



**MANU AO KŌRERO**  
**MAY 5<sup>TH</sup> 2010**  
**ELLA HENRY, AUT**

Statistics, damn statistics!

# PROS AND CONS

For Quantitative	Against Quantitative
<p>“Quantitative methods.. are powerful analytical research tools. Yet the use of such methods is relatively rare among Indigenous researchers”</p> <p>Walter, 2005, p. 27</p>	<p>“traditional research has misrepresented Māori... ways of knowing by simplifying, and commodifying Māori knowledge for `consumption` by the colonizers... thereby denying Māori authenticity and voice”</p> <p>Bishop, 1998, p. 200</p>



# MIXED METHODOLOGIES

## For Mixed Methods

“Foucault [wrote] nothing is innocent, everything is dangerous, but, just because something is dangerous does not mean it cannot be useful... this ‘how to be of use’ concern... is key in framing issues away from the binary of either qualitative or quantitative”

Lather, 2006, p. 47

## Against Mixed Methods

“Although it passes for an alternative.. that purports to breach the divide between qualitative and quantitative research, most mixed methods studies favour the forms of analysis and truth-finding associated with positivism”.

Giddings & Grant, 2007, p. 52

# A PATHWAY FORWARD.....

- “Indigenous knowledge cannot be verified by scientific criteria nor can science be adequately assessed according to the tenets of indigenous knowledge. Each is built on distinctive philosophies, methodologies, and criteria.
- ... contests about the validities of the two systems tend to serve as distractions from explorations of the interface, and the subsequent opportunities for creating new knowledge that reflects the dual persuasions”.

Durie, 2004, p. 1138



# A PATHWAY FORWARD.....

- “The focused census studies provide immediate background for the ethnographic survey. The ethnography complements the quantitative part of the research programme, and allows individuals and families to speak as people rather than appear as disembodied fragments in a statistical array.”

Crothers, 2003, p. 4



# A PATHWAY FORWARD.....

- “Māori people have a unique body of knowledge that, while based on ancestral traditions, has adapted to meet contemporary challenges.
- It provides a model for the interaction between Māori knowledge and main-stream social science practices and demonstrates how Māori knowledge and the Western scientific tradition can be used together to resolve critical failings in previous research and advance the aspirations of Māori people”.

Forster, 2003, p. 47



# TE WAIRUA AUAHA

- The research explores the background, training, influences, work, career and business experiences of Māori who work in screen production
- The findings may better inform our understanding of the ‘creative spirit’ of Māori in screen production, whether or not there are any common characteristics that ‘creative’ Māori in screen production might share



# METHODOLOGY

- ◉ Phase One: A survey of Māori practitioners, asking about their backgrounds, work and business experience, education and training and the things that have influenced their careers, and the strength of their Māori identity and self-efficacy.
- ◉ Phase Two: In-depth interviews with Māori who have setup and run their own production companies, who produce film and television with a strong Māori focus, and who employ and train Māori to work in screen production
- ◉ Outputs: Thesis-exegesis, a documentary and written work



# BACKGROUND DATA

- In 2006, there were 972 Māori working in screen industry jobs
- In that year, there were 7818 non-Māori working in screen industry jobs
- Among non-Māori, males comprised 56.6% of the workforce
- Among Māori, males comprised 49.7%

# THE SURVEY

- ◉ An anonymous on-line survey, distributed to 215 email addresses, drawn from personal contacts and the Brown Pages, first distributed in September 2009
- ◉ Up till March 30<sup>th</sup> 2010, 52 responses, approximately 25% response rate, 5% of the total 2006 Māori screen worker population
- ◉ Not a large enough sample to generalise widely, but a comprehensive overview of Māori working in screen production



# SURVEY QUESTIONS

- ◉ Demographics (iwi, hapu, age, gender, birth order, marital-parental status, sexual orientation)
- ◉ Parents: work, education and interests
- ◉ Business Experience: GST, sole-trading, company and employer status
- ◉ Industry Experience: Years in industry, jobs held, guilds joined
- ◉ Personal Views: Māori perspective and perceptions of self-efficacy
- ◉ Personal Influences: whanau, work, travel
- ◉ Role Models: Individuals, groups and communities
- ◉ Māori Identity: Rating knowledge of te reo, tikanga, whakapapa

# HYPOTHESES

- It is hypothesized that Māori working in screen production will manifest:
- Strong cultural identity: Māori perspectives and identity
- Entrepreneurial intentions: Business experience
- Boundaryless ‘enacted’ careers: Years in industry, jobs held, guilds joined
- High levels of self-efficacy: NGSE Scale

# DATA ANALYSIS

- ⦿ Making sense of the data-
- ⦿ Data Coding Dilemmas: Iwi (Census) not hapu, job classifications (NZSE Index), categorising personal views and interests, and the statistical implications
- ⦿ Imposing artificial/positivist categories on people's lives and experiences, borne out of the perceptions of a Māori researcher, which requires ongoing critical self-reflection
- ⦿ Comparing quantitative and qualitative data to test hypotheses



# FINAL REFLECTIONS.....

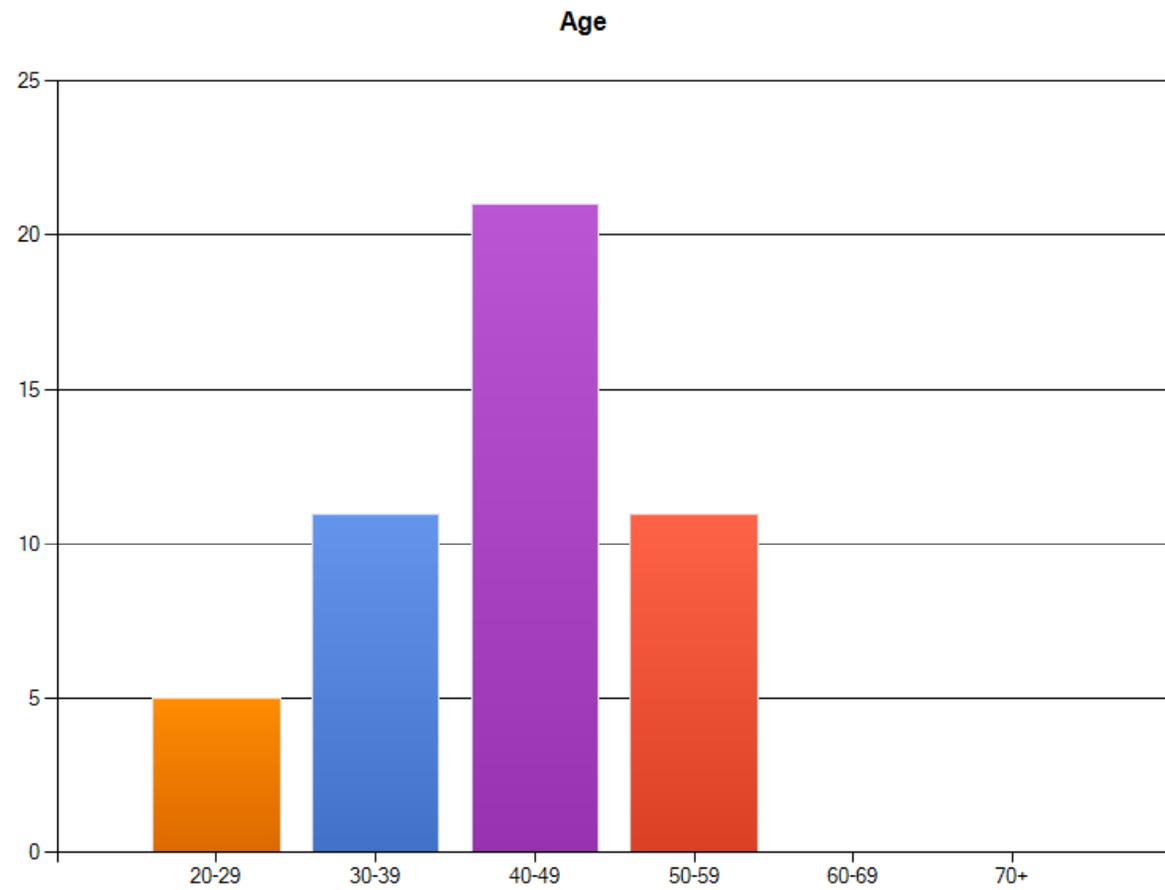
- “Māori knowledge and the Western scientific tradition can be used together to... research and advance the aspirations of Māori people”
- It is hoped this research will help those of us who teach Māori media, to better prepare our students for work, careers and business in screen production





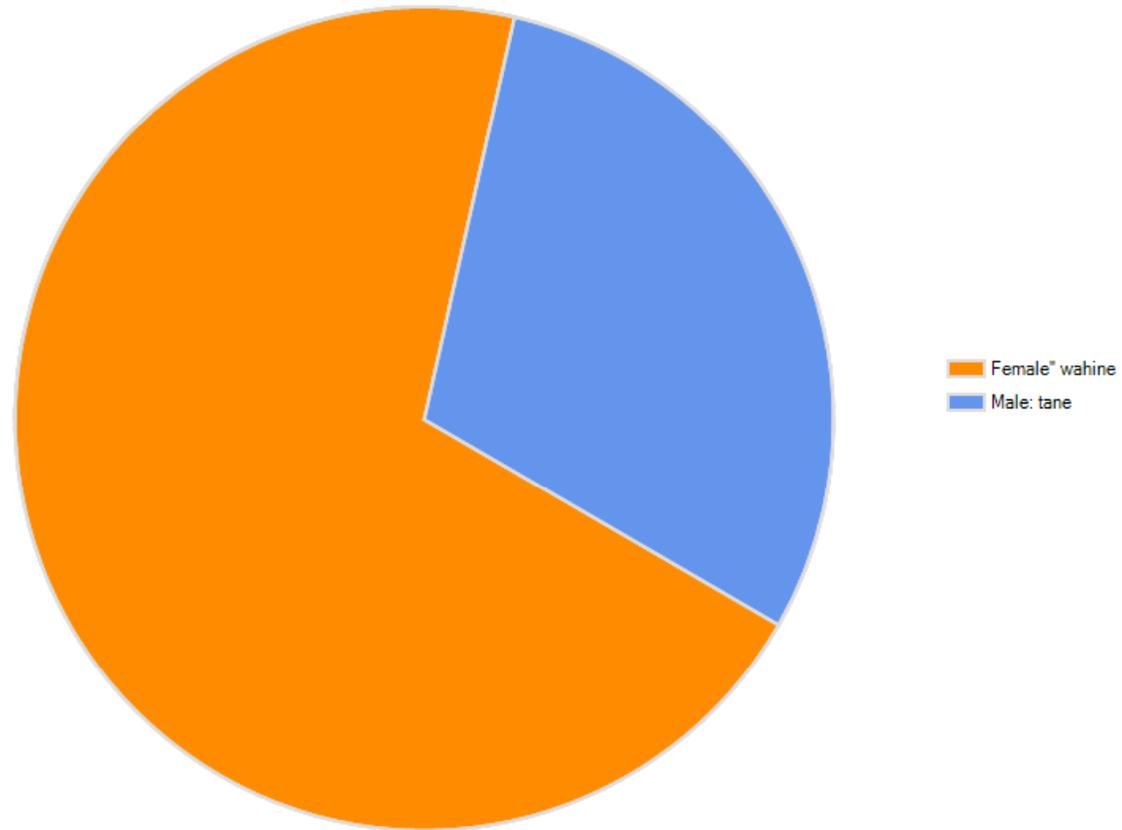
- Some early findings
- Tabulated data
- No correlational analyses as yet

# AGE GROUP

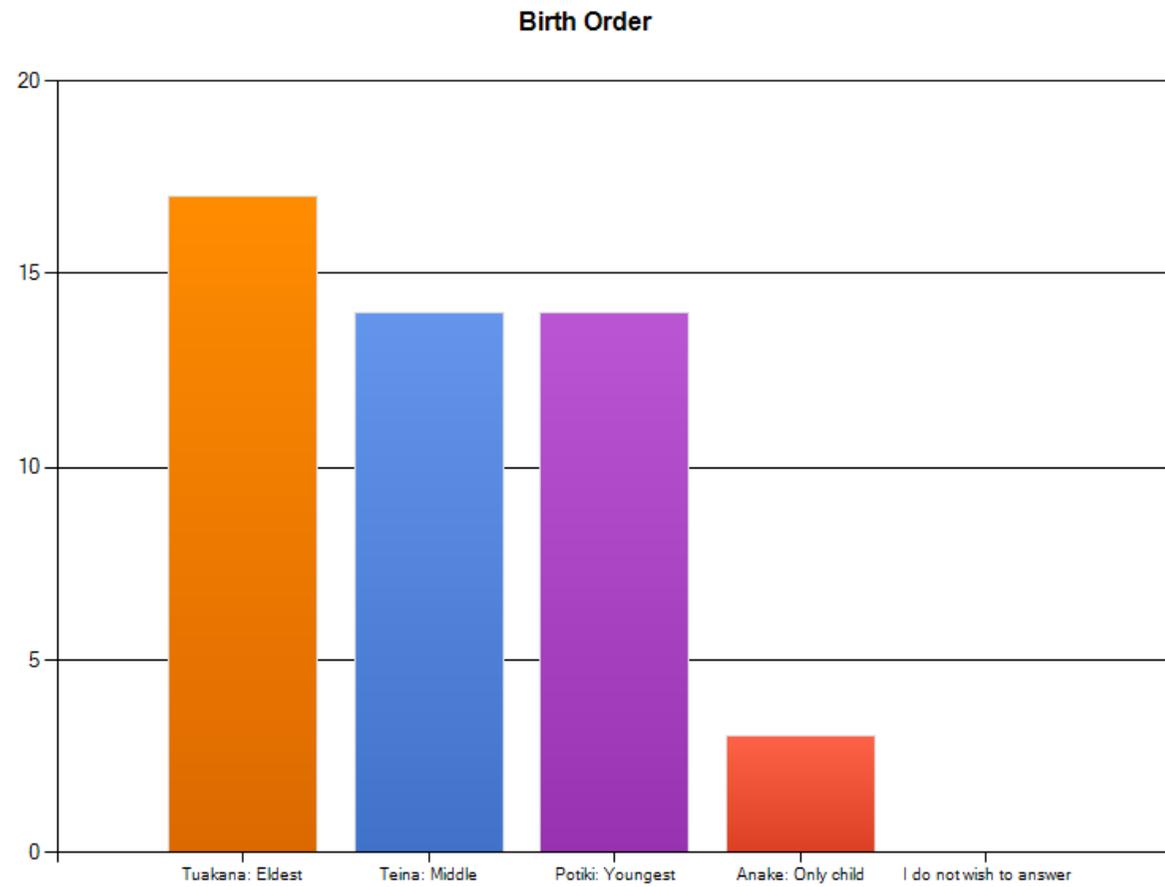


# GENDER

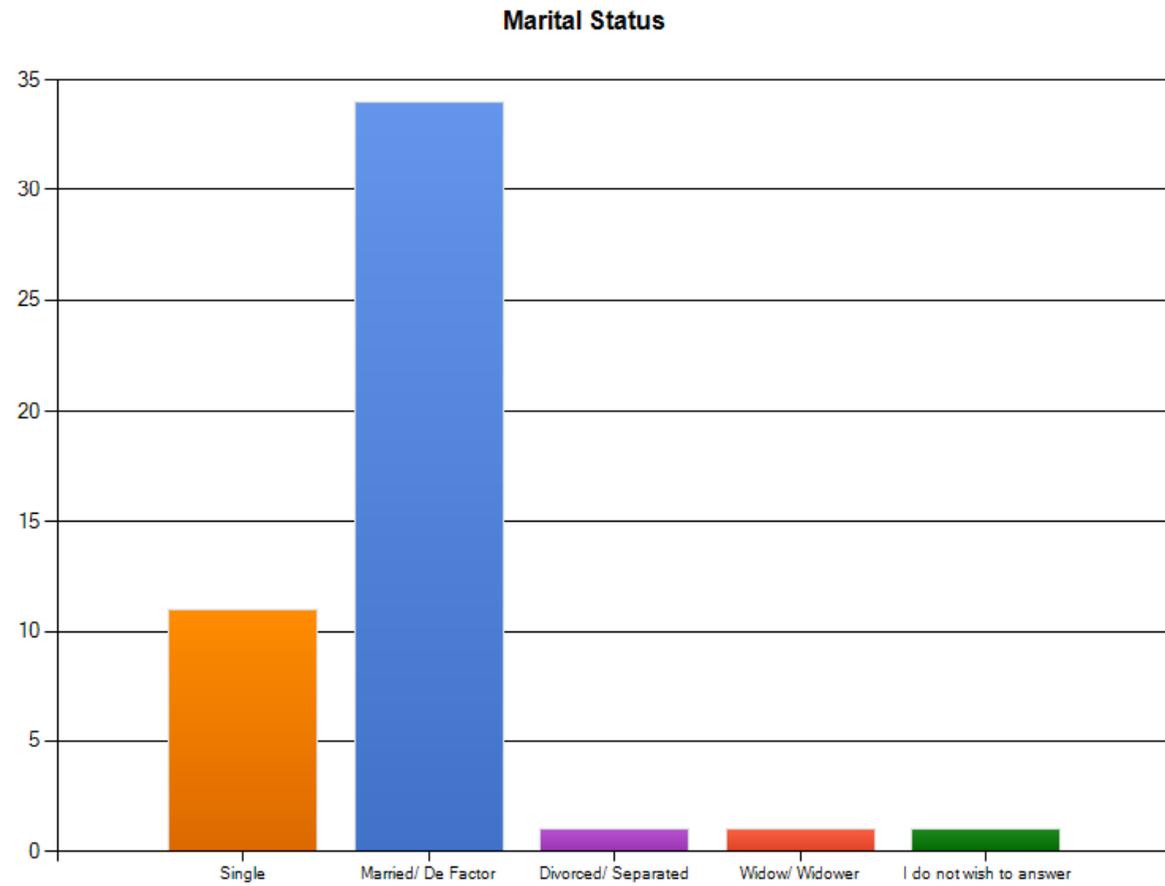
Gender: He wahine, tane ranei



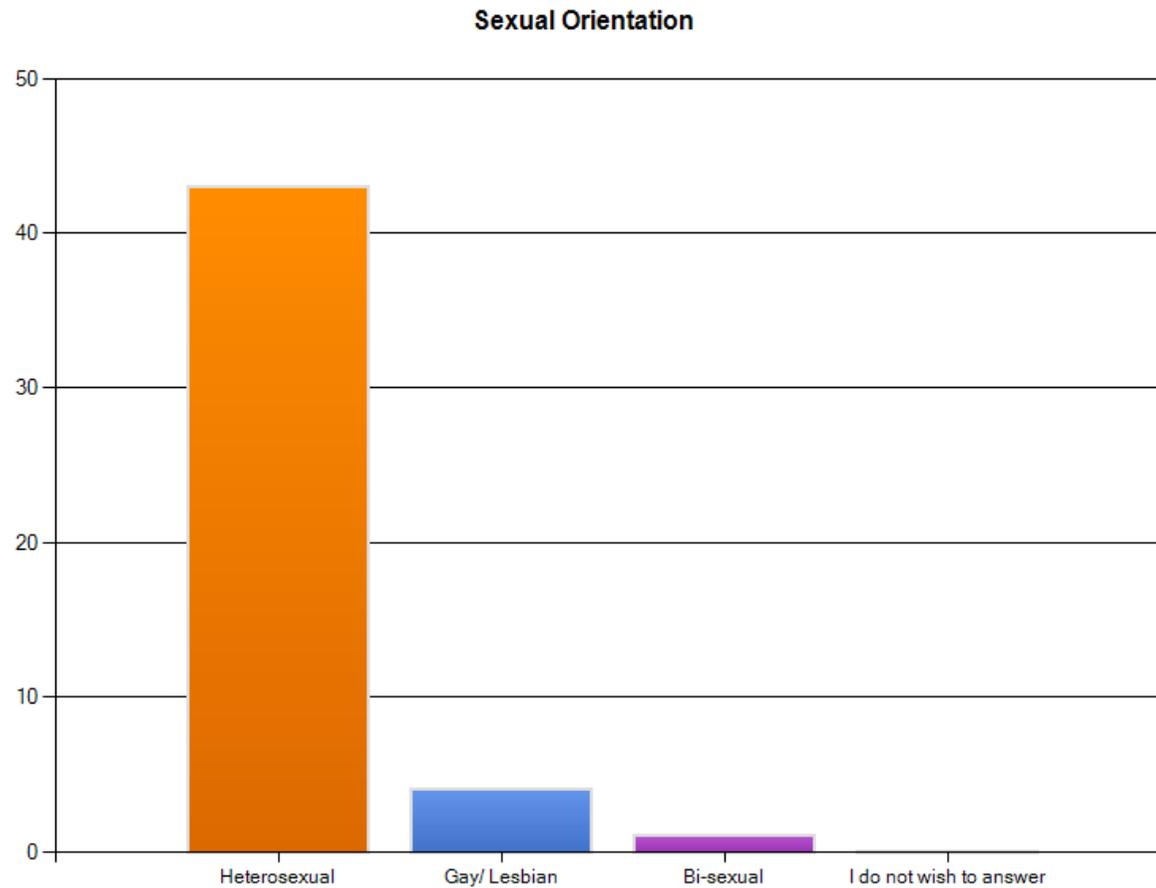
# BIRTH ORDER



# MARITAL STATUS

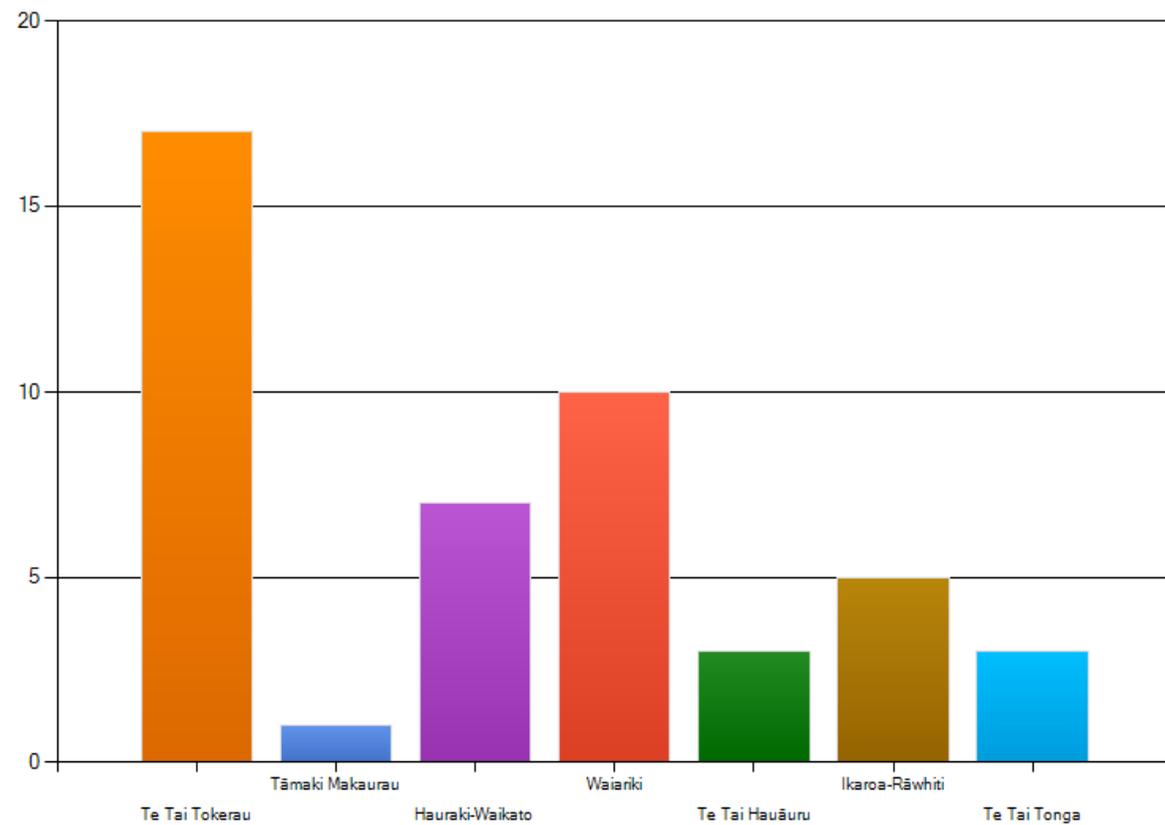


# SEXUAL ORIENTATION



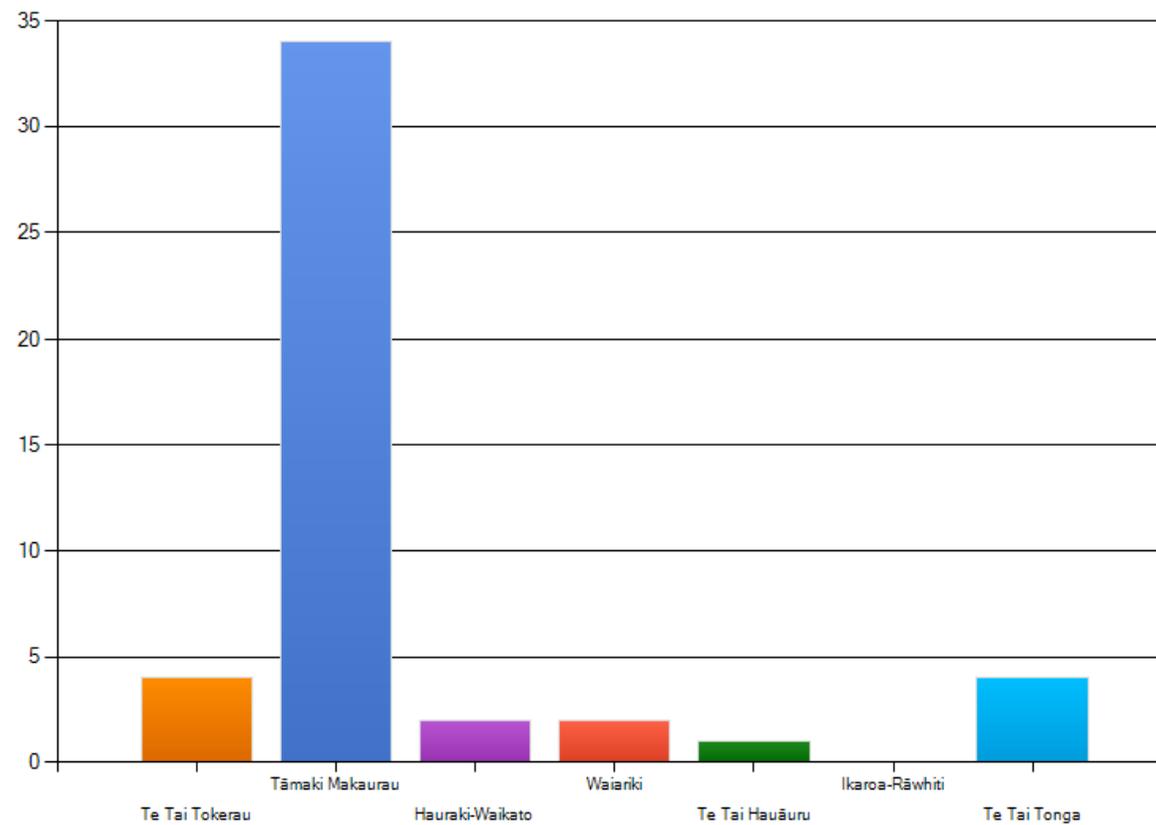
# ORIGIN

Which region do you come from?



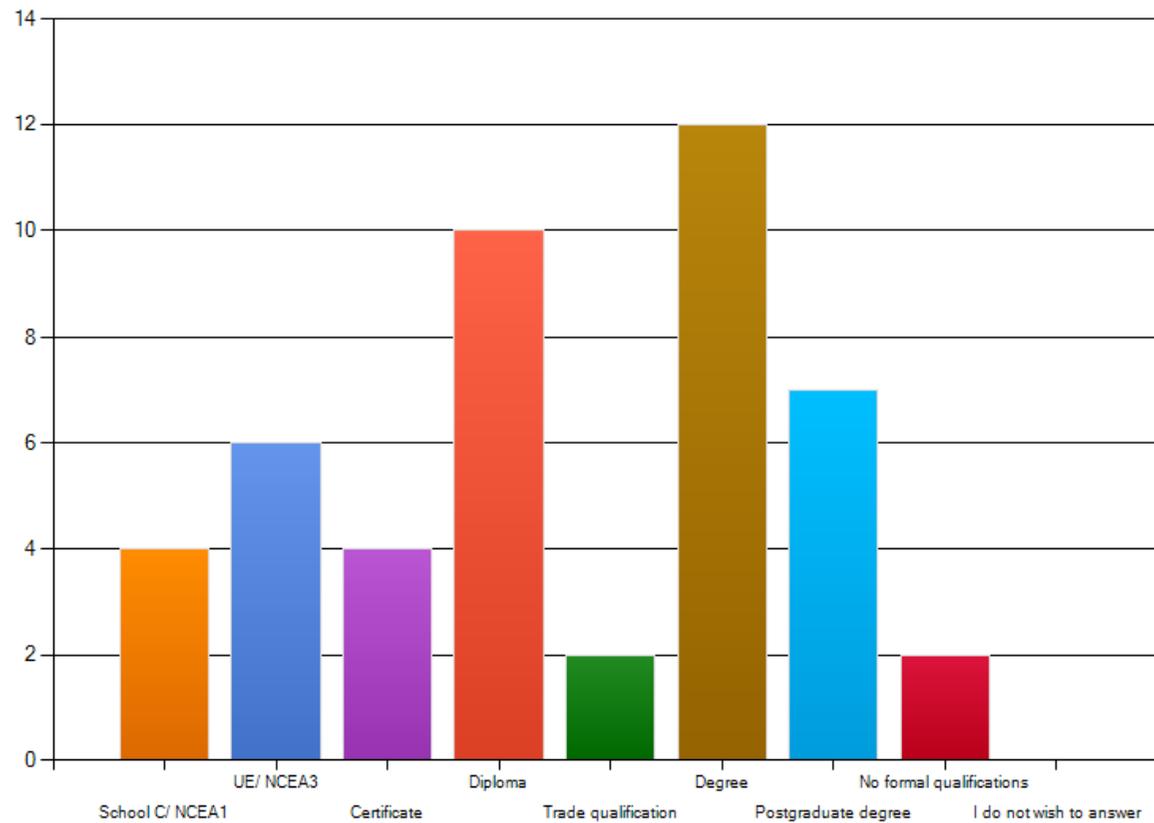
# CURRENT RESIDENCY

Which reion do you live in?



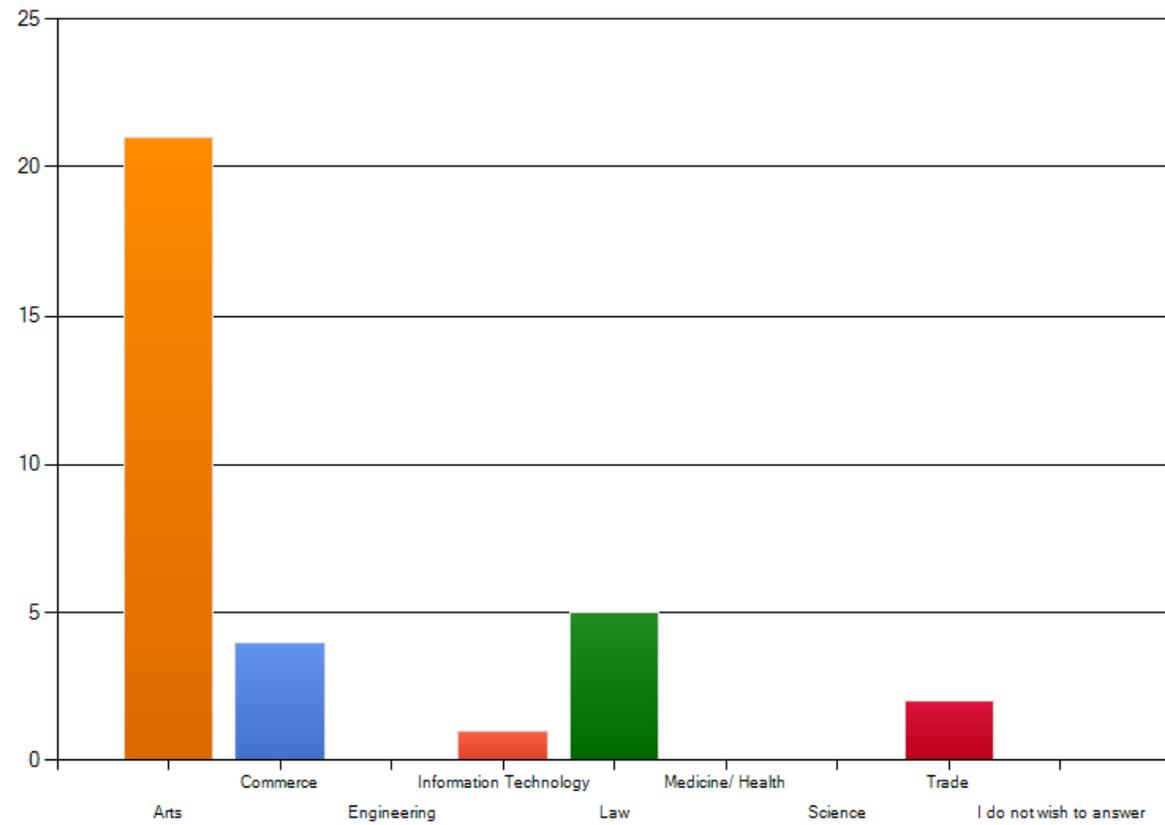
# EDUCATIONAL QUALIFICATIONS

Your Edicational Qualifications



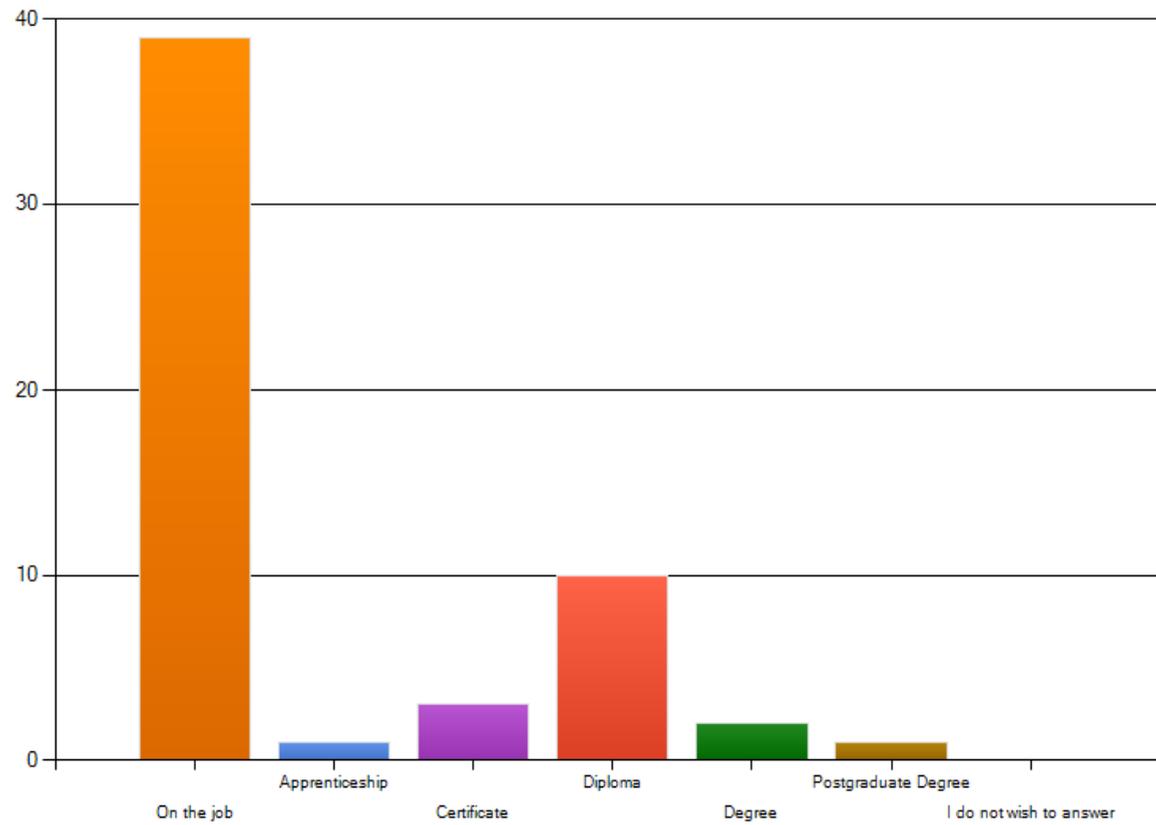
# FIELD OF STUDY

Education Qualifications: Fields of Study



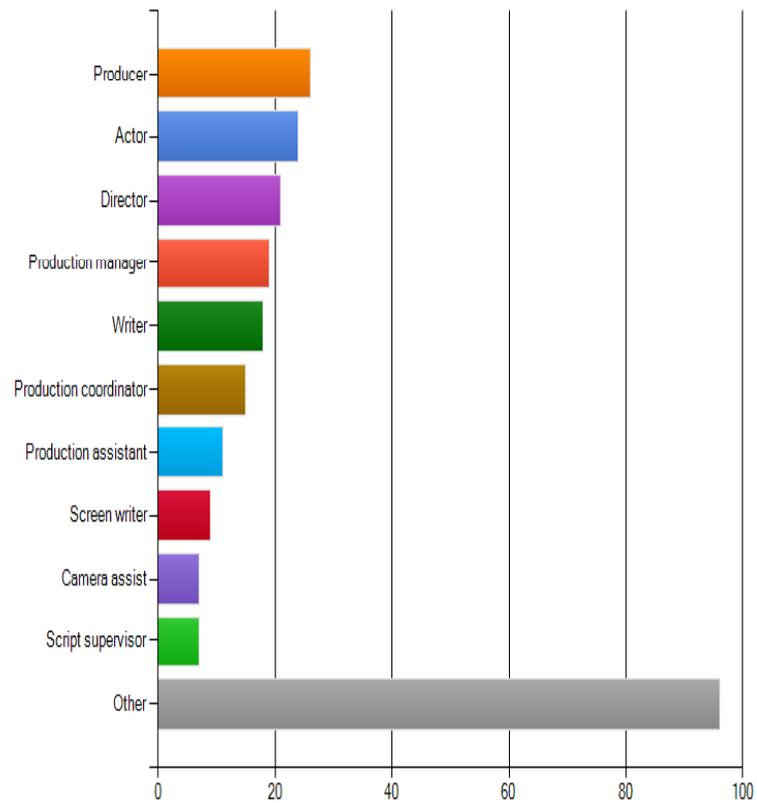
# INDUSTRY TRAINING

Screen Industry Training/ Qualifications

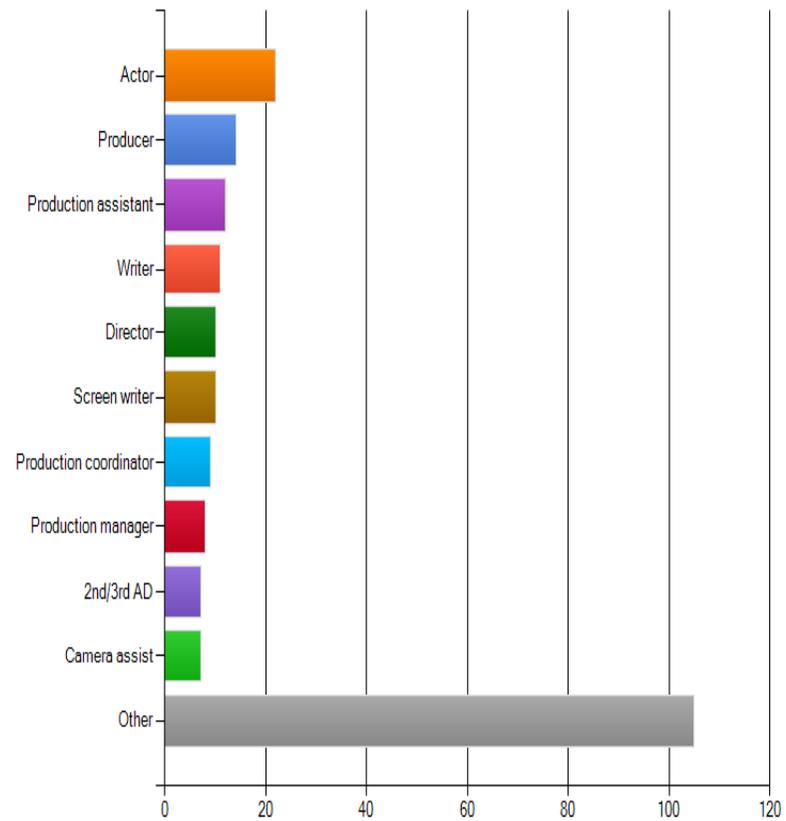


# TV & FILM WORK

**TELEVISION/ VIDEO INDUSTRY** What work have you done in the TV/ video industries.  
Please tick all that apply

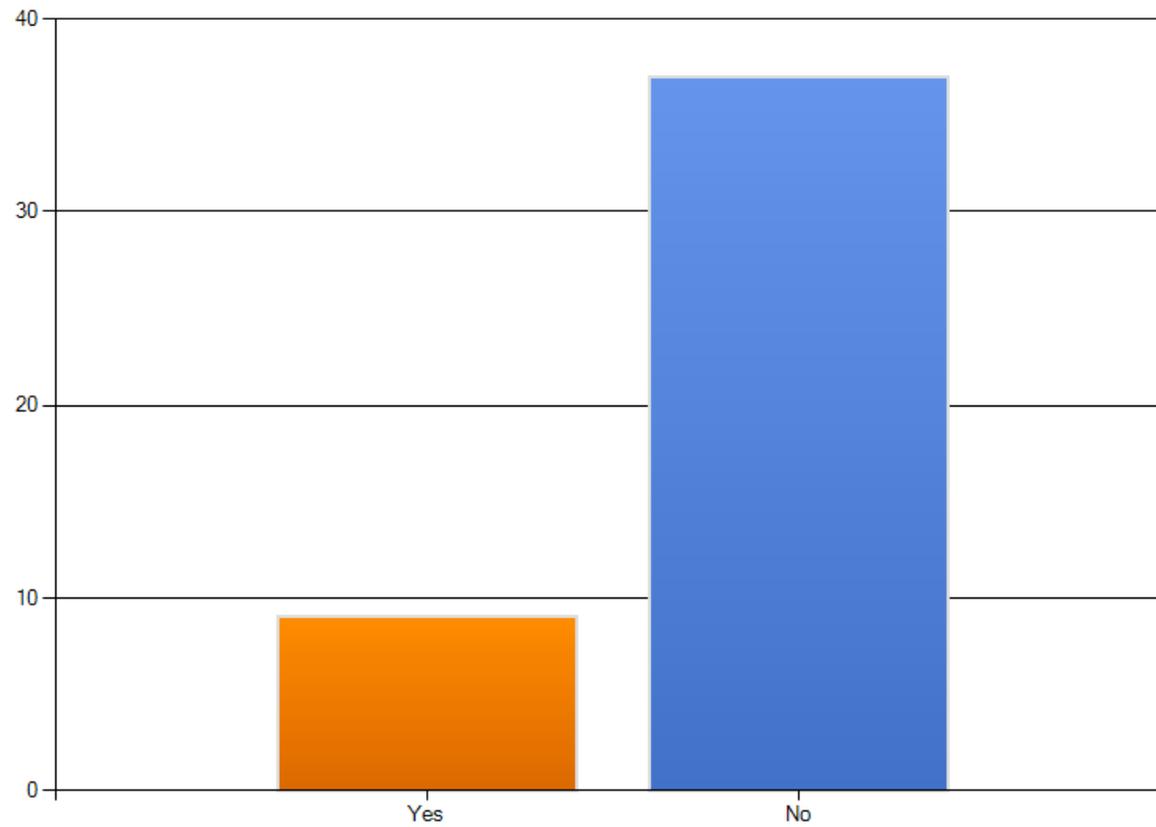


**FILM INDUSTRY** What work have you done in the Film Industry. Please tick all that apply



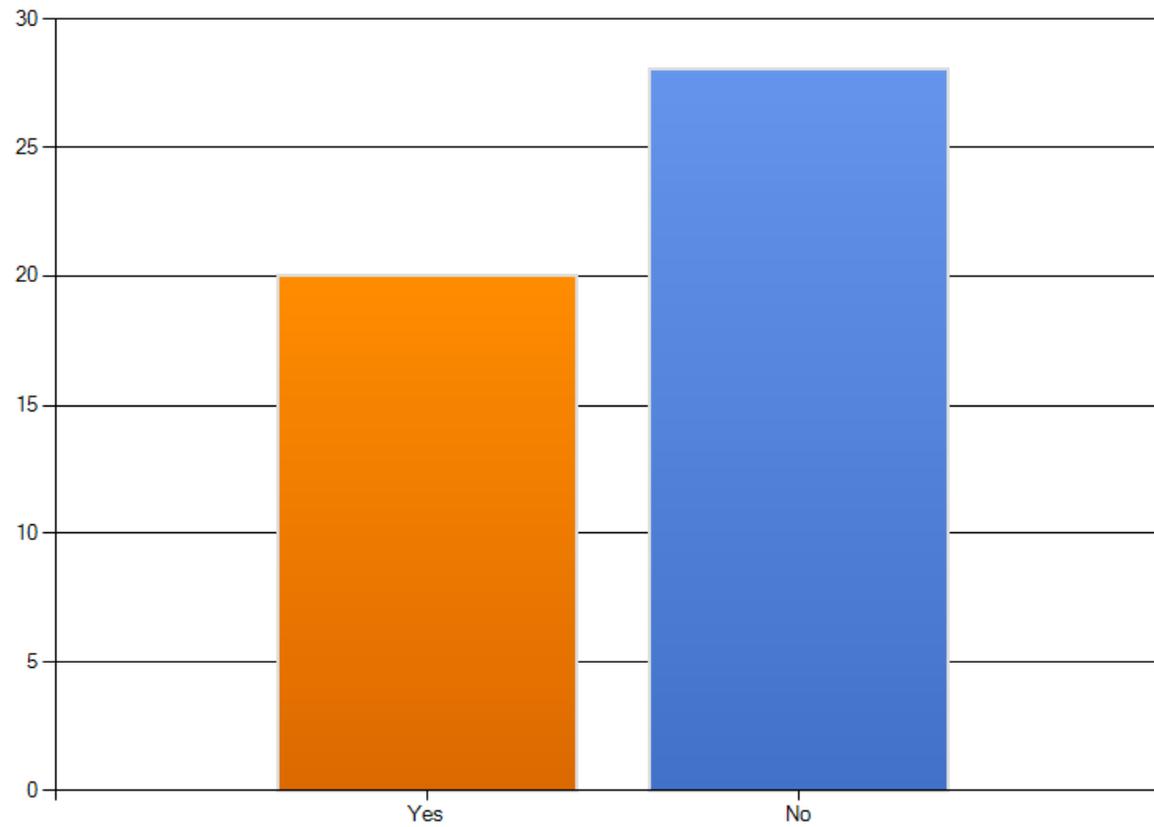
# BUSINESS OWNERSHIP

Are you currently in a Business Partnership in the screen industry



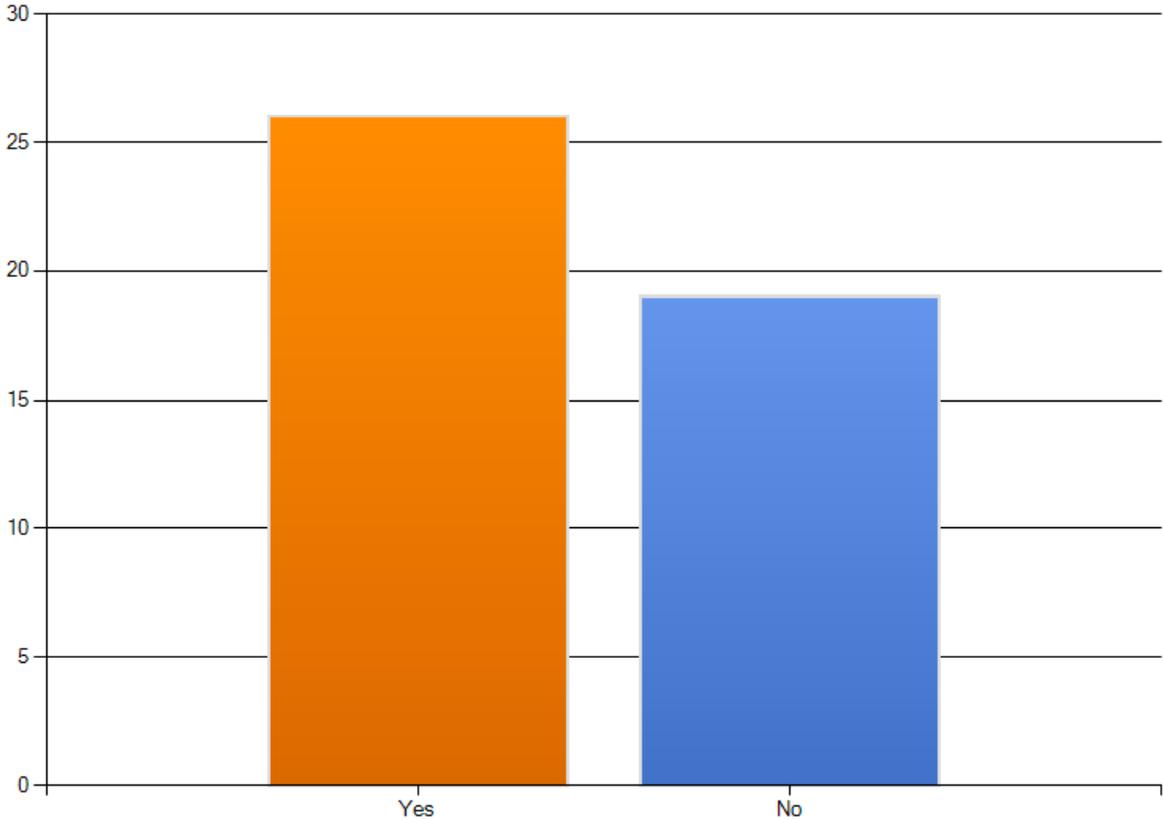
# SOLE TRADER

Are you currently a Sole Trader in the screen industry



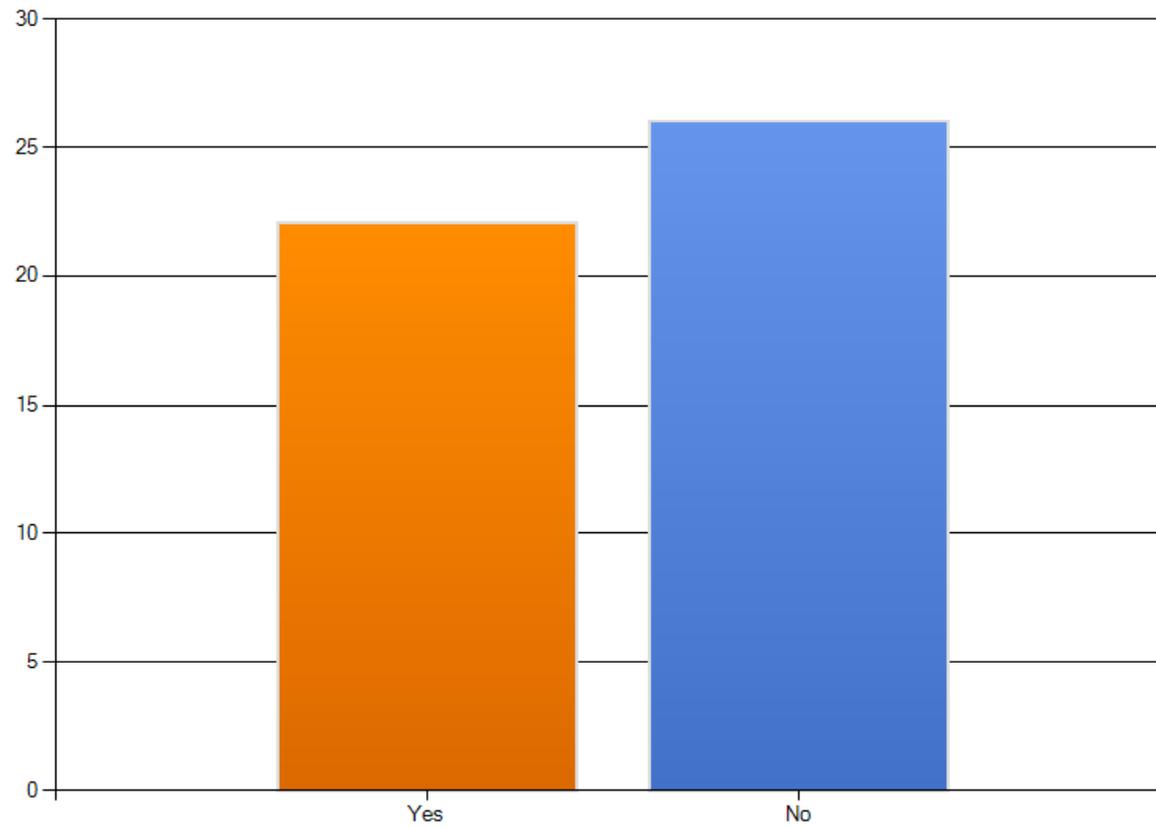
# GST REGISTRATION

Are you currently GST registered



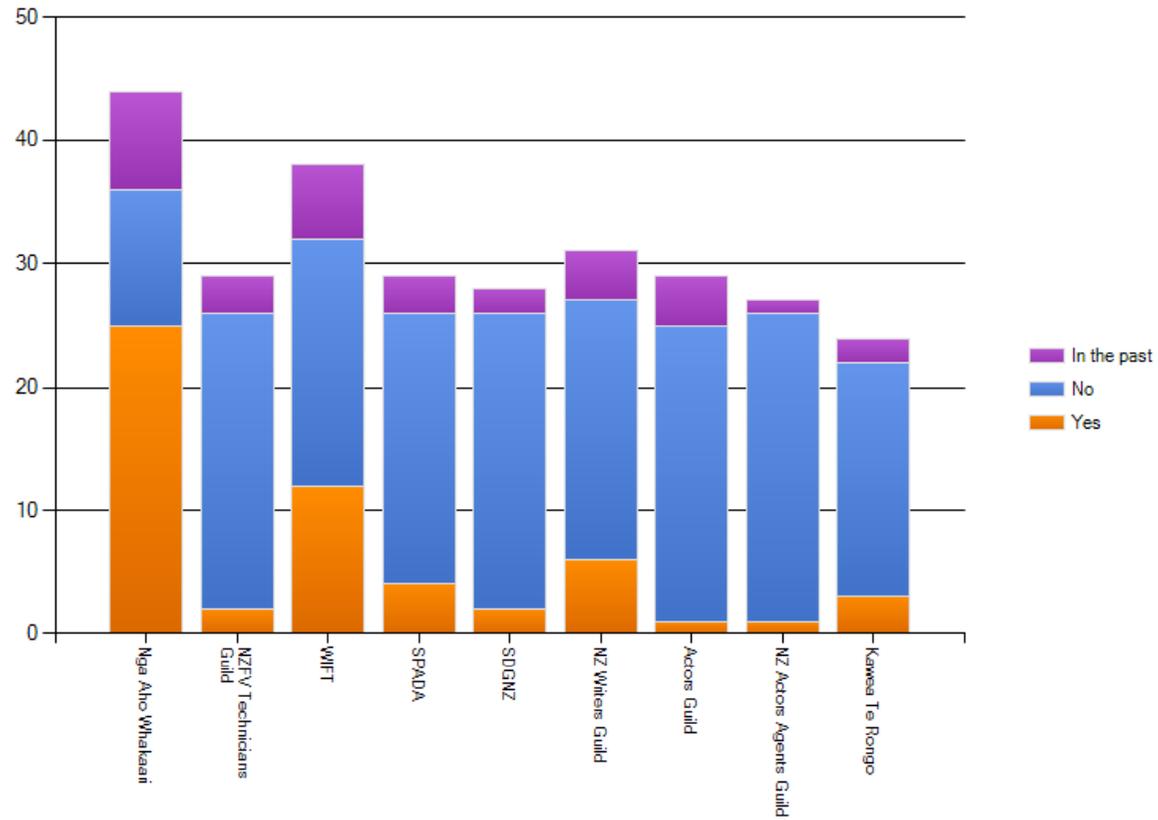
# EMPLOYEES

Are you currently an employee in the screen industry?

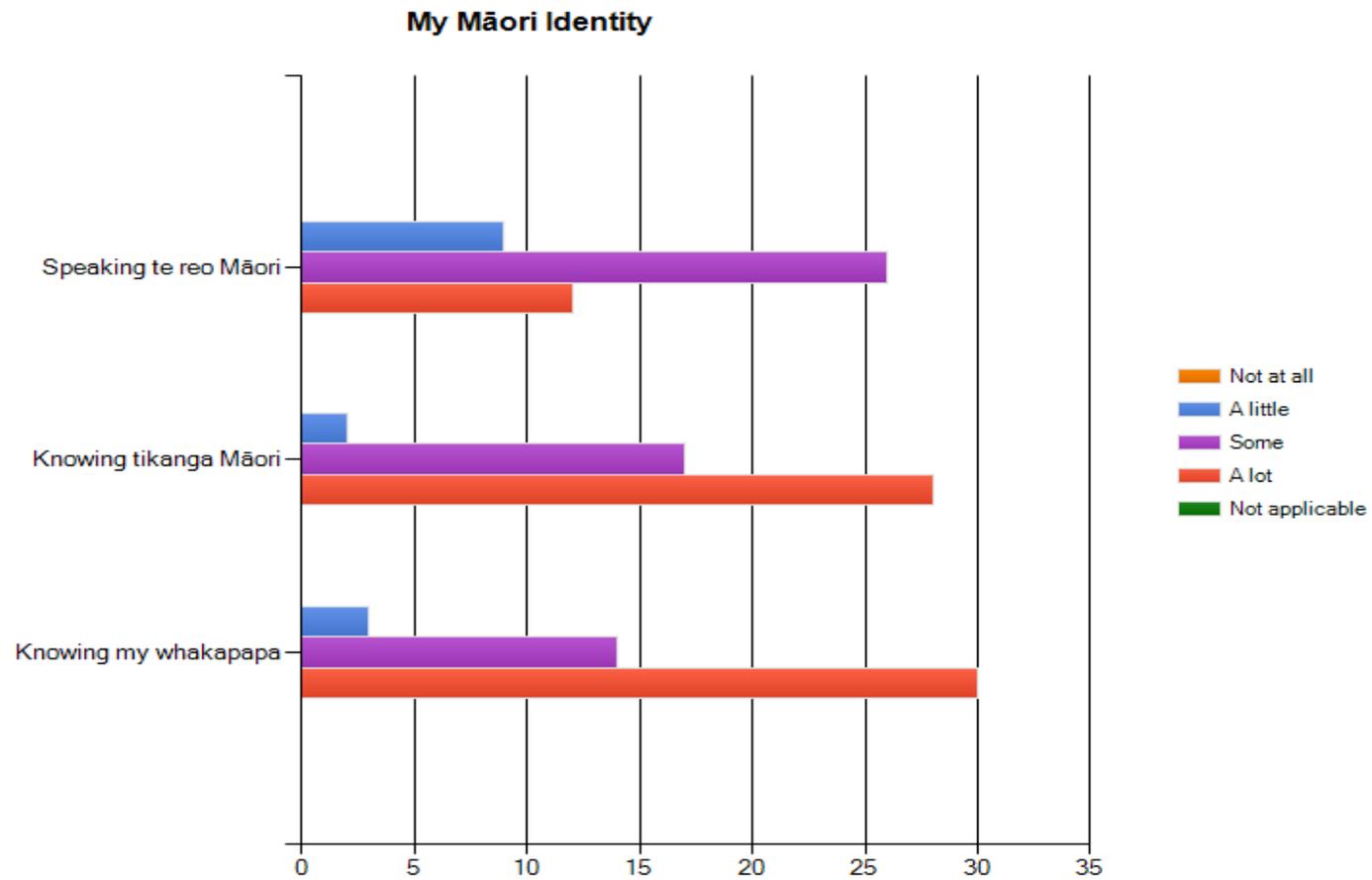


# GUILD MEMBERSHIP

Are you a member of any of these guilds/ associations

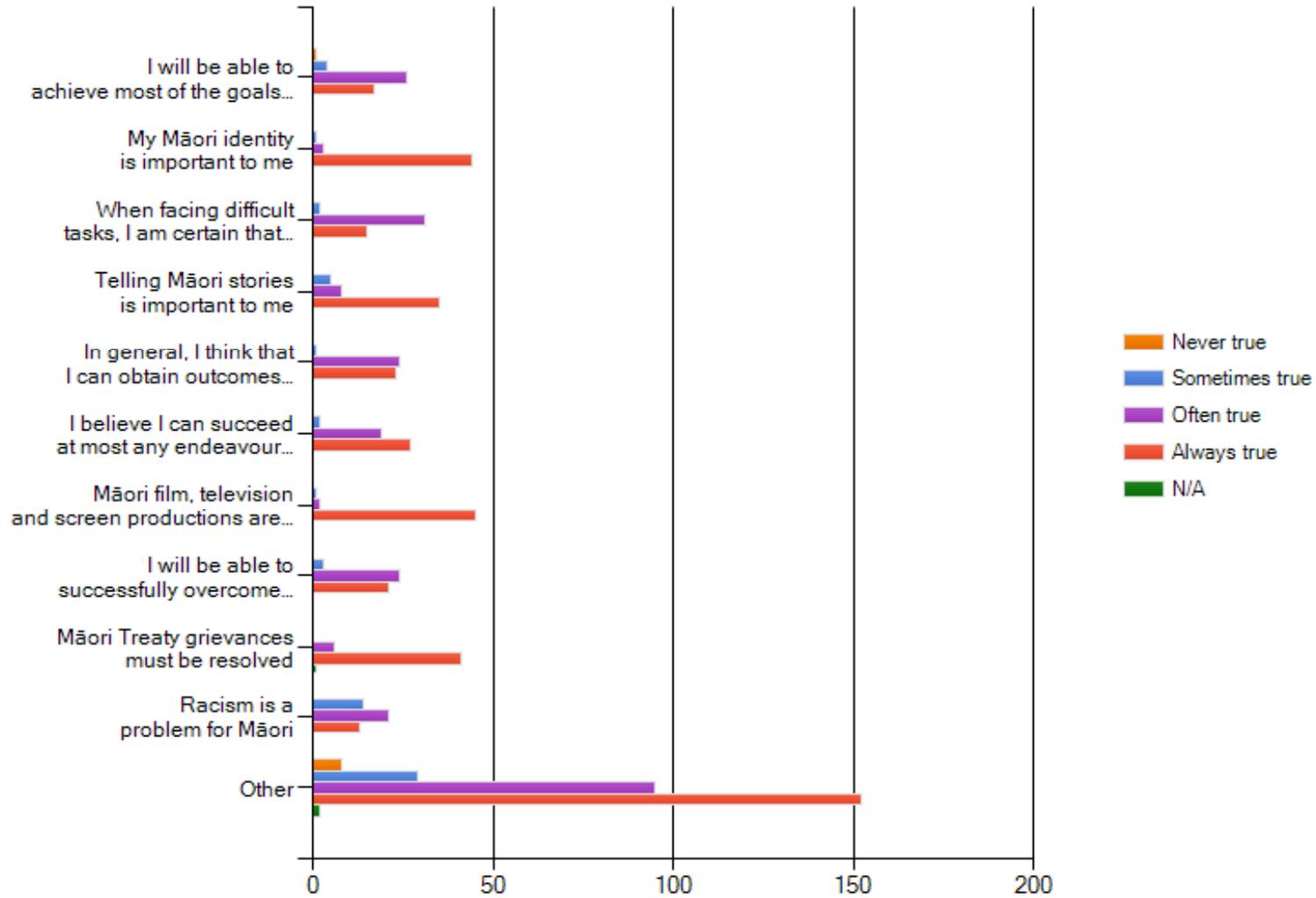


# MĀORI IDENTITY



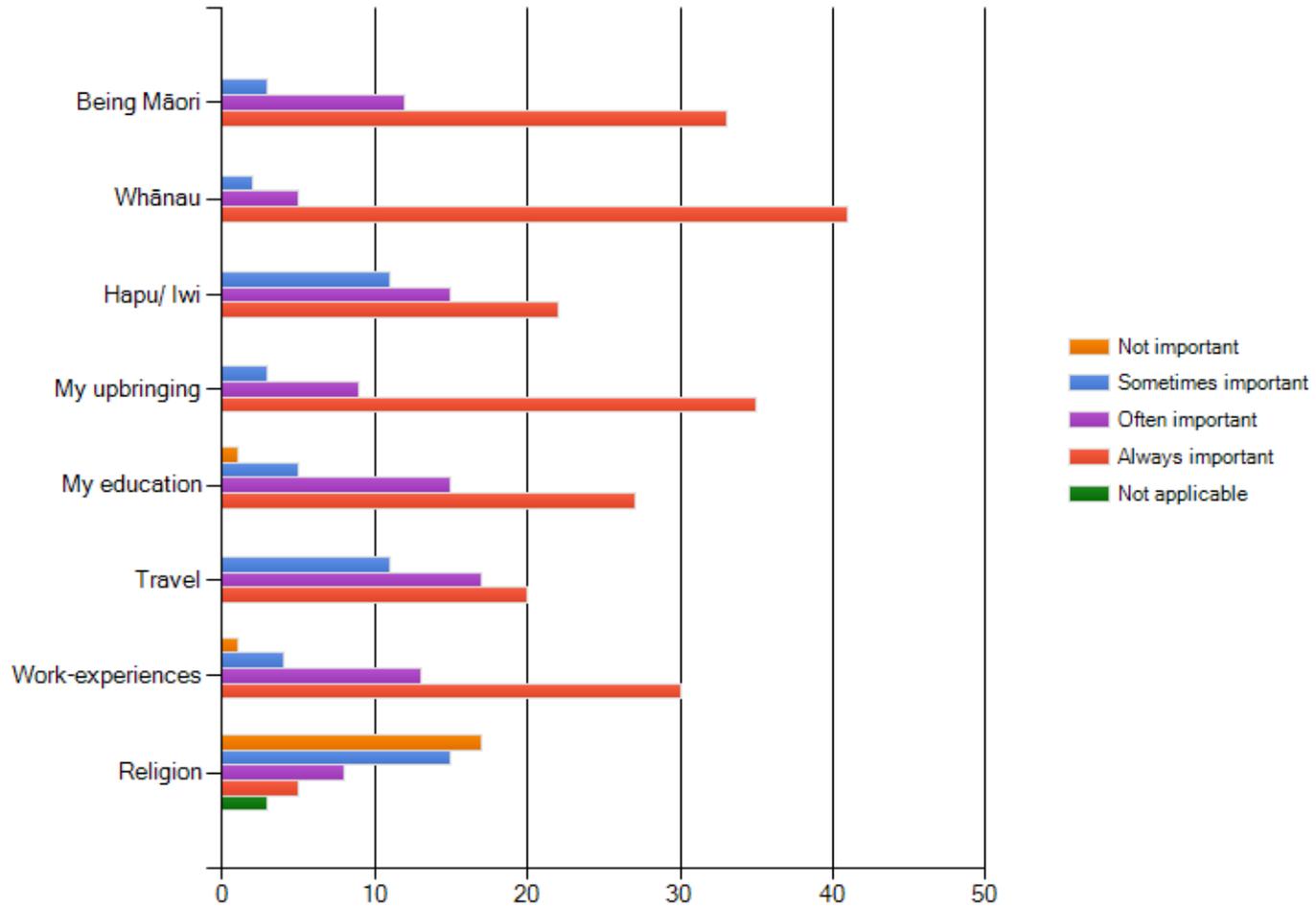
# MĀORI VIEWS & SELF-EFFICACY

## YOUR PERSONAL VIEWS



# INFLUENCES

The main influences on my life and career



# ROLE MODELS

The main role-models in my life and career

