

# BOOK REVIEWS

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*The fourth eye: Māori media in Aotearoa New Zealand.* Hokowhitu, Brendan and Devadas, Vijay (Eds.). (2013). Minneapolis, MN: University of Minnesota Press. 251 pp. ISBN: 978-0-8166-8104-4.

As someone who regularly teaches transnational Indigenous film, I was delighted to read *The Fourth Eye: Māori Media in Aotearoa New Zealand*, edited by Brendan Hokowhitu and Vijay Devadas. *The Fourth Eye* is a timely, exciting, and welcome addition to the growing and important body of critical scholarship on global Indigenous media published over the course of the past 10 years, as well as the first book-length study of Māori film, television, and media production. This book will be an invaluable resource for scholars interested in contemporary Indigenous media representations and Māori media in particular.

The collection's most promising theoretical intervention comes in the form of the editors' concept of the "Fourth Eye" referenced in the title of the book. Drawing from W. E. B. DuBois's treatment of the "Third Eye" to imagine the double consciousness that occurs when "marginalized peoples are represented by, and through, early ethnographic cinema" (p. xv), Hokowhitu and Devadas coin the neologism "Fourth Eye" in their introductory chapter to analyze how Indigenous communities, primarily those in settler colonial sites, contest, debate, and transform media in the service of their own communities. The introduction and its theoretical framework are also indebted to Barry Barclay's discussion of "Fourth Cinema" to signify Indigenous filmmaking traditions. Fourth

Cinema, according to Barclay, engages in a project that simultaneously critiques ethnographic film conventions that structure Indigenous peoples wholly within a Western framework and recognizes the ways in which Indigenous cinema forwards alternative epistemological traditions that reflect the communities for whom and by whom Indigenous cinema is created. In "Reflections on Barry Barclay and Fourth Cinema," Stephen Turner argues that Fourth Cinema is not solely about filmic representations. Rather, the term refers to networked "issues of law, knowledge and property. Any discussion of Fourth Cinema is also a question of knowing and seeing" (p. 163). Barclay, a Māori filmmaker, engaged deeply with Māori concepts and philosophies in his cinematic and written work and *The Fourth Eye* enters into a rich and perceptive conversation with his oeuvre, as well as that of another Māori filmmaker and theorist, Merata Mita, to both of whom the book is dedicated. Yet while the term the Fourth Eye originates in film history from the silent era to the present, the authors extend their purview to other forms of media such as television, journalism, sports appropriations, and print advertisements.

According to the editors, the Fourth Eye "seeks to capture the politics of media representations of Indigenous peoples; the use of the media as a modality of Indigenous empowerment,

sovereignty, resistance, and articulation of struggles; and the creative potentiality of an indigenized landscape” (p. xxxviii). While the introduction maps out the general terrain of the term, as well as the vexed historical context in which it originates, Hokowhitu engages most cogently and incisively with it in his chapter, “Theorizing Indigenous Media.” While all of the chapters in the book are well researched, engaging, and highly relevant, Hokowhitu’s chapter will perhaps be the most useful to scholars working in Indigenous media studies since it is a concise history of Indigenous media; one of the most cogent and helpful definitions of pan-Indigenous media and Fourth Media; as well as a theoretical discussion of self-representation, the politics of appropriation, and the politics of recognition. I would recommend reading this chapter first as a lens through which the other, more contextually specific essays can be read, particularly for scholars less familiar with the subject.

The book is divided into three parts: “Mediated Indigeneity: Representing the Indigenous Other”; “Indigenous Media: Emergence, Struggles, and Interventions”; and “Māori Television: Nation, Culture, and Identity.” “Mediated Indigeneity” provides a genealogy of representations of Māori in Pākehā (New Zealander of European descent) national media. All five of the essays in this section make important interventions in the history of Māori representation, but Allen Meek’s “Postcolonial Trauma: Child Abuse, Genocide, and Journalism in New Zealand” is especially provocative since it argues that newspaper reports of Māori child abuse justify settler colonial domination. Drawing from Tariana Turia’s contention in a 2000 speech that Māori suffered from “Post Colonial Traumatic Stress Disorder,” Meek’s essay places Māori history alongside other histories of genocide, a move very few in the field of trauma studies have done. “Indigenous Media” traces out the history of Māori self-representations, particularly through the launch and development of

Māori Television in 2004, and the four essays in this section engage in clear and substantive dialogue about Fourth Media, with two generative and important essays on Barclay’s intellectual legacy. “Māori Television” features three essays that delve more deeply into the history and programming of this vital member of the World Indigenous Television Broadcasters Network (WITBN), which seeks to both revitalize Māori language and create an independent outlet for Māori news and culture. Sue Abel’s essay, “Māori Television, Anzac Day, and Constructing ‘Nationhood,’” examines how Māori Television navigates, sometimes uneasily, between being a state-funded media outlet that might sometimes be subject to “subtle pressures on Māori Television to present itself as ‘Good Māori’ in order to create a sense of harmonious nationhood and sustain its own viability” (p. 206) and existing as a celebratory, autonomous station that “was established not out of beneficence from the government, but as a result of more than three decades of Māori agitation” (p. 205). Jo Smith and Joost De Bruin’s chapter, “Indigeneity and Cultural Belonging in *Survivor*-Styled Reality Television from New Zealand,” extends the historical and critical trajectories provided in the first two essays in this section to provide a close reading and analysis of two recent reality shows that hinge on the sole winner’s ability to withstand various physical and mental challenges and feature elements of Māori culture, TV3’s *The Summit* and Māori Television’s *Waka Reo*.

*The Fourth Eye* is a groundbreaking text and an invaluable collection of essays dedicated solely to Māori media, particularly film and television. The essays cover a capacious range of historical, media and cultural contexts. Although more engagement with and analyses of Māori-produced film and visual culture would have been welcome, particularly an essay on Māori new media, I anticipate that this volume will inspire more scholars to be attentive to Māori representations in all of its forms.

## Glossary

Pākehā New Zealander of European descent

## References

Barclay, B. (2003). Celebrating fourth cinema. *Illusions*, 35, 7–11.

DuBois, W. E. B. (1903). *The souls of black folk*. Chicago, IL: A. C. McClurg & Co.

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*Honoring our children: Culturally appropriate approaches for teaching indigenous students*. Reyhner, J., Martin, J., Lockard, L., & Gilbert, S. W. (Eds.). (2013). Flagstaff, AZ: Northern Arizona University Press. 156 pp. ISBN: 978-0-9670554-6-6.

*Honoring Our Children* weaves together lessons learned over decades of tireless work on indigenous education in 11 chapters by 16 contributors. The second in a monograph series published by Northern Arizona University Press emphasizing culture-based education, this volume adds to the insights collected in 2011's *Honoring Our Heritage* and delivers on the promise of sharing culturally appropriate approaches for teaching indigenous students.

The editors define culture-based education as seeking “to accomplish the melding of Indigenous and Western knowledge and pedagogy to improve school experiences for both Indigenous and non-Indigenous students” (p. ix). It is appropriate then that the book is dedicated to the memory of Angayuqaq Oscar Kawagley, a Yup'ik scholar who dedicated much of his life to this endeavor, inspiring educators globally. Indeed, the book takes up the challenge that was his life work—to “create a crossroad for Indigenous and Western epistemologies to meet.” Many of the contributors have been working in indigenous education for a significant length of time as practitioners or researchers, and the chapters draw on this wisdom to make a collection of writings that is deeply informed and thought-provoking.

The book opens with “Listening to Lives:

Lessons Learned from American Indian Youth,” a compelling plea from Donna Deyhle to move beyond damage-centred research. Drawing on her past three decades working with Navajo children and their families, the author shares six critical lessons learned. These lessons offer insight into the “visions and desires” of Navajo students. One important take away noted by the author is that Navajo students want a close “transformative learning relationship with their teachers” (p. 6). The theme of indigenous students working with the educators in their lives instead of rejecting them recurs throughout the book.

In “Indigenous Education Renewal in Rural Alaska,” Ray Barnhardt guides us through the transformation that has taken place in indigenous education in rural Alaska over the past 15 years. It is inspiring to learn about how communities have led efforts to redefine formal education in line with local ways of knowing. “Principles of Indigenous Education for Mainstream Teaching” is an essay that is timely, relevant, and desperately needed in teacher colleges. In this chapter, George Ann Gregory considers how principles of indigenous education can be applied to mainstream classrooms. Using personal experience gleaned from 25 years working in American Indian education,