of her book.

The cover design picks up two themes by presenting two women's images. These strong images help create a mental association to sum up the content. Balance in this instance sharpens awareness that two women exist in two different timeframes; the past and the present. In effect, they are framed. The women appear in frames, that is, one is in photo form and the other set in a sketch-like composition. Smith (1999) similarly connects framing to write about reframing. Pinpointing indigenous peoples issues Smith asserts "The need to reframe is about retaining the strengths of a vision and the participation of a whole community." (p 154) Reframing entails taking greater control. As an example, Smith refers to indigenous women who I presume are indigenous academics. Indigenous academics involved in writing resist Western feminists who

position and categorise indigenous women (ibid). Reframing in this context implies that it is indigenous women who have the capacity to define themselves.

It is possible that the front cover attempts to balance a Western perspective and indigenous perspective by framing two indigenous women. But taking another analytical angle, it is equally possible that the images represent the content. Giving balance to the cover, the uppermost image connects to part one. The contents in part two of the book may relate to the lower image. But the central black strip encasing the title dissects the two images. In this way, the title and its design strengthen the wholeness of the composition. Therefore the balance is achieved by linking the two parts of the book to the centre, that is, the title.

#### *Contrasting covers, a Pacific past*

But it is the second principle, the contrast that captures the eye to focus on different parts of the cover. At this point, Smith's cover shows that contrasting colours and differing letter sizes guide the eye around the cover. It does this in two ways, first three basic colours black, white and blue are used. The strongly contrasting black and white colours in the top image grab initial attention. This contrast takes the eye to the woman's image at the uppermost part of the cover. The type of imagery shown here attracts attention to exotic femininity. Patti O'Brien (1996) argues that this stereotypical image is reminiscent of a Pacific past.

Presented as unchanging and timeless, Pacific women are presented as feminine yet primitive. Indeed my own observation is that the woman's image is timeless and possibly Māori. She exhibits exoticism; a term that Huggan (2001) asserts is a devised system of aesthetic perception. Exoticism is a control mechanism of cultural transformation. It changes people, objects and places so that they are viewed as strange. At the same time this process tames them to control whilst supposedly conceding its mystery. Arguing along similar lines, Patti O'Brien (2006) implies that these images convey an imperial agenda to display the way colonials envisaged their interaction with indigenous peoples. The image of this conjures up Linda Smith's (1999) subtitle in her chapter titled "Research Adventures on Indigenous Land". Her title sums up how Western wanderers otherwise termed explorers viewed their interaction with Pacific

peoples. She writes, “They Came, They Saw, They Named, They Claimed”. (p 80) However, I would add ‘They Lied’. My addition to the title brings attention to the exoticism of their mission to complement a view that they sailed and fossicked around the Pacific. Travel was the most telling context that delivered exoticism back to the West. Women’s images were prime targets to ravage in this context.

Smith (1999) situates the violation of Pacific women’s images by referencing Rousseau’s work to contrast against the idea of ‘noble savage’. She brings in this notion of savagery to write, “This romanticized view was particularly relevant to the way South Pacific women were represented”. (p 49) The association between Rousseau’s work and the Pacific women is interesting. O’Brien (2006) shows that Rousseau confined women to domesticity. Their power lay in their role as mother and beauty to invigorate men’s virility. Beauty in his thinking was fair skin, delicate features, certain hair texture and body shapes. Their bodies were likened to nature and this contrast hints at animality. Rousseau’s work did not contemplate Pacific peoples because European travellers had yet to ‘discover’ the Pacific. But the Rousseauian ideal of women transferred to fashioning Pacific women. Hence the melding of European features onto the faces and bodies of Pacific women to enhance exotic femininity.

The top woman’s image on Smith’s cover suggests a Rousseauian ideal albeit a darkened version. Although she is not advertently European, the woman’s features do hint at European ancestry. Contrasting black and with shading to give her complexion colour adds to a perception of European Pacific descent. Showing a slight profile view of the face it is her nose shape that insinuates European ancestry. In contrast the woman’s image at the bottom of the cover has a more subtle profile view. Her nose is directly facing the camera to show that the beauty of its shape is Polynesian or Black.

The contrast between these two images is effectively relayed to insinuate degrees of ethnic descent. But presenting two women’s images as the only visual element on the cover suggests a feminine focus. Smith (1999) does feature Pacific women but she does not dwell on exotic femininity. Issues facing indigenous women appear in the book but they do not consume the contents. At this point Smith’s work shows the difference between Western feminists writing to an indigenous view. In contrast her focus tracks research under Western and indigenous frameworks. It is gender and age inclusive but

its core is indigenous peoples. Her cover is a mixture of contrasts to differentiate between colonizing and decolonizing. If this emphasis slips past the reader, the title re-centres the eye.

Using three different letter sizes as a contrast gives value to different parts of the title. The sheer size of the lettering 'Decolonizing Methodologies' overwhelms the remainder of the title. Its purpose to contrast and complement with the black and white image is evident. Too stark a contrast in colour and letter size can distract the gaze (Rosner Klimchuk & Krasovec, 2006). In this case, the second part of the title is almost washed out in its presentation. The blue colour and smaller lettering fuses into insignificance. The second part of the book title 'Research and Indigenous Peoples' lacks impact. Smaller lettering in addition to light blue renders this part of the title minor. Yet research and indigenous peoples is the centre of attention in the content. A further point is that the intensity of the image showing the woman at the bottom. Her image overpowers the latter part of the title effectively draining its relevance from the overall composition. The cover layout suggests the book's focus is two women of colour confined in two different timelines. The title contrasts against each image to present the notion of colonized to decolonised. Yet the notion of decolonisation is extremely weak in the cover design.

#### *Covering up tension, a dislocating gap*

The third design principle uses tension to maintain equilibrium that adds emphasis and visual interest (Rosner Klimchuk & Krasovec, 2006). The contrast between the two images creates the strongest tension on the cover. As previously mentioned the two women take precedence. Their expressions add visual interest; something takes their attention and this look transfers to the audience to fixate on the women. Tension communicates itself through the invisible time gap that dislocates the women from each other. The older image at the top perpetuates what Huggan (2001) would term as exoticism and perpetuates mystique. Tension builds between the two images. Exoticism appears to disappear from the bottom image to present a counter myth. In this way tension incites prospective readers to wonder what happened to evoke change. Finding out by reading under the cover stimulates inquisitiveness to buy and read.

Effectively, indigenous and ethnicity is commodified as a selling point to push book sales.

Huggan (2001) asserts that ethnicity “flourishes under the watchful eye of the dominant culture both are caught in the dual processes of commodification and surveillance”. (p 155) Although Huggan has a fondness for the word ‘ethnic’ and ‘minority’ his observation is applicable to indigenous peoples. He argues that writers from ethnic minority backgrounds “continues to be marketed so resolutely for a mainstream reading public”. (ibid) But his most revealing postcolonial analysis is the reference to Hawthorne who suggests that ‘ethnic’ writing “signals the possibility of indirect access to ‘exotic’ cultures” (Hawthorne, 1989 in Huggan, 2001). The appeal for cultural peeping has not waned over time. As Hawthorne’s analysis points out exoticism merely evolves into a different guise. The ‘exotic’ repeats itself by commodifying ethnicity or indigenous. A commercial appeal for a revised form of exoticism entices the cultural peepers to consume indigenous or ethnic writers work about the ‘lived experience’.

The narratives of indigenous peoples cause tension if there are rival conceptions for cultural authenticity. Authenticity in this context functions to validate the consciousness of indigenous peoples. On the other hand, the idea of authenticity creates intrigue and curiosity for non indigenous people. Huggan (2001) selects the white liberal Australian cause to show how authentic Aboriginal texts appeals to this group. Authentic Aboriginal texts in this instance refer to texts with Aboriginal authorship that reveal the lived Aboriginal experience. The fascination with this genre of writing Huggan states is a “kind of cultural fetish reminding white Australians of the discrepancy between past material gains and the present spiritual losses”. (p 160) The word fetish insinuates that the interest is about enjoyment of hardship. Placed in another context the same pleasure is more about an interest in masochism than transformative action.

Indian scholar, Vine Deloria (2001) is justifiably unsettled by Western interest in Indian affairs. He writes “Indian religious traditions are now of major interests to whites, whose own religious traditions have either vanished or been swamped in reactionary fundamentalism. Fluctuating between recognition of Indians’ practical knowledge about the world and outright admiration for their sense of the religious is unsettling”. (p 1) In many ways he argues that their interest in Indian affairs reflects more an



indulgence in them. Deloria points out those sympathetic non-Indians, specifically white respected scholars have a role. They can help draw attention to indigenous knowledge amongst other white academics in their fields. In doing so, indigenous peoples face less tension from white academics to present their case. At the same time Deloria is wary of sympathetic non-Indians. There is a tendency they want to use Indian knowledge to benefit all people. The ploy here is that Indian knowledge is for one and all provided it mutates to a Western viewpoint. The implication in this argument is that marketing a book to reach a broad audience entails tension.

Book cover designs can create tension to 'hook in' a curious readership. It is possible to design a cover that assimilates two different views to market indigenous authors' books. Smith opens her introduction with a style of writing that is inclusive of indigenous peoples. She uses the words 'us' and 'our' to position herself as Māori and indigenous to signal her inclusion in the wider indigenous peoples collective. There is no doubt that Smith's book has appeal to indigenous peoples particularly wannabe indigenous researchers like me. Her book cover presents the content as appealing to a wide readership. The cover appeals to the curious feminist, the liberal and respected white academics and this may be Smith's intention. Captivating the interest from a broader readership may get advocates to help indigenous peoples present their case. Inside the cover the content explores the tension between indigenous and Western research frameworks. The cover disrupts this tension to blatantly appeal to readers with an interest in women or specifically women with colour. By this I mean that the women's images on the cover could represent ethnic minorities. But it is the title that suggests they are indigenous peoples. In a number of ways tension exposes the positive and negative.

#### *A positive and negative cover adds value*

Depending on the context tension can appear as if in harmony. Blending differing images into one composition the design brings attention to the positive and negative. The fourth principle concentrates on this aspect of design. Two opposites create the overall image. Rosner Klimchuk & Krasovec (2006) describe this principle as a way to

represent the object through the positive. The areas that backgrounds the object are the negative. At first glance, the two women on the cover assume the positive space; they are the centre of attention. Cover design is a means of expression that does not automatically rely on aesthetic appeal to market a book. Positive and negative design components can work to connect the book to target consumers (Rosner Klimchuk & Krasovec, 2006). The positive spaces featuring two women and the book title get little attention here. I concentrate on the background in this section. On the cover of Smith's book there are three backgrounds setting the elements in the composition. The first is a sterile white at the top, the second a harsh black and the third a cold, hard stone wall flanked by a fusion of gloomy grey blue. Overall the negative space appears unfeeling and insensitive. It appears secondary almost detached in comparison to the positive space.

Describing exhibition space, McCarthy (2007) explores the negative space to showcase objects. Art galleries use bare white walls and spot lighting to emphasize the form of an object. Opting for an art gallery style backdrop artist Ross Ritchie rationalises that bland walls allow the objects to 'speak for themselves'. Additional colour or design to the negative spaces clutters and distracts scrutiny from the object. The idea of controlling and regulating the eye is certainly part of a critical analysis of negative space. McCarthy (2007) states, "The culture of display makes things visible to viewers, by putting objects into context in which they are interpreted by the people who look at them ... viewers are subject to the power of display, shaped by what they see". (p 9) In this context the negative space can control. Despite Ritchie's reasoning to showcase his work, he failed to recognise the power of the negative space. He assumes that a whitewall is lifeless and that the whiteness is void and thereby giving an unobtrusive space to pin up his work. But as McCarthy points out, display is a culture and different cultural attitudes to display.

The white background features at the top of Smith's cover presents its object in an art gallery way. McCarthy (2007) asserts that white surfaces present the formal qualities of an object rather than its function or symbolic meaning. Māori reaction to the Te Hau ki Turanga exhibition highlights a different understanding in the use of negative space. Mataira describes the exhibition as 'mokemoke'. It was empty and cold until ten years

later when it had company, a model Māori warrior (ibid). The comment expressed here shows that Māori went to see the exhibition. They saw the objects but recognised them as part of their history, their identity. The negative space showed the object's formal qualities but Māori saw a displaced taonga treated badly. In the same way the top image on Smith's cover displays similar art gallery museum treatment. It invites Western spectatorship and curiosity but she is mokemoke (lonely), negative space ensures it. She is set in an empty space, a colonial setting as if to sterilise her. A quote opening 'Colonizing Knowledges' sums up the possible reasoning to use the top image on Smith's cover. Merata Mita (Mita in Smith, 1999) writes, "We have a history of people putting Māori under a microscope in the same way a scientist looks at an insect. The ones doing the looking are giving themselves the power". (p 58) The cover designer probably chose the upper image to display colonization so it links to the content.

The black band in the centre of the book cover attempts to propel the title into focus. But its intense colour only highlights the negative space distracting attention from the positive element. In my view, the black central band acts as a mourning symbol. The imagery links to the black armband that was a Victorian and therefore colonial mourning symbol. Its conceptual form serves to show loss and mokemoke (loneliness) but particularly loss through colonisation. The title is the positive element yet it competes dismally with the negative to gain attention. Suspended between two images the black border does intensify the lower image. The positive element is clearly the woman. Set amidst a stone wall relic she adds humanity to the composition. Her image is a mix of conformity by the tailored jacket yet deviation in her hairstyle. The directness of the positive space complements the negative space. Positive and negative space in this composition work in unison yet implies contradiction. At this stage I turn attention to principle five to show how value penetrates space.

#### *Covers value light and dark spaces*

Weight and value aspects of design again rely on colour contrast to promote the content. Cover design is a purposeful arrangement; it is a message that helps sell the book. My interest is in the underlying message that this arrangement communicates. Repeatedly throughout my design analysis the cover is dissected into three sections. At this point I concentrate on the bottom image having previously discussed the top image.

Weight and value combine with the other design principles promoting the idea of decolonisation methodologies. These two words are a bold graphic when set against the black. But despite the severe use of black framing the title, the heaviness is in the lower image. In this image the woman is brilliantly set against an impenetrable stone wall. Although subtle in its appearance, the stone wall has presence. In this context the stone wall connects to an architectural tradition indicative of historic university buildings. The walls symbolism strongly suggests Western academia. The shadowy blue grey palette massages the woman's image and background to give heaviness. In this setting her image assumes a dominant communication point. Even the shadows bordering the wall have presence. This blurry grey blue colour flanks the margins. In a way the shadows allude to the possibility of movement.

But it is the woman's image that stands in contradiction. She has a stubborn almost defiant presence. She appears to conform yet simultaneously defies the symbolism the wall represents. Dark glasses draw attention to the woman but the eye does make a connection between her and the stone wall. They almost become one image rather than two. Her image is an eclectic mix; she universalises indigenous women if not indigenous academics. IN a way the photo is seductive, it lures an indigenous consumerism. Hooks (1996) makes comment about black filmmakers who make films for wide consumer appeal. By providing familiar black images they usually produce stereotypical images. According to Hooks it is not enough to devise images from a decolonised angle. Suggesting a different angle, Hooks argues that "there must also be a new aesthetics of looking taught to audiences so that such work can be appreciated. The process by which any of us alter the way we look at images is political". (p 92) It would be hard to support an argument that the designers of Smith's cover attempt to engage in a new aesthetic. Smith clearly introduces parts one and two with a synopsis in the introduction. Narratives and a personal writing style show that she endeavours to engage in a new writing aesthetic. Yet the cover designer misses the point to produce a hardly groundbreaking, bland if not hazy cover.

Looking at the woman's image I can't help but wonder if Fanon's comment provides a label for this photo. Fanon describes colonized intellectuals as "dusted over by colonial culture." (Fanon, in McClintock, 1995, p 333) Also referencing Fanon's work Smith

(1999) makes a point that indigenous intellectuals need to create more literature. However, she brings to attention the challenges if they dare to theorise, research and write as indigenous scholars. Fanon's work appears to Edward Said. Colonization is a violent process and Said picks up on this part of Fanon's work to examine images. These images he concludes are scholarly representations because they are political. The process that produces the image involves some degree of violence. At times they entail confinement that implies a certain kind of disorientation on the part of the one represented (Said, in Viswanathan, 2005). The woman's image transmits a type of disorientation in her assorted appearance. The photo picks up this disfiguring colonization process. There is a bias in the design in its refusal to engage in part two of the content. Ironically mid way through Smith's book, chapter five leads into part two. The title reads 'Notes from Down Under' and "The End of One Part and the Beginning of Another'. The cover design places value on colonization and its many guises but it forgets decolonizing methodologies research and indigenous peoples.

## 6.4 FRONT COVER SUMMARY

Looking at the cover I would assume the book content is about indigenous women. The primary objects are two women and a centrally positioned title. Rosner Klimchuk & Krasovec assert that primary objects are dominant communication points that help marketers communicate the most important information. Size and position in relation to the objects form a sequential system. They claim that the hierarchy of information is successful if the design is easy to read. The dominant communication points should help manipulate the eye to look at the design in a logical sequence and interpret is intended message (Rosner Klimchuk & Krasovec, 2006). If I apply their thinking to the front cover, I would come to the same conclusion. The book is about indigenous women. They are either researched or the researcher as the titles suggests. Linda Smith's name is more prominent than the second part of the title. Again if I apply the design principles spotlighting her name is intentional. Her middle name Tuhiwai identifies her as Māori. Clearly the link between Smith's name and the book content entails an insider perspective about research.

Something is going on and the cover entices a peep beneath the covers. Its design ensures that it has wide appeal especially to feminists, periphery or marginalized groups. Even the curious academic ensconced in traditional Western research may steal a look. Although the cover isn't the most brilliant of designs, it does show how it reconfigures the content. The cover is busy; the three key objects fragment into many underlying messages that fail to adequately address the content. By emphasizing images to show colonized to decolonisation, the cover loses the plot. And this is a great shame because the content is good; it is scholarly and addresses indigenous peoples. Smith (1999) ends her book with the following words, "As indigenous peoples we have our own research needs and priorities. Our questions are important. Research helps us to answer them". (p 199) Instead, the cover recognises change in women's identities.

### *Backing a cover*

In this section I intend to turn the cover over. Can we understand a book by its back cover? **I want to know how the back cover represents the author and book content.** To do this I examine Bob Morgan and Patty Lather's acknowledgements that appear on

the back cover. Then I critically analyse the book's synopsis next to the acknowledgements. Pale blue background with black lettering displays the synopsis. A white background with alternating black lettering presents the acknowledgements. Each acknowledgement follows with muted blue lettering to spell out Morgan and Lather's names and credentials. At this stage I depart from the design analysis I use in the previous chapter to concentrate on text.

Bob Morgan leads in with a snippet taken from his acknowledgement on the inside front cover. His acknowledgement is the only lettering on the cover that uses capital letters. He writes, "NO BUDDING RESEARCH SHOULD BE ALLOWED TO LEAVE THE ACADEMY WITHOUT READING THIS BOOK". Budding researcher implies that the book appeals to university students. The insinuation here is that researchers and academics need not buy or read. However, Smith (1999) clearly states that the book is "written primarily to help ourselves". (p 17) Smith uses the word ourselves to mean indigenous peoples. The fuller version of Morgan's acknowledgement reveals the mischief making inherent on Smith's back cover. Bob Morgan clearly read the book; he positions it as a text for indigenous peoples. He recognizes that the book is borne from the research experience of indigenous scholars like Smith. The full version written by Morgan inside the cover reads, "No budding researcher should be allowed to leave the academy without reading this book and no teacher should teach without it at their side". (ibid, second page inside cover)

Leaving out the second part of the sentence deliberately repositions Smith's content. One of the most obvious effects is that the marketing narrows its consumer group. The publisher limits the book to 'budding researchers' showing it is appealing to an unsophisticated audience. In this commercial message the implication here is that the book content is basic. By distorting Morgan's recommendation, the underlying message highlights screening to censor literature. In retrospect, a number of scholars warn about the pitfalls to publish. They describe the direct mechanism of censorship. That is, refusal to publish their work, rewriting to accommodate dominant views and adjusting writing style to comply in mainstream academia (Brodkey, 1996; Canagarajah, 2002; Churchill, 1996; Hooks, 1996; Knudsen, 2004; Said, 2004). The renditions of periphery and indigenous academics writing about trying to publish inform my research. Their

writing helps analyse the underlying messages on book covers. In this respect, I drew inspiration not only from their analysis, but also from an engagement in the concepts they advocate. I applied these concepts to their book covers in a way that I had hoped they did when choosing their covers. What an author wants under the cover has its fair share of external control. But what the publisher wants on the cover is fairly much in their control. That is, if the author allows them to take over the book's form as Said did.

#### *A counter story*

Patti Lather is the second referee whose acknowledgements appear on the back cover. Like Bob Morgan, she too is an academic. Lather's interest is feminism, particularly poststructural feminist research. The clip chosen from her fully acknowledgements reads, "A counter-story to Western ideas about the benefits of the pursuit of knowledge ... particularly strong in situating the development of counter practices of research within both Western critiques of Western knowledge and global indigenous movements". (Smith, 1999, back cover) Interestingly Lather (1999) published a journal article in which she discusses the work of reviewing texts. The article about writing a review was published in the same year Smith published her book. From this publication I gained an insight about the way she applied the work of reviewing to a review of Smith's book.

A review is a gate keeping and policing act (Canagarajah, 2002; Lather, 1999). Lather (1999) opens the journal article stating that she is a post structural feminist. The reader immediately recognizes her positionality to know that poststructural thinking informs her work. She asserts her position to make the point that the practice of reviewing work is not neutral. Reviewing work, she argues is a practice to "police produce, and constitute a field". (p 2) Poststructuralism she argues is useful for "rehearsing other practices out of our own confounding regarding the difficulties and limitations of the categories we use to do our work". (ibid) In a way she associates poststructuralism as a way to look for a new frontier. Moreover, reviewing using this method is a type of scouting adventure. Ironically, Smith (1999) uses adventure to describe how,



“travellers’ tales and other anecdotal ways of representing indigenous peoples have contributed to the general impressions and the milieu of ideas that have informed Western knowledge and Western constructions of the Other.” (p 78)

Smith (1999) chooses adventures to describe the way Westerners trawled indigenous peoples lands in pursuit of new scientific knowledge. But indigenous peoples viewed them differently. She writes, “From an indigenous perspective all early Westerners were travellers who came with a mission (scientific, religious or entrepreneurial), rather than with a sense of adventure, and many decided to stay”. (ibid) Reading Lather’s article and her description of post structuralism I detect relativity between her position and Smith’s description of ‘adventurers’. If she wrote Smith’s review from a poststructural position it is likely that Lather tries to reframe Smith’s content as a derivative of feminism.

Lather’s back cover acknowledgement made uneasy reading; it was discomforting, her word choice did not flatter Smith’s content or an indigenous view. Lather likes tales, she uses the word in the fuller acknowledgement to state, “Looking through the eyes of the colonized, cautionary tales are told from an indigenous perspective, tales designed not just to voice the voiceless ...” (From Smith, 1999, inside front cover) Smith likes the word tales too. She intentionally uses the word ‘tales’ in her book. In this way she equates ‘tales’ with prattling, a violent type of drivel that negatively represents indigenous peoples by telling fables. My focus here is that I want to reveal Smith’s rationale to use the word ‘tale’. To the contrary Lather uses tales to describe Smith’s work by describing the way indigenous scholars write about themselves. It would be hard to argue that it was a mere slip of the pen given Lather’s academic background. The intention here shows an attempt to re-centre indigenous writing by policing it.

Returning to Lather’s article describing the work of reviewing I examine other points she raises. Reviews are brutal, claims Lather. However she softens her assertion to admit that writing improves through peer review. Such a claim assumes a ‘tough love’ approach is needed but the way it is done needs revising. What she argues is a change in writing style to delete directly harsh words with softer equally strong words. Lather then swings the focus to look at the act of writing a review. She asserts that reviewing work is hard work. Citing Carmen Luke’s (1993) experience to review work she

comments that Luke agonizes over words and areas she considered problematic. Luke wrote, “I delete the critical parts repeatedly and then feel shitty that I am being untruthful and coming up with a wishy washy ‘gee whiz’ review”. (p 5) It is not the practice of reviewing that is hard but having to engage in writing that disturbs the reviewer’s thinking. Time deliberating on word choice shows the craftiness in reviewing work. Fear of exposing positionality underlies this practice. Lather strongly encourages reviewers to expose themselves. She argues that the strength of a review is that the reviewer declares that a review is not a neutral reflection. From this point reviewers can situate the work to offer useful insights. Lather (ibid) cites her own work to show reviewers how to locate themselves through writing reviews. She writes,

“I am not attempting to represent the critical legal studies movement as a scholar in that movement might.” (p 3)

And

“I’m no easy customer here. I’ve never cottoned to physiology in any of its incantations, good Marxist that I am” (ibid).

A noticeable part of Lather’s preferences is that she likes making comment in areas that differ from her own learning. She is attracted to a position she calls ‘perspectival’ knowing. This perspective acknowledges that the reviewer has expertise in some but not all areas under review. Lather asserts, “I am particularly interested in the reviewer who writes the writing of the review as a way of knowing, the writer who writes himself or herself into what they both know and do not know by the end of the exercise”. (p 4) This, she assumes allows the reviewer to adventure beyond their own fields. The reviewing process helps the reviewer learn. But at the same time, Lather infers that there is reciprocal learning in the review process.

To demonstrate this she splits reviewers into two groups. The first group of reviewers have expertise in their fields. For example if the reviewed material is about poststructural feminists in academia, then Lather is an ideal reviewer. She has proficiency in the area to make comment and may or may not learn something from the work. However, it is the second group of reviewers capturing her interest. These are the ‘invested knowers’, a term Lather uses to describe insider reviewer status. As an

example Lather refers to a review about the book 'Research by Indians About Indians'. Lather picks on the Indian reviewer to show how an 'invested knower' examines "the problematic of power and knowledge in Indian education". (p 3) The reviewer like Lather as quoted earlier, did not have an expertise in area under review. Having Indian descent authenticated the reviewer's capacity to review the book. In this way, the reviewer could relate to Indian education from personal experience rather than through expertise in education. Lather uses this positionality to set herself up. She introduces the notion of partial insider to authenticate herself as having a stake in the subject under review.

At this point I transfer back to Lather's acknowledgement of Linda Smith's work. The acknowledgement does not present the complete review. The reader can only guess at Lather's inclination through her writing. Opening the review she states,

"This book is a counter-story to Western ideas about the benefits of the pursuit of knowledge. Looking through the eyes of the colonized, cautionary tales are told from an indigenous perspective, tales not designed not just to voice the voiceless but prevent the dying - of people, of culture, of ecosystems." (Smith, 1999, inside front cover)

Using phrases plucked from Smith's introduction, Lather formulates her review. She writes that Smith's research was, "Informed by critical and feminist evaluations of positivism". Smith also asserts that indigenous scholars and researchers, "position themselves quite clearly as indigenous researchers who are informed academically by critical and often feminist approaches to research, and who are grounded politically in specific indigenous contexts and histories, struggles and ideals". (p 4) Lather makes a connection with Smith to position feminist writing as a pre-requisite that helps develop indigenous research models. As a consequence Smith can be seen to argue that indigenous research is pressed into feminist scripture. Using Smith's statements within the text, Lather moves in to claim partial perspectival knowing. Patti Lather claims expertise in feminism and she uses Smith's wording to show that feminism aided indigenous research. By positioning herself as a partial insider, Lather can claim that she is an indigenous post structural feminist.

But Smith (ibid) talks back to better situate Western feminists in her writing. Feminist academics produced literature that critiques positivism in its various guises. Working within Western academia, indigenous academics are compelled to write. Without having literature to cite that substantiate their writing, they were forced to look elsewhere. Feminist writing rather than feminist politics was a source of literature to reference. Smith makes this point in the early stages of the book content. As her writing progresses, Smith clarifies how she positions feminists. She sifts feminism into groups: White feminists, indigenous feminists and black feminists. At this point she reveals the shortcomings and uneasy alliances with white feminists. She writes, “One of the more significant challenges to white feminism has come from women variously described as ‘women of colour’”. (p166) Ensuring the point isn’t lost Smith later reiterates “The work carried out by Western feminists has been countered by the work of black women and other ‘women with labels’”. (p 167)

In the same chapter that Smith addresses white feminism. She references Lather’s Post positivist Inquiry categories or labels as Smith explains. Not a fan of feminist labelling, Smith has a dig at Lather’s labelling. This serves as a reminder that indigenous peoples are not a subset of a post structuralist standpoint or white feminist politics. Continuing on from the previous cited quote Smith adds, “In fact, the very labelling of women demonstrates the pluralism within the feminist world, and the multiple directions from which feminist theory has emerged and to which it may be heading”. (ibid) Her argument here is that indigenous feminists are heading in a different direction. This direction is different to Western feminists with their urge to box and label. Post structural feminists just need to occupy themselves elsewhere.

Patti Lather mis-read Smith’s content. However, I think it was more likely that she misled Smith’s writing to re-package it and label it as a derivative of Western feminism. Ironically Lather’s acknowledgement complements Smith’s front cover. Clever reading of Smith’s book displays a prowess to position feminist writing as the predecessor of indigenous research. Referring to Smith as Tuhiwai Smith it is clear that Lather didn’t know her name. There is no hyphen between Tuhiwai and Smith because it is her middle not surname. Lather was the only reviewer to get it wrong. But she gets on the cover albeit the back of the cover. She gets the cover story.

The remaining four reviewers: Jo-Ann Archibald, Konai Thaman, Professor Ranginui Walker and Laurie Anne Whitt did not make the cover. Their acknowledgements show that they didn't want to minimize Smith's space; they didn't try to manipulate the content. As well as capturing elements of colonization and indigenous peoples research; they know Linda Tuhiwai Smith's name. Their reviews show engagement to authenticate rather than appropriate Smith's content like Lather did. Bob Morgan and Patti Lather's reviews did make the cover. Their academic status shows that they are in the academia business. Lather gets additional recognition to add the name of her latest book after her credentials.

## 6.5 BACK COVER SUMMARY

Overall, the acknowledgements show that they are not passive. There is no quietness in their display. Canagarajah (2002) argues that authors have to collaborate with editors and reviewers to shape their work. Collaboration in this context is about adhering to publishing rules. Pointing out that publishing conventions are gate keeping techniques, Canagarajah brings attention to bias. Gate keeping he continues, is a bias that harbours the interests of the dominant power. Biased publishing conventions, he asserts, has a dreadful impact on minority communities. Indigenous academics similarly suffer the same harassment to conform within these conventions.

Smith's back cover acknowledgements don't disclose the level of collaboration between her and the reviewers. They do show tinkering to disturb the book content. Bob Morgan's had an advantage; he could situate his own experience with research alongside Smith. But the advantages go beyond familiarity. Smith and Morgan actively engage in indigenous research methodologies. Their work draws on a multitude of indigenous peoples experience. Morgan recommended Smith's book to university students and their teachers. But teachers were left out on the cover and this effectively quashed Morgan's recommendation.

Patti Lather had an advantage, she had published more extensively than Smith and Morgan. She is a poststructural feminist with issues about research. Her gender excludes her from membership within a Western patriarchal system. Effectively she is marginalized, not quite part of the larger dominant group. On the surface this 'outsider' status legitimates her to comment on Linda Smith's book. Getting on the cover, Lather's acknowledgement privileges feminism and this matches the front cover. Reading between the lines, Lather uses Smith's comments about feminism providing a foundation to develop indigenous research. But reading between Lather's lines, she tries to reconfigure Smith's content to privilege Western feminism. The reviews consider the content of how and why research has changed from Western doctrinaire to claims indigenous peoples creating their own frameworks.

Western research sanctified objectivity. It rested in the assumption that good research is objective, it hides bias and value laden research by claiming objectivity. Decolonizing

Research Methodologies Research and Indigenous Peoples exposes an objective research agenda. By dealing with it, the text moves forward to talk about research and indigenous peoples. It is rather too easy to dismiss the book as a text for beginners or Māori or other indigenous peoples. This book demands a large audience that includes non indigenous peoples. Through its content there is much to learn, to take note and reflect on a past that should not become our future again. Indigenous research is a new field but its foundation derives from indigenous ways of knowing that existed for centuries. This knowledge has survived and endured despite the threats and battering. Indigenous research reclaims and claims its own future and this is the point of Smith's book. In her book she comments that indigenous research is humble. It moves from researching indigenous peoples to indigenous peoples research. This section ends with two reviews from the inside cover. Bob Morgan's fuller acknowledgement then Jo-Ann Archibald and finally Konai Thaman.

Bob Morgan, Director, Jumbunna Cairer, Centre for Aboriginal and Torres Strait Islanders, University of Technology, Sydney. He writes,

"A brilliant, evocative and timely book about an issue that serves to both define and create indigenous realities. In recent years indigenous people often led by the emerging culturally affirmed and positioned indigenous scholars, have intensified the struggle to break free from the chains of colonialism and its oppressive legacy. In writing this book, Linda Tuhiwai Smith makes a powerful and impassioned contribution to this struggle. No budding researcher should be allowed to leave the academy without reading this book and no teacher should teach without it at their side." (inside front cover page, Smith, 1999)

Jo-Ann Archibald. Stó:lō Nation and Director of the First House of Learning at the University of British Columbia asserts,

"Finally a book for researchers working in indigenous context. Finally a book especially for indigenous researchers. Linda Smith goes far beyond decolonizing research methodology. Our contextual histories, politics and cultural considerations are respectfully interwoven together. Our distinctness remains distinct, but there are important places where our issues and

methodologies intersect. Stores of research experiences, examples of projects, critical examination, and mindful reflection are woven together to make meaningful and practical designs related to indigenous issues and research.” (inside front cover page, Smith, 1999)

Finally Konai Thaman, Professor of Pacific Education and Culture, and UNESCO Chair of Education, University of the South Pacific writes,

“These reviewers authenticate Linda Tuhiwai Smith as a scholar and one that moves beyond dwelling on struggle. She is a leader but her writing encourages leadership in a number of guises. In a way, they surmise that she has courage and stamina. Her content probes the crucial question, what is indigenous research for indigenous peoples?” (inside front cover page, Smith, 1999)

The promotional blurb on Smith’s (1999) back cover summarises the content. Opening this section, the starting phrase beings, “From the vantage point of the colonized”. (p 1) Immediately readers come to the realisation that the book is an insider job. That is, the author writes from an indigenous researcher position and one who has experienced the impact of colonization. The blurb and the acknowledgements often reflect the content in different ways. This makes a useful contrast to explore the promotional blurb. It is possible to get the ‘flavouring’ of the content from this section. Signalling that the book divides into two sections, each section is outlined. From part one the content provides a historical account that looks at imperialism, knowledge and research.

Foucault gets recognition on the cover to credential his work. Smith (1999) is credited with “extending the work of Foucault”. (From back of book cover) Although the dynamics of power is regularly investigated, Foucault is the persuasive attraction to the book. As mentioned previously, Foucault’s name is trendy. Admittedly Smith (1999) does acknowledge his contribution to Western knowledge of itself. It is Foucault’s ‘archive of knowledge’ that Smith draws on to illustrate the storehouse of knowledge. She writes,

“This storehouse contains the fragments, the regions of levels of knowledge, of traditions, and the ‘systems’ which allow different and differentiated forms of knowledge to be retrieved, enunciated and represented in new texts.” (p 44)



Foucault's preoccupation with the West is not one that Smith overwhelms her work with. She does not extend Foucault's work she merely references as she does with Said and Fanon to show their theorizations of power. Edward Said (2001) admits that he used Foucault in *Orientalism* to discuss power. However he points out that he is a theorist of power, he uses the word like resistance but as Said states, "he was really a scribe of power". (p 214) Although Foucault's early works were helpful Said increasingly found his work unhelpful. The preoccupation in the victory of power rather than ways of resisting this it did not appeal. A major limitation of Foucault's theory, comments Said was his lack of engagement in imperialism and non-French cultures.

But Linda Smith's writing style departs from the objective mode favoured by Western academics. She intentionally develops a storytelling angle to discuss theory in relation to practice. Acknowledging the difference in her style and Western writing practice Smith (Smith, 1999) writes, "Language and the citing of texts are often the clearest markers of the theoretical traditions of a writer". (p 14) Recalling her experience as an undergraduate student she distinguishes between literatures. She understood the aloofness inherent in a Western writing style. The urge to connect to her life entailed alternative reading (ibid). The absence of literature promoting indigenous views prompted a different style. Storytelling was viewed as a handicap in Western academic writing. Out of place with objective writing, telling stories gets its fair share of criticism. It is either not 'academic' enough or a novelty to adapt writing to rearrange the usual material in a new way. But Linda Smith engages the reader; she adds texture to her analysis. Storytelling is both intellectual and academic and Smith's writing shows this point.

## 6.6 SUMMARY

A Kaupapa Māori approach is one that Smith favours in her research. The textual content of her book focuses on Māori but includes commentary about indigenous peoples experiences with research objects. Smith (1999) argues that Kaupapa Māori is a decolonizing approach to research. Māori values, philosophies, language and culture

are the priority. In many ways it guides the research but it focuses the research in a different way to Western research.

Smith's front book cover does centre on Māori because it presumably shows two Māori women. But it is vague in its connection to the textual content of the book or its connection to a Kaupapa Māori approach. The back cover makes no reference to Māori and makes light reference to indigenous peoples. However, the back cover acknowledgements do refer to colonization, decolonisation and Western research paradigms. Linda Smith, the author is left off the book cover of her book. This may be deliberate if the cover brought attention to the textual content. However, it is disconcerting that there are only two obvious indications that the book centres on Māori, that is, the word Māori is part of the title and Tuhiwai is a Māori name. Apart from these two references both Māori and the book content focus have no visibility. The book cover brings attention to the publishing process and in this case it is highly likely that the publisher had control of the cover. The cover submerges the book content to highlight 'being research' as opposed to decolonizing research methodologies. But it is the back cover that reveals the publisher's touch rather than Smith's input. The focus on the back cover is the change in Western research rather than decolonizing research methodologies. From cover to cover Smith's textual content is at odds with what came to count as the book cover.

## 7.0 CHAPTER SEVEN

*Ngā Kāhui Pou - Launching Māori Futures* Mason Durie (2003)

### 7.1 INTRODUCTION

In this chapter, I examine the book cover of Mason Durie's book *Ngā Kāhui Pou - Launching Māori Futures* to find out how if the cover:

1. Explores the links between a book cover and the content and,
2. Examine ways in which the book cover authenticates the author in relation to his writing.

The lead in to this section begins with my personal description of the book cover. The basic design principles help inform an analysis of the cover design in relation to the underlying messages conveyed on the cover. The Rangitane waiata Te Oriori mo Whakaewa-i-te-rangi, (in McEwen, 1986) provides the impetus to understand the link between cover, the textual content and the book's author, Mason Durie.

### 7.2 TE ORIORI MO WHAKAEWA-I-TE-RANGI

Jock McEwen (1986) basically translates an oriori as a story with a message of advice. The waiata Te Oriori mo Whakaewa-i-te rangi is also known as Uiui Noa Au which forms the first words of the waiata (song). McEwen (1986) writes that the waiata is a favourite song sung Rangitane peoples. Whakaewa-i-te rangi is the ancestress of the girl for which the song is composed. The message weaving through the oriori is one that traces the girl's whakapapa (genealogy). But it is the girl's connection to Ngā Kāhui Pou that is really important.

Ngā Kāhui Pou connects to wharekura which McEwen (1986) explains as a house of learning. The term wharekura is associated to Tane who ascended to Rangitamaku where he found a pattern for learning. This pattern that found in the Whare Wananga

(house of learning) was called wharekura. ( in Reed, 2004, p 24) Therefore, Ngā Kāhui Pou is the pinnacle of learning and the first part of Durie's book title.

In many ways Durie's published texts show a pattern of learning about Māori that exhibits a higher level of learning similar to a wharekura. Durie's whakapapa connects him to Ngā Kāhui Pou because Durie is a descendant of Whakaewa-i-te-rangi whose origin is Ngā Kāhui Pou. (in McEwen, 1986, pp 161, 165) For Durie, *Ngā Kāhui Pou - Launching Māori Futures* has a book cover that reveals a consciousness about the book's content.

*Ngā Kāhui Pou - Launching Māori Futures* is essentially about Māori development. The book's author Mason Durie is Māori, he is Rangitane, his origins are to Ngā Kāhui Pou and he writes about Māori. Durie examines Māori and this is not just because he has a medical background specialising in psychiatry but because he has a deep interest in Māori.

Māori development is about the journeys of Māori that form a body of knowledge to explain a Māori past, present and future. Whatarangi Winiata (2001, In Mead, 2003) explains Mātauranga Māori as a body of knowledge that

“seeks to explain phenomena by drawing on concepts handed from one generation of Māori to another ... Each passing generation of Māori make their own contribution to mātauranga Māori. The theory or collection of theories, with associated values and practices, has accumulated mai i te ao Māori / from Māori beginnings and will continue to accumulate providing the whakapapa of mātauranga Māori is unbroken.” (p 321)

Mātauranga Māori encapsulates knowledge but Durie's texts form a body of knowledge about the pattern of Māori development. His book *Ngā Kāhui Pou - Launching Māori Futures* “is shaped entirely around a series of addresses given at various conferences, seminars and hui”. (p ix) The series of speeches were aimed at mainly Māori audiences. However, he points out that a number of lectures addressed a wider audience from professionals, sectoral groups and international groups. (ibid) Each paper included in the book addresses Māori development, constitutional implications of self-determination, Māori perspectives to service delivery and the needs of particular Māori

groups (p 32). Like the book covers on Durie's book *Ngā Kāhui Pou - Launching Māori Futures*, his textual content presents a case for a Māori centred approach to Māori development.

#### *Keeping and eye on the cover*

This section begins with my personal description of the book cover. Leading on from this is an analysis of the book cover using the basic design principles described in chapter two.

I was particularly attracted to Durie's cover. Not only is it eye catching in terms of colour; a combination of black, red and white but the tui bird set amongst a red 'target' grabs attention. However, I immediately recognised the work as that of Shane Cotton minus other symbols that appear in the full composition. Despite this knowledge, the cover is stunning. A series of five circles each differentiated against the other by colour draws the eye into the centre. The tui resting on part of a branch is set against the two innermost circles giving the impression that it is the target. I recognise that it is a tui by its white collar and because it is set in profile to give clearer visibility of the bird. A black colour surrounds the 'target' symbol. This blackness takes the eye from tui to circles to the words *Launching Māori Futures* that occupy the upper part of the cover. The eye drops down to Mason Durie's name at the lower part of the book. Finally, the last thing that you notice are three cloud-like shapes at the most upper part of the book. Each 'cloud' contains the first part of Durie's title, *Ngā Kāhui Pou*. The clouds are small and seem out of balance with the entire front cover composition. But it is the tui and the circles in combination with sharp contrasting colour that warrant more than a quick glimpse at the cover. I want to understand how this cover represents the content of Durie's book.

#### *A book review to add balance*

As I did with Smith's front cover, I use five design principles of Rosner Klimchuk & Krasovec (2006) as a framework to support my analysis. Therefore the principles I use are: balance, contrast, tension, positive and negative and finally value. Balance is the first principle I examine. Durie's cover achieves balance with one image, a tui in profile against five descending circles. The tui is centrally placed not on the cover but against

the circles. Set in this way, it is the balance that strengthens the aesthetic appeal of the cover. Two images, the differently coloured circles and tui make the cover stand out.

In a different way Durie's book is criticised for its lack of balance. The book's text rather than the image on the cover comes under scrutiny by book reviewer and academic, Donald Couch. Couch (2004) regularly reviews books in the Ngāi Tahu magazine *Te Karaka*. Introducing the review with a dramatic lead in Couch (2004) writes, "Incredible - A new book on Māori development with little reference to Ngāi Tahu!" (p 46) Donald Couch is Deputy Chairperson for Te Runanga o Ngāi Tahu, Pro Chancellor of Lincoln University, senior lecturer in Māori resource management and regular book reviewer for *Te Karaka*. His writing style and analysis of books is clearly influenced by his role within Ngāi Tahu and his academic background. His book review brings in some content from Durie's book but uses the content to showcase Ngāi Tahu development. Admittedly, *Te Karaka* is a Ngāi Tahu publication and in his role as Deputy Chairperson, Couch is justifiably proud of Ngāi Tahu successes. Couch's promotion of Ngāi Tahu through his book reviews shows an awareness of his audience. Nixon (1996, In Gough-Yates, 2003) asserts that advertising and promotion involves a sharp understanding of their consumers. Therefore, Couch's book review writing demonstrates a dual function. That is, his reviews bring attention to Ngāi Tahu issues and secondly that they aim at readers of *Te Karaka* whose primary target audience is Ngāi Tahu.

This dual function is equally applicable to gauge the extent that the cover of *Ngā Kāhui Pou - Launching Māori Futures* has to its content. First, the cover demonstrates that the publisher's concept of the 'target audience' were Māori, Māori learners, learners of Māori and academics with an interest in Māori. Clearly Durie's book content would appeal to this audience. The second function is a demonstration of whether the cover 'convinces' the target consumer to buy the book. In this way there is a connection between Durie's cover and Couch's book review. Couch demonstrates an alertness of publishing practice to take a book featuring Māori and reconstitute that book's content to draw attention to Ngāi Tahu. Just as Couch considers his book reviews as important to promote Ngāi Tahu so too does this demonstrate how marketing a book via a book's cover can redirect a book's content.

Couch (2004) critiques *Ngā Kāhui Pou - Launching Māori Futures* to draw attention to Durie's tribal affiliation. He suggests Durie favours Ngāti Raukawa if not a North Island bias. Couch (ibid) writes, "What we have been doing the last several years apparently has little to contribute to Māori development discussions north or Raukawa". (p 46) However, Couch's real intention to sideline Durie's tribal affiliation is to locate Te Runanga o Ngāi Tahu office in Christchurch. He uses the Runanga physical address to comment that other North Island iwi confer with the Ngāi Tahu business model. Through a focus on parts of Durie's content, Couch demonstrates how he uses a book review to promote a Ngāi Tahu business development model as an exemplar for other iwi. Gough-Yates (2004) points out that publisher's of women's magazines engage in self-promotional activity to promote their understanding of women's magazines but to influence the way they were advertised. (p 117) The connection between Couch's book review and Gough-Yates assertions about the publishers of women's magazines is the notion of self-promotion. In Couch's case it is the promotion of his iwi rather than himself as an individual. Couch uses Durie's book to bring attention to Ngāi Tahu development.

The incongruity between Couch's review focus and the book he reviews draws attention to the commercial interests of publishers in that book covers highlight parts of the content to attract attention from a broader audience than possibly anticipated by the author. Gough-Yates (2003) points out that the publisher's commercial interests shape the content of magazines. However, her research evidence shows that a change in publisher instigated research to better gauge the interests of women led to a change in working practice and the content focus in the magazine industry. (p 153) This change in practice involved editors,

"promoting to advertisers their potential as 'cultural intermediaries' who were 'in touch' with the lifestyles of their target market groups because they were - quite literally - part of them." (p 153)

It was clear in Gough-Yates research that the subsequent commercial success of these magazines indicates that the change in content had some resonance with the actual lives of women. Parts of Durie's front and back cover resonate to audiences he addresses within the book's content, that is, Māori. But it is Couch's review that demonstrates

how the content is reconfigured to suit a different perspective in the same way that a book cover can represent the book's content in a different way.

A negative response to *Ngā Kāhui Pou - Launching Māori Futures* helped justify a surface review of the book. But the review was skilfully crafted to take Durie's general Māori development framework to bring attention to a Ngāi Tahu business model. In effect, Couch (2004) tests the framework with a Ngāi Tahu exemplar. At this point Couch and Durie argue along similar points of view in that both assert that Māori or, in Couch's case, Ngāi Tahu development adds value to its people. Puketapu (2000) similarly advocates that indigenous communities connect with indigenous structures and cultural responsibilities that do not entail dismissing business models. Couch (2004) tries to balance Durie's text against a Ngāi Tahu model. But in doing so he demonstrates that the review of Durie's book was secondary to providing an avenue to advertise his iwi accomplishments. A good tactic that shows the potential for a publisher to successfully re-adapt an author's content on the book cover. And within this tactic the representations on the cover are influential and an important consideration for an author.

#### *Looking outward to look forward; a contrasting view*

This section looks at the notion of contrast that is the second basic design principle. Contrast, when applied to image design shows two different elements that stand out in the composition to give an overall balance. I examine contrast in terms of design; that is the image representation on the front cover and the notion of contrast that Durie (2003) uses to discuss Māori development. The contrast on the front cover image is shown through colour and size. A series of descending circles to form an overall 'target' shape have contrasting colours and sizes to demarcate each circle from the other. The differing colours and circle sizes determine depth and alignment to the full composition on the cover. In effect, the contrast gives the circles an ascending and descending perspective. They either propel the central tui forward or the circles take the eye downward to centre on the tui. Contrasting helps show difference, notes Rosner Klimchuk & Krasovec (2006). A black background works to contrast against the circles and tui. Jahnke (2003) refers to Shane Cotton's later work Pourewa to state,



“The expense of black ground contrasted with the circles painted in vivid hues of cobalt or red ochre projects them toward the viewer. Furthermore, by allowing variations in colour, tonal graduation and circumference width the circles generate a dynamic background while creating a visual focus directing the viewer’s attention toward the image of the bird.” (pp 90-91)

This same contrast principle that Jahnke makes reference to equally applies to Cotton’s painting *Aria*, the painting appropriated for Durie’s front cover. Jahnke (2003) further explains that Cotton’s use of circles and birds in his paintings have a deeper meaning. She writes, “While the circles actively engage the eye, drawing the viewer ever close to a central focus point, the image of the bird remains fixed and inert”. She quotes Cotton to reveal the connection he makes between the tui and people. Cotton (in Jahnke, 2003) states, “... the presence of the birds ... for me sort of symbolise absolute continuity ... the tui of 500 years ago has the same colours, make the same sounds as the tui of today. We change”. (p 90)

The tui symbol on Durie’s (2003) cover links to his reference to Māori DNA within the content of his book. He states, “Despite the passage of a thousand years, the Māori DNA configuration has remained relatively intact ... If Māori survival in the past can be attributed, even partly, to a unique genetic code, then the same genetic potential remains today.” (p 25) The phenomenon of genetics is not the central argument here but rather a reference to *whakapapa* (genealogy). Shane Cotton contrasts a tui to show continuity and sameness as does Durie in his reference to Māori DNA and Māori is the core of Durie’s content. It is clear that there is a connection between the front cover and the book content. Certainly, the cover image provides a strong and vibrant vision to grab attention to the book. But I would argue that it would be difficult for the publisher to assert that the link between cover and content is obvious to a general audience. Indeed it is highly likely that the audience most able to connect the front cover image to the content are those with an understanding of Shane Cotton’s symbolism within the *Aria* painting.

Durie’s 1995 publication *Ngā Tai Matatu - Tides of Māori Endurance* again features Māori development. Māori endurance, as part of the title suggests is a theme permeating the content. Summing up endurance Durie (2005) writes,

“it will draw on the past to sign-post the future, and will be clearly focussed on the ongoing development of alliances, networks and resources to sustain future generations ... of Māori who can expect to prosper as Māori and as members of a global society.” (p 251-252)

This theme of Māori endurance is equally application to the book *Ngā Kāhui Pou - Launching Māori Futures*. The concentric circles on the cover have movement, as Jahnke (2003) observed the circles oscillate. Durie’s (2003) content is about Māori relationships with the Crown, pākehā but also about Māori among Māori. He contrasts a Māori past with a Māori future almost as if one gives meaning. His front cover image presents similar meaning to show the contrast between the concentric circles and inert tui symbol. Whakapapa remains inert in the sense that there is an unchanging core yet each generation like the circles add another layer to a whakapapa base. In this sense, both Durie’s content and his front cover image correspond, that is, they complement each other.

#### *Whakapapa, the tension of identity*

The third basic design principle I use to analyse the cover is tension. Rosner Klimchuk & Krasovec (2006) write that tension in design adds interest or emphasis to a composition to create balance in its opposition elements. The colours black and shade of red create tension on Durie’s (2003) front cover. Rosner Klimchuk & Krasovec (2006) assert that understanding colour associations is important in design. They identify red as a ‘warm’ colour; an intense and stimulating colour that symbolizes power, aggression and excitement but more importantly, red captures attention. Rosner Klimchuk & Krasovec (ibid) add another cultural perspective to include a different colour association by referring to red in Chinese culture that symbolizes luck, prosperity and happiness.

Because the colour stands out on the front cover and creates a central part of tension I explore the colour red and its significance to Māori. Red or more specifically red ochre is a significant colour in Māori art work. Rock art sites through Aotearoa reveal a traditional art form using a mix of red clay and shark oil to create kokowai (red ochre). Imprinting the shapes of objects like birds and waka into rock, kokowai adds another

layer to symbolize Māori history that endures into the future. But blending red soil with liquid to create an image has an earlier beginning in Māori narrative. Patricia Grave (1984) describes the origins of red by referring to the atua (god) Tane. Seeking advice from his mother Papatuanuku, Tane creates the first Māori woman, Hine-ahu-one. Tane uses the “uha from the earth” (p 68) that he collects from Kuruwaka beach, a place situated on the pubic area of his mother. Taking the red clay and using his breath, Tane creates his daughter Hine-ahu-one. Generations later, Māori used a red clay mixture also known as kokowai to imprint symbols onto rock. Some Māori artists today feature the colour red in their work. Keri Kaa (in Grace & Kahukiwa, 1984) comments on the works of Robyn Kahukiwa to state,

“Myths have inspired many painters, writers, carvers and sculptors ... they have survived generations of story telling ... Robyn has refired the myths in painted form and set them alight. She has given women such as Papatuanuku, Hine-ahu-one, Hine-titama, Taranga, Mahuika, and Muriranga-whenua a new status. They emerge as women of strength, power and courage.” (p 7)

Kahukiwa uses a red ochre colour palette to encapsulate the images of the women Kaa makes reference to. Red in this sense not only provides the design feature tension but the symbolism of strength, power and courage. Hilliard et al. (2005) similarly comments on the works of Kahukiwa in the Wahine Toa series to state that “the epic Māori cosmological and genealogical narratives”. (p 15) Disengaging from the term ‘myth’ Hilliard resituates Kahukiwa’s meaning in her painting to link Māori narratives to whakapapa. Encapsulating femininity and strength, Kahukiwa through her paintings and her use of red makes a blood connection to Māori. Hilliard (2005) further states,

“The act of reaffirming the whakapapa and narratives highlighted the blood connections that flow from these wahine toa down through generations of women today ... The work expanded the accepted roles of women ... to include qualities and dimensions more usually assigned to men: powerful, authoritative and challenging.” (p 15)

In challenging the assumption that femininity strains against power and strength Kahukiwa’s paintings disarm a supposed tension between the two. Shane Cotton similarly sees strength in using deep red ochre colours in his paintings. His earlier

works show a partiality to sepia colours to contrast with red ochre tones. Red in both Kahukiwa and Cotton's work bears a resemblance to kokowai markings in early Māori rock art. Early Māori rock art in Te Arawa and Ngāti Raukawa areas show how kokowai narrates Māori migration and possibly settlement (Fletcher, 2000). Kokowai marks in the form of a constellation or waka and tiki outline Māori migration but most importantly are markers of Māori identity. Identity constitutes the essence of Cotton's and Durie's work. Whilst Cotton captures this with a red palette, Durie examines identity through text. Cotton's work has a 'self' focus in terms of discovering and reaffirming his identity whereas Durie takes a more objective examination to study Māori development. Red and its link to Māori identity through Cotton's Aria work on Durie's front book cover to aptly showcase Durie's book content.

#### *Value in positive and negative spaces*

The final basic design principles I use to analyse Durie's book cover are the positive and negative features as well as the value design principle. Recapping the principles of positive and negative I use Rosner Klimchuk & Krasovec (2006) explanation that it shows the opposing relationship of design elements in the overall image. An object represents the positive and the areas that backgrounds the object is the negative. Durie's (2003) book cover uses the circles to bring attention to the positive and negative space so that the value principle is one where the designer controls the reader's attention through light and dark.

Durie's book content examines the positive and negative aspects of Māori development. By looking at positive Māori development Durie brought attention to the negative impact of government policy on Māori. Government action as Puketapu (2000) asserts, restricted Māori thus creating instability particularly in undermining a strong Māori identity. Harnessing a strong and positive Māori identity is at the core of Durie's writing. Māori advantage Durie (2001) contends centres on Māori development that aligns to Māori views and aspirations. He states, "Māori development will have little meaning and will lack reverence if it does not incorporate Māori viewpoints". (p 15) Here Durie argues that Māori development is a multifaceted approach that juxtaposes the government sectoral approach. The tendency for government policy to homogenise

Māori contrasts starkly against Durie's push for recognition of diverse Māori reality. In addition Durie cautions that tribal economic growth and wealth should progress tribal well-being if there is to be positive progress. Ultimately Māori development is about Māori well-being, people are the core and all things radiate from this central point. And it is this central point that conveys the value principle. Durie's content controls the reader's attention through his concentration on Māori development and Māori well-being. Therefore, Durie's front cover image adds value to his book content in that it complements it.

The negative and positive spaces in Cotton's painting *Aria* add intrigue to the composition and to the possible meaning inherent in Durie's book cover. The object given the most visual weight is the core where the tui perches on a tree branch. John Huria (in Cotton, 2003) refers to the tui as the dominant feature with the concentric circles supporting it. Connecting circles colour and birds to people reveals how Cotton uses universal notions of positive/negative and value components of design in his work.

John Huria is added to the list of art commentators in the 2003 *Shane Cotton* publication featuring Cotton's major art works. It is important to note that Huria was a senior editor at Huia Publishers at the same time that Durie's (2003) book *Ngā Kāhui Pou - Launching Māori Futures* was published. Therefore, it is highly likely that Huria had substantial input into Durie's book cover. His knowledge of Shane Cotton's artwork gives added value for Huia Publisher's reasoning to use *Aria* as a complement to Durie's book content. However, because there is no explanation in Durie's book to connect *Aria* to the book content the relevance is likely to be lost.

As mentioned previously the circles on the book cover add to the positive and negative space. Jahnke (2003) refers to the circles in the 2003 Shane Cotton work. She notes that Cotton's previous propensity to add text to his work is replaced with birds and the circles. Jahnke (ibid) refers to Francis Pounds analysis of Hotere's use of circles and its relevance in Western art. Pound discloses that the circle in Western art signifies artistic perfection with a link to god and university. Cotton creates precise circles in his *Aria* painting but rather than one circle he creates many. Jahnke (2003) suggests that Cotton steers away from the one god notion to "belief in more than one deity in opposition to a supreme god". (p 87)

Jahnke explains that Cotton's bird images engage in narrative. She quotes Cotton's explanation "When you paint a tui you can talk about the story of the tui being the guardian to the heavens and kaitiaki and all those associations ... People see birds, they see painted birds. Other people see a reference to gods ... the eyes of Tane". (p 91) The point Cotton makes is that there are different cultural meanings connected with images. The tui in the context of *Aria* has flexibility in its interpretation to allude to atua (gods) or people. The appropriate of Cotton's painting on Durie's book cover makes a connection to the content.

To add to the value and relevance of Durie's text to Māori development it is important to note his rationale for publishing books. In other words what was the author's target audience? Durie (2001) published academic texts with two intentions in mind. First his aim is to extend the "academic literature relating to Māori". (p 5) He states that his published books are "standard text in Māori Studies, political science programmes, legal studies and some sociology courses". (p 8) His second reason is to draw on his personal experience in medicine and as member of the Royal Commission on Society Policy and as an academic in university. However, he plays down his involvement within Māori contexts at local and national level. Undoubtedly, his experience among and as a Māori are important considerations to rationalise why Durie writes with Māori in mind.

#### *Backing the back cover*

The back cover of his book continues with the concentric circle design that appears on the front cover. But the vibrant red colour shown on the front cover dulls on the back cover to show muted ochre. This colour palette softens the background to offset the back cover promotional blurb that is set in white lettering. The promotional blurb launches in with a quotation outlining projected Māori population figures for 2051. The quotation from the book's content highlights the expected expansion of Māori population. Not only does this quotation link to Durie's English title *Launching Māori Futures* in terms of Māori population growth but connects to his Māori title *Ngā Kāhui Pou*.

The term pou is an interesting feature in the title. Mead's (2003) glossary of terms shows the many meanings of the word 'pou' when conjoined with other words. For

instance pou pou depict ancestors but form the support posts inside a meeting house. A poutokomanawa is the “figure at the base of a centre pole in a carved house”. (p 365) The Rangitane waiata (song) ‘Uiui Noa Au’ uses the word pou to signal important cornerstones. Therefore the title Kāhui Pou has relevance in its multiple meanings and its relationship to Māori in the past, today and in the future but most especially to Durie himself.

The back cover focuses on Durie to draw attention to his expertise in health, education and the Treaty of Waitangi. Picking up on Durie’s content that examines Māori futures in terms of millennium timeframes, his profile reminds readers that Durie (2003) “builds on Māori potential and aspirations to develop a vision for Māori futures”. Throughout his book’s content Durie reminds his audience that Māori are as diverse as the context that they live in. Māori advancement he maintains is about being mindful that there is more than one pathway to achieve positive Māori futures rather just one future.

Ironically, Durie (2003) makes reference to the addition of ‘s’ to a word so that it reshapes the context in which the word is applied. State awareness to deliberately delete the ‘s’ from the word ‘indigenous peoples’ in the United Nations forum in discussions about the Draft Declaration of Indigenous Peoples Rights highlights the point that one letter can change the meaning of a text. In this strategy deleting an ‘s’ from people reduced the effectiveness of the draft declaration to benefit indigenous peoples. But Durie’s title adds rather than omits the ‘s’ to the word future so that focus is on multiple Māori futures.

This exploration of Durie’s book cover has critically analysed his book content in relation to the cover. As I have shown, Huia Publishers have connected the content to the cover through Shane Cotton’s artwork *Aria*. Cotton was a lecturer in Māori studies at the same time that Durie was Head of Department, Māori Studies. Therefore, Cotton’s artwork *Aria* and Cotton himself had connections to Durie. The connection between Durie and Ngā Kāhui Pou is important by authenticating Durie as an academic and his origin to Ngā Kāhui Pou. Whether he took charge of his cover is not known but the publisher’s input is evident. John Huria, as senior editor of Huia Publishers at the time Durie’s book was published may be responsible for the front cover image.

However, it is evident that the publisher had a depth of understanding about Māori concepts like *Ngā Kāhui Pou* to connect to the book content and to Durie. But the meaning behind the choice of book cover receives no explanation on or in the book. The opportunity to show the significance of the book cover in relation to the content was an opportunity missed.



## 8.0 CONCLUSION

Book covers captivate the gaze, they capture interest and they do this with the intent to sell the book and in so doing entice readers to its content. But it is often the author's scholastic record that markets the book. Both authors in my research appeal to Māori, indigenous peoples and as Knudsen (2004) would term it, 'the occasional cultural peeper'. The impact of colonialism provides the backdrop for each author's analysis of Māori. However, the key message from each book is about progress and essentially about a positive Māori future. Each text focuses on Māori priorities, that is, what Māori want and about Māori values, culture and language being the central Kaupapa. The references to indigenous peoples ensure the reader is mindful of a collective voice as indigenous peoples.

Yet their book covers attach another way of viewing the textual content. The cover of Linda Smith's book differs considerably to Mason Durie's book cover. Not only are they different in design but it is through the message inherent in the design that the difference is noticeable. The initial publisher for Smith's book is overseas company Zed Publisher's which may explain why the content is absent on the cover. Chapter five shows how Smith's book cover constrains the voice within the textual content. Canagarajah (2002) argues that publishers reconfigure writing within dominant discourses. As Smith's book cover demonstrates her content emerges as a minority voice within mainstream research. The book's content has a Kaupapa Māori approach that fades into obscurity on the cover.

In contrast, however, Durie's book cover drew attention to his content and himself. Huia Publishers is a Wellington based publisher that specialises in Māori education resources for Māori medium education. Durie's cover reflects a difference in treatment of book covers compared to mainstream publishers. The title and front cover image for Durie's book reveals a Māori centred understanding of Durie's content. Smith (1999) discusses authentic and essentialism to demonstrate the difference between Western and indigenous ways of defining oneself or collective selves for indigenous peoples. She writes,

“The arguments of different indigenous peoples based on spiritual relationships to the university, to the landscape and to stones, rocks, insects and other things, seen and unseen, have been difficult arguments for Western systems of knowledge to deal with or accept.” (p 74)

Authenticating the author and textual content on book covers is important. Durie’s (2003) book cover demonstrates that there is a publisher whose publishing practice enabled them to link his content to the cover. His book cover went beyond making a connection to the content, the cover brought attention to relationships between Māori, to whakapapa and incorporated Māori values.

The politics involved in gaining national and international credence through publishing reveals that publishing is tricky business. Access to a publishing house may be a problem but getting content into print seems to take precedence over how the book is presented via book covers. I content that book covers are important; they facilitate meaningful messages too. As well as capturing the textual content, the cover authenticates the author and this is important.

The methodological approach and research methods of this study helped inform and guide the research. However, in retrospect the research methods namely the design principles raised issues of approach for further study of this nature. In many ways the principles are easily comprehended as a focus on design rather than addressing the key research questions. In trying to re-address the limitations these principles posed, Durie’s chapter lent itself to a Māori centre framework. The first part of his title *Ngā Kāhui Pou* provided a framework to unpack his book cover. However, Durie’s connection to Ngā Kāhui Pou through the oriori *Uiui Noa Au* was not apparent till the research was nearing completion. Despite this setback, the waiata is included in an examination of Durie’s book cover.

Issues of publishing practice are understood within a broader understanding of power, authenticity and hegemony. Because this research was confined to two pages, that is a front cover and a back cover, the focus was publishing. The literature review picks up a number of theories and publishing practices that focus on academics. Finding literature with a focus on Māori academics who publish was difficult resulting in the need to

incorporate indigenous academics, periphery academics and marginalized academics. Their theories and practice helped a more extensive understanding of why Māori academics should consider their book covers important. As well as capturing the practice of publishing, the analysis of the book covers revealed that academics tend not to take care of their covers.

And it is for this reason that the research shows that it is important for Māori academics to look at their book covers. Control of their covers helps develop congruence between cover the content. Making a difference through writing text is as equally important as conveying messages through book covers.

Books like Durie's and Smith's provide a critical alertness about their communities that speak out to a public sphere by presenting an analysis and summation that differs from a dominant viewpoint. The sometimes savage publishing world may at least to the authors be less important than getting the word out. Said (1994) refers to intellectuals in exile, a term he uses to describe academics whose,

“exilic displacement means being displaced from the usual career, in which doing well and following in time honoured footsteps are the main milestones. Exile means that you are always going to be marginal and what you do as an intellectual has to be made because you cannot follow the prescribed path.” (p 62)

Said does not imply an intellectual in exile is hostile or disobedient. But as intellectuals and members of marginalized communities they have different histories, experiences and understanding of their communities that differ to dominant views. The impetus to write about their communities avoids mainstream alignment.

Covering a cover is serious business to publishers. As Said (2004) asserts publishing is a selective and calculated process. Cover to cover is a cover story not a cover up because it is about judging a book by its cover.

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