E Whakatipuranga o te Tāpoi Māori - Māori Indigenous Tourism Development: A Whānau based Māori Tourism development

A thesis

submitted in fulfilment

of the requirements for the degree

of

Doctor of Philosophy

at

The University of Waikato

by

Ash Puriri

THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2017

Abstract

This Doctoral thesis uses a Kaupapa Māori research methodology, which is culturally grounded to identify the indigenous Māori underpinnings and processes that a Whānau (Māori family) experience when developing their Māori tourism business. The thesis discusses the following four issues, which are addressed using a Kaupapa Māori research methodology:

1. The gap in the current literature for Māori tourism development and authenticity from a Māori perspective.
2. The cultural underpinnings and processes of a Whānau (Māori family) tourism business.
3. Identification of the Māori cultural values that inform Māori tourism development
4. Development of a cultural framework that positions Māori values on levels of significance from a Māori perspective.

A cultural tourism experience is investigated, involving a Whānau Māori tourism business developed from a conceptual stage in preparation for financial investment. Using a Kaupapa Māori research methodology this research contributes to a gap in the academic literature relating to Whānau (Māori family) tourism development. The research contributes new academic literature to support the notion that the Whānau unit is at the core of social and economic development for Māori tourism. This thesis captures and describes the various stages, developed over a year, of Whānau Hui (family meetings), of a Whānau tourism business. As a Māori researcher, I gained emancipated access to a Whānau using Kaupapa Māori methods, applying a cultural set of protocols and values to unlock access to a Māori worldview of how a Whānau navigates the processes of developing their Whānau tourism experience in New Zealand. The engagement of a Kaupapa Māori research methodology enabled me to apply my personal skills of a lifetime of knowledge of Te Ao Māori (a Māori worldview) and Te Reo Māori (Māori language) combined with over 20 years of global advancement of indigenous tourism in the cruise industry. As a Tohunga Whakairo (master carver) I applied seven

distinctive steps of a master carver's processes in carving a Pou Tokomanawa (the main centre post of a Tipuna Whare or ancestral meeting house), providing a unique cultural process that frames the chapters of this dissertation. The research data provided an enriched flow of cultural information, which was analysed using a cultural analytical process to validate the key themes that emerged from the research findings. The cultural analyses are completed in two stages; the processes of Whakapapa and Whanaungatanga (cultural relationships), which are culturally-grounded methods for analysing research data using a Māori worldview, and the validation of cultural significance by Kaumātua (elders) of the Whānau. The thesis is imbued with cultural paradigms that frame and identify the cultural underpinnings and processes of a Whānau tourism development. The study expands on two cultural models, 'Te Tāpoi Poutama' and Te Matua Poutama *(Māori tourism frameworks for identifying cultural levels of significance)* and these cultural paradigms are applied to demonstrate cultural levels of significance that a Whānau place on their proposed Māori tourism business.

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Glossary

Because the Māori language (Te Reo Māori) is an official language of New Zealand and is also the first language of both the Māori researcher and the Whānau being researched, I have written and expressed Māori words with a capital letter, not limited to proper nouns, unless the Māori word is a full quotation taken from a Māori proverbial or speech from an individual or text. It is important to understand that Māori language is complex and that Māori words can have multiple meanings depending on the sentence structure and context. Whakapapa, for example, could mean genealogy and could also infer the notion of relationships in the same sentence. Therefore, it is important for readers to follow the writer's translation offered for each Māori word discussed.

Ngā Kupu Māori – Māori Words & Terms	**English Meanings**
Ae	Yes
Aotearoa	Cultural name for New Zealand
Aroha	Compassion
Arohanui	Deepest affections
Atawhai	Caring
Atua	Gods
Haehae	The chisel for making the V-shaped lines in Māori wood carving
Haehae Whakaroto	Inward spiral direction
Haehae Whakawaho	Outward flow of a double spiral
Hapori	Kinship, family, community
Hapu	Sub-tribe
Heretaunga	Located in the Hawke's Bay area
Hikurangi	Mount Hikurangi located in the tribe of Ngāti Porou on the East Coast of New Zealand

Hoki atu, hoki mai	Reciprocity or to reciprocate
Hongi	The formal pressing of the nose as a gesture for greeting and acceptance
Hui	Meeting(s)
Humarie	Humble
Ika	Fish
Iwi	Main Tribe
Kāhore	No, non-inclusive
Kai	Food
Kai Hākari	Feast, ceremonial meal
Kaitaia	Located in the Far North of the North Island of New Zealand
Kaitiakitanga	Guardianship - Responsibilities, caregiver
Karakia	Prayer – cultural incantation
Karanga	Formal call from a female
Kaupapa	Purpose of being, project, reason for, objective, aim, foundation, grounded
Kaupapa Māori	A Māori Philosophy- An indigenous research method grounded by Tikanga Māori, Te Reo Māori and the cultural beliefs and protocols
Kawa	Cultural rules
Kina	Sea urchin
Kōauau	Traditional Māori flute
Koiwi	Bone - human or animal
Korero	Speak, oral communication, verbalise - comments
Koro	Elderly male leader
Korowai	A traditional Māori cloak
Koru	Fern prong

Kotahitanga	Unity or solidarity
Kōtutu	Shrimp net
Koura	Crayfish
Kuia	Elderly female leader
Kura Kaupapa	Total immersion school using the Māori Language
Kūtai	Green lipped mussels
Mahi	Work, to implement, to enforce
Mahuika	The grandmother of Maui the supernatural Māori
Maimoa	To take care of
Mana	Authority, empowerment
Manaaki	To host, the act of caring for, bless, protect, catering for
Manu	Bird figure
Manuhiri	Visitors, guests
Māori	Indigenous people of New Zealand
Marae	A Māori courtyard for formal speeches and welcoming ceremonies
Mārire	Appease
Matapopore	To watch over
Mātua	Parent, guardian
Maui /Maui Tikitiki a Taranga	Maui believed to be a supernatural being
Mauri	A living Life force
Mere	A Pounamu (greenstone) club shaped Māori weapon used for war and self defence
Mihi/Mihimihi	Formal greeting
Mōteatea	Traditional Māori Chants

Ngā	Article indicating the plural of a noun
Ngāi Tahu	A Māori tribe located in the South Island
Ngāwari	Submissive
Ngāti Kahungunu	Māori tribe located in the East Coast of New Zealand
Ngāti Tarāwhai	A sub tribe of Te Arawa
Niho Taniwha	Tooth of a sea monster or mystical creature
Noa	Accessible – not Tapu
Oha	Overtness
Ohooho	Te care for with greatness
Otikapuarangi	Pink and White Terraces
Pākē	A traditional Māori rain cape made from flax
Pākehā	Non-Māori, European
Pākete Haehae	The chisel used for Māori carving
Pakihi	Business
Pania	A sea maiden in Hawke's Bay
Papa	Father
Papatuanuku	Earth Mother
Patu	A club-shaped Māori weapon used for war and self defence
Paua	Abalone (shell)
Pawhara Ika	Smoked fish
Pawhara Tuna	Smoked eel
Pena	To invest with interest
Penapena	To cherish and to attend to
Pitau	Spiral, double spiral
Piupiu	Traditional Māori flax skirts

Poi	A traditional Māori poi ball was originally made from flax and swung in circular motion
Pononga	Honest, transparent truth
Pou	Post, an upright stance
Pou Tokomanawa	Central post of a Māori ancestral meeting house
Pounamu	Greenstone
Poupou/Pou/Ngā Pou	Referred to as carvings in a meeting house
Pōwhiri	Formal cultural welcome
Puawaitanga	Principle of best outcomes
Purotu	Principle of transparency
Ra	Sun
Rāhui	Cultural reserve
Rakau	Tree, wood
Rakau Tuhinga	Forming the outline of the carving
Rangahau	Research
Rangi	Sky Father
Raperape	Half-moon-shaped design
Rauru Kitahi	A sequence of Koru or fern prongs that collectively create the form of a larger fern prong
Reo	Language
Rotorua	Located in the central part of the North Island of New Zealand
Rua-te pupuke (or Rua)	Is believed to be responsible for bringing the carving above the ocean in to Ao Marama (the world of enlightenment)
Taha	A position of
Tahutahu	To burn

Taiamai	A Māori sub tribe of Ngā Puhi of New Zealand
Tamaki Tours	Located in Te Arawa, Rotorua
Tāne Mahuta	God of the forest
Tane-nui-a-rangi	Believed to have traversed the 12 heavens to bring back the three baskets of knowledge from the Māori world
Tangaroa	God of the Sea
Tāngata	Mankind, Humans
Tangata Taketake o te Ao	Indigenous people of the world
Tangata Whenua	Local, residential people, people of the origin; Indigenous peoples of New Zealand
Taonga	Gift, treasured item, valuable, item of significant value
Tāpoi Māori	Māori Tourism
Tāpoi Poutama Māori	Māori tourism lattice of cultural significance
Tapu	Sacred
Tārai	Burn out
Taratara-o-kai	Surface decoration in spiral form
Tātou	We, us including the speaker
Tauihu	Canoe prow
Taurima	To entertain
Tautiaki	To tend and guard
Tautoko	Support
Tauutuutu	Reciprocity
Tawhiri-mātea	God of the winds
Te Ahu Whenua	A legislation in New Zealand law for managing Māori lands

Te Arawa	A Māori tribe located in the central part of the North Island of New Zealand
Te Atua	God, Supreme Deity
Te Kotahitanga	The unification, binding, oneness
Te Mahia (Putiki Mahia)	A peninsular positioned along the East Coast of the North Island of New Zealand
Te Papa Museum	A Government-owned national museum
Te Puia (Rotorua New Zealand)	A Māori tourism attraction in Rotorua in New Zealand
Te Puni Kokiri	A Government Agency
Te Reo Māori	The Māori language
Te Tarata	The Pink & White Terraces
Te Whatu	The eye
Teina	Youngest (lower ranked)
Tikanga Māori	Māori cultural protocols, Māori cultural beliefs, Māori worldview or Māori perspective, Māori ethos, Māori ontology, Māori epistemology
Tino Rangatiratanga	Self-determination, sovereignty, self-regulation, self-empowerment
Tipuna Whare	A Māori ancestral meeting house
Tiriwā	Interview
Tohu	A sign
Tōhua Te Ao	Caring for the world we live in in a sustainable way
Tohunga Whakairo	Master carver
Toki	Adze
Tokotoko	Walking stick or speaking stick
Tōku	My, mine
Treaty of Waitangi	A contractual treaty between Māori and the

	Crown
Tuakana	Eldest (higher ranked)
Tūhoe	A tribe located in the East Coast of New Zealand
Tuhono	A principle
Tuhoto	A referred Māori Tohunga of Te Arawa
Tukutuku	A lattice consisting of Māori patterns
Tūruhi	Transliteration for tourist
Tūturu-rawa	Very authentic
Tūturutanga	Authentic
Unaunahi	Represents fish scales
Waewae-Pakaru	The design of the swamp hen's foot
Wahaika	A club-shaped weapon
Wāhanga	An allocated time, period, a space in time
Wāhi	Place
Wahia	Wood to be burnt
Wai Ariki	Māori guardians of healing waters
Wai Tākaro	Playful waters
Waimarama	Located in the Hawke's Bay – from within the tribe of Ngāti Kahungunu
Wairere	A predominant ancestor of Waikato
Wairua	Spiritual, spirit, a dimension of spirituality or supernatural cosmology – the life force
Wairuatanga	Past influence of things Spiritual, spirit, a dimension of spirituality or supernatural cosmology - Spiritual influence, Spiritual guidance
Waituhia	To stain, paint and colour
Waka	Māori canoe

Wananga	A place of learning
Wero	Formal challenge by a Māori warrior
Waharoa	A gateway structure at the entrance of a Marae
Whaikorero	Formal speech
Whakahoki	A formal response, return
Whakapapa	Genealogy
Whakaputa	To expose, to put out
Whakarei	To beautify
Whakatauki	Proverbial saying
Whakatipuranga	To develop
Whakatō	To instil
Whakatōhutōhu	Impose advise
Whakawātea	A process of moving from Tapu (sacred) to Noa (non-Tapu/accessible)
Whakawhanaungatanga	The process of establishing relationships
Whānau	Family
Whanaungatanga	Cultural relationships
Whanganui/Wanganui	A city located on the West coast of the North Island of New Zealand
Whare Tupuna	A traditional ancestral meeting house
Whare Whakairo	A carved ancestral meeting house
Wharenui	Māori ancestral house
Whiri/Whiriwhiri	Deliberate, consider, bind together

Acronyms

PAR	Participatory Action Research
KPI	Key performance indicator(s)
MTO	Māori Tourism Operators

Whakapapa o Te Puriri Whānau

Uenuku-te rangi = Paimahutangia
|
Ruatapunui = Harahara - te rangi
|
Rakai Ora = Aotara
|
Tama ki te hau = Rua Patutea
|
Tama teaurehaenga - Kearoa
|
Uenuku rangi/Uenuku = Te rangatoro
|
Kahutia te rangi/Paikea = Arakauri
|
Manaia Hawaiki – Kuiwai
|
Te Ao Patahi = Kahakura ruku kaha
|
Tuoho
|
Tama o rangi – Tutaruke
|
Ta rangatahi = Karohi
|
Te awhenga = Te Ao Marama
|
Tataiorangi = Katakata
|
Tarawhakatu = Mahana
|
Nanaia = Aniwaniwa
|
Porourangi = Hamo
|
Ueroa = Takatoawaimua
|
Iraroa (1298) =Tokerauwahine
|
Tamatea Pokaiwhenua = Iwipupu
|
Kahungunu = Rongomaiwahine
|
Kahukuranui (1527) = Ruatapuwahine (1552)
|
Rakaihikuroa (1550) = Rangomaitara
|
Taiwha (1528) = Tamaira
|
Tumui a te kaha = Rakaipaka
|
Hikawera 1st (1604) = Hine te moa
|
Te Whatuiapiti = Te Poroiti
|
Nukunoa = Te Mouha (1732)
|
Te Kairanga = Hahake (1724)

Te Whetu Matahoroa (1800) = Mihi te kapua (1776)
|
Renata Puriri = Te Oriwia Tiro tuna
|
Rangikawea Hoani/hone Puriri = Te Rina Kino
|
Hemi Puriri = Keita Goldsmith
|
Adam/Arama Puriri = Islet Karenza Urikore Greening
|
Ashley Puriri = Karleen Turner

Figure 1 The Puriri Whānau Whakapapa - Genealogy

Figure 2 This is a photo of the tree that was selected to be carved as a Pou Tokomanawa or large centre post, which portrays Mauri as the life force of this Doctoral thesis

Te Upoko Tua Tahi. Hei Whakatō Mauri
Chapter 1: Planting the Mauri of this thesis

Mauri Tū, Mauri ora; Mauri noho, Mauri mate;

Industry begets prosperity (security); Idleness begets poverty (insecurity).

(Parker, 1966)

1.1 Introduction

I have chosen to place a Māori proverbial saying - referred to as a Whakatauki - at the beginning of each Upoko (or chapter) to culturally ground each section of the thesis and consistently reflect a Māori perspective, which is integral to the cultural aim of this thesis. A Whakatauki, according to *Ngata's Māori Dictionary* (1993), is a significant, formulaic, often cryptic saying or aphorism that Māori place at the beginning of an important Kaupapa or platform for further discussion and development. Hahunga (2013) in describing the concepts and practices of Whakatauki, likens them to a Pātaka, or storehouse of wisdom, which in this case culturally enriches and nourishes each chapter by providing a

culturally grounded Tikanga or Māori philosophic perspective. A distinctive aspect of this thesis is its effort to provide a Māori perspective when discussing and identifying the cultural underpinnings of a Whānau tourism development.

It is essential from a Māori perspective that this thesis sustains a living Mauri. In the words of Barlow (1994), Mauri is the spiritual life force, and is the source of emotion, vitality and the living essence of a being. Therefore, Mauri must be present in all stages of the thesis, including the planning and application of the research and the interactions with the Māori research participants.

Barlow (1994) argues that quite literally, anything in a Māori world view has the potential to contain or embody its own Mauri, which links it inextricably to other things, people and the world we live in. This includes things that may appear to have no life force from a Westernised viewpoint, such as a stone or a building. Takiriranga Smith (2005) reflects Māori wisdom in his assertion that everything has Mauri as an integral part of its existence and form, and affirms that Mauri is Tapu (sacred) to Māori - especially when constructing Māori cultural theory.

It is thus important that this thesis contains its own Mauri, since it argues for the proposition that Māori do indeed have unique cultural perspectives and processes when developing forms such as Māori tourism experiences. This study seeks to understand the phenomenon by identifying the cultural processes of a Whānau tourism development as a transformative approach to increase Māori tourism in New Zealand.

Whānau, or family units according to Cram (2010), are the basic building blocks of social development for Māori. This is widely recognised in Māori academia, Māori social policy development, Māori education and Māori health research in New Zealand. For example, Smith (1999), in her history of Te Kohanga Reo focused on the Māori language being taught at the Whānau level to Mokopuna (grandchildren) when Māori established

Kohanga Reo (Māori language learning nests) in the early 1980s as they sought to restore the Māori language, which was at risk of being lost.

1.2 Literature Gap

There is a gap in the tourism literature relating to Whānau (family) tourism development for Māori (the indigenous people of New Zealand). This thesis aims to close the literature gap by identifying the cultural underpinnings and processes used by a Whānau when developing their Māori tourism experience. Kaupapa Māori methodology was applied to help unlock research findings that will contribute a culturally rich flow of data to new academic knowledge.

Love and Tilley (2014) assert that Kaupapa Māori is concerned with methodology and is culturally grounded, employing the cultural values, language and epistemologies of a Māori worldview. As indicated by Ringham, Simmonds, and Johnston (2016), an important aspect of Maori tourism literature is to further inform the existing body of literature relating to the ways in which Māori construct their place and identity in indigenous tourism. It was a major aim of this research to provide this information from a Māori perspective.

Linda Smith claims that Kaupapa Māori is a preferred method when research is conducted by Māori with Māori research subjects. Kaupapa Māori allows the use of Whakapapa (genealogical and cultural relationships) for Māori to conduct research on Māori. While Whakapapa (genealogical and cultural relationships) enables research to be engaged in by Māori for Māori, Linda Smith (1999) emphasises that it is also a cultural analytical tool for determining the relationship that the data collected has with the Kaupapa Rangahau or research project at hand. Kaupapa Māori requires the Māori researcher to be participative during the research and to respect the position and direction of the Kaumātua (Māori Elders) and the individual Whānau members being researched.

Jones et al (2006) assert that Tikanga Māori or cultural protocol guides and protects the Kaupapa Māori research process. Tikanga Māori or Māori

protocols, according to Pihama and Daniels (2007), must be at the centre of the research in Kaupapa Māori methodology. Pihama, Cram and Walker's (2002) perception is that Kaupapa Māori as a research methodology is grounded by Tikanga Māori.

1.3 Māori Philosophy, Symbolism and the Structure of the Thesis

This thesis applies Māori symbolism through the cultural philosophical Māori methods used by a Tohunga Whakairo (master carver) carving a Poutokomanawa (central structural ridgepole) of a Whare Tipuna (ancestral meetinghouse). The systematic method followed when carving a Poutokomanawa is the inspiration for, and basis of, the format followed in structuring this thesis. As an experienced Tohunga Whakairo, my explicit knowledge and experience of this rare and culturally-embedded craft was significant in constructing and articulating a distinctive, culturally appropriate approach to research to ensure that the Tikanga is accurate, true, and reflects a Pononga or cultural validity.

Carving of this kind is seen as a form of language. Neich (2001, p. 261) for example, sees it as a semiology. More specifically, carving (Whakairo) is a communication system, which Māori experts trained in the customary arts of Whakairo Rākau (woodcarving) are able to freely apply within the bounds of traditional and cultural Tikanga (Neich, 1982). The last living Ngāti Kahungunu tribal master carver of the Taiapa epoch, Taka Walker, describes carving as a social langue (language), generated as a cultural *parole* or way of speech (Personal communication, September 29, 2014). The language of carving enables individual variations in speech with tribal affiliation when interpreting cultural design and decoration patterns applied by a Tohunga Whakairo.

As a Tohunga Whakairo it is incumbent on me to maintain Mātauranga Whakairo (the skills and knowledge of carving) to interpret the semiotic language of Māori carving. This knowledge – gained through many years committed to mastery of this sacred language, art and skill – was applied throughout the research process to inform the weaving of a cultural

pathway to navigate the complexities of the research (e.g., introducing each chapter of the thesis in a culturally related sequence).

1.4 A Māori viewpoint of the significance of Whakairo Carving

Since the structure of the research applies the methods of carving a Poutokomanawa, it is important to have a cultural appreciation of the origins of carving, from a Māori perspective. Although many stories discuss the origins of Whakairo carving, Reed and Mikaere (2002) refer to Rua-te-pupuke and his resolution of his dispute with the house of Tangaroa (the God of the Sea), who was the keeper of Whakairo or carving.

It is said that Rua took his revenge and set on fire the house of Tangaroa, where the Poupou or carvings inside the house had the ability to speak. While attacking the house of Tangaroa, Rua is claimed to have taken the outside Pou or carved posts, which he later found, to his dismay, could not speak. According to Mead (1995), Rua also took his son Manuhiri, who was turned into the Tekoteko or statue who was positioned on the top of the Whare by Tangaroa as an act of reconciliation for wrongdoings.

Rua returned to his people and delivered to mankind the property he took from Tangaroa. This is the way the knowledge of Whakairo (carving) was presented to the world in which we live. Through Rua's acts it is said that the ability of the Pou or carvings of Tangaroa to speak was lost forever (Reed & Mikaere, 2002, p. 32).

This thesis aims to provide a distinctive voice to Māori tourism by identifying the cultural underpinnings and processes of a Whānau developing a Māori Tourism experience. The chapter format follows the seven steps of carving a Poutokomanawa.

1.5 Tohunga Whakairo experience

Understanding of my experience and knowledge as a Tohunga Whakairo provides a background to the thesis and its presentation.

My knowledge, training and relationships as a master carver span a period of more than 35 years, during which I was taught by four different specialist Tohunga Whakairo, who were tribal knowledge keepers of these skills.

Whakairo began for me at the age of 10 years. In the early 1970s I was selected by my Kaumātua (Tribal Elders) and parents to learn the skills associated with this ancient art. I was sent by my parents to be taught by an old Tohunga Whakairo named Norman Haika from Ngāi Tūhoe (Iwi or tribe in eastern New Zealand), who lived in Whanganui at the time. The tutorship continued for about six months, as the project I had been assigned was to carve a Wahaika or Māori hand-held club, which was supposed to take that long to carve. Within four months, I managed to complete two Wahaika which were carved and fully decorated with much intricacy. After these two initial projects Mr Haika returned to his tribal people in Ngāi Tūhoe. I recall him saying to my father how he could see my ability to conceptualise and draw, which he believed was a key advantage that I had naturally developed as a young artist.

After this initial encounter with learning Whakairo rākau (wood carving), my father Arama Puriri, a respected Ngāti Kahungunu Kaumātua, sought out a renowned master carver in Whanganui for me to study under. Austin Brasell was a Pākehā (non-Māori) who at that time had carved the impressive entrance to the Whanganui Regional Museum, a 7-foot Tekoteko or statue figure, which was positioned outside the Whanganui Information Bureau. He had also carved a diverse collection of pieces that are still prominently displayed in various places in the Whanganui district of Aotea.

Austin Brasell was born and raised in Carterton before living for more than 40 years in Whanganui (Brasell, 1980). Austin was a well-respected master carver who was acknowledged by the Whanganui Māori. He also led the restoration of the carved meetinghouse, Koriniti Marae, in the Whanganui River valley. Brasell was not only an expert in Māori carving in

the tribal styles of Aotea (the ancestral Waka for the Whanganui region); he was also known for his clean and perfectly symmetrical style.

Brasell's distinctive work ethic of always approaching perfection was attributed to his processes and mastery of keeping a razor-sharp edge on his Pfeil and Dastra German-made carving tools. Austin insisted that I purchase my own tools and that I also learn how to maintain my carving chisels by following his technical methods for honing chisels. He demanded excellence by ensuring that every cut was made with exact precision and absolute accuracy. Brasell was known for his zero tolerance for error, which is a reflection of his outstanding quality (Brasell, 1980, pp. 14-15).

In addition to Brasell's command over the Māori style of Aotea carving, he was also known for his mastery of 18th century Victorian-style carving. He thought it was important for me to know both styles of carving. Therefore, I learnt to master both Māori and Victorian methods of carving. Brasell's (1949) influence in ensuring that I mastered the art of carving on a broad range of native hardwoods and other hardwoods from around the world eventually led to my ability to carve with intricacy on a wide range of challenging media.

When I was 14 years old I was introduced to Taka Panere, my mother's cousin, who was also a Māori master carver from the East Coast tribe Ngāti Kahungunu. Taka Panere was trained by the renowned master carving brothers, John and Pine Taiapa. Barrow (1969, pp. 68-69) extols the workmanship of the Taiapa brothers, noting their status as experts in the field of Māori carving. They were also renowned for restoring the knowledge of Māori carving. I began to study the Amo and Maihi (front bargeboard panels of a Whare or meetinghouse), which Panere had stored in our family home in Whanganui. As I studied these carvings I yearned to master the carving styles of my own tribe, Ngāti Kahungunu.

After twelve years in Wanganui my family returned to Ngāti Kahungunu, to Bridge Pa in the Hawke's Bay. I was fortunate to be one of the carvers of

the Whare Tūpuna Hikawera (Ancestral Meetinghouse), which was built on the Mangaroa Marae. This carving project was under the direction of another master carver who was a close cousin of my Mother.

Taka Walker was also a carving student of the famous master carvers John Taiapa and Pine Taiapa. Taka Walker is known as one of John Taiapa's top pupils. In the 1960s, Taiapa, Walker and a team of carvers worked closely together on a Wharenui (large Māori meetinghouse) to be carved in the town of Nuhaka (on the East Coast of New Zealand) and transported to the Polynesian Cultural Centre in Laie, Hawaii. In a personal communication with (Walker, September 29, 2014), I learned that the Laie Wharenui was fashioned by closely following the dimensions of the Kahungunu meeting house, carved by the Taiapa brothers in the 1930s, which still stands in Nuhaka.

Since being taught by Taka Walker, I have been fortunate to have been able to carve several projects on my own initiative, which include the Koruru or gable face on the main meetinghouse for Havelock North High School, the Whare Wananga or house of learning for Peterhead Primary School, and the interior of the Wharenui (meeting house) Te Huki, which stands at the entrance of Central Hawke's Bay College. In addition to these traditional carving projects, I was also commissioned by the then-National Bank in Hastings to provide carvings for its main foyer. This was followed by a contract to deliver four large carved murals for the Ministry of Justice - Department of Corrections. These large murals were framed in solid native Rimu *(Dacrydium cupressinum)*, which became my signature art form, which I called *Muralis Sculpturisc* (carving a one-dimensional medium into a 3-dimensional mural). These large mural-style carvings depicted a series of themes incorporating local Māori legendary concepts of culturally positive healing modalities.

I also completed a 3.5 metre (length) by 2.5 metre (width) carved mural of Tawhiri-mātea (God of the Winds) for the dining room Matariki (also known as the Pleiades star cluster) on the Korongata Marae. I also completed a carved mural for the Honourable Ben Couch (Minister of Māori Affairs),

which adorns the dining room of Kohunui Marae in Masterton, New Zealand.

I have also carved several Tokotoko or intricately carved walking sticks for dignitaries and patriarchs including King Taufa ‘ahau Tupou IV, the King of Tonga. I was the head tutor at a carving school in Heretaunga, where I taught young Māori men Māori Art, design and carving. Over the years, I mastered the skills to carve intricate Māori Whakairo on Koiwi or bone, and Pounamu, commonly referred to as New Zealand Greenstone (*nephrite jade)*.

In 2013, I was asked by Taka Walker to assist with completing the external carvings of the Wharenui at the Polynesian Cultural Centre in Hawaii. These new Whakairo rākau were to replace all the original outside carvings by John Taiapa, Taka Walker and other master carvers. The large Whare Whakairo (carved ancestral meeting house) was originally carved in the 1960s and had decayed due to the harsh environmental conditions at Laie, on the windward side of Oahu Island, Hawaii.

The knowledge and skills I gained from all these master carvers have enabled me to transform and further develop the initial Mauri of Rākau, Pounamu, stone, Koiwi and more modern media, including medium density fibreboard (MDF), a wood product developed in New Zealand. My design and carving of either an eponymous ancestor(s) or images that depict a cultural event significant to the history of the Māori people enabled the transformation and further development of the Mauri within the finished carving.

1.6 Precedence in synthetic cultural approaches to research

A similar symbiotic cultural approach to conducting and presenting research was taken by Takirirangi Smith (2005). Takirirangi structured the chapters of his doctoral thesis to reflect the traditional process of constructing a Wharenui, or Māori Meeting House. The six chapters of his thesis were structured to reflect Ngā Pou, the six key carved figures of a hypothetical Wharenui (see Smith (2005, p. 5). The structure of my thesis

thus gratefully follows the example set by Takirirangi Smith (2005), but with some unique differences.

The chapters of this doctoral thesis are named after the traditional stages used by a Tohunga Whakairo when carving a Pou Tokomanawa or central 'heart pole' of a Wharenui. I chose to carve a full Poutokomanawa alongside the composition of this thesis, to illustrate the distinctive symbiotic relationship between the thesis structure and the practical carving of the Poutokomanawa using a Māori worldview perspective.

In terms of the structure of a Māori meeting house, the Pou Tokomanawa is described by Grant and Skinner (2007) as pivotal both functionally and symbolically. It is customary for work on the Pou Tokomanawa to be reserved for the carver able to produce the best work in creating the Whakairo. The Mana or authority, success and prestige of the craftsmen is intrinsic in this work (Grant & Skinner, 2007, p. 119).

1.7 Chapter Structure of the Thesis

Personal communication with Taka Walker enabled clear identification of seven distinct stages of carving a Pou Tokomanawa. Since the skills and techniques of Tohunga Whakairo are handed down orally, in conjunction with close instruction, written descriptions of the art of carving are limited; for example, the often-cited work of Mead (1961) and (1995) was originally intended to encourage novice carvers to carve a mask or small head piece, rather than to serve as a set of comprehensive or definitive descriptions. The names and descriptions of the seven stages are used to frame key chapters of this thesis. The sequence below provides a brief explanation for each chapter in a culturally appropriate order.

1.7.1 Chapter 1. Whakatō Mauri – Planting the Mauri of this Thesis: An introduction to the thesis and its layout.

Figure 3 The Mauri of the Pou Tokomanawa – A living life force

This chapter argues that everything in a Māori worldview has the potential to possess its own Mauri. After Barlow (1994) and Smith (2005), it is held that a thesis, in a Māori worldview, has a living Mauri. A Māori master carver's perspective provides the cultural reasoning behind the naming, purpose and sequencing of the thesis chapters.

Te Whakatō Mauri or planting the spiritual life-force is an essential process for Māori. Pohatu et al (2011) indicate that Mauri or spiritual life-force in a Māori worldview is inherent in Māori thinking, knowledge, culture and language. To enable the process of planting a life-force into the thesis, Whakapapa or history is important and provides the background of the author. Whakapapa or genealogy describes the relationships that have helped shape the thinking and ground the context of this thesis.

From a Māori perspective, this thesis is a living document and Te Whakatō Mauri is protected by the protocols of Tikanga Māori or cultural protocols. Mauri, according to Whakaatere et al. (2011), is said to encapsulate the cultural significance of the source; that transformation is sustained by the Mauri of the Kaupapa of the thesis.

1.7.2 Chapter 2. Whakawātea – Clearing, purging, removing, or clearing a way - Acknowledgements

Figure 4 Karakia Whakawātea - Clearing the way through Kaumātua performing the ritual of Karakia

According to Ngata et al. (1993), Whakawātea means to clear, free, purge or make way for. Taka Walker (Personal communication, 2014) explains that before the felling of a tree in the forest of Tāne-Mahuta, the God of the trees and all things therein, it is important to seek permission from Tāne-Mahuta. It is at this point that Karakia or incantations are offered to ask forgiveness from the birds, bugs and all other living creatures that have lived in or relied on this tree for their home. It was believed that failing to carry out these procedures would offend Tāne-Mahuta and that at some stage the birds, the bugs and living creatures would return the tree to Tāne-Mahuta. This chapter is used as the acknowledgment of those who helped shape and contribute to the researcher's development and thus the production of this thesis.

1.7.3 Chapter 3. Whakapapa – Genealogy, Lineage and History: Literature review from a Kaupapa Māori perspective provides a linage and historical review of Māori Tourism.

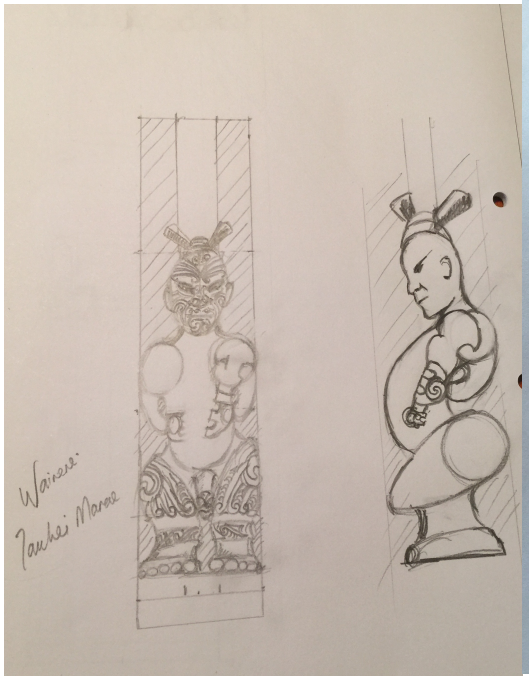

Figure 5 Sketches of Wairere

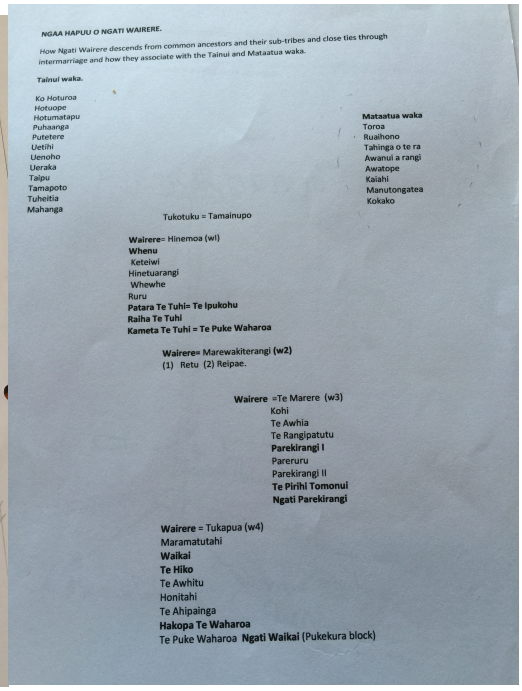

Figure 6 Wairere Whakapapa or genealogical links to prominent ancestors

According to Ngata (1993) Whakapapa means genealogy and linage. Taka Walker (Personal communication, 2014) explains that before any carving is commenced, it is important to identify and establish who the ancestor is, their characteristics, their distinctive attributes or contributions to the people, and any other prominent persons related to the ancestor. For the purposes of this thesis, this chapter serves as a review of the literature, to inform the field of study, which includes identifying cultural underpinnings for Māori, and the concept of Whānau Māori Tourism Development.

1.7.4 Chapter 4. Tārai Ngā Wahia, Kia Whakaputa mai Te Tupuna – Burning out the unwanted wood to expose the Whakairo (carving) of the Ancestor

Figure 7 Carving and burning out the unwanted wood

Taka Walker (Personal communication, 2014) explains that the purpose of this stage of carving the Pou Tokomanawa in pre-European times was to burn out large areas of wood that needed to be removed, similar to the sculptor's adage of removing from the raw material all that is not the sculpture (Garba, 1996, p. 195). Large tools are applied by the Tohunga Whakairo for the next level of shaping. The master carver would apply this method to areas of the Pou Tokomanawa, especially the large areas of wood between the legs and under the armpits of the Pou.

The rough cuts are then smoothed out with a range of chisels. Carving chisels are applied to carefully form the bold shape of the ancestor being sculpted. The completion of the Rākau Tahutahu me Rākau Toki stage of the carving is where the Tohunga Whakairo aims to finally produce a smooth surface in preparation for the next stage of carving the Pou Tokomanawa.

This process is analogous to the application of the Kaupapa Māori methodology in this thesis. This chapter makes a case for the need for the decolonisation of Westernised research methodologies, concepts, theories and terminologies that are not culturally appropriate for conducting this type of research in a Māori context (cf. 'removing the burnt wood'). The conclusion of this chapter smooths the way for the more detailed and critical work to follow.

1.7.5 Chapter 5. Rākau Tuhinga – Forming the outline - Refining the application of Kaupapa Māori methodology in the thesis.

Figure 8 Forming the outline of the Poutokomanawa

Taka Walker (Personal communication, 2014) explains that this stage of the carving was drawn on the Pou Tokomanawa (i.e. the selected wooden pillar) with charcoal to help the carver conceptualise the Whakairo of the ancestor and any other distinctive features that demonstrate the nature of the ancestor. The Tohunga Whakairo would then Haehae - begin to carve with a deep V-shaped chisel the outline of the charcoal-drawn image. For the purposes of the thesis, this chapter introduces the methodology used to inform the research. It discusses the cultural, epistemological and ontological values of Māori that underpin a Kaupapa Māori research methodology.

The Raku Tuhinga chapter deliberates on the reasons why a Kaupapa Māori methodology was chosen as an appropriate methodology for gaining a cultural perspective for understanding the Māori world in which

this research is situated. The chapter outlines how research data was collected and explored, and how meaningfulness was derived.

1.7.6 Chapter 6. Tauira Whakairo – Carving the fine decoration patterns. – Research findings and discussions.

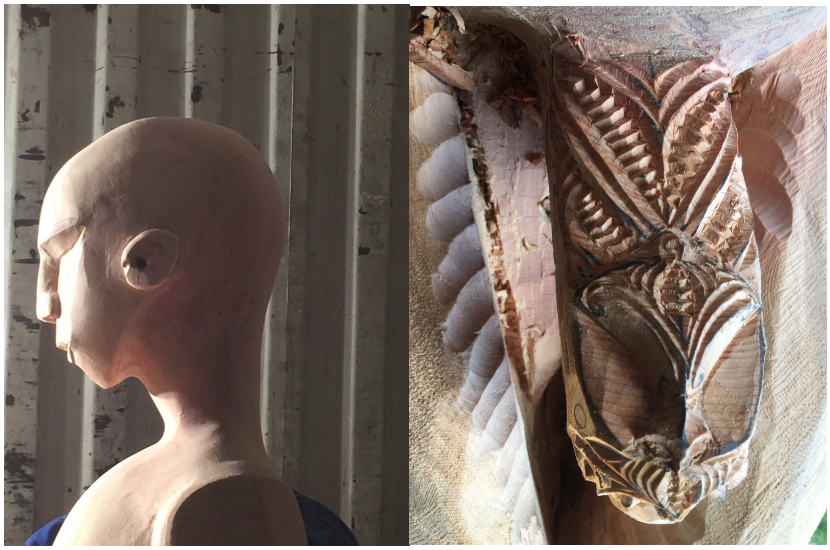

Figure 9 Poutokomanawa carving of Wairere

From the perspective of the master carver, this stage of carving the Pou Tokomanawa is where the Tohunga applies the decorative and intricate patterns that portray the Mana, prestige, validity, power and status of the ancestor depicted on the Pou Tokomanawa. This includes drawing on the knowledge and experience of carving the Pākete Haehae, Unaunahi, Taratara-o-kai, Raperape and Waewae-Pakaru patterns.

The Tauira Whakairo chapter discusses the findings recorded from all the Whānau Hui or family meetings of the respondents. The chapter considers how the Whānau scheduled and planned when navigating their way forward in the conceptualisation of their Māori tourism business. The discussion identifies targeted aims set by Whānau respondents and the processes followed in the pathway toward actualisation of the concept. The chapter emphasises how the application of a Kaupapa Māori methodology resulted in more and better quality data in the research process, and shows how it assisted in conceptualising the various attributes of their Māori tourism development. This includes capturing the Whānau's reasoning for decisions and the Whanau's intentions, motives,

goals and aspirations for developing their distinctive Whānau tourism business suitable on their own land.

Taka Walker (Personal communication, 2014) explains that this stage of carving, in pre-European times, was when the Tohunga applied shark oil mixed with red ochre clay compounds, and used the mixture to colour and preserve the finished carving. In modern times, the master carver applies a range of finishes, which may include staining, sealing, glossing, priming and painting the Pou Tokomanawa.

1.7.7 Chapter 7. Te Upoko Toko Whetu: Waituhia Te Whakairo me Ngā Karu Paua - Embellishing the carving and the art of inlaying Paua

Finally, the inlaying of Paua for the eyes is considered a special time for the Tohunga, as this is believed to give the Whakairo sight, not just of the physical world we live in, but also allowing the Mauri of the Whakairo to see the spiritual perspectives of a Māori worldview. Whatever method is used, it is to ensure that the Pou Tokomanawa is protected for future generations to reflect on its image and purpose. As noted by Grant and Skinner (2007) its primary function is to uphold the structure of the whole Whare Tupuna or ancestral house. For the thesis, this chapter will discuss the personal reflectiveness of the thesis and the challenges that lie ahead for future research.

From a culturally symbolic perspective, this chapter reflects on the carver placing the Paua (abalone) shell into the eyes of the carving. Māori believe this means the carving can see once the eyes are placed. This chapter provides the Māori researcher's closing statements and final summary of the thesis. It reflects on the aims of the thesis and supports the suggestion that Māori do use a unique set of cultural underpinnings and processes when developing an indigenous cultural tourism experience.

Figure 10 Karakia Whakawātea - Clearing the way as Kaumātua perform the ritual of Karakia

Te Upoko Tua Rua: Whakawātea
Chapter 2: To clear a way forward

Whaia e koe te iti kahurangi; ki te tūohu koe, me he maunga teitei.
Seek the treasure you value most dearly; if you bow your head; let it be to the lofty mountain.
(Riley, 1990)

2.1 Acknowledgements from a Māori Perspective

This Whakatauki or proverbial saying emphasises the need for humility in all things and cautions us to remain steadfast and faithful in search of our goals and aspirations. This chapter acknowledges those who have contributed towards the development of this doctoral thesis; without them the task would have been incomplete. So, it is with sincere gratitude and humility that a special part of this thesis pauses to reflect on those who have made an overt contribution to both this thesis and the researcher. It is with respect to those who have passed on, that I choose to dedicate this thesis to them.

This symbolism of gratitude creates what we as Māori refer to as a Whakawātea, which is integral to clearing a way forward to allow the Mahi (work) to flow. Whakawātea, according Ngata (1993), is to make a clearing, to prepare a way for something to come. From a Māori perspective, the Whakawātea of the thesis is to acknowledge those who have contributed

to the thesis and the researcher. Noreira ānei ngā mihi kia rātou mā. Therefore, these are the acknowledgements.

Ko te mea tuatahi, ka mihi atu nei ki tō tātou Mātua i te Rangi, me tōna Tama, Ko Ihu Karaiti, mō ā rātou manaakitanga me ngā wairuatanga hei arahi mai i te hangaitanga o tēnei tuhituhinga o taku tohu mō te Tākutatanga e whai ake nei.

Firstly, I acknowledge a greater being, my Heavenly Father and his son Jesus Christ and their blessings and spiritual guidance while developing the writings that form this Doctoral thesis.

Ko ngā tau kua mahue ake rā, kua ngaro ōku Mātua katoa. Ko tōku Whaea ko Islet Karenza Urikore *nee* Greening Nō Te Mahia te wāhi tapu o Rongomaiwahine, te matenga tuatahi o tōku whānau. Ko ia te tino pounamu o te Puriri Whānau nei. Ko ia te tau o te ate o taku Whānau Puriri. I muri i a ia, ko mate hoki taku Pāpā ko Arama Puriri. Ko ia te Pou Toa o te Puriri whānau. Ka nui ngā mihi ki a rātou me ngā tohutohu kua waihoatia e rātou ki a mātou te hunga ora ki te tiaki me te whakapakari. Nō reira, ōku Mātua, moe mai, moe mai, moe mai rā.

Over the years that have passed while studying towards my Doctorate, I have lost both of my parents. My Mother Islet Karenza Urikore, nee Greening, was the first of my parents to pass away. My Mother hailed from Mahia, which is located on the sacred lands of my eponymous ancestor Rongo-mai-wahine. My Mother was the endeared Pounamu and the very heartbeat of my family. Not long into my PhD my Father Arama Puriri passed away too. He was known as the stronghold of my Puriri family. I wish to thank them for my upbringing and their teachings over the years.

Ka huri au ki taku hoa aroha, ki taku hoa rangatira, ki a Karleen me ā māua tamariki mō ō rātou aroha i roto i ngā tau maha me ngā pō roa i mahi rangahau tuhituhi ai ahau i te kaupapa whakahirahira nei. Ka nui ngā mihi ki a rātou mā hei whakangāwaritia ngā uauatanga me ngā toimahatanga ki aku mahi whai Tākutatanga.

I turn to my wife and sweetheart Karleen and our children, and their love and patience through the long years and nights spent writing this thesis. It is to them I give thanks for their support during frustrating and uncertain times while working towards completing this thesis.

Ka huri au ki te ao whānui, koutou kua hāpai te kaupapa nei. He mihi nunui ki a Tākuta McIntoch, Tākuta Allen me ngā Kaiarahi hou hoki, John Otsloe me Tākuta Howard Davey koutou tahi kua whakawhiriwhiri i te Kaupapa Rangahau Māori nei. Ko ngā mātauranga taumata me ō kōrua mohiotanga ki te hāpai i te kaupapa whakahirahira nei. Tino whakamiharo rawa ahau ki ō koutou āwhina hei poipoi i ngā whaakaro rangatira o te kaupapa nei. Ka huri au ki te mihi atu ki a Heather Morrell te kaimahi o te Wharepukapuka o te Whare Wānanga o Waikato. Ko tāu mahi āwhina ki ngā Kohikohi pukapuka rāhui.

I turn to those who have supervised me throughout my PhD. Firstly, I wish to extend my sincere gratitude to Professor Alison McIntosh, Doctor Brennan Allen and more recently Professor John Oetzel and Professor Howard Davey for their tireless efforts in refining, debating and guiding while developing this culturally unique doctoral research in the School of Management. Your expert knowledge, wisdom, experience and passion contributed immensely towards the completion of this Doctoral thesis. Thank you all both for both nourishing the enrichment of this thesis and providing the theoretical perspectives that underpin the cultural methodology and that have kept the research approach of this thesis at doctoral level. I also thank Heather Morrell, the expert librarian for the University of Waikato, and her support with my research requests, in addition to refining my academic references with the help of exceptional knowledge from her learned colleague Hinerangi Kara. Special thanks to my childhood friend and academic colleague Dr Robert Joseph for being my eagle in the sky with his professional editing skills.

Ka huri au ki te Whānau Ranghau. Ka nui ngā mihi ki ō koutou Manaakitanga ki ahau te kairangahau nei. Ka nui te aroha ki a koutou whakaetanga, ki te tūwhera i tō koutou kāinga ki te kaupapa rangahau.

Ngā mihi ki tōu korowai aroha, manaakitanga, ngāwaritanga me ō koutou āwhinatanga i te kaupapa rangahau whakahirahira. Ka nui te mihi ki a Kōrua ngā Kaumātua o te Whānau Rangahau. Kōrua ārahi, whakatautanga me ō kōrua poipoitanga ki te tauihu ngā korero me ngā tūmanako mō te hāngai tāpoi o te whānau. Mehemea kāre koutou e whakaae, kāre e mutu tēnei mawhi Rangahau. Nō reria, ki te Whānau Rangahau katoa, tēnā koutou, tēnā koutou, tēnā koutou katoa.

I turn to the family being researched. I wish to acknowledge and thank you all for the help and support you gave me, as a Māori researcher. Thank you all for agreeing to open your home(s) and your lives to this Doctoral research. Thank you for cloaking me with your blessings, love, generosity, and humility and for your open participation in this research. Special appreciation is extended to the Elders of the family being researched. I thank you for your guidance, advice, nurturing and for leading the aspirations for the family's development of a whānau-based tourism experience. Without your contributions, the research for this Doctoral thesis would not have been possible. Therefore, to the family being researched; thank you, thank you, thank you.

Ka huri au ki te mihi atu ki a Taka Walker, he ingoa rongonui, he Tohunga Whakairo. He mihi nunui tēnei ki ōu whakaaro me āu korero, ki te whakaingoa i ngā ūpoko o taku Tuhinga whakapae.

I turn to pay special acknowledgement to my Uncle Taka Walker, a revered name in Māoridom and the world of master carvers. Thank you for assisting with the design of the chapters for this thesis.

A huri au ki te Whānau roopu MAI PhD o te Whare Wananga o Waikato. Ka nui te mihi whakamiharo ki a koutou tautoko me ngā korero whakawhiriwhiri whakaaro, e Tautoko nei au. He mihi tēnei ki a Leonie Pihama, me tōna whakaaro Rangatiratanga me tōna whakawhitiwhiti whakaaro, ki te tautoko taku kaupapa mo te mahi tuhituhi Tākuta whakaaro.

I turn to my MAI PhD Whānau (family) at the University of Waikato. Thank you all for your support and for the in-depth discussions, debates and thoughtful insights that helped to invoke and provoke my Doctoral thesis. A special thanks to Associate Professor Doctor Leonie Pihama, whose rhetoric regarding cultural philosophies in an academic forum contributed immensely to my thesis.

Kahore oti ae ngā korero whakamiharo ki te pūtea Tautoko mai ki Ngāti Kahungnu Iwi Inc, Ngā Pae O Te Maramatanga me te Whare Wananga o Waikato.

I cannot thank enough those who have made contributions towards my Doctoral journey. Particular thanks go to Ngāti Kahungnu Iwi Inc, Ngā Pae O Te Maramatanga and the University of Waikato.

Ngā Mihi Tino Whakamiharo ki a koutou katoa

Nā Ash Puriri
Te Kai Tuhinga
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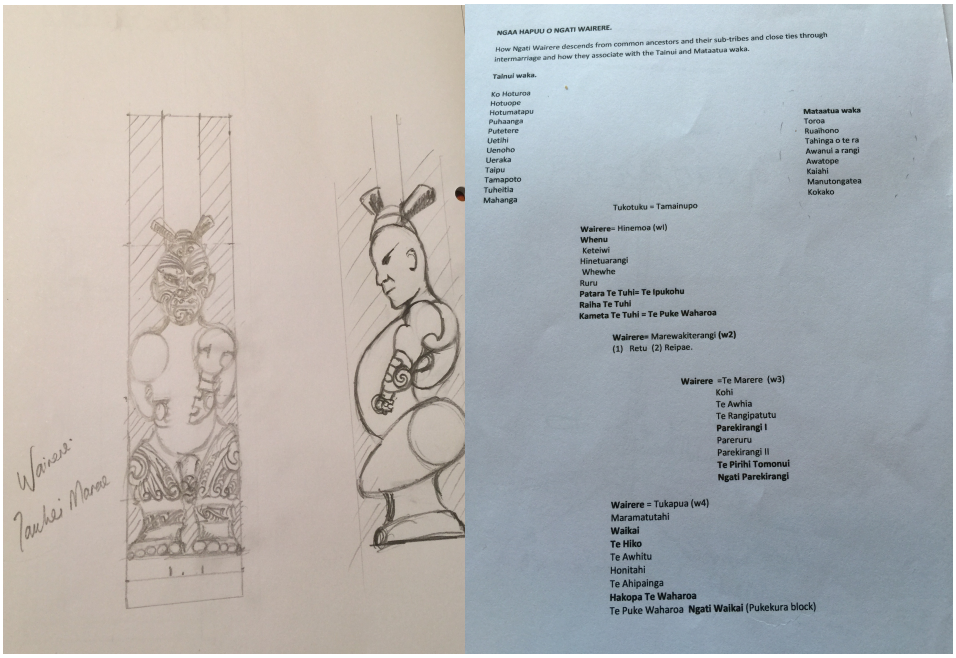

Figure 11 Sketches of Wairere and Genealogy of Wairere

Te Upoko Toko Toru: Whakapapa
Chapter 3: Genealogy, linage and History
Literature Review

E kore te Tōtara e tū noa ki te pārae ēngari me tu ki roto i te wao.
The Tōtara is not found growing in the open country, but only in the heart of the forest. (Riley, 1990)

3.1 Introduction

This Whakatauki or proverbial saying relates to the cultural symbolism of the native Totara tree (*Podocarpus totara*) and how it is typically found growing in the heart of the forest amongst other Totara trees of the same family. This Whakatauki exemplifies a Māori perspective on how parties in relationships gravitate to each other through a cultural connectedness. The Totara tree is treasured by Māori carvers and revered for its qualities as a soft wood, reserved for carving Māori meetinghouses, with the ability to support intricate workmanship. For this thesis, the Whakatauki or proverbial saying provides a cultural consciousness as literature related to the research phenomenon is discussed through a Whakapapa (lineage, historical and literature review) approach.

Following Walker (Personal communication, 2014), Barrow (1969), Brasell (1980), and others, Whakapapa provides a master carver with essential historical information and related qualities that shape the consciousness of the design for a proposed Pou Tokomanawa or central carved figure. This includes the master carver incorporating/symbolizing other prominent relationships, Mana or special endowed properties that a carver wants to immortalize in the Pou Tokomanawa – the central figure of the Whare Whakairo or ancestral meetinghouse. Barlow (1991) stresses that Whakapapa has multiple meanings; one of them is to lay one generation upon another, which identifies the kinship and relationships to the subject by exposing linkages from one generation to another. This skill is also embedded through Māori oratory on the Marae or traditional courtyard, where experts in Whaikorero or other noted speakers connect themselves to visitors through the act of chanting genealogy that demonstrates their relationships throughout the generations.

Whakapapa is further declared by Walker (2008) to be an essential construct within a Māori cosmological system that defines and binds the world in which we live. Whakapapa provides the cultural grounding that controls the conceptual connectedness of a Māori worldview. This is why it is integral that my Whakapapa as demonstrated in Figure 1 reflects my

connectedness to this thesis. Pihama et al (2002) note that Whakapapa also controls the method by which Māori social systems are managed, in that Whakapapa assigns a Tuakana (eldest) priority over the Teina or youngest, in Māori communities.

In addition to the cultural, epistemological and ontological values of the Whakapapa principle, the relational logic at its heart is useful for academic reviews of literature and other information. To provide a background to Whānau tourism development, this chapter discusses a Whakapapa or history in the form of a literature review of Māori tourism, the historical development of Māori tourism and key concepts of Māori tourism in New Zealand as significant background to the thesis. The function of this chapter is to introduce and discuss key areas that relate to the research context. The review is divided into three key areas:

1. Māori Tourism
2. Applying cultural philosophies in practice
3. Māori business development in Tourism

3.2 Māori Tourism

3.2.1 Introduction

This chapter reviews the literature relating to the evolution that Māori tourism has experienced since the arrival of Europeans in Aotearoa/New Zealand. This includes identifying meaningful academic contributions by both Māori and non-Māori regarding Māori tourism and cultural philosophies that permeate business developments in Māori tourism. Whakapapa in this context plays a dual role and seeks to identify both the history and cultural relationships and the indigenous values that position Māori tourism at the centre of this thesis.

Authenticity from a cultural perspective is discussed in the context of Māori tourism to provide a backdrop relating to Māori culture, cultural performance, and souvenirs. The complexity and diversity of Māori tourism is discussed in this chapter, to provide an understanding of the challenges that Māori and Māori tourism have experienced over the past 150 years.

The Māori monarchy, led at the time by the Māori Queen Dame Te Atairangi Kahu, is discussed, as she provided a matriarchal vision for her people and their participation in the future of Māori tourism.

A current view of Māori tourism is discussed with regard to the integration of Māori tourism businesses with new technologies. Innovative technologies that have aided the advancement of Māori tourism in New Zealand are examined, to understand the penetration of Māori tourism into a global market.

3.2.2 What is Māori Tourism?

A basic starting point is given by Bennett (1995) who, in an attempt to define the Māori tourism experience, claimed that it is "an opportunity within the composite tourism product for tourists to have contact with Māori culture." As a comprehensive definition, this approach leaves many questions unanswered; for example, what does 'Māori culture' mean in this context? What level or type of contact meets the requirements of the definition?

Matunga et al. (2004) concur that there is a lack of an agreed working definition for Māori tourism, but speculate that this may be a result of Māori themselves choosing to not be defined, as an act of resistance to being confined by the limits of such definitions. Carr (2004) suggests that a Māori perspective on natural resources is different, as the meanings are culturally imbued with cultural values, noting that rather than attempting meta-definitions, Māori commentators have sought instead to express the values related to Māori tourism. Zygadlo et al. (2004) see Māori tourism as part of a wider framework of Indigenous tourism. In their review of published definitions of Māori and indigenous tourism, they identify three main themes.

1. Control of the business
2. The nature of the tourism product
3. Unique cultural values.

Butler and Hinch (1996), in their widely-cited framework for indigenous tourism, expand on the nature of 'control' in this context:

"Tourism activity in which indigenous people are directly involved either through control or by having their culture serve as the essence of the attraction." (Butler & Hinch, 2007, pp. 5-6)

They argue that control is a determinant of the scale, speed and nature of a tourism development and that these variables can be plotted to determine the values attained.

What cannot be easily measured within that framework are the significant cultural values that indigenous people choose to share as part of their cultural tourism experience. This is a crucial point in determining the authenticity – or otherwise – of a cultural experience, and is addressed in more detail in subsequent discussion.

Butler and Hinch (1996) confirm that the simple act of employing indigenous people does not ensure that the indigenous experience is a valid representation of an indigenous culture. They argue that any assumption that merely hiring Māori as actors in a tourism experience, or securing people with similar skin tones and facial features to Māori qualifies the event as a Māori tourism experience severely undermines any claim to genuine Māori Tourism. Blair-Stahn (2010), in a searching critique, problematized cultural faithfulness in staged performances at The Polynesian Cultural Center in Hawaii. It is well-known that these shows feature performers from other nations masquerading as Māori performers, which in Blair-Stahn's view negatively impacts cultural representation and accuracy at an ethical level. Merely employing Māori does not produce cultural tourism.

3.2.3 Historical development of Māori Tourism

Māori tourism, according to Te Awekotuku (1981) has its origins in Rotorua, New Zealand. The Te Arawa peoples in Rotorua claim to have engaged in tourism prior to the formal visit of Prince Albert, Duke of Edinburgh, to New Zealand in 1870. During this visit the Duke presented Rotorua with a bust of his mother Queen Victoria, symbolising the support Rotorua gave the Crown during the Land Wars that occurred following the Treaty of Waitangi (1840). This ushered in a time of employment opportunity and change for Māori in Rotorua who had capitalised on certain natural features of the area; namely, the plentiful natural thermal pools and of course the famous Pink and White Terraces. Te Awekotuku

(1981) documents the tour guide roles adopted by local Māori for tourists, who basked in the uniqueness of this thermal wonderland. She records Māori as being rewarded by tourists with tobacco, alcohol, money and gifts as payment for their services.

Rotorua Māori accommodated visits from other Māori tribes throughout New Zealand, as visitors sought refuge from aching muscles caused by age and battle wounds (Te Awekotuku,1981). Visitors to the remarkable natural healing waters of Rotorua would often bring Kai or foods from their regions of origin as a Koha or gift to their hosts. The healing waters of Rotorua and the thermal activities of the region were more than sight-seeing opportunities for these Indigenous Manuhiri or visitors; they were essential services to prolong life and reduce physical pain and suffering.

Māori tourism in Rotorua, according to Te Awekotuku (1981), was initially based more on tourist demand for visits to the Pink and White Terraces, rather than demand for experiences of the actual culture of the Māori people. But supply came to a violent halt when in 1886 the Tarawera peaks erupted and the social, economic and cultural aftermath devastated the people of Te Arawa.

Many local Māori believed that it was a curse sent from the Gods as a Tohu or sign to the people of Te Arawa for desecrating the sacred Pink and White Terraces, which they called Te Tarata and Otukapuarangi. Te Awekotuku (1981) cites reports of over 150 people killed, including seven of European origin. Many of the survivors believed that the Tohunga or ritual leader Tuhoto had invoked preternatural forces to redirect his people's path from courting the commercial activities of Pākehā and neglecting their Taha Māori or Māori protocols. This was not the last time the potential for conflict between the demands of tourism and Māori cultural beliefs, mores and values would raise its head.

The landscape of Māori tourism had changed forever for Māori in Rotorua as their distinctiveness had been literally ripped from beneath them. The eruption ushered in a drive for innovation in Māori tourism and mainstream

tourism business developments in Rotorua. Smaller geysers at Whakarewarewa became the new attractions, which were later augmented by cultural experiences and health-related services. Regardless of the pungent smell of sulphur in the air – which Māori believed hailed from Wai Ariki, the Gods who were guardians of the waters' healing properties – demand for more accessible bathhouses continued to expand, forming the basis for what would later be called Māori Tourism.

The government of the time also assisted in this growth: Te Awekotuku (1981) notes that the Government developed the bathhouse and Sanatorium now known as Tudor House, situated on the main street of Rotorua; the famous Blue Baths; and the Ward Baths/Health spa, which is now known as The Polynesian Pools.

Tourism in Rotorua benefitted from other natural attributes too and Anna Carr (2006) tells of the connection that Māori have with significant landmarks in New Zealand. Brown trout were introduced to the lakes of the area in 1867, and Rainbow trout in 1883, and it was not long before these fish could be found in large numbers by local and visiting anglers (Te Awekotuku,1981). These species are to this day a core tourism attraction at Trout Springs or Rainbow Springs, Fairy Springs, Paradise Valley, Taniwha and Hamurana.

In the early 1900s, as more tourists sought authentic experiences, a Māori Hapu or sub-tribe called Ngāti Tarāwhai of Te Arawa, renowned among Māori for their carving skills, carved Māori meetinghouses specifically for tourist demand. According to Te Puia (2016), the Department of Tourism and Health Resorts in 1902 commissioned Māori master carvers Tene Waitere and Ānahi Te Rāhui at 5 pounds a week to carve a model Pa site in Rotorua (later to be known as the Māori village of Te Puia).

Championed by Sir Apirana Ngata in 1927 through the Māori Arts and Crafts Act (1926), a carving school was established in the Rotorua area. The creation of the New Zealand Māori Arts and Crafts Institute in 1963 enriched the experience of tourism and provided a pathway to ensure that

the knowledge and skills of traditional carving were maintained. The process was mentored by distinguished master carver Hone (John) Te Kauru Taiapa.

European businesses in Rotorua also burgeoned, including hotels and resorts, which rented from Māori either hot thermal bores or the land where these geothermal sites existed, to service their clientele and operations.

After 150 years of participating in tourism, Rotorua continues to innovate in both Māori and mainstream tourism, which are two separate entities. However, mainstream New Zealand tourism has tried to fuse them together in attempts to present a single tourism image of Rotorua. This is evident in the websites and online promotions offered to consumers of tourism in Rotorua.

3.2.4 The rise of Māori Cultural Tourism

According to a commentary by Te Puia, cited in Tourism New Zealand (2015), Māori tourism has experienced a dramatic shift from an observational style to a more participatory nature. For example, tourists are encouraged to participate in the culture by reciting basic Karakia (prayers) before venturing down the river with Kaitiaki Tours, or paddling a Waka or Māori canoe. Carr (2008) discusses how Māori perform Karakia or rituals to protect sacred and significant places that Māori are reluctant to include in tourism, like Urupā (cemeteries) and ceremonial places. Activities include those offered by Taiamai Tours in Northland, or learning how to swing the Poi (a traditional skill involving swinging a ball attached to a string) as opposed to being restricted to just watching Māori perform this art for tourists.

A Māori tourism operator at Te Puia, during an online promotion by Tourism New Zealand (2015), acknowledged that their tourists have evolved and that they are far more discerning, sophisticated and intellectual. Such tourists are seeking to add new (to them) Māori knowledge to their tourism and cultural experiences. Some tourists are

treasure hunters, who are looking for that special treasure to take home with them. Recent research indicates that one in every five tourists who come to New Zealand is seeking to experience a Māori or cultural tourism experience. The same research also indicates that higher levels of satisfaction are gained when tourists participate and get involved in an activity that features some aspect of Māori culture Tourism New Zealand (2015).

Doug Tamaki, a Rotorua Māori tourism operator, notes that Māori tourism has changed over the years, to the extent that he feels that Māori are no longer a backdrop to tourism. Tamaki asserts that Māori are now more in control of their culture and of who they are as a people, and how the culture is portrayed. Tamaki sees that Māori tourism operators are telling their stories in full in their own unique way, rather than their history being exposed in snippets to the tourists (Tamaki, 2016).

Māori Art Galleries are expanding their tourism offerings from the usual 'look and buy' script, to bringing the actual artists to tell their stories of what the artwork represents. Melissa Crockett from Potiki Adventures explains that their Māori tourism business sometimes has Māori musicians as guides, who take their tourists to bird sanctuaries where these guides play hand-made Māori flutes and traditional instruments, and tell the story of the relationship Māori had with these instruments and with nature (Potiki, 2016).

As a keynote speaker at a Māori tourism conference in 1997 the Māori Queen Dame Te Atairangikahu is reported by Zeppel (1997) to have commented on Māori adaptation to European technology and the early involvement of Māori people in the New Zealand visitor industry. Te Arikinui Te Atairangikahu claimed that tourists had been coming to New Zealand to see Māori people since 1838. The Māori Queen also noted that Māori in tourism were typically in less well-paid tourist jobs and were left out of tourism management jobs, but that this did not inhibit Māori welcoming tourists as visitors.

Māori tourism developments in the 21st century have advanced from the first developments in the 19th century and have moved forward from the initial activities of Māori guides in Rotorua, who presented their cultural performing groups to a small niche market. Māori tourism in New Zealand has applied the European technology spoken of by the Māori Queen in 1997 and has become sophisticated and complex in its presentation of New Zealand's distinctiveness.

Though distinctive, the Māori components of cultural tourism provide a broad window of opportunity for Māori to practice diversity within the cultural framework of Māori tourism. This diversity is evident in a report presented by Te Puni Kokiri (2014), which provides a growing list of the different types of Māori tourism businesses. These range from Health and Beauty product manufacturing with distinctive cultural recipes featuring traditional natural Rongoa or native herbs, to a large-scale whale watching enterprise that shares the cultural history that Māori have with these giant ocean mammals.

3.2.5 Māori Tourism in more Modern Times

The evolution of Māori tourism has seen it expand from an initial concentration of cultural experiences in Rotorua, spreading to many areas throughout New Zealand. Māori tourism developments have reached into cities and remote and rural areas. A Māori tourism report by Te Puni Kokiri (2014) indicated that there were 309 Māori tourism businesses throughout New Zealand at that time and that 55% of those businesses were classified as seasonal. The snapshot report showed that a typical Māori tourism operator had the following attributes:

- Small-to-medium sized business
- Currently target the domestic market, Australia and the UK
- Want to grow markets in China, India, South Korea, Asia and Japan
- Offer activities and experiences

- Lack the connections and sales channels to link with emerging markets
- Unable to Korero (speak) well to emerging markets
- Seasonal business
- Experience financial challenges (Te Puni Kokiri, 2014, pp. 3-5).

Though Māori tourism appears to be a subset of New Zealand's tourism it actually operates separately, and also has an independent website from mainstream tourism, and is a composite entity with its own set of cultural priorities. New Zealand Māori tourism was established as an incorporated society in 2004 and according to Te Puni Kokiri (2014) the legal entity was contracted to provide leadership, support and advocacy for the Māori tourism sector.

Figure 12 depicts the types of Māori tourism activities in New Zealand according to a Te Puni Kokiri (2014) report, which demonstrates the diversity of Māori tourism in New Zealand in 2013. More importantly, the diagram maps the location of Māori tourism businesses showing where they are positioned within the tribal boundaries of Aotearoa/New Zealand. The diagram's geographical layout is not a reflection of the economic resources committed by the tribes, but it is an indication of what types of Māori tourism businesses are operating within each Rohe or tribal boundary respectively.

Figure 12 illustrates where Māori tribal tourism activities are located within Aotearoa/New Zealand, according to an independent data set gathered in 2016 on the locations of 218 Māori tourism experiences, products and services positioned around the North and South Islands.

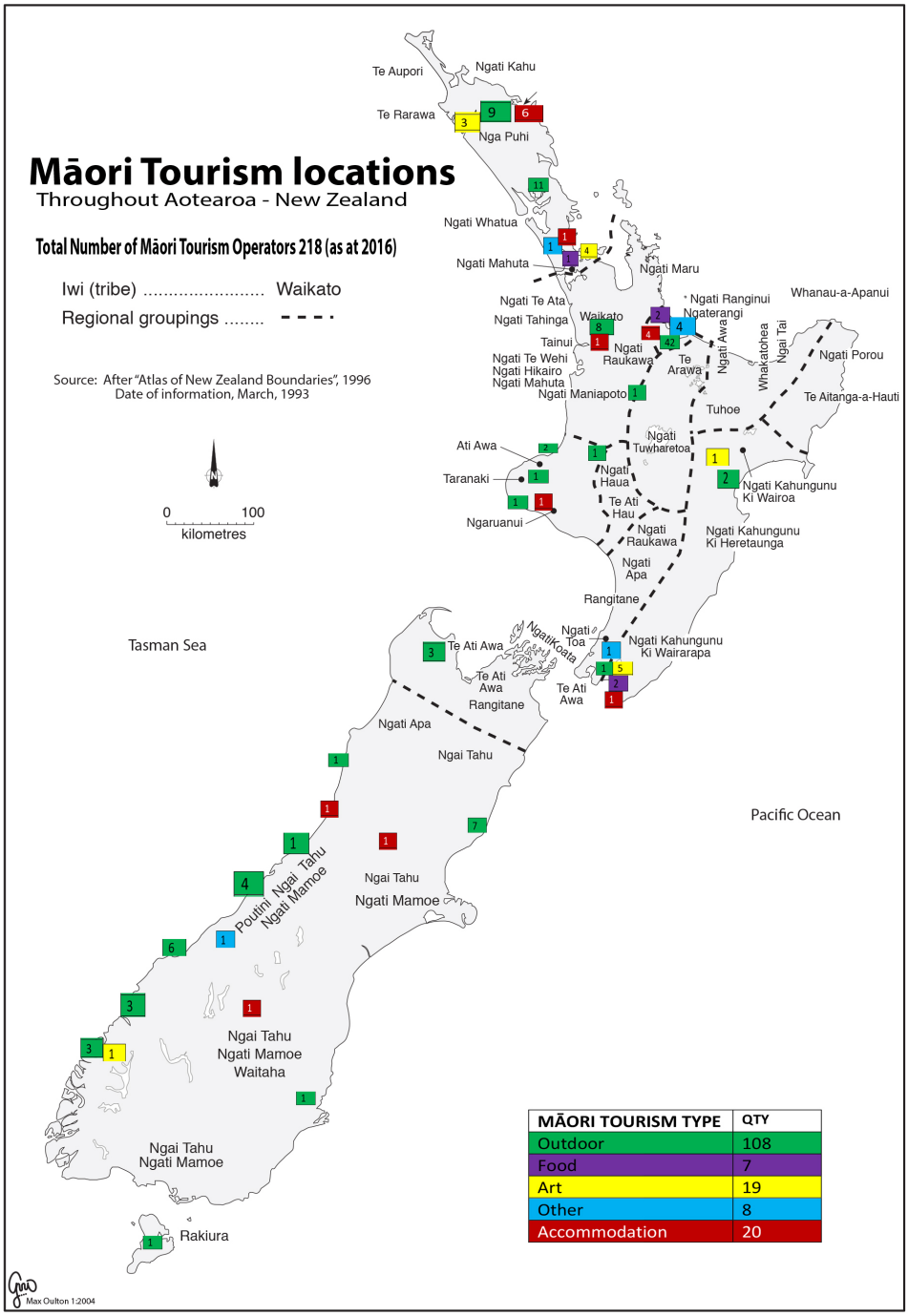

Figure 12 The Location of Māori Tourism within the Tribal boundaries of Māori throughout New Zealand (as at 2016) Statistical overlay by Puriri (2017).

According to a report by Statistics New Zealand (2015), Māori tourism contributed $214M to the overall New Zealand economy (for the year ended February 2015). Māori tourism operators registered for goods and service tax that are accommodation providers generated $73M for this period and provided 46,000 guest nights of accommodation. Figures 13 and 14 from a New Zealand Statistics report (2015) show that the highest proportion of Māori tourism businesses was in the arts and recreation services industry at 31%. The recreation services industry includes cultural performances and tour providers, art galleries, scenic tour and adventure tourism companies. Māori tourism businesses were also found in accommodation and food services with 19%, retail 11% and administrative and support industries 11%.

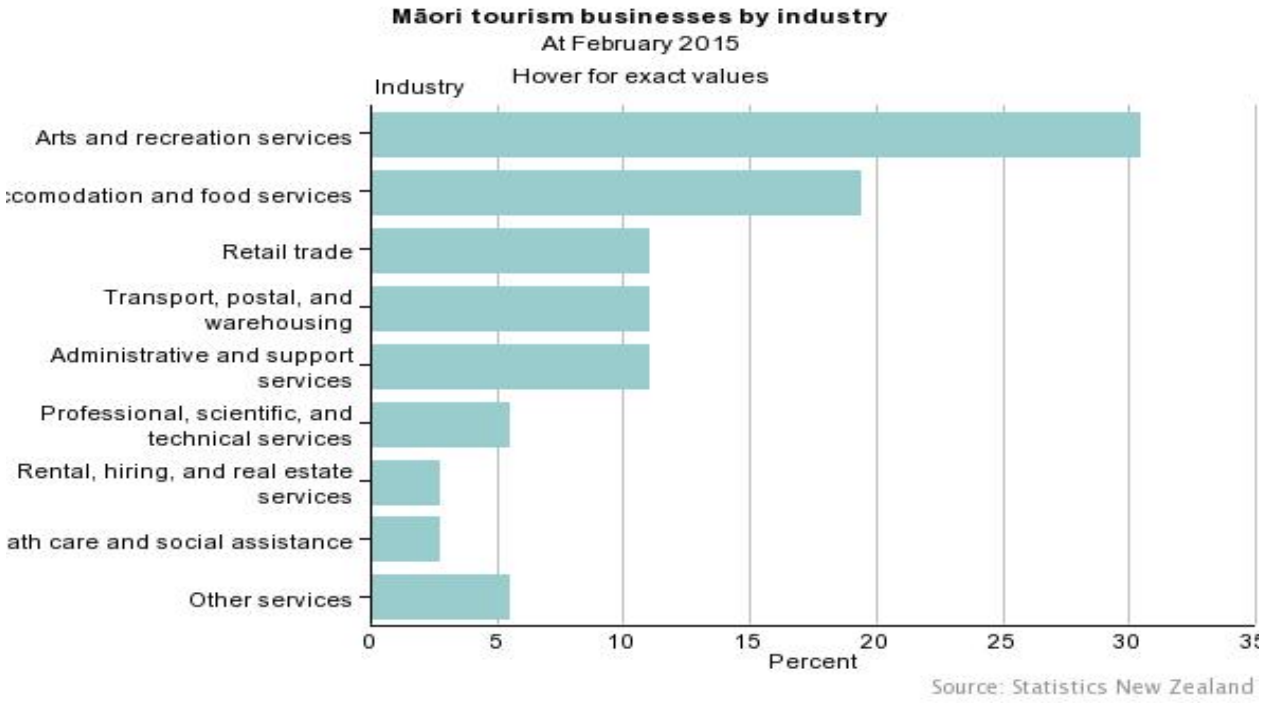

Figure 13 Māori tourism businesses by industry

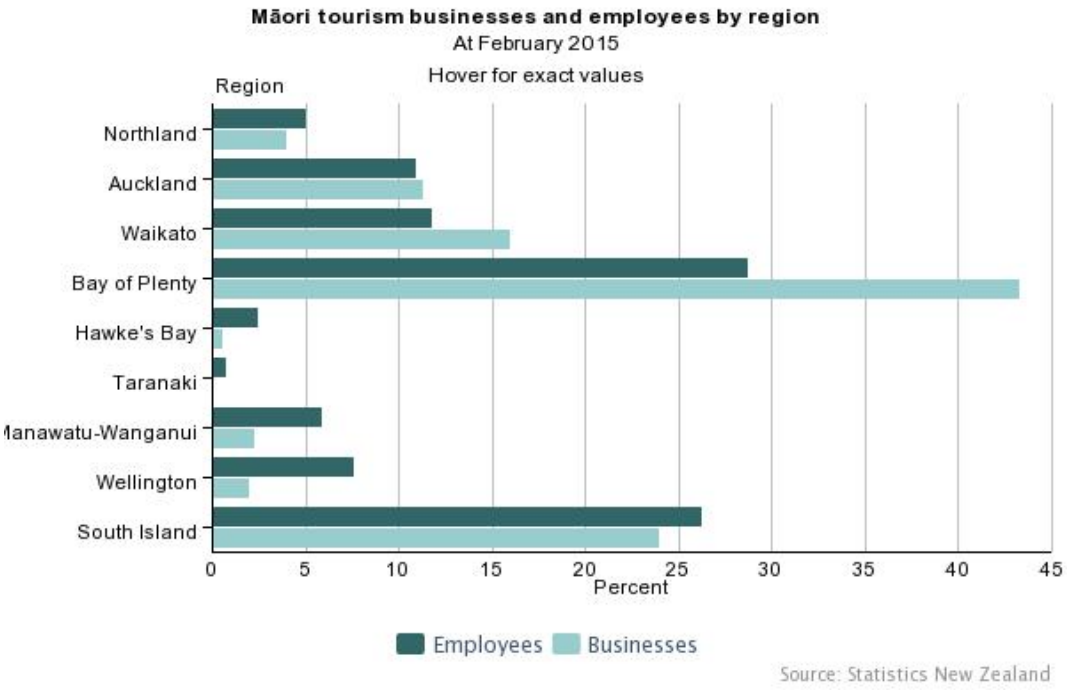

Figure 14 Māori tourism businesses and employees by region

The evolution of Māori tourism, according to Statistics New Zealand (2015) establishes that the Bay of Plenty region not only leads in terms of the number of Māori businesses, but also has the largest number of employees, followed by the South Island developments of Ngāi Tahu.

The advancement of Māori tourism developments broadly stretches down to the South Island of New Zealand, to the Māori tribal boundary of Ngāi Tahu, a Māori tribal entity that invested in tourism. According to the website of Ngāi Tahu Tourism (2015) Manaakitanga or Hospitality underpins their Tikanga or philosophy as a single core value in their Māori tourism philosophy. Ngāi Tahu Tourism further describes their Māori tourism philosophy with the Whakatauki or proverbial saying, “Mō tātou, ā, mō ka uri, ā muri ake nei,” which translated means, “for us and our children after us.” For Ngāi Tahu Tourism, their philosophy drives a multi-generational notion of an inheritable business model to ensure a sustainable future.

Ngāi Tahu Tourism (2015) state that they are a family oriented business initiative with over 50,000 family members they include as beneficiaries and who are a part of their growing Māori tourism developments. Their river experiences include Dart River Wilderness Jet, Dart River Safari and Dart River FunYaks where they tell the stories of how the ancient ancestors of Ngāi Tahu traversed these rugged yet exotic heartlands of the South Island of New Zealand. Ngāi Tahu Tourism invests in state-of-the-art technology to advance their vision of tourism. The Shotover Jet as a tourism product is a star winner that has operated for over 40 years, serving over 3 million tourists and visitors (Ngāi Tahu Tourism, 2015).

Ngāi Tahu Tourism's perspective of Manaakitanga means extending the ultimate in customer care and safety in the delivery of their adventure tourism products (Ngāi Tahu Tourism, 2014). They demonstrate Manaakitanga through an overt and rigorous focus on safety and this is exercised in the care and diligence that they deliver for the Kaikoura – whale watching tourism experience; Ngāi Tahu Tourism pride themselves on ensuring that their safety, maintenance and quality checks are twice the levels expected under New Zealand safety standards (Ngāi Tahu Tourism, 2015).

For Franz Josef Glacier or Ka Roimata o Hine Hukatere, Ngāi Tahu Tourism (2015) operate helicopter tours with skilled and trained guides who tell legends of Ngāi Tahu Māori ancestors Hine Hukatere and Wawe, who were immortalized as mountains by the Atua or Gods and whose tears formed the glaciers as a perpetual memory of their love story. Hine Hukatere's tears flow from her mountain. This guided glacier tourism experience is typically offered jointly with Ngāi Tahu Tourism's Glacier Hot Pools.

Ngāi Tahu Tourism (2014) stepped beyond their tribal boundaries and expanded their tourism investments into another tribal area to include many tourism businesses based in Rotorua. The company has invested in Rainbow Springs Tours, where in addition to tourism products currently offered, such as The Park for Life and The Big Splash, they also operate

‘Kiwi Encounter’, which is a Kiwi rejuvenation partnership in conjunction with the New Zealand Department of Conservation. Ngāi Tahu Tourism (2015) has also invested in the Agrodome in Rotorua, which is branded as a unique New Zealand experience.

Huka Falls Jet is yet another Ngāi Tahu tourism experience based in Taupo in the central North Island. At a glance, these tourism products may not appear to contain obvious characteristics of Māori tourism; however, Ngāi Tahu Tourism (2015) stated that there is a distinctive way they focus on their customers. Although these Ngāi Tahu tourism investments could be viewed as mainstream tourism products, Ngai Tahu say that they are driven by their vision statement - “creating unforgettable experiences.” Ngāi Tahu Tourism refers to such outcomes as “moments of truth” (2015). These moments are indeed the sort of treasure a tourist craves, but the Māori cultural content is unclear.

3.3.6 Key conceptions in Māori Tourism

Māori tourism, which is inextricably related to Tikanga Māori, arises from and belongs to a complex cultural philosophy and Tikanga. Hirini Moko Mead (2003) argues eloquently in *Tikanga Māori* that cultural values are required to help control and govern meritorious conduct as a Māori, according to ancestral lore. It is useful to explore these connections.

The previous literature indicates that values-based frameworks have been used to explore differences between forms of cultural tourism (e.g. Zygadlo, Simmons, McIntosh, Matunga, and Fairweather (2003) and elsewhere) and are applied now to identify key cultural values related to Māori-centred tourism, using their Māori names. These cultural values include: Wairuatanga – the state of being spiritual; Whanaungatanga – relationships/kinships; Ngā Matatini Māori – Māori diversity; Kaitiakitanga – guardianship; Manaakitanga – warm hospitality; Tino Rangatiratanga – self-determination; Kotahitanga – unity and solidarity; Tuhono – principle alignment; Purotu – the principle of transparency; and Puawaitanga – the principle of best outcomes.

Wairuatanga is seen as an essential part of Māori-centred tourism and provides unique guidelines. Wairuatanga, according to Simmons et al. (2003), is the spiritual dimension of Māori values. Everything has a Wairua or life-force. However, adding *-tanga* as a suffix at the end of the noun designates the quality derived from the base of the noun. Explaining the Wairuatanga or spiritual side to visitors, according to Zygadlo, Simmons, et al. (2003), makes the product authentic rather than staged.

The ancient cultural value of Whanaungatanga is seen as an organisational principle and is a way of structuring and maintaining relationships within the Whānau (see, for example Smith, 1999, p. 26). Nurturing staff in a Whānau working environment is identified by Matunga et al. (2003) as an important strategy for Māori tourism. Tahana (2000) noted that the involvement of a Kaumātua or tribal elder in an advisory capacity enhanced the development of Māori tourism in Rotorua. Commencing tourism initiatives at the Whānau level, according to (James Hēnare Māori Research, 1997), is the cornerstone in developing Māori tourism in New Zealand and provides the building blocks to Hapu and Iwi. Zygadlo, Simmons et al. (2003) postulated a dialogue of relatedness that maps to each cultural value in Māori tourism. They claim that a representation of Māori culture in tourism must reflect the diversity of Māori identity and describe diversity as Ngā Matatini Māori. A diversified Māori tourism product is one that carries authenticity and integrity. Their statements on diversity reflect the different types of development strategies for Māori-centred tourism (Zygadlo, Simmons, et al. (2003).

Kaitiakitanga in a Māori tourism context, according to Fairweather et al. (2003, p. 31), is defined as the responsibilities and Kaupapa, passed down from the ancestors, for Tāngata Whenua to take care of places, resources and Taonga or cherished treasures (p. 31). The concept of caring for Taonga in a culturally sustainable way is expressed as the philosophy of Tōhua Te Ao in Puriri and McIntosh (2013). Kaitiakitanga and Tōhua Te Ao are interwoven and intergenerational philosophies that support a need

for Māori tourism to be sustained by Māori for Māori. In sum, Kaitiakitanga is guardianship and includes principles of wise care and management.

Manaakitanga in a Māori tourism context is probably the most widely used (and sometimes over-used) noun, yet is arguably the most misunderstood and undervalued word in New Zealand tourism. Manaakitanga is argued by Sharp (1991, p. 53) to be about demonstrating respect to Manuhiri (visitors) and is sometimes described as “sharing and caring” and being hospitable. Manaakitanga as a noun, when applied in a Māori context from a Māori perspective (Ngata, 1993) can mean hospitality, kindness, generosity, support and is also the process of showing respect and care for others. Shirley Barnett (2001) positions Manaakitanga as an important aspect of Māori tourism and Manaakitanga is reflected in the Māori Economic Development Panel (2012) as a Māori tourism priority objective. Upholding and expressing Manaakitanga through actions of hospitality is seen as vitally important. Puriri and McIntosh (2013) for example, point to this in a discussion of the spiral model of Māori principles presented by Tumoana Williams and Manuka Henare (1997, pp. 1-5). Manaakitanga is interlinked with customer levels of satisfaction, and Zygadlo et al. (2004) argue that this cultural value is a key component of a value-based perspective.

However, Manaakitanga does not stand alone and cannot be isolated from a Māori perspective; the cultural concept becomes interlinked and informed on multiple levels with a multitude of inter-related cultural values. These cultural values include: Aroha (compassion); Tautoko (support), Atawhai (caring), Oha (overtness); Whakawhanaungatanga (the process of establishing relationships); Maimoa (taking care of); Mārire (appeasing); Matapopore (watching over); Ohooho (needing to be cared for); Penapena (cherishing, attending to); Pena (investing with interest); Tautiaki (tending and guarding); and Taurima (entertaining) (Barlow, 1994).

The principle of Tino Rangatiratanga is more specifically focused on self-determination, self-reliance and independence, combined with the right(s) to manage and control resources, culture, language, social and economic

well-being. This principle is widely cited in the literature on Māori Tourism; see for example, Zygadlo, Simmons, et al. (2003). Graham Smith (1997) argues that Tino Rangatiratanga also allows Māori to practice and develop their praxis to produce a pedagogical way of learning things Māori. Tino Rangatiratanga in a Māori tourism context provides both an opportunity and a challenge for Māori to become more than just employees in the global industry of tourism. Māori are able to be proprietors and managers of their own tourism entities and are capable of determining their own future as leaders in the provision of cultural tourism experiences (Smith, 1997).

Tino Rangatiratanga is further empowered by the Treaty of Waitangi. Orange (1987) argues that as an officially recognised legal agreement between the Crown and Māori, it can be used to support Māori freedom to self-determine the use of their cultural assets. Although Māori are still disputing the fuller meaning of this concept with the Crown, this should not impede ongoing negotiation or progress toward self-determination in the social space (Orange, 1987).

Māori Tourism has the potential to apply Kotahitanga, which is a key cultural principle of unity. However, there are difficulties in actually engaging this principle throughout the widespread regions of Māori Tourism in New Zealand; this is evident in the Te Puni Kokiri (2014) report, which identified only 105 Māori Tourism operators out of 309 who agreed to participate in creating the report. Kotahitanga in a Māori Tourism context has the potential to create alliances and according to Durie (2000, p. 15) this approach brings collective collaborations that strengthen business opportunities.

Kotahitanga, according to Zygadlo et al (2003, p. 36), was found to be an overriding theme at an Omaka Marae Māori Tourism hui. Kotahitanga is a powerful cultural value and principle to Māori. Bishop et al. (2014) claim that Te Kotahitanga is effective in helping Māori to overcome the daily challenges they face. Māori Tourism operators, through Kotahitanga, are able to strengthen themselves by uniting and collaborating with each other

as well as with agencies such as Te Puni Kokiri (the Ministry of Māori Development), Ngā Rūnanga-Nui-A-Iwi (Māori tribal agencies) and Māori Tourism, which is a New Zealand Government-funded entity based in Wellington.

In summary, approaches to and definitions of Māori tourism remain broad and imprecise. However, when viewed through a culturally-informed lens, Māori tourism has a high degree of internal consistency and validity. This enables Māori to dictate the terms and conditions about what they believe Māori tourism is. The questions for Māori are not so much what is the right definition for Māori tourism, but what are the cultural values of Māori tourism, and how are they applied in a Māori tourism product or experience.

3.2.7 Summary

The Whakapapa or literature review relating to Māori tourism argues that Māori have participated in tourism since the arrival of immigrants and visitors to New Zealand, over 150 years ago. According to local Māori from Te Arawa in Rotorua, Māori believe that they were punished for disrespecting the famous Pink and White Terraces, which were a major tourism attraction in New Zealand before the eruption in which they were destroyed. Since then, Māori have been cautious about what parts of their culture and natural assets are exposed to tourism. Rotorua has continued to be a focus for delivering cultural tourism in New Zealand.

Māori tourism is now on the rise as Māori have developed and invested in tourism using an Iwi or tribal investment strategy. There are currently 218 Māori tourism businesses throughout the North and South Islands of New Zealand. Rotorua claims to be the cultural tourism centre of New Zealand. Māori have diversified significantly in terms of the tourism experiences, products and services offered to tourists through the application of innovative technologies like the internet, smart phones and modern transportation.

Understanding, respecting and implementing cultural values are vital for Māori tourism operators. Tikanga Māori or Māori protocols, Whakapapa or genealogies, and Wairua or spiritual affirmations are essential to help guide Māori tourism business by learning how to embrace and realise these intrinsic values.

The role of Kaitiaki or steward is considered extremely important to Māori in tourism, in that Māori have a responsibility to care for the world they live in in a sustainable way. Māori believe that Manaakitanga is a key ingredient to being a consummate host in a cultural tourism context. Self-reliance and cultural independency via Tino Rangatiratanga enable Māori to self-regulate and manage their own ideas and developments. Through Tino Rangatiratanga, Māori are able to emancipate themselves from mental slavery by freely developing ideas and tourism concepts without restraint and without feeling that their ideas are inferior to Western tourism ventures in New Zealand and elsewhere.

Cultural distinctiveness enables Māori tourism businesses to draw upon the unique, original and authentic tourism offerings that align with their abilities and competencies. When Māori tourism is viewed though a cultural lens, it offers Māori a wide range of opportunities that can give them confidence to dictate the terms and conditions governing what parts of their culture they want to share with the world.

3.3 Applying cultural philosophies in Practice

3.3.1 Introduction

Cultural values are integral to Māori tourism development and help inform authenticity for Māori. Cultural performances and the validity of authenticity are discussed in this chapter. The issues of inauthentic products, including souvenirs, being offered to tourists, and their impacts are discussed in this chapter. Distinctiveness for Māori is argued as being at the centre of Māori tourism. Understanding how distinctiveness adds value to Māori tourism is presented as an essential element for cultural tourism to consider.

Education for Māori tourism can be complex. The New Zealand Qualifications Authority (NZQA) is a New Zealand government agency that has the task of managing the education qualifications framework for Māori tourism. This is discussed to provide an informed backdrop to the training options available to support the tourism industry in New Zealand.

3.3.2 Tradition and authenticity in Māori Tourism

Māori Tourism is anchored by the same cultural values that inform Māori arts and craft. See for example, McIntosh (1999); Barnett (1997); Aicken and Ryan (2010); Johnston (2006); and Mahuta (1987). Tahana (2000) examines Māori Tourism and notes that cultural performances at the Marae are more traditional compared to those staged at hotel venues or corporate settings by Māori Tourism operators in Rotorua, and that the latter have changed over time. Blair-Stahn (2010) however, asserts that such stage performances are not necessarily authentic representations of the culture of indigenous people(s).

Research shows that Māori Tourism operators value the opportunity to be in control of their experiences and performances so that they can authenticate their performances and presentations of their culture using their own cultural values and beliefs, as discussed by Zygadlo, McIntosh, et al. (2003).

Distinguishing between fake and authentic cultural souvenirs in New Zealand is a major challenge. Asplet and Cooper (2000) referred to this authenticity challenge in the textile and apparel markets. They identify, for example, the difficulties tourists experience when trying to understand an artist's impression of traditional cultural patterns, which are transferred onto textiles and clothing. Part of the issue is that these designs are motifs converted into modern art. Taylor (2001) claims that providing explanations on small cards for tourists is one way of communicating the significance of the designs and patterns and that this approach helps to inform tourists who want to understand the meaning behind the products.

What is of greater concern in Māori tourism in New Zealand and the economic development of Māori, according to Zeppel (1997) is the failure to identify the authenticity of products being sold to tourists. An example of this lack of authenticity is found in Māori souvenirs that are manufactured in China or countries other than New Zealand. Inauthentic souvenirs are being sold to tourists in New Zealand with the implication that these products are authentically made in New Zealand and are the work of Māori in New Zealand. The misrepresentation of authentic Māori souvenirs according to Zeppel (1997) is an issue to Māori in tourism and these fraudulent reproductions need to be labelled to increase tourist awareness of the differences between authentic and inauthentic souvenirs.

Telfer and Hashimoto (2007) observe that Māori handicrafts are often not appropriately branded, and neither are these products marketed as representations of the culture; rather they are marketed as authentic souvenirs of the country. The origin of Māori knowledge involved in the development of arts and crafts is, according to (Mead, 2003, pp. 3, 4),a comprehensive construct of Tikanga, values, beliefs and meanings combined with cultural spiritual guidance. Mead (2003) states that Māori knowledge is accumulated over many generations who have contributed towards the advancement of the formal Māori content, which is then applied to create indigenous arts and crafts. There is a strong view among Māori that these forms of arts and crafts belong to Māori and need to be acknowledged as representations of the Māori people and their culture (see for example Mead, 2003; Smith, 2005).

The Māori Arts and Crafts Institute in Rotorua is an excellent example of a Māori business which continues to make authentic art pieces for sale in the retail section of their tourism complex. These items include a variety of authentically carved Poupou (figurines), Taiaha and Tewhatewha (weapons), Patu and mere (hand-club weapons) and Kōauau (flutes). In addition to these immaculately carved specimens they also retail authentically handmade Piupiu (flax skirts), Poi balls and Korowai (feathered cloaks). The Institute in Rotorua is an example of how the

restorative practice of the arts and crafts of Māori can become a sustainable business, providing tourists a face-to-face experience with authentic souvenirs.

Takirirangi Smith (2005) considers Māori culture, language, beliefs and traditions as very significant to Māori in arts and crafts. Smith et al. (2010) affirm the pride Māori have in these attributes, from a Māori Tourism perspective. Research on Māori tourism in a Statistics New Zealand (2015) report reflects a significant growth in the number of Māori participating in Māori tourism, combined with increasing diversity and demand for distinctive Māori tourism products in New Zealand, compared to an earlier report commissioned in 1983 by the then head of Māori Affairs, Kara Puketapu.

3.3.3 Distinctiveness in Māori Cultural Tourism

Sofield (1993) advocates that cultural exchange requires an appreciation of the host's (Māori) culture by tourists in New Zealand. Butler and Hinch (1996) infer that this requires tourists to learn about the culture and heritage of the indigenous (Māori) people. McIntosh and Zahra and McIntosh (2007) suggest that the interaction and cultural experience benefit both Māori and the tourists, and that the experience gained is different from that gained from traditional cultural products such as hotels and Kiwi backpacking. This cultural difference, experienced by both the host and the culturally enquiring tourist, is argued by Butler and Hinch (1996) to be an outcome of the distinctiveness that Māori Tourism offers to tourism.

Some of the characteristics of distinctiveness identified by Hunt and Worthen (2006) are related to the unique attributes and behaviours of Māori. In a tourism context, these distinctive elements (discussed by McIntosh et al., (2002), among others) include belongingness and (cultural) identity, Mana (power and authority), spirituality and mythology, Tino Rangatiratanga (sovereignty), Whānau (family), Kaupapa (rules), Mātauranga (oral history), Whakapapa (genealogy), Manaakitanga (hospitality), Waharoa (gateway) and Mauri (spiritual life force). These

elements are precious to Māori Tourism and are required to form, guide and manage cultural distinctiveness (McIntosh et al., 2002). McIntosh, Hinch, and Ingram (1999) also maintain that this distinctiveness enhances the delivery of Māori Tourism products and services.

3.3.4 Education in Māori Tourism

According to the New Zealand Qualifications Authority (NZQA) (2015) Māori tourism has become incorporated into the NZQA framework. The role of NZQA is to manage the education, academic and vocational training framework in New Zealand. Māori Qualifications Services (MQS) announced, on 9 February 2015, three Mātauranga Māori qualifications developed following a mandatory review of Māori tourism qualifications. These three certificates in Māori Tourism address specific areas, which include management and commerce, and use basic expressions of Manaakitanga (hospitality) when dealing with Manuhiri (visitors) across a broad range of roles within tourism. The courses aim towards an advanced theory of Manaakitanga (hospitality) and cultural competence when working with tourists from other cultures and how to exercise Kaitiakitanga (caring for others in a hospitable way).

At the tertiary education level in New Zealand, Māori Tourism is addressed in an active and changing way wherever diploma and certificate courses are offered throughout the country. Te Whare Wananga o Awanuiārangi (2015) reflect growth in response to the demand that they have experienced over the past 5 years.

NZQA (2015) offers a complex menu of key areas with Māori Tourism. These advanced papers/courses cover the following areas of study:

1. Courses that teach correct pronunciation of place names in Māori
2. Using Māori language
3. Forms of greetings in a tourism context
4. Understanding the impacts of tourism, Iwi (tribal) settlement and comparing cultural practices in tourism
5. Māori identity in tourism

6. Māori products and potential joint ventures in tourism
7. Understanding the benefits of Māori tourism to Whānau (family unit development)
8. Understanding the importance of respecting Māori customs and practices in tourism
9. Evaluating a Māori tourism product as a sustainable economic product and researching its impact on Māori values
10. Engaging Marae in tourism
11. Explaining the Māori story behind of natural sites of significance used in tourism.

The broad range of papers in the NZQA framework (NZQA, 2015) are offered to service the growing demand from students hoping to make a positive impact in the development of Māori Tourism in New Zealand.

3.3.5 Summary

There are many challenges to consider when developing cultural tourism businesses. Tradition and authenticity go hand in hand and are key factors for Māori tourism businesses. Māori must consider how to present and share their culture, their language and their intrinsic values with tourists. Cultural performances must be sincere representations of the Māori culture and must be done only by Māori performers. This is also the case for authentic Māori souvenirs. Souvenirs need to be designed by Māori and must reflect and respect the Tikanga or cultural values epitomised by Māori. For Māori, it is important to be in control of what parts of their culture are shared through tourism.

Qualifications through education are important components in establishing sustainable Māori tourism businesses. NZQA is responsible for maintaining the quality of qualifications offered to support the training of Māori tourism operators, and their staff. Māori cultural tourism requires respecting Tikanga or cultural protocols and ensuring that all cultural values are respected and form the centre of Māori tourism development.

3.4 Māori Business Development in Tourism

3.4.1 Introduction

Māori tourism business development is discussed in this section, using a case study of Taiamai Tours to identify the challenges presented by commercialisation, while Māori strive to maintain their cultural values. Māori philosophy is stressed as having greater significance than generic business goals and processes. This includes the importance that Taiamai Tours place on sustainability in their Māori business. Caring for the world we live in is shared by understanding the meaning of a cultural perspective, Tōhua Te Ao.

The diversity of Māori tourism is discussed with examples provided to illuminate the diversity of Māori tourism products or services. A “cultural gene” is argued by (Spiller, 2010) to be a cultural asset that potentially provides Māori with innovation and distinctiveness.

Māori tourism when observed and analysed as a business has recently been referred to as a Pakihi. Pakihi is introduced as a Māori term for business. Flatlands is a fictional place proposed by Spiller (2010) where Māori tourism can be theorised, allowing potential business owners to experience the challenges of cultural limitations within tourism. Sustainability, using a case study approach, is discussed as having dual bottom-line concerns with economic and environmental sustainability issues. It is argued that Māori prioritise environmental over economic sustainability.

3.4.2 Brief case studies in Māori Tourism

Puriri and McIntosh (2013) examine a Māori Tourism business that meets the criteria of cultural authenticity and distinctiveness. Taiamai Tours Heritage Journeys is an independent Māori Tourism business that provides an authentic Māori experience as a tourism product. Located in the far North in the lands belonging to the Ngā Puhi tribe along the shores of Waitangi, Taiamai is a Whānau (family) business headed by Hone Mihaka, who has become the face of the business worldwide. Its core business is the provision of an interactive Waka (Māori canoe) experience,

where tourists are invited to gain a rare and unique insight into ancient Māori customs, rituals and traditions.

Taiamai Tours have reached Qualmark quality standards. Qualmark (2015) is New Zealand Tourism's official mark of quality assurance and it brands itself as being a way by which tourists can distinguish tourism organisations that met stringent quality standards and environmental criteria. Taiamai Tours, according to Puriri and McIntosh (2013), keep cultural philosophy at the forefront of their business. They declare this is a pre-European philosophy that has led them to economic success. Puriri and McIntosh (2013) note that Taiamai Tours pride themselves on ensuring that they applied the advice of their Kaumātua (elders), which was to "Tiaki Te Taonga" (look after the rare and precious things). Taiamai Tours believe that gaining Qualmark recognition and operating in safe and secure ways demonstrates that they are looking after the precious customers (Taonga) of their business.

Many Māori tourism businesses operate similarly to Taiamai Tours as they underpin their businesses with cultural values that guide them in a culturally authentic way as they strive to gain economic independence in this industry. McIntosh et al. (2002) claim that managers in Māori Tourism need to ensure that both cultural identity and lifestyle are protected when striving to provide a meaningful tourist experience. Māori cultural tourism Tahana (2000) claims it embraces a cultural philosophy that also seeks to protect certain aspects of Māori culture and that these things should remain Tapu (sacred). Hoani Mihaka, the founder of Taiamai Tours, reiterates this point, stating that his Tikanga (philosophies) are never for sale; all he is selling is a plastic seat in his Waka (canoe) (Puriri & McIntosh, 2013).

McKercher and Du Cros (2002) warn that an objective of strategic marketing is to identify and exploit the attributes of the organisation/culture of the people that creates a sustainable advantage in the marketplace. The struggle for Māori to maintain control over the commodification of their culture is challenging.

Māori Tourism as a business encounters a host of concerns, challenges and opportunities that Māori operators need to overcome while maintaining their Mana (self-empowerment), as they navigate their way through the stages of development.

Māori Tourism developments are resourceful, often using the natural environment for their operations. An example is the Māori ecotourism operator, Waimarama Māori Tours (2015), which takes tourists who come to Hawke's Bay, to visit rivers and creeks containing eels that Waimarama claim have inhabited this part of New Zealand for over 80 million years. The simple thought of visiting eels may not seem enough to encourage one to travel a long distance to view this unique species that can live for up to 80 years, but the ecotourism experience has wrapped itself around Māori culture and added value to the initial thread of ecotourism.

Waimarama Māori Tours offers a range of other cultural products their Manuhiri (tourists/visitors) can experience on their 638-hectare block of land. Waimarama Māori Tours provides a native nursery with over 20,000 plants, employs three full-time workers, and offers a cadet scheme to train additional members of the community to care for the development. This Māori Tourism development claims to operate 364 days of the year, and through their website Waimarama Tourism (2015) invites visitors to immerse themselves in the Māori world. Waimarama Māori tours are similar to many other Māori tourism developments and are underpinned by cultural values and Tikanga (philosophies) similar to those identified by McIntosh et al. (1999).

A Māori Tourism development called Tōku Gourmet (2015) has developed a range of Māori seafood products made from Paua (abalone), which are marketed as delicacies to both tourists and the local market. Tōku Gourmet is based in the Waikato and claims that, for Māori, the Paua is often referred to as 'the fruit of the sea.' Relying on natural resources has driven innovation in Māori Tourism development and has enabled Māori Tourism to lay claim to cultural distinctiveness as Māori are traditionally taught to care for their natural treasures for generations to come. Tōku

Gourmet has advanced from processing Paua to growing Ginseng in what they claim to be in a wild and natural state under the canopy of trees on their Whenua (land), for potential markets in China.

Māori Tourism development for Ngāi Tahu has led to a successful strategic partnership with Lincoln University, in which they can jointly offer scholarships to descendants of Ngāi Tahu who choose to study tourism at the University. Ngāi Tahu as a tribe, along with all other Māori tribes in New Zealand, suffered great losses and were deprived of their lands and resources, which were confiscated illegally by successive governments of New Zealand in the latter half of the 19th century.

Following a Waitangi Treaty settlement with the Crown, Ngāi Tahu have turned their financial disparity into a multi-million-dollar development, with Māori Tourism development at the core of their investment portfolio. Irrespective of the Crown's failure to set aside adequate reserves (of land) they had promised to Ngāi Tahu, which was 10% of the 34.5 million acres originally sold, Ngāi Tahu have managed to increase and capitalise on the token settlement, which resulted in a payment by the Crown of $170 million to Ngāi Tahu. This particular settlement, according to Ngāi Tahu Tourism (2015), happened after 150 years of suffering, poverty, deceit, neglect and broken promises to generations of Ngāi Tahu descendants, many of whom had passed away.

Ngāi Tahu is not alone among Māori tribes in experiencing the multiple impacts of deprivation, oppression, deceit, and economic disadvantage. For many Māori, Māori Tourism development has meant being resourceful with what natural resources they have available.

3.4.3 Threats and Opportunities in Māori Cultural Tourism

Regardless of the complexity and diversity of Māori Tourism businesses overall, each Māori Tourism business claims to possess a 'distinctive cultural gene' that relates to Māori culture, Māori values and Māori Tikanga or philosophies that support their theoretical underpinnings as a Māori Tourism development (Barnett, 1997; Zeppel, 1997; Zygadlo et al.,

2004). As previously observed (Puriri & McIntosh, 2013; Zeppel, 1997) Māori Tourism businesses often face the task of serving two masters, which include being grounded by cultural values while being subjected to a Western way of conducting business that is underpinned by a commercial and competitive environment. The challenge of this duality presents Māori Tourism businesses with the risk of compromising one for the sake of the other. In the case of Taiamai Tours, for example, they feel they must protect the name of their ancestors, 'Taiamai', as a priority, while grappling with delivering on their other commitments to the business requirements of Tourism New Zealand and the NZ Government (Puriri & McIntosh, 2013).

Spiller (2010) frames Māori Tourism as a business and refers to it as a Pakihi – loosely translated this means an enterprise business. The business field where a Pakihi exists is compared to a theoretical place she identifies as 'Flatland' where a society of creatures inhabits a place existing within the constraints of a two-dimensional surface. Eventually, over time, Flatland's two-dimensional reality evolves into an existence that can view the world from a three-dimensional perspective. This transformative development enables Flatland to experience, understand and comprehend things in a more sophisticated way.

Flatland, as a theoretical place, is likened to the narrow views that are experienced when Māori Tourism is viewed through the lens of conventional tourism. In Spiller's reference to Flatland, Māori Tourism is termed to be a Pakihi (business) and is argued by Spiller (2010) to fall victim to being stereotyped by tourism visitors, whose limited view of the Māori world is narrowed by a sense of limitation(s). Such cultural limitations are experienced in Māori Tourism and are manifest in a cultural tourism context (Tahana, 2000; Te Awekotuku, 1981; Zygadlo et al., 2004; Page, Forer, & Lawton, 1999). This includes customary practices like a Powhiri on a typical Marae, according to Barlow (1994), where time is not necessarily significant to Māori. Compromises, according to Mihaka (2013), are needed to address the fixed itineraries of inbound tourism.

McIntosh et al. (2002) claim the potential for tourism to be a prime threat to indigenous homelands occurs when sacred and sensitive cultural things are disrespected by tourists. However, the opportunity exists for tourists to experience a different (e.g. Māori) culture. Hughes (1989) argues that this is one of the main benefits for international travellers to New Zealand.

Māori Tourism development also provides a possible transformative opportunity according to Ateljevic, Pritchard, and Morgan (2011), who discuss the notion that many Māori Tourism operators have chosen tourism as a way of sharing their culture, language and history with others who share an interest in learning about the Taonga (precious resources) of Māori. This is one practical application of the Manaakitanga principle. They see a "new hopeful transformative perspective" emerging from the spread of Māori tourism, which can help in navigating the theoretical and practical changes in tourism development (Ateljevic et al., 2011). In the same vein, Zygadlo et al. (2004) argue that transformation could offer Māori the opportunity to diversify from Western management practices and position Māori cultural Tikanga (philosophies) at the forefront to inform decision-making. Tribe (2009), however, does see the potential for challenge in a transformative approach in a tourism context, as there are philosophical issues of tourism and a significant knowledge gap (Tribe, 2009, p. 3).

Despite the need for Māori Tourism developers to maintain complete control of their cultural values without compromise while developing their businesses, it may be challenging to avoid becoming entangled in the bureaucratic objectives and agendas of the Government, which could potentially compromise their ability to maintain their cultural distinctiveness and identity. The situation is further complicated by the fact that Māori Tourism – like other social developments – is vulnerable to changes in the government and its policies, as discussed by Mutu (2009).

3.4.4 Māori Tourism and sustainability

There is a vast body of literature related to sustainability and sustainable development, which has generated many interpretations relating to

tourism development. Wahab and Pigram (1997) claim that sustainability is an integral part of tourism and that in modern times the environment is becoming increasingly significant. Sustainability and sustainable development, according to Sharpley (2009), are inseparable and the notions of sustainable development are vital for growth to be achieved in Māori tourism development.

Māori Tourism has the potential to provide a sustainable economic benefit to Māori who choose to participate. Sustainable tourism theoretically means that Māori Tourism needs to advance to both an environmentally and economically sustainable future. Puriri and McIntosh (2013) indicate that Māori Tourism operators are often faced with the challenge of culturally sustaining their environment as a priority over economic sustainability. The two components are typically inseparable in tourism, but Māori Tourism operators like Mihaka believe that if they lose their environment, they lose everything (Puriri and McIntosh (2013). Tribe (2010) supports these notions of sustainable development as a maturation in tourism, which has seen the emergence of several networks in the knowledge community that have aided tourism development for Indigenous peoples.

Sustainability in tourism is a widely discussed topic, and Māori Tourism is not exempt, as discussed by Graci and Dodds (2010), Chhabra (2010), Fusco, Girard & Nijkamp (2009), and McIntosh et al. (1999). Ritchie and Crouch (2003) and Graci and Dodds (2010) argue that sustainability is required in order for growth to occur. Whitehead and Annesley (2005) claim that a sustainable approach fortifies future economic development for Māori. Further, Theobald (2004) claims that sustainability in tourism provides the opportunity for tourism to globally capitalise through collaboration with other facets of (Māori) Tourism, which in turn could result in better service for customers.

Environmental sustainability is a primary concern for Māori – and hence Māori Tourism. Zeppel (2006) finds that indigenous people are becoming more involved in ecotourism enterprises, including cultural ecotourism,

eco-lodges, bungalows, hunting and fishing tours, cultural attractions and other nature-based facilities or services. Puriri and McIntosh (2013) suggest that as more Māori participate in Māori Tourism, the opportunity to practice Tino Rangatiratanga (cultural sovereignty) to protect ecological systems ensures that care for the world we live in aligns with Tōhua Te Ao (caring for the world in a sustainable way).

3.4.5 Summary

Māori Tourism has experienced several issues over its years of development in New Zealand. Cultural values are stressed as a priority over economic issues for Māori. Māori tourism businesses incorporate customary beliefs and practices in their tourism projects. These cultural philosophies include Tōhua to Ao, which for Māori ensures that care is given to the world we live in. Sustainability for Māori is an intergenerational process that instils the role of stewardship over these natural assets in future generations.

Māori are reminded to keep the Tapu or sacred away from tourism. However, Māori have developed cultural tourism by using their natural resources, including oceans, lakes, mountains, rivers and the wildlife in these domains, and teaching tourists how to care for these living assets and resources.

Sustainability for Māori takes an intergenerational approach by teaching future generations how to care for the environment, so that the world they live in will be kept in the same way they received it from their ancestors. Māori pride themselves as Kaitiaki or carers of the land.

Figure 15 Burning out the unwanted wood to expedite the carving to expose the eponymous ancestor Wairere of Ngāti Wairere

Te Upoko Tua Wha: Tārai Ngā Wahia
Chapter 4 – Take out the burnt and unwanted wood to expose the Whakairo (carving) of the Ancestor

Ko te uri o Hua, e kata te rākau
The descendant of Hua makes the wood laugh. Hua was a famous carver – a clever carver or worker in wood. (Riley, 1990)

4.1 Introduction

Tārai ngā wahia is a process used by a Tohunga Whakairo, which involves an ancient method for removing large areas of unwanted wood. The carver starts a small fire in the centre of the large area on the carving that he wants to remove. The fire does three things for the carver:

1. The fire is controlled and destroys a large area for the carver. This technique is typically applied to areas between the legs of the Tekoteko (carved figure), or in between the arms and mid back section of the carving.

2. The fire permanently destroys unwanted wood that has no value to contribute to the Poupou (post)

3. The heat of the fire also helps harden and season the remaining parts of the Poupou and thus strengthens the Poupou.

The chapter discusses the importance of removing Western theory and methodology from this research, which is similar to the burning out of unwanted wood. Kaupapa Māori seeks to achieve the following three outcomes:

1. To remove potential conflicts that Western theories and methodologies could introduce to a Kaupapa Māori research approach
2. To permanently remove unwanted and incompatible theories that contradict Kaupapa Māori
3. To independently strengthen the focus and outcomes of Kaupapa Māori.

4.2 Decolonising Māori research

This chapter explains why Western methods and Western methodology are not applied in a Kaupapa Māori research methodology. It also outlines the Kaupapa Māori methods applied to inform this doctoral thesis.

This chapter argues the need to decolonise Western research, theoretical models, methods and analysis from this Kaupapa Māori-based research project. By doing so at this point, the need to continually defend a Kaupapa Māori cultural stance and to provide Western theoretical assumptions and reasoning to substantiate Kaupapa Māori as a research method is obviated.

Smith (1999, pp. 185-186) discusses the need for decolonising Western research methods when researching Māori, so as to allow a more transparent, honest, credible voice of indigenous Māori to prevail in research. Pihama (2001) argues that the emergence of Kaupapa Māori as a research methodology offers an appropriate method to conduct research on Māori that enables the voices of indigenous people to heard.

Denzin and Lincoln et al (2008, pp. 9-12) support the argument that Māori have been marginalised and suffered oppression as a result of the research conducted by Western researchers for many years in New Zealand. Linda Smith (2000, pp. 225-227) and Graham Smith (2000, pp. 209-224) share the suggestion that Kaupapa Māori research is a local theoretical position that provides a modality through which a specific historical, political and social context for Kaupapa Māori research can be achieved.

Linda Smith (1999, p. 37) asks, "who writes for whom? Who is representing indigenous peoples, how, for what purposes, who is doing science for whom?" She provides eight questions for the indigenous scholar to consider:

1. What research do we want done?
2. Who is it for?
3. What difference will it make?
4. Who will carry it out?
5. How do we want the research done?
6. How will we know it is worthwhile?
7. Who will own the research?
8. Who will benefit?

   (L. Smith, 2000, p. 239)

These questions provide a basis for both Māori and non-Māori researchers to work on. Bishop (1999) asks for Māori researchers to be accountable for their actions. If the research falls out of control of Māori, then one needs to ask how can the research effectively deliver benefit to Māori?

Kaupapa Māori, according to Bishop (1998, pp. 199-202), rejects outside control over what constitutes authority and truth in research. Denzin and Lincoln (1994) position Kaupapa Māori as an epistemological validity. In this context Kaupapa Māori requires no other methodology to validate and accommodate the sensitive cultural values that control, access, monitor

and analyse research. The statement by Linda Smith (1999) that 'research on Māori should be done by Māori' remains foremost in the minds of Māori researchers who choose to apply Kaupapa Māori research techniques to culturally ground their research in epistemological and ontological values.

Such cultural values are bound together by a history that existed for generations before the arrival of Europeans in New Zealand. Indigenous knowledge or Kaupapa Māori is referred to by Denzin and Lincoln (2008, p. 556) as a culturally responsive inquiry, which calls for Kaupapa Māori with the capacity to accommodate a mixed methods research approach.

Mertens, Cram and Chilisa (2013) indicate that some indigenous researchers encounter multiple challenges in applying a mixed methods approach in their individual research projects. Mertens et al. (2013) caution against the use of mixed methods as each research method struggles with being submissive to a more dominant other and there can be uncertainties about how much control Kaupapa Māori has in leading the research.

Both Linda Smith (2000, pp. 229-230) and Graham Smith (2000, p. 212) outline some of the additional challenges that need to be considered. However, both emphasise that Māori researchers should be proactive in engaging Kaupapa Māori, stating "…being Māori is an essential criterion for carrying out Kaupapa Māori research."

Linda Smith (Smith, 1999, p. 111) discusses two aspects of the 'indigenous peoples project' that provide a reason for ensuring that an appropriate research approach is applied to Kaupapa Māori. Smith (1999) asserts that Kaupapa Māori as a research method emerged out of a need to release Māori from the grip of continued oppression and discrimination. Smith (1999) claims that a cultural framework that helps Kaupapa Māori (tourism) research to decolonise is imperative, as one of the primary requirements is to gain research findings through a culturally participatory research experience.

An attempt to conduct research on Māori by Māori without respecting cultural practices would be a violation of cultural values. Mertens et al (2013) claim that Kaupapa Māori is about Māori being Māori when conducting research. This research involves a Māori researcher conducting research on a Whānau. The Whānau being researched also agreed to participate in this research on the basis that they (all persons involved including the researcher) would be free to exercise their Tikanga Māori (Māori beliefs and protocols).

Bishop (2005, pp. 109-138) asserts that Māori can free themselves from neo-colonial domination through a Kaupapa Māori research approach, which can create new knowledge. Henry and Pene (2001) offer Kaupapa Māori as an approach that is culturally safe when mentored by Kaumātua (Māori Elders), while still being a rigorous research approach. Glover (1997) suggests that Māori possessed a critical knowledge before the arrival of Europeans in New Zealand and the application of Western research techniques to Māori.

Linda Smith (1999, p. 55) highlights the lack of experience and familiarity with terminology that European researchers had for things Māori in the nineteenth century. She also argues that many things that were pertinent in the Māori world were compromised by Westerners, and provides many examples where such compromises have disadvantaged Māori in health, education, housing and social development.

4.3 The choice to engage with Kaupapa Māori methodology in this research

A decolonisation of Western methods was deemed imperative in this specific research project. Western research methods and reasoning have been removed to enable a more honest, transparent research experience between researcher and the Whānau being researched. The choice as a Māori researcher to apply a Kaupapa Māori methodology and not a Western methodology was to allow Kaupapa Māori to reflect more truth and validity by enabling Māori to engage in research in more open, transparent and culturally-appropriate ways.

A secondary benefit is so that a Kaupapa Māori research methodology does not have to be ruled by the theories that are held to be more dominant than Kaupapa Māori. This also protects Kaupapa Māori from continually explaining itself to a Western mindset of reasoning or being obliged to provide reasons why it chose to do things outside the norms of Western research practice.

Finally, the purpose of seeking to identify cultural processes for a Whānau developing a Whānau based tourism development, while maintaining their Tikanga Māori (Māori protocols & beliefs), is to develop a cultural framework to help future Whānau. Māori need to clearly understand how they can develop Māori tourism or Whānau-based tourism while maintaining their Mana (empowerment/dignity), Tino Rangatiratanga (self-determination/sovereignty/autonomy/control) and Tikanga (customary systems of values and practices).

Although Kaupapa Māori may not have the years of application and development claimed by Western research, Māori have a proverbial saying, which was often quoted by my own father Arama Puriri, a veteran of World War II, member of the 28th Māori Battalion and Kaumātua of Ngāti Kahungunu. My father would quote, “Ahakoa he iti, he Pounamu.” [*Although it may appear small, to me it is Greenstone*]. Greenstone is an extremely useful commodity, which is considered very precious (Woodward, 2016).

For the University of Waikato School of Management, a Kaupapa Māori research approach without Western theoretical dominion over it, is a first, and to most would be considered a ‘greenfield’ approach. However, this research aimed to support the argument that Kaupapa Māori adds value to the claim(s) of Māori distinctiveness. It would be a significant victory if this thesis acts as a catalyst for other Māori researchers to apply a Kaupapa Māori research approach as a method for uncovering truthful and meaningful research outcomes for Māori.

While Kaupapa Māori is a preferred way to conduct research on Māori by Māori, it is not the only way research on Māori can provide benefits or gains for Māori. As a result of colonialism in New Zealand, many Māori lack understanding of Te Reo Māori (the Māori language), Tikanga Māori (customary protocol) and Whakapapa (genealogical linkages), and are distant from their Marae and people.

The Te Puni Kokiri (2000) 'Closing the Gaps' report described a number of social injustices that put Māori at the top of the list for unemployment, poor health, and leaving school with low levels of education and skills. These are only a few of the disparities that demonstrate Māori are at risk compared with other groups in New Zealand.

These statistics showed that Māori had low achievements, but the report offered very little in terms of recommendations for improvement. Eventually the report – which consumed considerable resources – was place in a non-priority queue and essentially mothballed by the Government at the time. Humpage (2006) claims that the collapse was a result of the slogan 'Closing the Gaps' making the assumption that the issues could be resolved by focusing on equality.

Sixteen years later, the inequality between Māori and Non-Māori is still to be resolved. Political endeavours via the Treaty of Waitangi have sought to improve the economic and social status of Māori. These schemes include the promotion of Māori language via the establishment of Kura Kaupapa (total immersion Māori language schools); Māori health providers and non-Government organisations (NGOs); and youth justice courts on Marae. Post Treaty of Waitangi settlement groups (PSGs) have invested in housing projects for their Māori beneficiaries in an effort to address housing deprivation within their tribal regions.

Rather than relying solely on data from New Zealand Statistics, some of the tribal authorities that have gained funding from their Treaty claims have chosen to undertake independent research on the housing needs of their tribal members. Waikato Tainui Lands Trust published their findings

in a tribal publication, entitled Te Hokioi (Waikato Tainui, 2016) and have taken further advantage of first right of refusal for purchasing state housing that is being sold off by Housing New Zealand and other Government departments.

Kaupapa Māori has developed from its initial base in academia. Māori scholars like Graham Smith (1997), Linda Smith (2000), Pihama (1993), Bishop (1998) and others such as Cram and Kennedy (2010) have fought to develop and further establish theoretical knowledge. In contrast, Cooper (2012) argues that Māori Knowledge has been influenced by Western science and that Māori are producers of culture, not knowledge. However, Kaupapa Māori continues to support and substantiate the validity of this Māori cultural research methodology.

According to Denzin et al (2008) Kaupapa Māori has gained international recognition amongst academics with its distinctive cultural validity. In research by Māori on Māori who are intending to develop an authentic indigenous tourism experience, Kaupapa Māori is the preferred approach. Kaupapa Māori has been applied as a research approach in a wide range of projects.

For Māori, Graham Smith et al. (2012) argue that it is essential that Kaupapa Māori uses such concepts as Whanaungatanga (relationships) and Manaakitanga (reciprocity). Graham Smith (1997) claims that these cultural values are pertinent in a Māori worldview and are essential in transforming Kaupapa Māori research. Walker, Eketone and Gibbs (2006) claim that Kaupapa Māori theory can theorize indigenous transformation.

Kaupapa Māori in this research project has the potential to transform Māori tourism by providing Māori with an informed way of developing Whānau-based tourism. Maria Amoamo (2008) claims that decolonising Māori tourism means going beyond, so that evolving Māori-centred methodologies can enrich research outputs.

In this research project, Kaupapa Māori seeks to maintain its independent stance without relying on Western theories or methods to substantiate

theoretical assumptions, analyses, findings and outcomes. Kaupapa Māori is applied to provide cultural safety for the researcher and the Whānau being researched, by ensuring that Tikanga Māori (Māori protocols) are practiced and adhered to.

Kaupapa Māori emancipates research on Māori from the colonial perspectives and controls that have been proven to marginalise Māori. Being transparent with the Whānau being researched, so that they knew that this research project would respect and practice Tikanga Māori, added confidence. Removing Western theory and methods removed an unwanted and unrequired research platform that was not compatible with Kaupapa Māori in this research project.

4.4 Summary

Decolonising Māori tourism research from Western methodology, methods, constructs and terminologies by using Kaupapa Māori methodology is imperative in order to release research by Māori for Māori from the constraints of theoretical approaches that do not culturally fit.

Acknowledging that Kaupapa Māori is emancipated from Western theory provides an obvious way for Kaupapa Māori themes, terminology and culturally grounded theory to lead, Tautoko (support) and Manaaki (host) research by Māori for Māori.

Kaupapa Māori is the preferred research methodology that acknowledges and respects Tikanga and Te Reo Māori or cultural protocols, language and ethics that are integrated throughout the research project. For the Whānau or Māori family being researched, this provides them with confidence that they are culturally safe, knowing that their cultural beliefs and their Kaumātua (Elders) are respected at all times.

Figure 16 Forming the Outline of the Poutokomanawa

Te Upoko Toko Rima: Rākau Tuhinga Chapter 5: Forming the outline for Kaupapa Māori Methodology from a Māori perspective

Kāhore a te rākau nei whakaaro; kei te tohunga te whakaaro
The block of wood has no understanding; such insight belongs to the skilful carver. (Riley, 1990)

5.1 Introduction

The Whakatauki, 'Kāhore a te rakau nei whakaaro; kei te tohunga te whakaaro' resonates with the title of this chapter, 'Rākau Tuhinga.' The Whakatauki reinforces the need for the research methodology chosen to inform and energise this research to be clearly articulated from a Māori perspective. It is the Māori perspective that reflects a true cultural meaning for this thesis. From the master carver's perspective, forming the outline of the proposed carving helps the master carver to constantly conceptualise the pattern and to be aware of the challenges ahead that need to be overcome. This includes preparing the appropriate processes, karakia or ritual incantations and tools required to complete the carving of the Pou Tokomanawa.

In preparation for proceeding with carving the outline of the proposed pattern, the carver would traditionally sketch the outline using charcoal to

draft the guidelines. As each stage of the pattern is sketched onto the Pou Rakau or wooden beam, the carver sets clear markers that direct the application of the variety of tools and processes that will be applied. This is also done during the subsequent stages of the carving, including the shaping out stage when the large adzes remove the original lines. During the carving, a selection of chisels are used and the master carver redraws the guidelines periodically throughout the project to ensure the consistency of the pattern is maintained as originally designed. Cultural rules governing carving of this type are also used to underpin the fundamental formulations of this thesis.

The purpose of this chapter is to introduce and discuss Kaupapa Māori research methodology, and to demonstrate how Kaupapa Māori informs the research processes described in this thesis. The chapter starts by exploring Māori ontological and epistemological philosophies.

A cultural research methodology is applied as the indigenous window that enables, empowers and unlocks access to research by Māori for Māori. This chapter discusses the cultural values, language and terminology, axiology and beliefs that ground Kaupapa Māori as a research methodology. Examples provide validation of the success of Kaupapa Māori as a research methodology. Māori academics are cited to provide clarity regarding the cultural theoretical concepts of Kaupapa Māori methodology.

Cultural values are discussed to show how and why Māori emphasise authenticity relating to Māori tourism. A cultural process for research analysis is offered as a way to analyse data in a Kaupapa Māori methodology.

5.2 Māori perspectives on Knowledge

For Māori, knowledge is considered to be Tapu or sacred and according to Barlow (1991) it is important to treat knowledge carefully, because it is considered to have descended from an Atua or God. Figure 17 shows the

Kaupapa Māori research methodology applied to inform this doctoral thesis, drawing upon a holistic cultural milieu of essential elements.

In Figure 17 the Kaupapa Māori research methodology is likened to a tree planted on Papatuanuku (the Earth Mother), which requires Papatuanuku to nurture and strengthen it. The elements obtained from Papatuanuku include interactions with other humans, their Whānau or extended family members and the Hapori or community. These paternal figures in a Māori worldview in this case also include the industry of Tāpoi Māori or Māori tourism, which also includes tourists and their countries of origin, the Mana or prestige of the local people, and the Aroha of the Tāngata Whenua or indigenous people. These elements are essential to providing the Kaupapa Māori methodology with nourishment to make it strong.

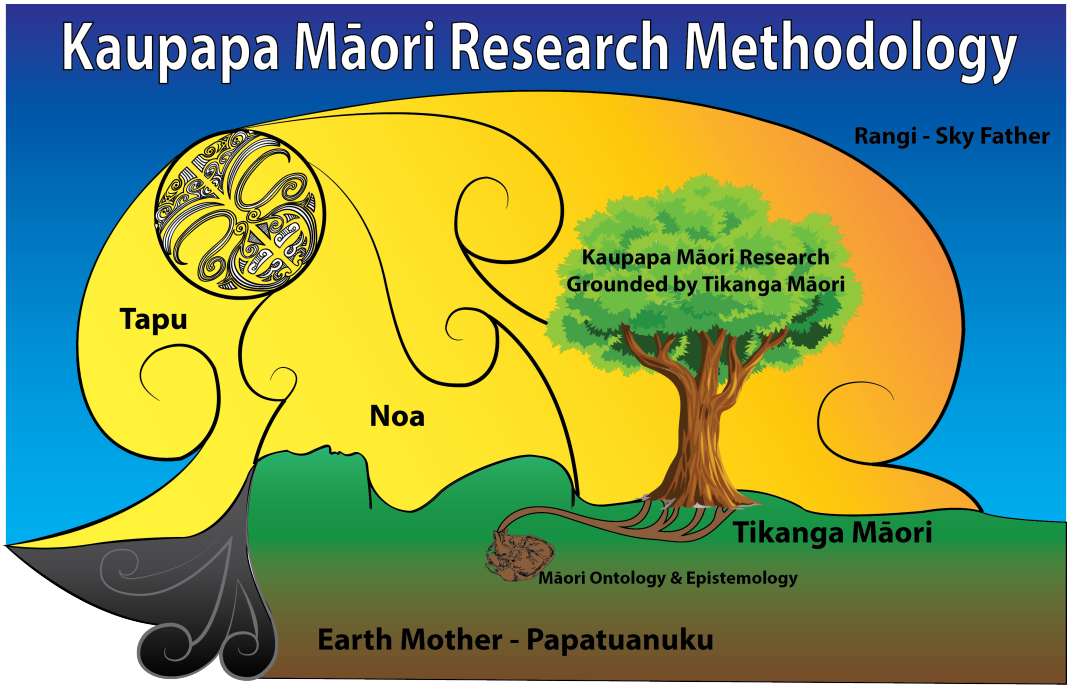

Figure 17 Kaupapa Māori Methodology - A Māori research method grounded by Tikanga Māori – Māori philosophy

As depicted in Figure 17, these elements descend from Ra (the sun) and are identified as Taonga or gifts that Manaaki or provide sustenance for

the tree. These elements include Wairua or spirituality, which helps to sustain Māori epistemology and ontology. These elements originate from Te Atua or God, who is depicted as Rā or the sun in Figure 17. It is believed that these Taonga were imparted to mankind when Tane, a Demigod child of Papatuanuku and Rangi (the Sky Father), breathed Hā or the breath of life into the nostrils of the first woman, Hine-ahu-one. The Kaupapa Māori research methodology is strengthened as it receives nourishment both from Rangi in the heavens and Papatuanuku, our Earth Mother.

In as much as Kaupapa Māori is grounded by Tikanga Māori (Māori philosophy, culture, protocols and beliefs, as illustrated in Figure 17), Kaupapa Māori as a research methodology empowers and enables the research findings in Chapter Six to culturally flow without restraint. This approach allows the research findings to present and preserve the voices of the Whānau being researched, with Mana (self-empowerment). Allowing the voices of the Whānau being researched to be heard permits the research to reflect the authentic voice of a Māori Whānau (Māori family) without bias or misinterpretation.

From a Māori perspective, Mead (1995) argues that a cultural theory of learning was also prevalent in the learning of Māori carving. The cultural methodology in this thesis required an in-depth understanding of the theories behind becoming a master carver. In this case, the forming and sequential naming of the chapters of this thesis evolved from the seven distinctive stages of carving a theoretical Pou Tokomanawa. It is important to understand that there have been many years dedicated to learning the grounded theoretical knowledge required to comprehend and complete the task of creating a Pou Tokomanawa.

As a master carver, I have attended many years of Wananga or cultural sessions of learning where the theoretical knowledge of things pertaining to carving was taught. In addition to Māori theory about carving taught at the Wananga attended, practical hands-on carving sessions were attended where specialised knowledge of things pertaining to Māori

carving were taught in a traditional Wananga learning environment. These learning experiences were then combined during the carving of a Marae project, where the theory was rolled out to enable the completion of finished projects while working towards carving the entire Marae. All cultural learning sessions were treated with a high level of Tapu or sacredness, where knowledge was imparted under Tikanga or cultural protocol.

5.3 The cultural basis of Kaupapa Māori

From a Māori academic perspective, Linda Smith reminds us that her view is that methods should be subordinate to the issues and utility of the research and that a useful outcome can be gained through a range of methodologies. Cultural components of learning have the potential to contribute to ways of knowing that inform the research aim of this thesis, which is to identify the cultural underpinnings and processes that a Whānau experience when developing a Māori tourism business. However, it is important to understand why Māori have been reluctant to participate in research.

In 1840, representatives of Queen Victoria signed the Treaty of Waitangi with more than 500 Māori leaders. Although the Treaty of Waitangi is still disputed today, this agreement permitted the British government to establish governance in New Zealand as an authority. The impacts of this have had adverse effects on Māori. As Linda Smith indicates, 130 years of colonisation resulted in total exploitation of Māori and eroded the cultural language and practices of the oppressed and discouraged native people of New Zealand. Māori strove to keep their belief systems, culture, language and pedagogies alive despite attempts by the Government to annihilate their language and culture. The Government's attempts included imposing biased legislation that also condemned the practice of cultural epistemologies, such as the Tohunga Suppression Act 1907 (Dow, 2001).

After World War II, Māori began rebuilding their cultural philosophies, which included Kaupapa Māori. These efforts were strengthened by the educational achievements of Māori who sought to keep these cultural

practices alive. According to a Statistics New Zealand (2015) report, Māori constitute roughly 14.9% of the New Zealand's population. Māori are regarded as the indigenous people of New Zealand and the Māori language is now an officially recognised language by the Government and in law. Despite attempts to colonise Māori and to enforce the application of monolithic Western ideologies, Kaupapa Māori joined the global uprising of indigenous peoples seeking self-determination over land, language, cultural knowledge and cultural research methodologies.

Henry and Pene (2001) argue that Kaupapa Māori requires understanding of the ontological assumptions, epistemological perspectives and methodological frameworks that provide its theoretical base. Kaupapa Māori, according to Pihama et al. (2002), forms the base from which the Māori world can be viewed and Love and Tilley (2014) state that Kaupapa Māori forms a body of knowledge as a valid source of insight based on cultural values.

5.4 Māori perspectives on Ontology

Ontology, from a Māori perspective, is the study of being and the nature of reality from a cultural position in relation to Māori understandings of epistemology. Epistemology is a branch of philosophy that investigates the origin of Māori knowledge, and the nature and limitations of this knowledge. Arohia Durie et al. (1997) claim that from a Māori worldview perspective, Māori ontology and epistemology are inseparable and it is difficult to determine whether one precedes the other. The examination of of Māori tourism provides an insight into the complexities of ontology and epistemology from a Māori worldview.

Henry and Pene (2001) note that a Kaupapa Māori research method has the potential to help Māori researchers by identifying cultural ontologies and epistemologies that guide and enrich the quality of the research experience. Denzin and Lincoln (2005) provide a Western concept for ontology as a study of the nature of being human and the nature of reality. They believe this shapes how the qualitative researcher sees the world and acts in it. A Māori perspective of ontology and epistemology is

developed to underpin a Kaupapa Māori methodology. According to Bishop (2008) Kaupapa Māori is the reason why Māori researchers view and organise their research differently compared to Western methodologies.

Kaupapa Māori philosophy, according to Rameka (2012), needs to be in place before the assessment process in a research project, as Kaupapa Māori is a practice that relates to ways of knowing and seeing the world we live in using a Māori worldview. Schwimmer et al. (2004) assert that ontology for Māori is typically described synthetically, whereas Pākehā ontology tends to be described analytically.

For Māori, there is an emerging resistance to completely integrating Western methodologies, terminologies and philosophies into Kaupapa Māori or a cultural framework. Linda Smith argues there is an extensive history where Māori were dehumanised, disadvantaged and oppressed by Western research methodologies, which categorised Māori as unsuccessful and portrayed them as a marginalised demographic in New Zealand.

Consistent with the practice of Kaupapa Māori, each chapter of this thesis is introduced by a Māori Whakatauki to introduce the topic to be discussed. The practice of using Whakatauki is found on Marae as speakers often on use a Whakatauki to introduce themselves and their reason for speaking on a specific topic. Takirirangi Smith (2005) claims that Kaupapa Māori is often underpinned or driven by a Whakatauki. These Māori proverbs provide a cultural platform for Māori tourism to develop and empower ideas stemming from a cultural framework.

For Māori, research is argued as not being a natural cultural exercise. Past research often led to an unpleasant experience for the research subjects. Linda Smith noted that research was a dirty word for Māori and often disadvantaged them. A Whakatauki from Ngāti Kahungunu demonstrates the view Māori considered typical of Western-style research when a researcher asks a research subject about personal matters without

engaging in appropriate cultural protocols: ‘Kaua e ihu Kuri.’ The Whakatauki literally cautions one to ‘not be like a dog sniffing from one tree to the next’ which refers to people who have their nose in others’ business. Such research approaches support the view that research performed in a Western context is not a natural and safe cultural practice for Māori within Ngāti Kahungunu - the largest tribal region in the North Island of New Zealand – and elsewhere.

However, as Linda Smith, a renowned Māori researcher, explained, if Kaupapa Māori research can be used to improve and lift the wellbeing of Māori, then it is useful for Māori. If, rather than a Kaupapa Māori approach, this thesis had conformed to a Western research methodology comprised of Western methods, philosophies and terminologies, such approaches would not have aligned culturally with Māori worldviews or Māori cosmological reasoning. I have chosen to apply cultural philosophical concepts of being, using a Māori ontology, from a Kaupapa Māori perspective.

Māori Tikanga or cultural, philosophical concepts of being and the nature of reality are inextricably intertwined with how we, as Māori, know what we know. In the context of Māori tourism this may provide a Māori perspective on why Māori tourism may differ from Western concepts and practices of tourism. A Māori theoretical and philosophical interpretation of being, in the context of Māori ontology relative to Māori tourism, informs a Kaupapa Māori methodology in this study.

A Kaupapa Māori methodology informs the types of methods applied in the research. The aim of this thesis was to identify the cultural underpinnings and processes of a Whānau as they established a Māori tourism business. Therefore, it was important that the research methods enabled me as a Māori researcher to access the necessary information from the Whānau while ensuring that their Mana remained intact. This could only be done by applying methods that embraced their Tikanga or philosophical values, in addition to being Pono or true with the Whānau being researched.

The *Dictionary of World Philosophy* (2001) explains that for Māori, the notion of balancing opposing interests is a reality and that Māori philosophy repeatedly involves polar opposites in regard to areas of ethics and metaphysics. Patterson (2001) provides examples of these polar pairs that support the notion of duality: in the world we live in there exists dark and light, good and evil, life and death, male and female and Tapu and Noa.

A Western definition of ontology according to Scott and Marshall (2005) is the philosophical nature of being and existence. A distinctive Māori philosophical perspective on the nature of being positions a person within this causal notion of duality. According to Ngata (1993), as Māori we are philosophically either a being of Tapu (sacred, prohibited, restricted, set apart, forbidden or under Atua protection) or a being of Noa (free from extensions of Tapu, unrestricted, ordinary or void). Tapu and Noa are Māori cultural classifications of being, so that Tāngata or mankind is either in a state of being Tapu or Noa and cannot be in the position of being both simultaneously. According to Sachdev (1989), there are two natures of being, which are separate yet inter-related in a Māori worldview – Tapu and Noa.

There are many cultural metaphysical branches or philosophical extensions of Tapu and Noa in a Māori worldview as Māori cosmology embraces a philosophy where multiple meanings can apply. Barlow (1994) identified some of those extensions:

> *Whakawahi is a ritual to ordain or appoint a person to a sacred office within the priestly order or chiefly rank. Whakatapu is a ritual to set apart certain things or events, which usually serve a religious purpose. Hiki tapu is to suspend or render ineffective the Tapu of a place so that a particular piece of work can be carried out. Whakawātea is to lift the Tapu from someone so they are no longer under the restrictions of Tapu. Tohi is a ritual to set apart an individual for a particular calling or responsibility. Tapu Māheuheu is another type of personal Tapu to do with personal hygiene.*
>
> (Barlow, 1994, pp. 128-129)

The transformation from Tapu to Noa, according to Barlow (1991), requires a set of processes invoking the endorsements of Māori deities to sanction the transformation. Removal of Tapu is often performed through Karakia (observances) and Tikanga (Māori protocols). An example of this transformative process can be found in a Māori tourism context and occurs when Manuhiri or visitors, who are considered Tapu (sacred) to Māori tourism operators (MTO), go through the processes of the Pōwhiri. Through the Pōwhiri the Manuhiri or visitors become accessible to the local people, proving the value of the cultural tourism experience.

The restrictions of being Tapu (sacred) are transformed to Noa (free from extensions of Tapu) typically through Karanga or the welcoming call of the local females, the exchange of Whaikorero or formal speeches and the Ruru and Hongi or the pressing of noses and the sharing of food. It is important to note that once the nature of being has transformed successfully and appropriately from Tapu to Noa, the restrictions about accessing the nature of being of other things that are still Tapu or sacred (for example, the Marae cemetery) still require further transformative processes.

Williams (1971) claims the word Pōwhiri derives from two words; Pō meaning the night, the darkness or the place of departed spirits, and Whiri or Whirwhiri, meaning to deliberate, to consider or to bind together. The combining of the two words together to form Pōwhiri refers to moving from a state of being in ignorance to a place where discussion can occur and people are bound together. The relationship of moving from darkness to light originates from the Māori cosmogony of the separation of Rangi (Sky Father) and Papatuanuku (Earth Mother).

Te Awekotuku (1981) indicates that most Māori Tourism Operators (MTOs) prefer that a Pōwhiri (ritual of encounter or welcome onto a Marae) remains an integral part of a Māori experience in Rotorua. The cultural ritual of Pōwhiri enables the transformation from being Tapu as a visitor, to being Noa (free from extensions of Tapu) in the context of Māori tourism. The process of removing the Tapu through a Powhiri from

Waewae Tapu or persons who are visiting the Marae for the first time is an essential process for MTOs in Rotorua and the event is a time-consuming exercise. Te Awekotuku (1981) notes that the process of Powhiri is marketed as part of the experience at Te Puia, a large MTO in Rotorua.

Some of the smaller MTOs, including coach and bus drivers, attempt to lift the Tapu from their Manuhiri or tourists using another cultural method, which does not completely transform the tourists' position from Tapu to Noa. Some of these MTOs do this by performing a short Mihi or greeting before driving the bus, which may include introducing themselves, with an attempt to demonstrate Whanaungatanga (relationships) by informing their Manuhiri (visitors) where the MTO is from and providing some background regarding the local area. To non-Māori this may be perceived as a way of introduction, but for most MTOs it is a way of using Whanaungatanga as a way to break down the barriers of Tapu. Though these attempts may be perceived as a pretentious exercise, they do not deliver the full impact of lifting the Tapu from the visitors through the completed processes of the Powhiri.

Barlow (1994) explains that all living things have a Tapu or sacredness of being and that there are many types of Tapu. Barlow (1994) claims there is a duality of things being Tapu, in that there can be either good or bad Tapu. Fletcher (2007) assumes that we commonly equate sacred with purity, which may over-romanticise the meaning of Tapu and is ambivalent. The Latin term 'sacer' could offer an improved English explanation for Tapu because Tapu can also be related to something that is negative or impure. According to Barlow (1994), to be Tapu means that one remains inaccessible to others during the period of Tapu.

Māori believe that while tourists are Tapu, this is a time when they have a similar level of relationship with the Gods that formed Te Iratangata (creation of mankind); hence there is an elevated level of sacredness placed on them. Tapu for Māori demands respect and the act of transgression of Tapu according to Fletcher (2007) requires the appropriate Tikanga or cultural protocols to lift the Tapu and return the

offender back to being Noa. Fletcher (2007) states that in pre-European times, transgressions of Tapu often resulted in the death of the transgressor.

Shirres (1982) states that there are many types of Tapu, because each of the children of Rangi-nui (Sky-Father) and Papa-tū-ā-nuku (Earth Mother) are not only Tapu themselves but are guardians of the Tapu within each of their respective domains. Tane is the Tapu God of the forests and guardian of all living things within that domain. Each of those livings things is also Tapu. For example, the Rakau or tree selected for carving the Poutokomanawa is sacred and requires a special Karakia or prayer to request permission from Tane, the guardian of the forest, and the birds who cared for the tree, before the tree can be felled. Food is left to appease the guardians and caretakers of the tree. For the purposes of this thesis, I have chosen to limit the discussion of Tapu and Noa to areas relevant to the study of Māori tourism. Undertaking a comprehensive study of all things Tapu and Noa would be a complex exercise and could detract from the aim of this thesis. However, it is important to understand that in terms of Māori ontology, Tapu and Noa play a vital role in the nature of being.

5.5 Māori perspectives on Epistemology

In a Western context, according to the *Encyclopedia Britannica* (Martinich & Stroll, 2013), epistemology is derived from two Greek words: Episteme, which means knowledge and understanding; and Logia, which means science or study. Zahra (2006) argues that ontology directs epistemology and that both philosophies are interconnected when researching tourism. However Jupp (2006) provides a controversial perspective on this Western philosophy regarding epistemology. Jupp (2006) claims that in the context of Western research, methodology encompasses first an epistemology or the rules of truth for establishing the validity of conclusions, followed by ontology, which establishes the objects about which questions may validly be asked and conclusions may be drawn.

Phillimore and Goodson (2004) claim that qualitative research has progressed in tourism with regards to positioning epistemology and ontology at the core of a research methodology in social sciences. Seal (1998) makes reference to Popper's (1972) perspective on epistemology, which holds that knowledge is a product of the mind actively organising and making sense of the world. Seal also frames Western epistemology in the social sciences as a philosophical theory of knowledge, consisting of attempts to answer questions about how we know what we know, and whether this knowledge is reliable or not.

Regarding Māori perspectives on epistemology, Linda Smith states that a Māori epistemology is a single cultural epistemology, meaning that true cultural values and beliefs relating to Māori knowledge can be completely acknowledged and realised in the context of Kaupapa Māori research. In the past Ruwhiu and Cone (2010) demonstrated how the adoption of a grounded, pragmatic Western philosophy can be applied to partly validate the reasoning of a Kaupapa Māori position on epistemology.

It is important to know the origins and meanings of Māori knowledge as knowledge provides the foundation to inform the Kaupapa Māori methodology applied to this research. Arohia Durie et al. (1997) cite Sir Peter Buck (1949, p. 434) and an account by Taylor (1855) about the claimed origins and lineages of Māori knowledge through its own Whakapapa or genealogical nexuses.

Na te kune te pupuke

Na te pupuke te hihiri

Na te hihiri te mahara

Na te mahara te hinengaro

Nā te hinengaro te manako

From the conception, the increase

From the Increase, the thought

From the thought, the remembrance

From the remembrance, the consciousness

From the consciousness, the desire

(Taylor, 1855, p. 14)

As a young Māori man, having been groomed by my Kaumātua or tribal Elders in the skill of Whaikorero or formal speaking on behalf of my Whānau and tribe, I was taught to recite and position this account in the opening of my Whaikorero to establish the inherited origin of my knowledge. It is important to understand that all forms of knowledge for Māori are considered Tapu or sacer. Knowledge, as claimed by Ngata, (1993), Mahuta (1987), Pihama et al. (2002), Reedy (2000), Nepe (1991) and Walker (2008), originates from the God(s) and thus these writers caution that knowledge must be treated with respect. This is why, according to Gabel (2012), Māori believe that the cranial part of the head is Tapu or sacred and should not to be touched by others, as it is considered to be a vessel of knowledge. Pillows should not be sat on while in the Wharenui (ancestral house) as they are reserved for supporting the head, which is Tapu.

To better understand Māori epistemology, or how Māori know what they know, reciting Whakapapa or genealogy, which is the skill of connecting relationships together, helps in tracing the origins of our knowledge. Whakapapa or genealogy is not limited to being a metaphysical attribute of Tapu or sacer; Whakapapa also provides a reason for the existence of a Māori epistemology. From a Māori perspective, as discussed by Barlow (1994), everything in a Māori worldview has a possible connectedness to everything else, as Māori believe that all things have an origin and a purpose.

Henry and Pene (2001) state that within Māori ethics of Tika or truth, there are interrelationships with Māori ontology and Māori epistemology. These include attributes of Tikanga or philosophical beliefs as a set of social practices; Whanaungatanga or a collective of people(s); Kotahitanga or interdependence among people; Wairuatanga or a sacred relationship to

the Gods and the Māori cosmos; and Kaitiakitanga or an acknowledgment that humans are guardians of the environment. Each of these attributes of a Māori ontology and epistemology are identifiable according to Henry and Pene (2001) and are fundamental to informing a Kaupapa Māori methodology.

Whakairo or Māori carving, Māori Waiata or song, and Whakapapa, which includes memorising and reciting the history of the Māori people in relation to Māori knowledge and Te Reo Māori were, according to Takirirangi Smith (2005), methods that captured and recorded stories relating to the origins of people, places, and Māori knowledge. Archey (1933) assumes that the origins of sacred patterns like the Manaia (a bird-like pattern) and Pitau (double spiral patterns) were not discussed in great detail by Tohunga Whakairo during research conducted by Pākehā researchers as the Tohunga Whakairo wanted to protect parts of their sacred knowledge.

Māori epistemology, according to Bishop (1999) is a possible reason why Māori researchers view the world and organise their research differently from a Western research approach. Examples of how Kaupapa Māori has framed theoretical perspectives in a culturally distinctive way are evident in the following fields:

a) Publications with contemporary Iwi (tribal) differences, (Taki, 1996; Walker, 2004)
b) Development of Kaupapa Māori with theory and praxis, (Smith, 1997)
c) Exploration of Kaupapa Māori principles, processes and application in research, (Walker, Gibbs, & Eketone, 2006)
d) Kaupapa Māori research in a community setting, (Thompson & Barnett, 2008)
e) Kaupapa Māori in early child care practices, (Rameka, 2012)
f) Honouring our voices – Mana Wahine as Kaupapa Māori (Pihama, 2001)
g) Educational intervention system through Kaupapa Māori (Nepe, 1991).

h) Cultural methods, according to Pihama (1993) can enable a reliable informed experience to be attained and will assist in the validation of research and findings with cultural values at the core.

5.6 Comparing and contrasting Western methodologies and Kaupapa Māori

Linda Smith argues that research has been a part of the colonisation process, because it defines what is (and what is not) 'legitimate' knowledge. Jones et al. (2006) state that Kaupapa Māori as a research methodology is a cultural philosophical framework that is connected by Māori philosophy and principles and that Kaupapa Māori methodology is a method for validating and legitimising Māori knowledge. Linda Smith further states that Kaupapa Māori research methodology emerged primarily due to the imposition of the colonial methodologies that contributed to the dispossession and dehumanisation of Māori, privileging Western ways of knowing while denying the validity of Māori knowledge.

The aim of this thesis is to identify a cultural framework to inform Māori and non-Māori of the cultural underpinnings and processes of a Whānau and this is developed through a Kaupapa Māori research methodology. The key purpose of a cultural framework is to provide an informed pathway for a Whānau to participate in developing tourism for their Whānau, Marae, tribal Hapu, tribal Iwi and Hapori or community.

Adhering to Linda Smith's admonitions regarding validation and rationalisation in selecting a research methodology to inform the methods applied to this thesis, it was necessary to ensure the methods were culturally safe and appropriate for both the researcher and the Whānau being researched. Cultural safety for the researcher meant being in a safe position by understanding the Māori language and respecting Tikanga Māori or cultural protocols throughout the research. Linda Smith (1999) states that research on Māori should be done by Māori. I have chosen to replace the research term 'respondents' with the Māori noun Whānau. According to the Ngata Dictionary (1993), Whānau as a noun means

extended family or family unit and can be a formal extension to include a large number of people.

As Māori researchers, Walker et al. (2006) claim that Whakapapa or genealogy enables a connection with the Whānau being researched. More importantly (Henry & Pene, 2001) emphasise that Whakapapa is a method for gaining trust so that the research is validated by being Pono (true) and Tika (correct). Being Pono and Tika were essential in research aiming to identify the cultural underpinnings and processes of a Whānau-based tourism development. Takirirangi Smith (2005) explains that becoming a part of the Whānau being researched is an essential part of employing a Kaupapa Māori methodology.

Methodology from a Western perspective, according to Cavana et al. (2001), states that personal relationships with respondents can jeopardise the research, as researchers can contaminate the research by over-influencing the direction and discussions of respondents. However Graham Smith and Pihama and Daniels (2007) discuss the distinctive advantages of being a Māori researcher interacting with Whānau. These advantages include allowing the participants to converse in their native Māori language and allowing the Whānau to freely practice their cultural protocols and traditions without restrictions. A Whānau typically values the opinion of everyone in attendance at a Hui or meeting and that would include hearing the thoughts of the Māori researcher.

In future, I will refer to the group of respondents I researched as “the Whānau being researched.” Douglas (1981) declares that the Whānau is the kinship that Māori adopt to fulfil most social, educative, economic and political functions. Kaupapa Māori as a cultural research method can, according to Cherryl Smith (2000), be actioned by applying a Kaupapa Māori methodology that acknowledges and respects the ontology and the epistemology of a Māori perspective.

With regard to Tourism research, Jupp (2006) states that the use of Western methodology in the study of tourism is a philosophical stance that

underlies and informs a style of research. Seale (2004) also notes that Western research methodology has evolved over many years and that research techniques in the social sciences stemmed from natural sciences, where a quantitative research approach was the primary source of validation. From a Western historical perspective Guba (1990) cites Habermas (1971) who noted that the Western philosophy of science emerging in the mid-nineteenth century along with a scientific methodology was a way in which rational argumentation could be applied in a particular way of knowing.

Denzin and Lincoln (2005) itemize the numerous changes that Western theory has experienced regarding methodologies for qualitative enquiry, while Kaupapa Māori research has maintained a constant position by being grounded by the values of Māori ontology and epistemology that Linda Smith, Pihama et al. (2002) claim are a part of the culture that will not change.

1. The traditional (1900–1950)
2. The modernist or golden age (1950–1970)
3. Blurred genre (1970–1986)
4. The crisis of representation (1986–1990)
5. The post-modern (1990–1995)
6. The post-experimental inquiry (1995–2000)
7. The methodologically contested present (2000-2004)
8. The fraction and future (2005 to present)
   (Denzin & Lincoln, 2005, p. 3)

Marie and Haig (2006) claim that Kaupapa Māori methodology emerged recently as a research methodology in academia in the later part of the 20th century. However, the underpinning principles and philosophies of Kaupapa Māori methodology, according to Graham Smith, arose for Māori before the creation of Tane or mankind. Applying a Kaupapa Māori methodology, Linda Smith asserts that Kaupapa Māori as a research methodology is not limited to facilitating quantitative research but is also qualitative and can benefit Māori without prejudice.

A Kaupapa Māori methodology takes a cultural priority. Kaupapa Māori methodology enables the researcher to attend Whānau meetings to participate as an observer and to participate in discussions when requested by the Whānau being researched.

According to Bishop and Glenn (1999) a Māori worldview is a way of doing, and is an important principle of a Kaupapa Māori methodology. Spiller (2010) claims that a doctoral thesis is an appropriate forum for increasing understanding of a Tourism phenomenon. This doctoral thesis was thus designed to identify the cultural underpinnings and processes of a Whānau when developing a tourism business. Pihama et al (2002) recommend that research with Māori should be explored by applying an appropriate research methodology that respects Māori values and protocols and enables Māori to voluntarily engage in research, bearing in mind that they are the source rather than the subject.

Kaupapa Māori methodology, according to Bishop (1999), is the result of determination to give those being researched the locus of power and control over research issues such as initiation, benefits, representation and accountability in another cultural frame of reference.

Walker et al. (2006) note that Kaupapa Māori research is a segment of a broader movement by Māori to question Westernized notions of knowledge, culture, and research. Kaupapa Māori has been applied as a methodological strategy developed and carried out by Māori academics to enhance research outcomes for Māori. Linda Smith declares her frustrations regarding the application of Western research to disadvantage Māori, and seeks to decolonise from Western hegemonic ideologies, as the genesis of Kaupapa Māori is further developed by scholars as a research methodology that embraces self-determination, respects Māori culture and benefits Māori.

5.7 Kaupapa Māori Methodology and Participatory Research

A Kaupapa Māori methodology, according to Linda Smith (1999), offers a Māori researcher the opportunity to participate in action-based research.

Denzin and Lincoln (2011) describe participatory action research (PAR) as knowledge accumulation in communities of inquiry embedded in communities of practice. PAR advocates that participants have an equal say with the researcher about how the research should be conducted, what should be studied, and by what methods it should be studied. Linda Smith (1999) reminds researchers that Māori are the source of the enquiry. A PAR method dictates how findings are made and how the consequences of such actions are assessed, while discourse aims for mutual understanding and the honouring of moral commitments to Whānau.

Kaupapa Māori research methodology, according to Linda Smith, has the capacity to embrace a PAR method by permitting the researcher to engage in an indwelling experience as an accepted participant in the extended Whānau, once all the appropriate cultural protocols have been adhered to. PAR allows the researcher and stakeholders to engage at the same societal level, where the imparting of knowledge can begin.

PAR, according to Denzin & Lincoln, (2011, p. 29), was introduced by Greenwood and Liven in 1998 through its publication as a synthetic introduction to action research. Action research is a collaborative approach and focuses on doing with, rather than doing for. Action research links both praxis and theory in social research and Graham Smith claims that Kaupapa Māori as a governing methodology applies the appropriate cultural pedagogical controls to ensure safety and validity. Denzin and Lincoln (2011) describe action research as a co-generative inquiry that produces significant generalisations, methodological developments and empirical findings.

A sequential framework was developed, which emphasised mutual respect and compassion for the Whānau being researched. Fundamentally, application of Kaupapa Māori methodology means that the researcher must truly allow the participants of the PAR – in this case the Whānau - to embrace the use of their cultural protocols without the constraints of limited time often imposed by a western-style researcher. With a Kaupapa

Māori methodology the Māori researcher needs to remember that he/she is a guest of the Whānau who are hosting the learning experience and that the Whānau being researched hold the keys to their information and knowledge. Māori ontological values are reflected in a Kaupapa Māori methodology. Linda Smith frames a recommended sequence of Māori protocols as a guide for researchers using Kaupapa Māori methodology in their research.

Āroha ki te tangata - Showing compassion to participants

Kanohi kitea - Being seen in person

Titiro, whakarongo, korero - Looking, listening and speaking with care

Manaaki ki te tangata- Giving hospitality to participants

Kia tūpato - Being cautious and careful

Kaua e takahia te mana o te tangata - Not trampling on the mana of participants

Kaua e māhaki - Not being offensive

(Smith, 1999, p. 13)

Walker et al (2006) note that specific knowledge within Māoridom was entrusted to only a select group of tribal leaders who were responsible for ensuring that specific sacred knowledge was kept protected and uncontaminated by others. Genealogical information or Whakapapa was a strategic approach by Māori to protect these sacred forms of knowledge and is an important concept in Māori epistemology that needs to be respected when employing a Kaupapa Māori research methodology. A Kaupapa Māori methodology enables Māori researchers to cultivate an 'En Famille' situation or connectedness with Māori respondents through Whakapapa or genealogy. Without the application of Whakapapa, or Whanaungatanga, or a connectedness through ancestry relationships, Kaupapa Māori cannot be truly applied and is doomed to fail, producing an inferior research experience for both the researcher and the Whānau being researched.

Māori academic researchers responded unanimously, with a resounding yes, according to Pihama and Daniels (2007), when questioned by non-Māori about whether Kaupapa Māori research satisfies the rigours of research by producing reliable and valid data. Rigour and validity, according to Linda Smith, should reflect more than just truth - they should provide a perspective that is viewed with the appropriate lens, and in this instance, that is a Māori lens. A Māori lens enables the image and perspective to be realised and contextualised in what Linda Smith refers to as a culturally correct way to clearly see and understand the Tika or truth within a Māori worldview.

Linda Smith claims that Kaupapa Māori methodology requires a researcher to take sufficient time, and exercise patience and consideration of the needs of the Whānau being researched. The researcher may be required to renegotiate appointments to allow for unforeseen circumstances, like Tangihanga or funerals of close or more distant relations of the Whānau being researched. Kaupapa Māori methodology governs the way in which information is discussed, accessed and explored. A core characteristic of Kaupapa Māori methodology is Hūmarie or humility. Linda Smith claims that Hūmarie or Ngāwari, which is an act of humility, culturally positions all participants at a level of equality, while providing respect, dignity and Mana or self-worth for all individuals engaged in the emancipation of a Kaupapa Māori research methodology.

Kaupapa Māori methodology, according to Henry and Pene (2001), also requires all participants to respect their Kaumātua or Elders. Cavana et al. (2001) opined that this approach needs to be managed to ensure that the voices of others are not extinguished or dismissed as insignificant by the senior or more dominant participants, which can result in some individuals being reluctant to participate. Kaupapa Māori methodology, according to Walker et al. (2006), safeguards the members of the Whānau being researched so that each member is treated equally and valued as a significant contributor to the research regardless of their status, gender or age. A Māori Whakatauki or proverb expresses this exact sentiment,

‘Ahakoa he iti, he Pounamu’ – Although small, it is as sacred as the Greenstone.

Kaupapa Māori and participatory research go hand in hand in research by Māori for Māori, as the researcher is required to play an active, participative role. The Māori researcher is culturally safe and protected by the Kaumātua provided they stay within the practice of Tikanga Māori.

5.8 Gathering Information in Kaupapa Māori

Walker et al (2006) support the claim that Kaupapa Māori methodology guides the methods during research when seeking to understand Māori perspectives by viewing them through a Māori lens. Māori cultural values provide a unique emic or ideographic case-based position for researchers to engage with. Graham Smith argues that such cultural underpinnings emerge by conducting culturally related research with Māori and require a method that encourages a praxis of emancipated reasoning.

An application for ethics approval requires a submission. The application for approval requires a research proposal, which includes identifying a set of questions that could potentially provoke responses from the Whānau (family members) being researched. The ethics approval requires a disclosure of the purpose of the research. Furthermore, the Whānau or family members being researched are required to sign to confirm their agreement to participate in the research. The application for ethics approval for this study is attached as Appendix 1.0.

A key objective in gathering the data important to this research via a Kaupapa Māori methodology was to ensure that the Whānau being researched felt confident, relaxed and trusting so they could openly discuss with the researcher their ideas and feelings about the phenomena being studied. The Whānau being researched needed to be able to convey their thoughts, intentions and challenges without prejudice, to enable the researcher to identify the cultural underpinnings and processes of their Whānau developing a Māori tourism experience.

Linda Smith and Graham Smith both reiterate the importance of researchers remembering that in Kaupapa Māori methodology it is the respondents that hold the Mana Matauranga or power and knowledge being sought after, and that without them the research could not be completed. The methods applied in this research were guided by a Kaupapa Māori methodology that in turn was informed by Māori ontological and epistemological positions. Selecting a Māori Whānau that had the capacity to develop a Māori tourism experience to be researched was a paramount objective. A profile of a Māori Whānau with the desired set of primary qualities helped in selecting potential research candidates. These qualities included:

1. A Whānau of Māori descent (a Māori family identifiable through Whakapapa or genealogy – preferably for more than 1 generation);
2. Understand Tikanga Māori or Māori protocols, preferably knowledge of Te reo Māori me ona Tikanga or versed in the knowledge and practices of Māori protocol;
3. An interest in and intention to develop a Māori tourism experience;
4. Access to their own land(s) to develop a potential Māori tourism development.

5.9 Processes followed in this research

An enquiry was made via emails and phone calls to New Zealand Māori Tourism, which is a Government-funded entity that assisted with the initial search for a new or potential Māori tourism project that could be considered as a research candidate for this doctoral research. Possible candidates were short-listed from Iwi or tribal locations throughout New Zealand. However, when they were approached they were either not ready or were undecided about developing their ideas of a Māori tourism business. Upon personal enquiry in the Māori community, there was only one Whānau or Māori family tourism initiative who agreed to participate in the doctoral research. This same Whānau or Māori family were at the early grass-roots stage of considering and conceptualising their notions for creating a Māori tourism project as a potential Whānau business initiative.

The Kaumātua or elder of the Whānau, who had participated in research with the University of Waikato before, requested that the research be conducted using a Kaupapa Māori methodology, which would enable him and his Whānau to practice their Tikanga and Te Reo Māori language during the research.

The Kaumātua of the Whānau agreed to a series of Hui or meetings to facilitate the initial Tikanga protocols. Scheduled Hui and interview sessions with Whānau members were held on their Whenua or land. A key reason for this is that the Whenua is considered culturally to be a nucleus or central space where the Whānau also proposed to develop their Māori tourism experience.

Obeying the cultural protocols of Tikanga Māori enabled the cultural process of transforming things from being Tapu, or that which is sacred, to a position of Noa or being free from Tapu and made accessible to the researcher. It is important to understand that these scheduled meetings were directed by the Kaumātua, which is a norm in Tikanga Māori protocols. This also enabled the researcher to enter safely into the researched group's space to introduce and outline the aims of the research.

The Kaumātua insisted that all four Hui or meetings needed to continue until the researcher and the Whānau agreed that their information was adequately captured to provide the researcher with appropriate information to complete the aims of the doctoral research. All four Hui or meetings were video recorded and documented to ensure the accuracy of the information gathered. All audio recordings extracted from the video recordings were transcribed verbatim to ensure accuracy of the information captured. Finally, the Whānau being researched had the opportunity to approve the transcribed information and to ensure that the information truly reflected their intentions

The information gathered was formatted into key themes using Whakapapa or cultural relationships to the Kaupapa or Māori tourism

project. This process also helped determine the relativity, significance, value, substance and validity of key findings relating to the aim of the thesis, which was to identify the cultural underpinnings and processes of Whānau developing a Tourism experience.

The research findings and content of each Koru or fern prong of the Rauru Kitahi were filtered through the cultural process called Whakapapa or relationships. Research data that related to the Kaupapa or project, theme or discussion at hand was classified as being either Tuakana (highly related to the Kaupapa), or Teina (of lesser significance to the Kaupapa, or Kore), or having no relevance or value to the Kaupapa at all.

The Kaumātua or Elder of the Whānau being researched had the final decision on all Whānau research data. The Kaumātua has the Mana or power to accept or veto all decisions. Culturally, the decision of the Kaumātua is not contestable.

The identified cultural underpinnings and processes of a Whānau developing a Māori tourism experience were presented and shared with the Whānau being researched. Such reciprocity is culturally a crucial element of Kaupapa Māori. A final copy of the doctoral thesis, once approved for publication, will also be presented to the Whānau for the same reason.

Kaupapa Māori enabled the Whānau being researched to communicate, discuss and impart their knowledge, experiences and ideas freely in Te Reo Māori. Kaupapa Māori as a methodology empowered the Whānau to draw freely upon their cultural reasoning and Tikanga or cultural ontological philosophies.

From a Western perspective Denzin and Lincoln (2005) argue that qualitative and quantitative methods are equally significant and provide comprehensive actionable frameworks for research. They claim that qualitative research belongs to the social sciences based on four important elements:

1. Multiple perspective cogeneration of knowledge is vital in mobilising the expertise found within the disciplines to generate meaningful and useful social knowledge;
2. Methodological diversity includes the use of mixed methods that may include a combination of qualitative and quantitative techniques to better understand the phenomenon;
3. Inclusiveness of stakeholders;
4. Changes in social science teaching (Denzin & Lincoln, 2005, p. 14).

5.10 A case study of a Māori Whanau development project

Kaupapa Māori as a research methodology can accommodate a wide range of research settings and is effective with smaller, more intermittent focus groups. Kaupapa Māori was applied in this single case study to respect the Tono or request of the Kaumātua of the Whānau. A case study method, according to Jupp (2006), provides an opportunity to apply an in-depth investigation by using one more samples of the current social phenomenon. Hakim (1992) claims that an advantage of a case study method is that it provides flexibility. A key driver of a case study method, according to Yin (1994), is that it can be descriptive, exploratory or provide a reflective outcome.

Yin (1994) claims that case studies have proven to be effective, and provides samples of best practices. A key aim of this research was to provide a better understanding and to identify the cultural underpinnings and processes that a Whānau encounter when developing a Māori Tourism experience.

A fundamental reason for applying a single case study method for this research is that a case study method can theoretically be repeated and applied to future studies that aim to advance from the Whānau model and perhaps identify cultural underpinnings and processes at the Hapu (sub-tribal) or Iwi (tribal) level for tourism development.

A limiting factor in this piece of research is that only one Whānau was researched; therefore, their perspectives and findings cannot act as a stereotype or indicate that all Whānau would have similar outcomes. Rather it provides a perspective of one Whānau and identifies their approach to Whānau tourism development.

The structure of Māori society, according to Walker (1989) stems from the individual, to the Whānau/family unit, to the Hapu or sub-tribe and the Whanau is thus at the centre of this social structure. Whānau as a verb, according to Reed (1960), literally means to give birth; it is the nucleus of the Māori community and provides the basis for new initiatives and projects to be discussed, designed and developed by Māori. It is natural for the Whānau unit to be led by its senior members who take a role of Mātua or parental guardianship. Barlow (1994) claims that the Whānau or family unit can culturally expand and in addition to in-laws it can include Whangai or children raised as extended family members. It is not uncommon practice for the Whānau being researched to engage in a type of Whanaungatanga or social relationship with the researcher. This cultural relationship does not weaken the researcher's position as a researcher, but strengthens it as the Whānau gains trust in the Māori researcher so that information is enriched and shared overtly with the researcher.

According to Rangiahua et al. (2005), a Whānau unit is typically a part of a collective of Whānau who form a Hapu or sub-tribe and a collective of Hapu typically forms a wider Iwi or main tribal body. Iwi are usually identified with a region that is connected to an ancestral Waka, or canoe. Kaumātua are the elders of the Whānau, Hapu and Iwi. These cultural leaders provide guidance and wisdom to the Rangatahi or younger generations. This thesis aimed to identify the cultural underpinnings and processes of a Whānau-based tourism development, and may serve as an informative tool for strengthening future participation in Māori tourism at the Whānau level.

5.11 Gathering and Recording data

Video-audio recording was used to capture all of the Hui or interview sessions conducted with the Whānau being researched. Seale (1998) describes this way of gathering data as a key research method. Video-audio recordings of all ethnographic research interviews, according to Leung and Hawkins (2011), offers multiple benefits to the researcher, as researchers can transcribe every utterance within its multimodal environment. Video-audio recordings provide a natural flow of events, which Leung and Hawkins (2011) argue is consistent with the generally observed practice of ethnographically orientated studies.

Though the research did not record or capture the faces and body language of the Whānau being researched, as the researcher needed to protect the identity of the participants, the audio digital quality ensured the accuracy of recording of the words spoken and the tone of participants' voices is reflected in the findings presented in Chapter Six.

However, Wolcott (1994) asserts that video-audio recording has limitations as it captures mere observational fragments of what is occurring (albeit seductively sometimes). This method also requires vast amounts of work before the video-audio material is fit for analysis. The assertion by Leung and Hawkins (2011) and Jupp (2006) is that video-audio recording is effective for capturing visual aids, illustrations, diagrams, maps and related materials during research sessions.

Jupp (2006, p. 319) suggests that video-audio recorded interviews offer the powerful advantage of capturing body language, proxemics, kinesics and other temporal-spatial dimensions of human behaviour and social meaning. Positioning the video-audio recording device non-intrusively enables the researcher to focus more on the Whānau being researched. This demonstrates Whakaute or respect, which is a key ontological value in Kaupapa Māori methodology. All video-audio recordings were transcribed and coupled to a digital timeline identified on the actual footage to ensure a natural flow of the events without editing, as

recommended by Leung and Hawkins (2011) before the transcribed data was analysed using a Māori cultural framework.

5.12 Tikanga Māori protocols

Formal Māori cultural protocols require a Karakia or prayer, followed by formal speeches in the Māori language. These must be completed before any interviews are formally commenced, as the Karakia serves the purpose of lifting the Tapu and allows knowledge to be shared without constraint. Kaupapa Māori methodology enables the protocols of Tikanga to be carried out appropriately and respects the cultural values of Māori by ensuring that these cultural protocol and methods are conducted in accordance with Tikanga Māori. Things spoken of in Te Reo Māori are translated into English for the benefit of members of the Whānau being researched who do not have a full understanding of the Māori language, as every member of the Whānau is treated equally. Kaupapa Māori as a methodology also ensures that the Kaumātua who is the designated Elder of the Whānau leads the appropriate cultural formalities before handing over to the researcher. The use of the Māori language strengthens the significance of Māori ontological and epistemological values. Reedy (2000) argues that Te Reo Māori not only invokes self-confidence for Māori, but draws in the relationship Māori have with their natural world.

In the past, according to Linda Smith (1999), a common misconception by non-Māori was that Māori needed to have a strict research agenda to direct Kaupapa Māori research, as opposed to being led by a less formal cultural approach. Kaupapa Māori should take cultural direction, using Tikanga or Māori cultural protocols to guide the research. Smith (1999) reminds researchers that it would be wrong to assume that Māori are ignorant of their own research needs, in that Māori often have the answers to research questions put to them. Linda Smith (1999) states that Māori have suffered dehumanisation from the research methods and methodologies of Western practices, which involve assumptions and disregard for Māori, their culture, and their ability to teach, educate, self-govern, heal and develop. Māori have proved that they are not ignorant

and are developing well, with the BERL Report (2012) by Ganesh Nana claiming that the Māori economy contributed a significant gross domestic product (GDP) figure via Māori economic resources and management.

Pihama and Daniels (2007) and Marsden (1992) stress that it is vital that Tikanga Māori or Māori protocols are respected and that these cultural protocols are observed as an integral part of any research conducted with Māori. In addition to the recommendations made by Linda Smith, the following sequence of research protocols with Māori is recommended to be applied by the researcher and to serve as a guide for the interview method with the aim of engaging with the Whānau being researched.

As the researcher in this case study I applied the following steps as a guide, but more importantly took direction from the Kaumātua of the Whānau being researched. The Kaupapa Māori steps include:

1. Mihi Whakatau mai te Tangatawhenua – A formal welcome by the host or Whānau being researched *(as interviews are conducted in their home or Marae)*

2. Mihi Whakahoki mai te Kai Rangahau Māori – A formal response by the Māori researcher;
3. He Karakia – A prayer requesting Te Atua to grant his blessing to everyone, and to lift the Tapu, before embarking on the quest to begin researching, questioning and gathering data;
4. Wāhanga Whakatōhutōhu – This is an allocated time for the researcher to explain the purpose, rationale, expectations and objectives of the research. It can also include providing an outline of the research agenda, dates, timeframe and the need to complete the formal signing of consent forms required according to the rules and regulations of the ethical requirements of the University, before any research can be conducted with the respondents;
5. Karakia mo te Kai Hākari – A blessing on the food *(it is always a recommended customary practice to take a Koha or offering, which may be in the form of money or food)*. Linda Smith counsels

researchers to be mindful and aware that they need to ensure that they take enough Kai or food to cater for all the attendees at the Hui or meeting. Linda Smith commented that a small packet of 'chocolate Timtams' to feed a whole Whānau would be culturally inappropriate. Furthermore, offering money during introductions could be interpreted as meaning that the researcher is intending to buy the participants' knowledge and may be considered culturally offensive. It is recommended that money be offered at the end of the first session, if at all.

5.13 Whakaaro Pītau Whakarei - A cultural process for research analysis

Cohen, Manion, and Morrison (2007) claim that there is no single correct way in which data can be evaluated or analysed when applying a Kaupapa Māori methodology. Graham (2005) argues that Whakapapa or genealogies and relationships can be applied as a framework for analysing information within Kaupapa Māori Methodology. Whakapapa applied as a Māori analytical tool enables the researcher to distinguish the importance and relationships of information related to the Kaupapa or topic, programme, or platform.

Whakapapa is positioned by Linda Smith as a culturally fundamental way of analysing and thinking. She argues that Whakapapa can be applied to almost every facet of a Māori worldview. Whakapapa is more than just ancestral efficacy; it is equally important as a core element of Kaupapa Māori theory and is integral when applying a Kaupapa Māori methodology, specifically when evaluating and analysing information. Spiller (2010) emphasises that Whakapapa can actively identify and interpret the level of relationship of things existing within a Māori worldview to a specific Kaupapa or topic, programme or platform.

Graham (2005) reinforces the statements of Royal (1999) and Barlow (1994) that during Whaikorero or formal speeches on a Marae, speakers

often apply the skill of reciting their Whakapapa or genealogy. The reciting of Whakapapa is done to position the speaker as Tuakana or a senior descendant from a common ancestor to speakers on the opposite side of the Paepae Tapu or seating reserved for formal speakers on the Marae to demonstrate their ranking.

Whakapapa is applied in a cultural context when analysing research data. Whakapapa Ki Te Kaupapa, or whether the data relates to the Whānau tourism project or subject at hand, determines whether data is of Tuakana status (significantly related) or Teina (less significantly related). Data that does not have any relationship to the Kaupapa is discarded. The Kaupapa or project in this case is to identify the cultural processes and underpinnings of a Whānau tourism development.

The following section discusses a cultural paradigm that identifies how Tuakana and Teina relationships are formed when Whakapapa is applied to analyse research data.

Whakaaro Pītau Whakarei - A cultural process for research analysis

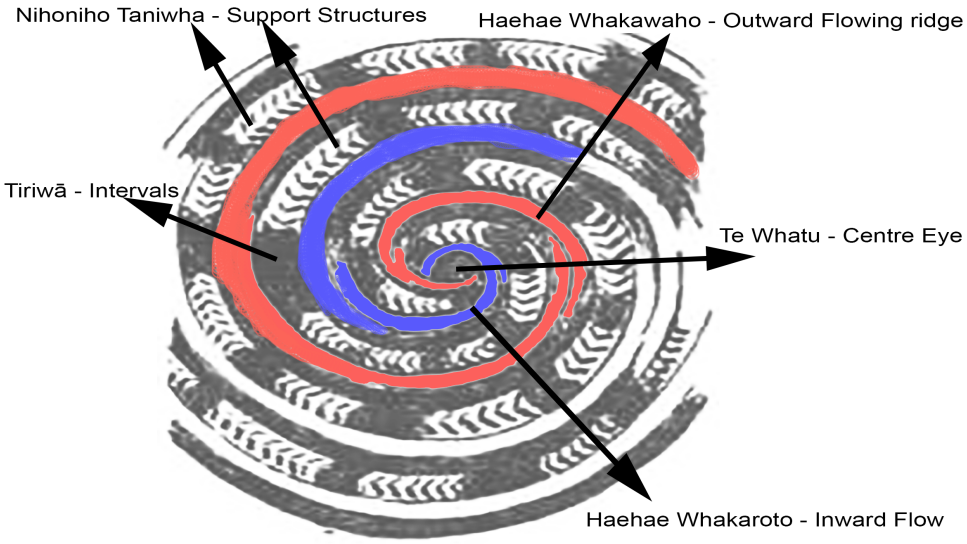

Figure 18 Whakaaro Pītau Whakarei – A cultural process for research analysis

Figure 18 is an expansion from the cultural concept Whakaaro Pītau Whakarei. According to Buck (1949, pp. 325, 329) Pītau Whakarei is a curvilinear shape in the form of a large pierced double spiral image commonly found in the Tauihu or prow of a ceremonial Waka or canoe. Pītau Whakarei, according to Buck (1949, p. 327), literally means “the fern frond which beautifies a canoe.”

The Pītau or large pierced double spiral motif is depicted in Figure 18, with one spiral coloured in blue labelled as Haehae Whakaroto (*inward flow*) and the second coloured in red labelled as Haehae Whakawaho (*outward flow*). Both spirals are supported by small notched structures labelled Nihoniho Taniwha, which according to Ngata (1993) literally means the teeth of a supernatural being. The Nihoniho Taniwha segments are positioned around the Pītau or double spiral as support structures for both the Haehae Whakaroto spiral and the Haehae Whakawaho spiral. More importantly the gaps in between each Nihoniho Taniwha, called the Tiriwā or intervals, are where the Kore Take or things that are of no worth or

relevance are believed to exist. Both Haehae ridges begin from the middle of the spiral pattern labelled Te Whatu or *centre eye* and continue until the double spiral creates a large curvilinear shape.

Figure 18 is a theoretical cultural framework that demonstrates how Kaupapa Māori can analyse research data to provide an informed position that enables conceptual development to evolve in a cyclic and reflective method. Whakaaro Pītau Whakarei, from a Māori perspective, provides two distinctive outcomes that inform this doctoral research. Combining the two cultural outcomes completes the formation of the Whakaaro Pītau Whakarei or double spiral pattern that will provide this methodological waka or vessel of Māori tourism development with new knowledge as a contribution towards helping Māori tourism sail to new horizons and new opportunities.

Figure 19 Tauihu - Te Toki a Tāpiri - The Canoe Prow at the front of the Waka

From a Māori philosophical position, Māori believe that the Pītau or double spiral physically positioned at the Tauihu or front of a Waka helps the canoe to navigate its way through the open sea and the challenges of the elements including the winds and rough seas that the Waka may encounter. The Pītau or spiral plays an integral role in the structure of the Waka by providing a balance, which helps stabilise the performance and agility of the Waka on open water. The Pītau Whakarei is a three-dimensional Māori carving and the intricate piercing gaps labelled Tiriwā

or intervals, shown in Figures 18 and 19, allow the cross-winds to pass through the Tauihu or canoe prow without causing the Waka to roll.

Haehae Whakawaho or the first spiral starts from the centre with an outward direction and establishes the basis of the Whakaaro Pītau Whakarei - a cultural process for research analysis. The first spiral shows how members of the Whānau being researched can contribute openly during Whānau Hui or family meetings held to conceptualise a Whānau tourism development. Through the cultural principle of Whakapapa ki te Kaupapa or relationships to the theme or project, the Kaumātua of the family culturally guide their Whānau Hui through a process that manages and enables the contribution of concepts for their Whānau tourism development.

Beginning at Te Whatu or the *centre eye* of the Pītau with an outward direction, Kaumātua ensure that Whānau remain centred and focused on the Kaupapa at hand. Kaupapa, according to Pihama (2001), provides the capacity to draw on a cultural theoretical framework.

Kaumātua, according Graham Smith (1997), are keepers of *cultural* knowledge and traditions of the Whānau, who have the capacity to act as moderators of this cultural information filtration process. Mahuika (2008) suggests that Kaumātua are tribal leaders who lead the process of decision-making because they are grounded in Tikanga Māori or Māori life-learning principles, combined with knowledge, experience and wisdom. The cultural experience, wisdom and knowledge of Kaumātua provide them with the essential cultural skills to manage the process of cultural decision-making.

Kana and Tamatea (2016) argue that a locus of legitimacy and validation exists with Kaupapa Māori. A key method of culturally analysing the research data gathered is the inclusive process of cultural validation by the Kaumātua of the Whānau being researched. Kaumātua apply the cultural principles of Mana (capacity), Tika (correctness) and Pono (truth) as values to ensure that the research data truly reflects the intentions and

claims of the Whānau. In this case I offered the research findings to the Kaumātua for validation.

As the Whānau build around the Kaupapa or tourism project, the sets of notches in Figure 17 positioned around the Pītau or spiral, labelled Nihoniho Taniwha, provide the necessary support to strengthen the developing growth of the overall Pītau or spiral. Theoretically the Nihoniho Taniwha structures also act as cultural values related to the Kaupapa or foundation of the project that filter and qualify contributions from the Whānau that help form the Whakaaro Pītau Whakarei framework. This process also enables the Whakaaro Pītau Whakarei framework to be constructed by contributions of rich quality information gained from Kaupapa Māori research that helps build and strengthen the Kaupapa of the Whānau.

Whakaaro Pītau Whakarei – *A cultural process for research analysis* according to Buck (1949), refers primarily to the young fern frond shoots that beautify the Waka. Whakaaro Pītau Whakarei, in the context of a theoretical model, demonstrates the developments gained through a series of Whānau Hui in the curvilinear image in the form of a Koru or fern frond. It represents an evolving reflective method for continual improvement of earlier contributions from Whānau offered during Hui or meetings, where change is permitted to occur naturally by allowing newer, more efficient, innovative and potentially superior contributions to be integrated. Improved contributions to the Whakaaro Pītau Whakarei are adopted with the intention of improving the potential of the Kaupapa or in this case, the concepts of the Whānau tourism development project. According to Buck (1949, pp. 237,238) the process of change occurs naturally, similar to how young fern fronds of the large tree ferns *(Cyathea Delbata)* replace the older family leaves. Buck (1949, p. 238) provides the following Whakatauki or proverbial saying to express the symbolism of decay and growth.

Ka mate he tete, Ka tupu he tete.
As one frond dies, another frond grows.

Haehae Whakaroto or the second spiral, coloured red, starts from the outside with an inward direction and is guided by the symmetrical curvilinear formation of the first spiral coloured blue in Figure 17. The second spiral completes the double spiral pattern of the Whakaaro Pītau Whakarei. The Whakaaro Pītau Whakarei – *A cultural process for research analysis* also demonstrates how data collected from Whānau Hui of the Māori family being researched are continually analysed from a Māori perspective.

A cultural process for analysing data gained from Whānau Hui is essential in ensuring that the data is an accurate representation of participants' contributions. The data collected and gained from the family meetings by the researcher was analysed by applying Whakapapa as a cultural tool to provide a cultural perspective of relationships and the data connects back to the Kaupapa. Data that demonstrates an aligned relationship to the Kaupapa or project is identified into cultural themes.

The cultural themes that emerge using Whakapapa Ki Te Kaupapa (analysing the data through relationships to the project – Whānau tourism development) will then be positioned on Figure 20, which shows the Te Tāpoi Poutama model or the Māori tourism lattice, to culturally demonstrate the various levels of significance that the Whānau being researched places on each emerged theme.

The Tāpoi Poutama model in Figure 20 is a conceptual cultural model developed in my Master's thesis as a framework to identify distinctive levels of cultural significance from a Māori perspective.

Figure 20 Tāpoi Poutama - Analytical model for framing the values of significance for Māori

The Tāpoi Poutama model derives from a Māori legend and is illustrated as the Tukutuku or lattice panel Poutama in Figure 21. Poutama is symbolic of stairs ascending on one side of the palisade and descending on the other. Sir Apirana Ngata (1959) recalls an account according to Māori lore of mankind's search for further knowledge.

Ngata's (1959) Mōteatea or cultural chant recalls the account of Tane-nui-arangi (the Son of Rangi the Sky Father and Papatuanuku the Earth Mother) who ascended from earth intending to reach the 'twelfth' realm to obtain the three baskets of knowledge and to bring that knowledge back to earth to enlighten mankind. This event is further told through many oral Karakia or incantations, Waiata or song, Whakapapa or genealogy and Mōteatea or traditional chants.

Figure 21 Traditional Poutama Tukutuku lattice – depicting the ascending and descending stairs that Tane-nui-a-rangi climbed

The cultural levels of significance of both the data gathered and the emerging themes are analysed by Whakapapa or cultural relationships, which in turn determine where the subject is positioned on the Poutama or stairway lattice. Figure 21 illustrates the positions of Tuakana *(senior – higher level of cultural significance)* and Teina *(younger – lower levels of cultural significance)* levels on a Tukutuku panel or lattice board. The

twelve steps on the Poutama Tukutuku panel in Fig 21 typify the twelve esoteric realms that Tane-nui-arangi traversed in search of new knowledge and these series of mirrored stairs form the notion for the Matua Tāpoi Poutama Māori or master Māori tourism lattice .

These are the twelve steps of the Poutama that Tane-nui-a-rangi named during his journey to the twelve realms:

Primary Name	**Secondary Name**
1. Te Toi-o-nga-rangi	Tikitiki-o-rangi.
2. Tiritiri-o-Matangi	Tiritiri-o-rangi.
3. Rangi-naonao-ariki	Rangi-puhi.
4. Rangi-te-wawana	Rangi-te-wiwini.
5. Rangi-nui-ka-tika	Rangi-nui-taupuru
6. Rangi-mataura	Rangi-mataaho.
7. Rangi-tauru-nui	Rangi-tauru-rangi.
8. Rangi-matawai.	
9. Rangi-mairekura.	
10. Rangi-parauri.	
11. Rangi-tamaku.	
12. Rangi-nui-a-Tamaku.	

(Best, 1976)

Kaupapa Māori methodology enables a Māori researcher to research Māori and to acknowledge and respect Māori values, and apply Māori Tikanga or protocols with a Māori worldview, to culturally identify and frame the cultural underpinnings and processes of a Whānau seeking to develop a Māori tourism experience as a business.

5.14 Summary

From both a Tohunga Whakairo and a Māori researcher's perspective, it is important that the tools and methods applied follow the methodology of the research. Jones et al. (2006) warn Māori researchers to remain focused on the aim of the research.

Kaupapa Māori methodology is essential to provide safety for the researcher in managing, controlling and governing the research approach

when researching Māori by Māori for Māori. Kaupapa Māori methodology enables the research to be enriched with multiple benefits for both the Whānau being researched and the Māori researcher. Through a cultural participatory method Kaupapa Māori methodology also gains its research direction and input from both the researcher and the Whānau being researched. Linda Smith (1999) states that the researcher may have the research questions, but the reality is that it is the Māori people (in this case the Whānau being researched) who have the information being sought.

It is essential for the Māori researcher to engage appropriate Māori Tikanga or cultural protocols to enable the cultural transition of releasing knowledge that is Tapu or culturally sacred from the first moment that the Whānau being researched are accessed by the Māori researcher. Researched information needs to be transitioned from Tapu to Noa, so that knowledge is in the Noa or culturally safe position, freed from any restrictions.

Information is made accessible through a Kaupapa Māori research methodology. Engaging cultural protocols and practices according to Pihama et al. (2002) is necessary for information to be gained. Tikanga Māori protocols and processes are essential for the research to truly reflect the cultural perspectives, processes and underpinnings of a Whānau seeking to develop an authentic cultural tourism experience.

Kaupapa Māori is the preferred research methodology that culturally acknowledges and best understands the Māori ontologies and epistemologies that underpin the ways in which Māori sustain and legitimate their worldviews and perspectives.

Whakapapa is a valid and important cultural method for analysing relationships between researched data and information and the Kaupapa or project. Cultural methods are effective in understanding and defining cultural themes that demonstrate the cultural levels of significance on the Tāpoi Poutama model.

The conceptual development of a Whānau cultural tourism experience aims to include a Māori philosophy to culturally control the way the Whānau manage the parts of their Māori culture that they feel comfortable exposing and sharing with their Manuhiri or tourists. Māori ontological and epistemological principles are necessary for Māori tourism to have an informed position from which to protect Tikanga and Māori culture.

The researcher needs to demonstrate respect when participating in every cultural opportunity by preparing, following and adhering to the cultural Tikanga of the Whānau being researched. This approach ensures cultural safety for both the researcher and the Whānau being researched, as Tikanga Māori embraces the cultural principles of Manaakitanga or caring for others and Kawa or the way that Māori do things.

Kaupapa Māori as a methodology ensures that information gathering is done in such in a way that the research demonstrates respect to Tikanga Māori and Māori cultural beliefs, protocols and traditions. The need for the researcher to practice Tauutuutu or reciprocity requires the researcher to be aware of this principle and to practice it at every Hui or meeting. This action of reciprocity includes providing the Whānau with a copy of the finished thesis as a gesture of giving back and not just taking (Smith, 1999), which was/is a common practice of Western researchers researching Māori. Providing a copy of the completed thesis also provides closure of the Kaupapa Māori research methodology, as the information and knowledge gained that came from the Whānau being researched is Noa and thus accessible for Māori to learn from in the future.

Figure 22 The Poutokomanawa and intricate carving of Wairere

Te Upoko Toko Ono: Tauira Whakairo Chapter 6: Carving the fine decoration patterns.

Ngā mahi o Rauru
The work skills of Rauru – Applied to an expert in the art of woodcarving. Rauru is credited by some with introducing carving to Aotearoa. Rauru kitahi is the name given to the spiral pattern. (Riley, 1990)

This Whakatauki relates to me as the researcher, who was required to produce a complex, culturally oriented doctoral thesis. The researcher is likened to Rauru, the expert wood carver. Rauru the Tohunga Whakairo is credited by some with having contributed the finesse and intricacy of a Māori spiral pattern, known to Māori as the Rauru Kitahi.

This Whakatauki does not imply the theoretical knowledge of Rauru, but refers to the physical work of Rauru. This part of the thesis presents the physical research findings gained from a series of four independent Hui or family meetings.

6.1 Introduction

This chapter discusses the research findings gained by applying a Kaupapa Māori research methodology with a Whānau or Māori family. The Whānau being researched were given an explanation of the research

process, according to the ethics approval requirements of the University of Waikato (see Appendix 1.0). Each participant was required to sign an individual ethics approval document after everything was carefully explained to them. However, these documents have not been attached to this thesis to prevent personal information about any participants being revealed, as requested by the Whānau members.

Rather than a formal structured interview process, I agreed with the Whānau to implement an observational method when capturing research data, using Kaupapa Māori research methodology. This approach enabled the Whānau being researched to manage the flow of their Hui or meeting(s) under the full direction of their Kaumātua, who led the Hui with Tikanga Māori or Māori protocols to culturally guide each Hui in terms of venue, time, scope, participants and structure.

The research questions, which were ethically approved, were presented in the Whānau Hui to stimulate discussion where culturally appropriate. Through Kaupapa Māori, I was required to play a participative role during all Hui, rather than engaging in a question-and-answer approach. The primary aim of the research was to gather data from the Whānau being researched while respecting their cultural protocols. And without offending or seeking to a set research agenda. Rather the research agenda was to observe, record and take notes to ensure an honest account of the Hui was being collected. Under a Kaupapa Māori research methodology I was also required to participate when requested to under the direction of the Kaumātua of the Whānau.

This chapter also discusses the cultural framing and presentation of the research data. Rauru the master carver and his design of the Kitahi provides a Whakapapa or historical reasoning for the Rauru Kitahi, which was used as a cultural paradigm for framing the four Whānau Hui that were held during the year. The Rauru Kitahi (a series of four independent Koru or fern prongs) symbolises the four scheduled Hui or research meetings. A separate Koru was applied for each Hui or research meeting. Each of the four Koru are presented to demonstrate the flow of the actual

Hui. The combined sequence of all four Koru form the Rauru Kitahi or larger Koru shape.

The content of each Koru of the Rauru Kitahi derives from the research data that was filtered through the cultural process called Whakapapa (the relationship that the data has with the Kaupapa or project). After the initial Whakapapa process was applied, the Kaumātua of the Whānau being researched had the final decision on whether the research findings or key themes that emerged were significantly related to the Kaupapa at hand. This was an action of Tikanga Māori and was evident throughout the analytical process of determining the levels of cultural significance across all Hui and research findings. This included the process, of the Kaumātua having reviewing rights over what was written about himself and his Whānau. It is essential that the Kaumātua be grounded in Te Reo Māori (the Māori language), Tikanga Māori (Māori customs, beliefs and practices) and an experienced and practiced Māori worldview.

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6.2 Logic for the laying out the data

A Rauru Kitahi, as a cultural paradigm to frame each Hui, is applied in this chapter to display the data capture process during each separate Whānau Hui or family meeting. The Rauru Kitahi, as illustrated in Figure 23, begins with a large black outline of the Koru pattern, composed of a series of smaller Koru, which appear to decrease in size as they progress towards the centre of the Rauru Kitahi (Koru and Spiral). The Rauru Kitahi helps provide a coherent model for the reader to follow the research findings gained from the Whānau members at each of the Hui.

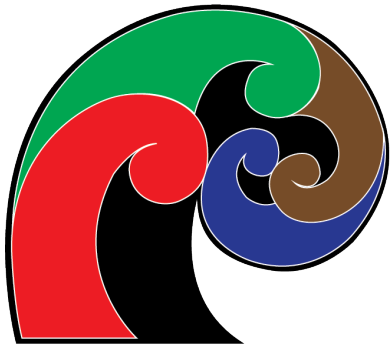


Figure 23 Rauru Kitahi – a series of Koru spirals

Each individual coloured Koru represents a completed Hui, starting with the red Koru, followed by the green, brown and finally the blue. Each Koru, when joined together, forms part of the larger black lined Koru. This series of Koru, when combined, reflects the importance of the cultural connectedness of each separate Koru as they support the structure of the larger Rauru Kitahi Koru.

The first Koru is red and larger than the others, indicating that the first Hui discusses a broad range of information as the Whānau seek to contextualise their concepts and establish a rationale for their Whānau tourism business. In later Hui, the content develops a trend where the research findings reflect a more structured, purposeful, meaningful and focused direction. The information was driven by the Whānau's developments surrounding the Kaupapa (project) of their Whānau-based tourism experience. The Koru series help guide the reader through the research data, which is presented as key themes that emerged during the research. This continues until the final Koru of the Rauru Kitahi draws the reader's attention towards a more concentrated, concise and refined articulation of the aspirations and developments of the Whānau (family) tourism experience. Each Koru reflects the Korero (voicings) that emerged from the four different Whānau Hui that were held over the period of a year during which the research was conducted.

6.3 Koru Series

The data were obtained from the audio-video recordings that captured all the discussions and comments in each of the four Whānau Hui that were

held at the homestead on the land of the Whānau being researched. The audio components of the files were then transcribed and presented to the Whānau being researched to ensure the words, intentions and cultural meanings were correctly reflected in the research findings. Through the use of Kaupapa Māori as the research methodology the Whānau felt that they could speak freely in Te Reo Māori (the Māori language), if they so desired. Kaupapa Māori meant there were no restrictions, on the proviso that participants respected the views of others in the Whānau.

Each Koru or spiral of the Rauru Kitahi is sequentially numbered in Māori in the following order:

- Koru Tuatahi – First Koru
- Koru Tuarua – Second Koru
- Koru Tuatoru – Third Koru
- Koru Tuawha – Fourth Koru

6.3.1 Tāpoi Poutama Framework

Figure 24 Original Poutama Tukutuku or Lattice

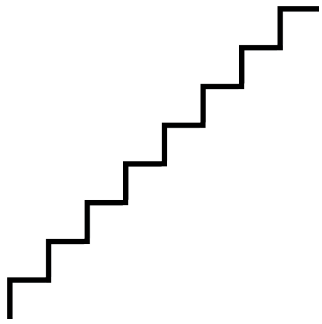


Figure 25 Tāpoi Poutama Māori - Māori Tourism Lattice of Cultural Significance

The Tāpoi Poutama (Māori Tourism Poutama or staircase) in Figures 24 and 25 was a paradigm that was developed and applied in a Māori tourism context in my Master's thesis. The theoretical framework of my master's thesis helped frame the cultural levels of significance that Māori value in sustainability. The Tāpoi Poutama was developed from the traditional Tukutuku panel or lattice shown in Figure 24. In this case it was applied to demonstrate the levels of cultural significance that a Whānau placed on the key themes that emerged in the research findings. The key themes identified the cultural underpinnings and processes of a Whānau tourism development. The key themes with a lower level of significance are placed on the bottom of the Poutama or stairway pattern, while those of greater cultural significance to the Whānau being researched, are placed on higher levels of the Tāpoi Poutama lattice.

A master Tāpoi Poutama Māori is introduced to demonstrate the collective framing of all four of the Tāpoi Poutama Māori developed from each of the four Hui is entitled, Matua Tāpoi Poutama Māori. The Matua Tāpoi Poutama Māori provides a fuller, more complete Poutama or Māori lattice. Hirini Moko Mead (1995) discusses how the Poutama lattice is made of layers to create the final panel. The combination of each Tāpoi Poutama Māori uses a specific order to create the Matua Tāpoi Poutama Māori and a narrative discusses the linking of levels of cultural significance.

To further help the reader navigate the data, key themes that emerged throughout the research findings are analysed and processed using Whakapapa (cultural relationships to the Kaupapa), which is a cultural method that identifies whether the key theme is Teina or Tuakana, as previously discussed.

It is important to understand that the significant leadership and mentoring roles a Kaumātua plays in guiding and managing a Whanau Hui are pivotal in ensuring that Tikanga has been applied in a culturally appropriate way.

The cultural practices of Kaupapa Māori methodology were initially discussed by Linda (Smith, 1999, p. 13) as a suggested guide to Māori researchers in the implementation of a Kaupapa Māori research approach:

- Mihi – Formal greetings – including identifying genealogical links where possible to create a Whanaungatanga or relationship through ancestral connectivity
- Whakatau – laying down the protocols or the way things will be run
- Waiata Kinaki – An appropriate cultural waiata or chant
- Karakia – Prayer(s)
- Pono – Honesty, openness and being able to speak one's mind without restraint, yet with respect of other's Whakaaro or individual thoughts or contributions
- Manaakitanga – Caring for others in a cultural way
- Tautoko – To support or agree to a principle, thought(s), notion(s) or contribution(s) made by another person.
- Korero ki te Kaupapa – Speaking to the topic at hand – Non-digressing manner
- Humarie – Humility – the opposite to Whakahihi, which means to be arrogant.
- Mana - Authority

- Whakaaro Kaumātuatanga – The mantle of the Kaumātua, which includes the direction and sanction of concepts and principles guided by Tikanga Māori (Māori protocols and beliefs)

  Once a Kaumātua (Māori Elder) has sanctioned a concept or principle, it is seen as a final decision that is rarely contested.
- Kaua e tātākī – Ensuring that participants do not talk over others when someone else is speaking
- Whakakapi – To summarize with respect
- Waiata Whakamutunga – Closing Waiata
- Karakia Whakamutunga – Closing prayer to deity
- He Kai Oranga– Food for consumption to complete the cultural process of eating together as one
- Whakamutunga – To formally close the Hui or meeting

(Smith, 1999, p. 13)

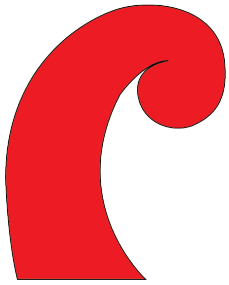
6.3.1 A Voice Coding System for Research Participants.

A voice coding system was applied to assist with identification of the different voices that were captured via an audio video recording device and later transcribed. Each person speaking is identified by their position and role in the Whānau at the end of their voicing. It is important for the reader to understand that although a Take or theme/topic maybe openly discussed or debated in a Hui, once the Kaumātua has finalised a specific point or theme or discussion, and the Hui has moved on, the matter is considered closed.

Finally, through the analytical process of Whakapapa or relationship testing, the data presented is a result of information considered to be of Tuakana or Teina status and which been deemed to be useful information by the Kaumātua. Data or research findings that did not have any Whakapapa or relationship to the topic/theme/objective at hand were not included. As a final testing process for Whakapapa or relationship testing, the research findings were sent to the Kaumātua for final approval before the research finding(s) were considered to be approved and valid research findings. The list below provides a description of the identities of all the research participants including me as the Māori researcher.

Status	Brief Description
Kaumātua Koro	Significant senior male Māori Elder of the Whānau/family, Iwi – tribal entities and Hapu- Sub-tribe of the Whānau and Marae representative(s)
Kaumātua Kuia	Significant senior female Māori Elder of the Whānau/family, Iwi – tribal entities and Hapu- Sub-tribe of the Whānau and Marae representative(s)
Whānau	Comprising the immediate children, their partners and their Mokopuna (grandchildren) and other invited guests of the Whānau, who were invited to contribute to the discussions of the Hui (meetings)
Māori Researcher	The voice of the researcher plays a pivotal role in assisting the general flow of Hui (meetings) and in responding to questions by the Whānau regarding the components of the diverse topics at hand

6.3.2 Koru Tuatahi – *First Spiral* Whānau Tourism Hui May 2013



6.3.3 Initial Themes

The following key themes emerged during the first Hui or meeting and are positioned in the Koru Tuatahi or first spiral. Each of these key themes is discussed in detail in this section of Chapter 6.

- The importance of cultural protocols
- Ngā Tohu Pononga - Confidentiality & Trust
- Māori Tourism - Distinctive & Unique to Māori
- Māori Tourism Research has a Two-Pronged Objective
- Whenua (Land) is a Taonga (Treasure)
- Targeting intentions to the Cruise Ships
- Whānau Benefits in Māori Tourism
- Future Generations
- Cultural Integrity in Māori Tourism
- Progressing Forward
- Māori Researcher's Reflective Observations

6.3.4 The importance of cultural protocols

Cultural protocols as discussed by Barlow (1994) are considered to be critically important to the Whānau, as illustrated by the fact that the Kaumātua of the Whānau ensured that everyone at the Hui understood that Tikanga Māori or Māori cultural protocols were adhered to. The Kaumātua expressed his welcome to everyone in Māori and set out the Kaupapa or purpose of each Hui. The following describes the opening exercises, which ensured that Tikanga was implemented by the Kaumātua at the opening of each Hui.

Tikanga & Karakia

The Kaumātua would greet everyone in Māori and then commence with a Karakia to lift the Tapu from everyone at the Hu. He would then proceed

with a Mihi acknowledging everyone who attended the Hui. The Kaumātua also introduced any new faces to ensure that Whanaungatanga or relationships through Whakapapa or genealogical relationships and connections were clearly established. The Kaumātua also made sure that everyone understood the rules or Tikanga and purpose of each Hui.

Morena Whānau (Good morning family); before we commence our Hui we need to go through some of the steps of our Tikanga Māori (cultural traditions and protocols) as it is essential for us to acknowledge and understand our Tikanga. **(Kaumātua – Koro)**

Firstly, a Karakia or prayer is offered to lift any Tapu (a form of sacredness) from everyone at the Hui, and the Kaumātua explains that this is so everyone can share information with cultural safety and without cultural restraint.

Mihi & Whakapapa

The Kaumātua began the protocol of extending a welcome to the researcher as part of the Whānau through the chanting of Whakapapa (genealogies). The purpose of Whakapapa being quoted is to connect everyone (in the Hui) together. This includes connecting the researcher as a Whanaunga (relation) to the Whānau.

Outlining the Purpose

The Kaumātua in his opening speech discussed the Māori researcher's purpose for being at the Hui and endorsed the invitation to participate in the process of researching his Whānau. This included discussing the intentions of the Whānau in wanting to develop their own Whānau tourism experience. The Kaumātua also provided his thoughts surrounding the importance and significance that tourism can offer his Whānau.

The following are the research findings in terms of the key themes that emerged from the first Whānau Hui. The key findings are placed in order of cultural significance according to the Whānau and the Kaumātua.

6.3.5 Ngā Tohu Pononga - Confidentiality & Trust

Confidentiality is important to the Whānau and disclosing the purpose of the research and signing of the formal documentation of the ethics consent forms by all participants and attendees was promptly completed and overseen by the Kaumātua. It was also explained that a key purpose of the research was to observe and identify the cultural underpinnings and processes of a Māori Whānau tourism experience.

At the request of the Kaumātua, I was asked to withhold from publishing any sensitive information that could identify any of the individual Whānau members.

All cultural protocols or Tikanga were strictly adhered to and were led and controlled by the Kaumātua. The male Kaumātua or Koro of the Whānau, was also the one who insisted on cultural safety for both the researcher and the Whānau being researched. To achieve this, he insisted that Tikanga Māori (Māori cultural protocols) be acknowledged at all times and that everyone be allowed to speak their mind freely within the context of the Kaupapa (project). It was also made clear that any Whānau Whakaaro would be equally valued by others at the Hui, regardless of their age.

6.3.6 Māori Tourism Business - Distinctive & Unique to Māori

The Kaumātua of the Whānau being researched discussed a distinctive and unique way that he believes Māori go about establishing a Māori tourism business. The Kaumātua claimed that Māori must consider their cultural values and protect their Tikanga Māori cultural protocols at every stage of the development. A typical approach by a younger generation member of the family claimed that they would usually call a consultant to advise and help construct a tourism business plan ready for investment. However, the Kaumātua prompted his Whānau to build their tourism business from the ground up, with their Whānau cultural values and Tikanga or cultural principles as a solid foundation to build from. The following quotes reflect these observations.

In terms of business, we have our own Māori way of developing a business premise and it is different from ways that Pākehā (non-Māori) might go about establishing business. It is because we want to build this from the bottom up, grounded and guided by our Tikanga Māori or Māori principles and cultural values. We cannot compromise our cultural values. In fact, we would sooner not do it if our Tikanga Māori (Māori cultural values) were undermined or jeopardised. ***(Kaumātua – Koro)***

Our argument is that planning and developing a Whānau tourism experience is different for us. In such a way that we as Māori do things so that our culture remains intact. We value things in Māori business differently. The way we have started here with our Karakia (prayers to Deity) to pave a way and our values on Whakapapa, are definitely not the way our corporate Pākehā Whānau (Non-Māori associates) would go about establishing a tourism business. We as a Whānau need to go through and apply all our cultural protocols every step of the way and that's why I am here; to ensure that we do just that. ***(Kaumātua – Koro)***

I guess one would usually call in a consultant, then pay the consultant(s) and accountants as they try to develop the concept. Then they would typically trial it. This is also where we differ, we want a hands-on approach. We have had a history of seeing things go south. I guess we have trust issues too, which is why we want to own and control our own destiny in developing our business. ***(Whānau participant – Family Participant)***

6.3.7 Māori Tourism Research has a Two-Pronged Objective

During the opening exercise of the Whānau Hui or family meeting, the Kaumātua stated that both the researcher and his Whānau would benefit from engaging in this exercise of research. The Kaumātua sanctioned the whole idea of research, as he sees research benefiting his Whānau and other Māori, who may learn from their Whanau's challenges and experiences. The Kaumātua reflected on the uniqueness he observed in a

large Chinese corporation called Huawei and discussed the founder's cultural philosophy and ways of doing things. The Kaumātua felt similarly that he would like his family to build their business in a Māori way that acknowledges their cultural values. The following quotes reflect these observations.

> *Our Whānau tourism development has a two-pronged objective, in that we have offered to assist Ash's PhD research project on our Whānau cultural processes that we encounter when conceptualising and developing our Whānau (family) Māori tourism development. In turn, this will also help us to set up our tourism business and the things we need help with when exploring our options of development. So, it's a two-pronged exercise and there are needs and benefits for both sides. He tohu manaakitanga, tātou kia tātou (something to benefit everyone). Well this is what we as a Whānau are hoping for and we are very grateful for this opportunity.* ***(Kaumātua – Koro)***

> *It's a business thing and as Māori we're going into and that's what it's all about, Whānau (family). I think we're clear about our role in this tourism business and tourism research opportunity, that we want to establish and what we want to do to support your Mahi Rangahau Kaupapa (research aims). For our Whānau, we are indeed clear and happy to proceed as long as we can practice our Tikanga (cultural customs) unfettered, unrestrained and emancipated from Western constraints and interpretation. He Māori ahau, me tōku Whānau hoki.* ***(Kaumātua – Koro)***

> *Recently, I have been reading 'The Huawei Developments'. I recall a manager of Huawei Developments who came to New Zealand and spoke at a business conference in Auckland. There was a report, which stated that he believed that as a Chinese company, the way they did things in their business was quite different to the Western way of doing, compared to a Chinese way of doing.* ***(Kaumātua – Koro)***

For us here, we are the shareholders and we are also the workers who work in the company. We are not controlled by big external investors from overseas and that's why I was intrigued by Huawei, because the lady who wrote the article in the newspaper was quite intrigued about the distinctive methods of the Chinese Huawei business model.

6.3.8 Whenua (Land) is a Taonga (limited and rare resource)

Land was discussed as being a resource of scarcity and the Whānau was cautioned never to put the land in jeopardy. Whenua or land is argued as being a Taonga or limited and rare resource, entrusted to the people to care for and to ensure that it is there for future generations. Although the effective use of land may appear to be challenging to most developers, the Kaumātua explains that Whānau see a greater potential for their lands and they shape their ideas and concepts around those worldviews. Whānau can turn the challenges into culturally appropriate opportunities rather than seeing them as limitations or barriers on their lands. The following quotes reflect these observations by the Whānau being researched:

As a Whānau we invited (our researcher) and we all went up to the top of the hill and we had a look at where our Whānau (family) tourism project could be located on our Whenua (land). We showed him our vision of what we would like to consider to have built up there. We then came back and drew our thoughts up on a white-board, and it was then that I (we) knew exactly an idea, what we wanted to do up there and that was to build our own Māori tourism development together with our Whānau (family). ***(Kaumātua – Koro)***

Our tourism concept must take into account our Whenua (land), which must never change hands outside of our Whānau. The Whenua, the land, must never lose its originality in terms of being lost outside our Whanau's control and ownership. ***(Kaumātua – Koro)***

As a Whānau we've had big discussions about our land. My view is that we want to work our land and for it never to be sold, because of the cultural influences. I've been inclined to follow my Pakeke (Elders). The very people who raised me always said you never sell land! Why? Because land is not being born anywhere else in the world. It might now and again pop up out of the ocean. But once lost, it has proven never to return! In this world at the moment, land is one of the most precious matters that you have in your care, and for us this is our ownership of our land, we own this piece of land and we are not going to lose it.

We're not ten thousand owners in a piece of property, we are the two owners of this land and we think that we would like to treat it exactly as we've been taught right by my Pakeke (Elders of the tribe), 'Puritia te mana whenua. (Hold on to the prestige of the land). And that's the kind of korero (advice) that's been engrained in me, which is why we don't sell our land. Even though we bought this land, the principle is the same, as this is an inheritance for our Mokopuna (Grandchildren). I hope they never sell it! That's our hope, but I don't know about the rest of the family who might have other views. So what implications does it hold for businesses that we might want to develop here? I guess that's one of the big questions here. ***(Kaumātua – Koro)***

We prefer to refer to our Whenua (land) as a Taonga (precious gift). He Taonga nei (This is a precious gift) and it's treated with that level of respect. ***(Kaumātua – Koro)***

The challenging high plateaus that this particular block has, which were first perceived as being a challenge, now they hold a potential to be a unique asset. The ridges add to the distinctiveness and unique views that these high-level plateaus offer. You see, we Māori can see unique attributes of our Whenua (land), as we see with a cultural connection that we have with our Whenua (land). ***(Kaumātua – Koro)***

6.3.9 Targeting the Cruise Ships

The Whānau or family being researched discussed the possibilities of cruise ships as a sustainable market for their business. The Whānau are exposed to the potential income of the cruise ship industry. In the past few years, they have passed these giant cruise ships, docked along the highway home from the city, virtually every day. The following quotation from the Kaupapa Māori research stimulated further discussion at a later stage. Māori observe the limitation of Māori tourism in Wellington and see this as a gap that they would like to explore. These expressions of interests are portrayed in the following quotation from a member of the Whānau being researched:

> *I think that cruise ships could offer us a possible sustainable income and our Whānau (family) and I think it is important for us to get a better understanding about the cruise ships that call into Wellington. As we can see plenty of them coming in to Wellington now. We also saw in the local Wellington newspaper that there are over a 100 plus of these cruise ships coming to Wellington. Also, that there are very limited cultural offerings for things to do for tourists whilst they are in Wellington as there is only Te Papa Museum offering something for the cruise tourists, that we know of.* ***(Whānau participant – Family Participant)***

6.3.10 Whānau Benefits in Māori Tourism

The Māori researcher posed a question to stimulate discussion and direction relating to the specific aims of his research.

> *How can your Māori Tourism initiative help your Whānau (family)?* ***(Māori Researcher).***

The Whānau responded to the question and reflected on how they could achieve a common objective. An extended member of the Whānau explained his relationship to the Whānau and offered his skills and competencies to help the Whānau achieve their goal to develop a Māori

tourism experience. The Whānau also expressed their wishes for their tourism project to benefit future generations of their family. The Whānau also alluded to the potential gap in the market as they are aware of the lack of choice of Māori things for tourists to do in Wellington. The following quotes reflect their thoughts:

> *We want to develop something that our Whānau can work in, something they can be proud of.* ***(Kaumātua – Koro)***
>
> *Ae, Tika tena. (That is correct). We want our business to benefit our whole Whānau (family). Our whole Whānau (family) may not all want to work for our project, but we want them to all benefit somehow from it.* ***(Kaumātua – Kuia)***
>
> *Kia Ora Whānau, we are excited to be here to offer our Tautoko (support) in helping to develop something for our children and our Mokopuna (Grandchildren). We know they would be really interested to learn where they can fit in this opportunity to be a part of our Whānau tourism development.* ***(Whānau participant – Family Participant)***
>
> *I guess for me it is about timing too. There appears to be a gap in the market and we would like to help fill it.* ***(Whānau participant – Family Participant)***
>
> *We all have different talents, resources, connections, knowledge and experience that we bring to the table to help our Whānau.* ***(Whānau participant – Family Participant)***
>
> *As for me, I know I am not blood connected to the Whānau, but I married one of the daughters who also passed away and I have always felt important to the Whānau. I am grateful for that. This is why Whakapapa (relationships - genealogy) are so important in a Whānau. It's not just about the money. My expertise is in logistics and I know that it will come in handy, when we need systems to*

move people and consumables around the country. ***(Whānau participant – Family Participant).***

6.3.11 Future Generations

A Whakatauki provides a base for how Māori value the need to build their businesses for their future generations. Māori believe that it is their duty to prepare their younger generations to be ready to take over the leadership of the business effectively and the Whānau express this duty in several ways, including the need "to be ready to take the reins" of their Māori tourism business. Whānau demonstrate this by providing their children with a solid education in terms of formal education so the Rangatahi understand their heritage and Whakapapa and will know who they are and where they come from. The researcher posed a question to the Whānau to better understand how the Whānau seek to encourage future generations to have an interest in their tourism project. The following research quotes reflect these suggestions from the Hui:

> *It is important that we build something for our future generations. We are old and want you to lead our development. We will be here to guide and advise you where we think our Tikanga Māori (Māori protocols – Cultural beliefs & customs) needs to be.* ***(Kaumātua – Koro)***

> *Ka Pū te Ruha, Ka Hao Te Rangatahi – Let the old net be brought in and let the new net be set. The belief is that we need to replace the old with the new to prepare for future sustainability. We need to be mindful of this Whakatauki. Planning for our future is planning for future generations. Why is this important to us? It is our responsibility to provide for future generations.* ***(Kaumātua – Koro)***

> *It is time for you our children to be ready to take the reins. Father and I want to step back and share the responsibility of ownership and management.* ***(Kaumātua – Kuia)***

How do you do that? ***(Māori Researcher)***

We'll we have provided our children with a good education, we have raised them all to be leaders and they all have their own families. Most importantly, we know their strengths and their weaknesses and we know they are more than ready. We have taught our children who they are and where they are from. We know it is important for our children to know that we have absolute trust in them. ***(Kaumātua – Koro)***

6.3.12 Integrity in Māori Tourism

The Kaumātua or Māori Elder explains that it is important that their cultural beliefs and customs are in good standing at all times and Whānau believe that culture contributes to integrity for Whānau and their Māori tourism project. Cultural reciprocity, for example, is an integral value for Whānau to practice during the delivery of their tourism experience. The following quotes from the Whānau demonstrate these claims:

It is our responsibility as Kaumātua of our Whānau to guide our Whānau. It is absolutely important that our cultural integrity is always in good standing. ***(Kaumātua – Koro)***

We cannot let anything override our cultural values. Nothing can be more important than ensuring that we respect one another and uphold our Māoritanga (Māori ways of being). ***(Kaumātua – Kuia)***

Hoki atu, hoki mai (reciprocity) is a key cultural concept to us as Māori and we need to practice that. We do not want to just be takers but also givers and that includes giving back to both ourselves and to our customers. We think that our Whānau have agreed to participate in this research so that we can receive information that will benefit ourselves and help the future generations of Māori who want to consider developing a Māori tourism experience. ***(Kaumātua – Koro)***

6.3.13 Progressing Forward

The Whānau articulated a list of important topics that they want to include in their tourism development. Upholding Tikanga Māori or Māori protocols and beliefs is a priority for the Whānau. The Whānau also mentioned the importance of not copying someone else's tourism ideas and ensuring that their cultural experience is distinctive, unique and original. The Māori researcher posed a question to better understand how the Whānau would uphold their Tikanga and cultural protocols and beliefs:

> *How would you like us to proceed forward, Whānau?* ***(Māori Researcher)***

The following quotes from the research reflect the Whanau responses:

> *We think it is important that we do the following:*
>
> - *That our tourism Kaupapa (project) upholds our Tikanga Māori (Māori protocols and beliefs).*
> - *Our Kaupapa must allow us to progress with the notion of developing our own Māori tourism experience.*
> - *Developing and maintaining a cultural experience that has unique factors and attributes.*
> - *We don't want to copy anyone else, we want to have something that is original, something that is ours.* ***(Kaumātua – Koro)***
>
> *Well we also need to plan our future Hui and we as a Whānau need to schedule some future dates for Hui for us to proceed forward, as we are all very busy and we need to calendar some dates as our Māori researcher needs to travel from Hamilton all the way to Wellington.* ***(Kaumātua – Koro)***
>
> *It's important that we have enough time to absorb and understand each step along the way. This is how we as Māori must work when we are making our way forward with a Kaupapa (project). We need time to think about things in our own way. We need time*

to process and sometimes sleep on the matter at hand. Participating in this research project is a serious undertaking by our Whānau (family) as we are genuine about our intentions and aspirations to develop our concepts of our Whānau (Māori family) tourism business. ***(Kaumātua – Koro)***

6.3.14 Mapping the Key Themes on the Tāpoi Poutama Framework

The following diagram in Figure 26 demonstrates the cultural levels of significance that a Whānau place on each of the Key Themes that emerged from the research.

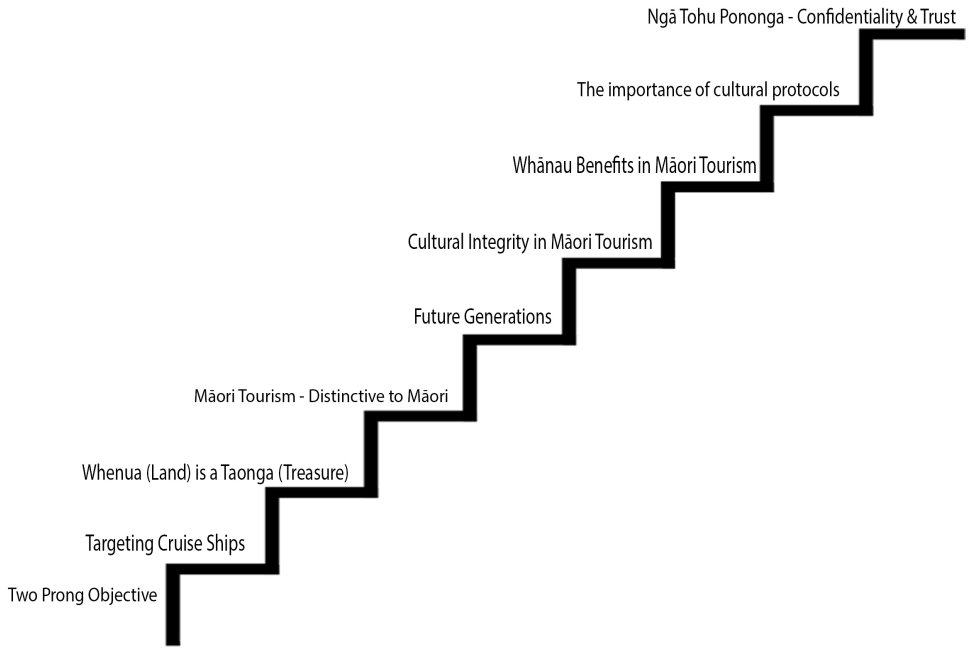


Figure 26 Key themes positioned on the Tāpoi Poutama framework according to levels of cultural significance

6.3.15 Māori Researcher's Reflective Observations

The Kaumātua of the Whānau being researched guided the Hui by following Māori cultural protocols. Over time it became clear that this was of secondary importance compared for the need for Tikanga Māori to be adhered to and implemented under the direction of the Kaumātua. The practice of Whakapapa was exercised to connect me as the researcher to the Whānau being researched. This enabled me to participate in an inclusive way as a member of the extended Whānau.

All Whānau members were encouraged to express their thoughts freely during Hui. The Kaumātua explained the intention(s) of the Doctoral research and the dual purpose and benefits of series of Hui that would intentionally benefit his Whānau.

Pononga tanga – or simply to put in a cultural context – requires trust, honesty and accepting Māori people as they are, rather than trying to interpret them through a non-Māori lens that disadvantages Māori. Māori tourism needs to be viewed through a Māori worldview lens.

This Whānau perspective of Māori tourism as a business argued that there is a distinctive and unique way for them to build their business. The Whānau being researched believe that they build their business from the bottom up and that their business must be grounded in cultural protocols. In fact, the Whānau preferred to not even engage in developing a Māori tourism experience if they could not practice their cultural beliefs and protocols.

The Whānau also believe that their land must never be sold. The Whānau are reminded of the advice from past ancestors to hold on to their land for future generations. The Whānau believe that their role is to be caretakers of their land(s). Land use for Māori tourism should be valued as a limited resource and they must consider other cultural elements when considering their land for such purposes. Land has cultural restrictions and limitations when being used for business purposes. This includes land inheritance being used for financial security, which may position the land at risk of being lost.

Whānau value their land as a part of Papatuanuku or Earth Mother, which to them is more than just a financial asset. They value the Whakapapa and ancestral connections and the sense of belonging and intrinsic identity that is entwined in the land and natural resources, especially local maunga (mountains), awa (waterways), iwi and hapū (local tribes and sub-tribes) and marae – ancestral meeting houses. These cultural Taonga provide the Whānau with a sense of belonging, a place of belonging, a birthright and a

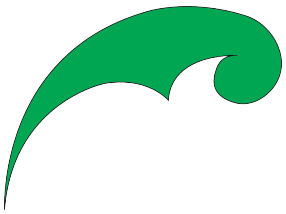
sense of responsibility to their land and natural resources. This Māori Whānau examined the past physical attributes and uses that their land(s) offered and looked for deeper, positive attributes that their land and natural resources offer them, with intrinsic rights and responsibilities. This Whānau preferred to make their Māori tourism experience fit their notions and worldviews of land rather than reshaping the land to fit their tourism development proposal.

This Whānau assumed that the cruise ships could offer the potential for economic sustainability while maintaining their cultural responsibilities and integrity regarding their land and limited resources. One of the primary aims for their Māori tourism enterprise is to provide employment and income for the current Whānau and generations to come.

Cultural integrity cannot be compromised by Māori tourism or any other development for that matter. The Māori concept of reciprocity must be practiced throughout the tourism development and must continue at all times. This Whānau want to establish an original, innovative Māori tourism development and do not want to replicate anyone else's tourism concept. Māori Whānau are guided by and need to maintain the integrity of their Tikanga Māori (cultural beliefs, Māori protocols and a Māori worldview) when developing a cultural tourism experience at the Whānau level.

6.4 Koru Tua Rua – *Second Spiral*

Whānau Tourism Hui 22 June 2013



6.4.1 Introduction

Kaumātua ensure that Tikanga Māori is adhered to during the Hui by conducting Karakia (formal prayers) and Mihimihi (greetings) i roto i te reo Māori (in the Māori language). The Kaumātua of the Whānau recited a Whakatauki to his Whānau to help the Whānau understand the need to be actively engaged and participative in discussions at their Whānau Hui as they discuss the development of their Whānau tourism project:

> "Ka Pū te Ruha, Ka Hao Te Rangatahi" – (let the old net be brought in and let the new net be set) – belief that we need to replace the old with the new to prepare for future sustainability. **(Koro Kaumātua)**

At this particular Hui (meeting), the Kaumātua set out the parameters, objects and rationale of the Hui and the following key themes emerged from various members of the Whānau once all the necessary opening cultural protocols were completed. The opening protocols included a formal exchange of greetings between the Whānau being researched and the Māori researcher. The opening cultural ceremony included an opportunity for the Māori researcher to explain his appreciation, and the purpose, goals, research objectives and conditions of the research conducted under the direction of the Kaumātua, using a Kaupapa Māori methodology. The Kaumātua officiated in terms of the direction of the Hui, as the Whanau believe that their Kaumātua have the Mana or capacity as the heads of the family to do so. The Mana of the Kaumātua is not contestable.

6.4.2 The following key themes emerged during the second Whānau Hui or family meeting and are reflected in the second Koru entitled Tua Rua – The second Koru.

- What does Authenticity mean to Māori?
- Why have a Marae in Māori Tourism?
- What is happening with Māoridom & Tourism?
- Challenges of having a Marae Experience
- Our Maui Statue & Maui Marae Concept
- Other types of Maui Statues
- Cruise Ships & Sustainability
- Demand for our Māori tourism
- Investment Issues for Māori
- Other ways of Generating Capital
- Managing Political Issues
- Intellectual Property Issues
- Why Develop a Māori Tourism Experience?
- Leadership in Māori Tourism
- Finding a Value for Māori Tourism
- Success in a Māori Tourism Development
- Future Aims
- Māori Researcher's Reflective Observations

6.4.3 What does Authenticity mean to Māori?

Authenticity was discussed from a Māori perspective and Whānau discussed their views of what authenticity means from a Māori worldview. The Māori lens provided thoughts authenticity may be over-romanticised and that claims of Māori authenticity are distorted by the nuances of others. The Whānau debated several reasons why a Marae or cultural estate should be considered in their tourism project. Whānau asked themselves whether having a Marae constituted authenticity Does having Te Reo Māori or the Māori language in the context of Māori tourism, constitute authenticity? The following quotes from Whānau participants are reflected under this key theme:

> *What are the Whānau's thoughts regarding development of an authentic cultural experience? Or is it to create an artificial perspective of Māori tourism?* ***(Māori Researcher)***

Regarding our choice of tourism that we want to develop, I don't know if we are talking about authentic cultural experiences? What does the word authentic mean? If we look at our authentic Māori Cultural experience, then you are talking about the deep cultural roots, Pea (for example). ***(Kaumātua – Koro)***

Well, in my experience, we go from birth to death and you try to examine the parameters that go from birth to death and what happens at birth of course in between there is the flow of life and what are the things that matter to Māori in that flow of life and I guess those are some of the questions that we hear debated at length by people in Parliament. We hear these principles debated by academics, we hear them debated by ordinary parents, who says what are the needs of my children? What do they need? ***(Kaumātua – Koro)***

That's where some of them say, I don't need te reo Māori anymore and you see these are big issues that are confronting Māori now. How important is te reo Māori as part of the cultural anchors of authenticity? How important is the marae as part of the cultural anchors of authenticity? ***(Kaumātua – Koro)***

6.4.4 Why have a Marae in Māori Tourism?

Marae are typically important cultural iconic places of authenticity and community health and well-being. Indeed, a well-functioning, ornately carved and well-resourced marae are manifestations of the mana of the Maori community and could be an important part of the Maori tourism experience, as some informants noted:

One of the Whānau daughters alerted us at our first Hui to the possibilities of considering other marae for our tourism development.

But when we assess an opportunity, we must assess what it would require, to make that happen and more importantly, it is integral to be aware of the commitment(s) the other Marae may have that are not ours to control. ***(Kaumātua – Koro)***

Remember we are from Ngāti Porou, and that we don't belong here in Poneke (Wellington). I mean, it would have been easier for us to do this back in Ngāti Porou (the East Coast Tribe of New Zealand). But if we approached Marae in this area here and we have no whakapapa links to them, (it's tough) and it's dangerous so we should stay away from that idea. We will do this on our own land in our own way. ***(Kaumātua – Kuia)***

When we live in a city like Wellington and we hear people say I've never been on a marae, what do I do at a marae? So these are the questions that I've been asking now that have been formulated as a way of us identifying what we think presents an authentic Māori experience? How do we interpret it from an historical perspective or a current perspective? These are big philosophical questions and are also matters to do with the whole notion of authenticity. What is it authenticity? It (authenticity) is a difficult question. ***(Kaumātua – Koro)***

But you know we have discussed this earlier as a Whānau; why don't we do this (our tourism development) down at Pipitea Marae (an urban Māori Marae based in down town Wellington)? Or why don't we do this out at Kara Puketapu's Marae (a well-known Māori leader) at Waiwhetu? After all, they do have a beautiful Marae building down there. People may say we've already got maraes in Wellington, why build another one? The University (Victoria) has also got a beautiful marae? So, what are the cultural issues that constrain the use of those places for the purposes such as tourism where people (tourists) are wanting to go around taking photos as memorabilia or memories from their trip back overseas? ***(Kaumātua – Koro)***

Well for our traditional Marae, like when a Mate (funeral) occurs, everything shuts down. You cannot have tourists coming nosing around the Marae while the Mate is on there. That's culturally inappropriate. So, that becomes one of the cultural constraints that forbids any of this aspect of Māori culture being exposed out there to people. ***(Kaumātua – Koro)***

So, when we talk about what we are trying to develop here, what are we trying to develop? Here is something that presents perhaps a picture we might have to call an idealised picture of Māori tourism. A Māori cultural presentation, what does that mean? How could it work? ***(Whānau participant – Family Participant)***

6.4.5 What is happening with Māoridom & Tourism?

The Whānau reflected on what they believe is happening in Māori tourism in New Zealand and discussed what features or parts of their culture they feel comfortable with when sharing their culture with tourists, and what intrinsic cultural practices they would exclude as part of their tourism offerings.

Māori gravitate to their cultural stories and history when conceptualising about tourism products as well as the design and delivery of the tourism experience. The Whānau continued with the debate and rationale of using a Marae. The Kaumātua explained the protocols of the Marae.

The Māori demi-god hero Maui is considered an important cultural icon and theme for the tourism experience. Sketches of a large statue of the eponymous ancestor Maui were submitted and the concept was further discussed as a worthy project to prepare for future development. Eventually discussions lead towards the Whānau being researched deciding to develop their own Marae, called Maui. This would be a place where renditions of legends of Maui could be recited and re-enacted for tourists. The following quotes reflect these key themes as the Whānau added the following comments at the second Hui:

Well we see it all around the country, you see it in Rotorua, there's the feed, the hangi and all those things. The waka canoe paddle experience on the lake and so on and those are the kind of memories of our past culture and heritage. What is happening at present with Māori culture? Well, if you listen to Parliament, they will say, well nothing. ***(Kaumātua – Kuia)***

There is approximately $39 billion dollars' worth of assets belonging to the Māori economy. What is it doing? If you ask the big question, why is poverty here when we have 39 billion dollars in assets? These are huge philosophical questions which we will have to talk about and face if we're gonna move into this area of tourism. ***(Kaumātua – Koro)***

I think you hit the nail on the head Papa. In terms of why traditional cultural sites could become challenging from a commercial space where you are forced to deliver. The Marae Tangi (traditional funeral protocols) are definitely a major constraint in that the Rāhui (cultural reserve) and other cultural constraints around Māori sites of significance could be compromised by tourism things and so forth. ***(Whānau participant – Family Participant)***

I guess what I was coming to is if we had a river running through here some would say bungy jumping is a great idea but there's nothing authentic about a bungy jump. It would seem it would purely fall into adventure tourism. To argue that it's an authentic thing our ancestors did back in the day would be highly frowned upon. ***(Whānau participant – Family Participant)***

6.4.6 Other types of Maui Statues

Given the importance of Maui as a demi-god in the Maori cosmogonies, it is important that Maori continue to acknowledge him today and keep his legends alive especially in an educational way. Some Whanau noted the following in their discussions regarding these issues in the Hui:

On Mount Hikurangi back home in the East Coast (a cultural icon mountain in the East Coast tribe of Ngāti Porou), we had a carving put up of Maui on the top of the mountain's summit. I actually proposed the idea when we were preparing for the celebration of the year 2000 at the turn of the millennium. Now it still stands there proud today in remembrance of that event. There's a monument of Maui sitting right in the middle as a bronze statue figure of Maui, hauling up the land. It was not my ultimate statue of choice that went up there as the artist chose to do a more traditional carving of Maui. ***(Kaumātua – Koro)***

Ae (yes), the concept of carving a statue of Maui has expanded beyond the one Father envisaged. It is starkly different from the one that father asked the carver to do. Papa (a term of endearment for grandfather) wanted to have the figure of Maui (the Māori demi God) immortalized in human form protruding from the side of Mount Hikurangi. He wanted one depicting Maui pulling up Aotearoa (New Zealand) from out of the ocean. ***(Kaumātua - Kuia)***

Anyway, as I was saying, because the haka (war dance chant) of Ngāti Porou says, Hikurangi was the first part of the fish of Maui (A Māori Demi God) to be hauled out of the ocean. That's the first point that came out of the ocean and there is a haka to prove that in terms of cultural underpinnings. So, I feel from just looking on the face of our tourism experience, that I would like to actually see us engage the entire authentic element (Tūturutanga) in our product, by somehow incorporating Maui into our Kaupapa (project). ***(Kaumātua – Koro)***

6.4.7 Challenges of having a Marae Experience

Sharing an authentic Marae experience with tourists is another important opportunity for Maori tourism development, as of the Whānau noted in the second Hui:

Regarding the challenges of having a Marae experience, that there are some fundamental challenges that could be encountered when trying to book a Marae to hire for tourism. Ngā Puhi (A Tribe in the Far Northland of New Zealand) tried this kind of concept and it didn't work. One of the main issues they had was an inconsistency of quality. This was because they sold a particular experience in a brochure, but when the Marae was not available for almost any reason, their experience failed the quality test because they couldn't provide what they promised or sold to their tourists in the brochure. ***(Whānau participant – Family Participant)***

So, what could happen to us when our Whānau books a Marae in town and the Marae becomes switched on to our business and twelve months later they turn around and say to us we're taking over your tourism idea and we're going to do it on our own now? You know what Whānau, I believe we would not have those challenges if we owned our own Marae! ***(Whānau participant – Family Participant)***

If we engaged a Marae how can we lock it in and contract it? We would have to place our Mana (self-empowerment) and our Whānau (family) in to someone else's hands. I don't think we want to do that Papa. What do you think e te Whānaunga (ensuing the researcher will respond as the relation)? ***(Whānau participant – Family Participant)***

One key aspect of the tourism industry in general is that tourism requires consistency in delivery and consistency in productivity. One of the worst things you can do is to put up a 'we are closed today sign.' Yet that's what has appeared to have happened here today in Wellington, the capital of New Zealand. There is a huge cruise ship in Wellington with approximately 2,500 passengers onboard and Te Papa has a sign out to say it is closed today. ***(Māori Researcher)***

The other thing is when we decide to position our culture at the centre of our experience as our point of distinctiveness, it is because without our culture we would feel that we are not Tūturu (a true representation of our culture). We could be possibly falling into a mode of mainstream tourism. For our Māori tourism, there's a huge difference in a Marae being built here. ***(Whānau participant – Family Participant)***

6.4.8 Our Maui Statue & Maui Marae Concept

Referring back to the importance of the Maui concept, some of the Whānau added the following comments at the second Hui:

We are all familiar here with the story of Maui? We want to physically build a huge statue of Maui on top of that cliff out there, that could be seen for miles, which could create something prestigious for our Whānau and for our generations to come, with something that is ours and culturally distinctive and Tūturu-rawa (very authentic). ***(Kaumātua – Koro)***

I can't see our Maui statue that we want to build, to be any more of a problem from those 30 metre power lines that are outside on the hills not far from our land. But I think obviously, there's a whole package that can be based around our project of Maui that we want to build. ***(Whānau participant – Family Participant)***

Funnily enough, I was thinking about a plane this morning flying straight over us here on our land and how magnificent it would look flying over our own statue of Maui. ***(Kaumātua – Kuia)***

It would be great to develop a purposeful Marae complex that can offer a theatrical show depicting the legends of Maui being produced and performed on a stage in side our own theatre. Let our tourists feel the experience and understand the enormity of the experience and let them understand who is this Maui? What has he

done from our cultural perspective? We've wanted to stage a particular story of Maui pulling up Te Ika a Maui (Maui's fish) out of the ocean, which eventually became the north and then his waka becoming the South Island. ***(Kaumātua – Kuia)***

We want to powhiri and welcome them on to our Marae, but that is entirely up to our Whānau. If we let the tourists watch the production and the show so they can gain an understanding of the value of Maui. Then we could have a lookout tower that they could climb up look on and take more photos and enjoy the optimal view, that this site offers, because of the high ridges that our Whenua has. These are some of the thoughts I would us to consider. ***(Kaumātua – Koro)***

Then maybe one of you can be a guide taking them down to the giant Maui statue where they can either climb up to maybe a look out can be built for them to see the amazing views from above the piupiu of Maui and maybe they can even have a photo while they are up there. ***(Kaumātua – Kuia)***

I think part of what we would like to do is to give our Manuhiri (visitors – tourists) a marae experience, I think a marae experience would be something that we could do at the drop of a hat, and wouldn't require hiring anybody or learning or practicing. Our son-in-law mentioned earlier we want to have quality things to sell not just of the Maui images, but other things too. Maybe we could extend our products or services to include having our Whānau teaching tourists how to spin a poi or some people learn the haka. ***(Kaumātua – Kuia)***

Below [Figure 27] is a sketch of our idea we have prepared for us to look at. ***(Kaumātua – Koro)***

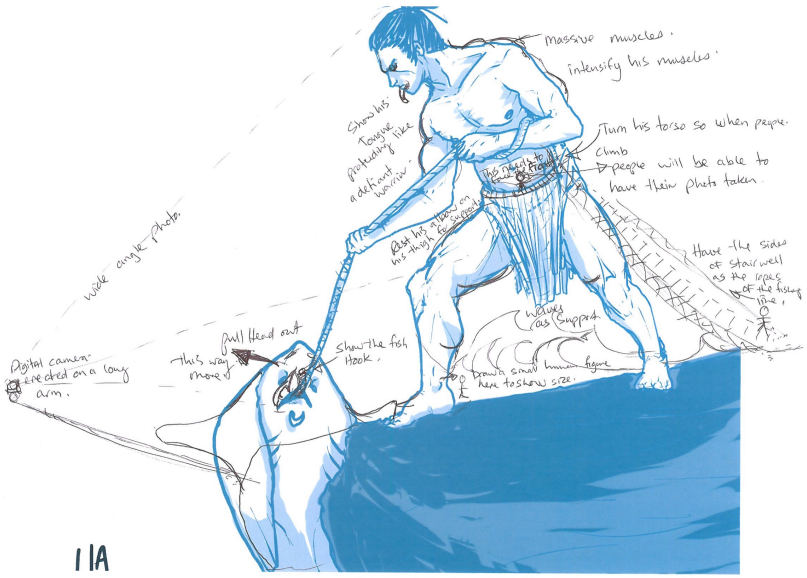


Figure 27 The conceptual design of the Maui Tourism Concept

Now I think that once the tourists have understood who Maui is, and have learnt about his stories and have shared in learning about Maui's experiences. Being able to apply different stories on rotation of Maui as plays or performances in a theatre, so that the shows don't become boring or over exposed. For example, we might have Maui fishing up the North Island as one story or play and another of Maui and Mahuika (Maui's Grandmother) and the story of the beginning of fire being introduced here on earth and so on. ***(Kaumātua – Koro)***

We could provide them a taste of Māori foods if that's part of our Māori Kawa (customary rights) and kaupapa (principle) aspects of our culture. ***(Whānau participant – Family Participant)***

So, it's preparing and building the hype about our tourism as tourists get here that they realise the whole significance of the experience, is for them to know that we are Tūturu (authentic). I was thinking we have got a large native bush here, we kind of talked about some Māori tours in there and the exciting authentic Māori heritage with a vacation tourism experience that is unique,

distinctive and owned by local Māori in New Zealand. Such an experience positioned in Wellington less than 12 minutes from the cruise ship, to our Maui Tourism experience developed on privately owned land. We also have huge pet eels that are living in their natural environment in native bush with fresh running water streams. I am sure people would be interested in the Māori stories of Tuna (Eel). ***(Kaumātua – Koro)***

My thoughts are that we could have like a village similar to the buried village in Rotorua. We could build a model village, couldn't we? I think tourism people would love to see that kind of thing down here. ***(Kaumātua – Kuia)***

I can imagine people doing the things like being at some kind of historical village. Nested in the pinnacle of our elevated ridges our plateaus that permit these amazing views. Tourists experiencing an informative drive from the cruise ship whilst coming out to our place here, where tourists can hear stories about the region's history. You know stuff like this yeah once parked greeted by your Māori warrior at our Maui Marae tourism complex. ***(Kaumātua – Kuia)***

Then you get a real feel for it then if it's like a village you come in, you get a feel for what it was like in the old days. I think that is what people want, they want to know what it really is like. ***(Kaumātua – Kuia)***

Oh, well we'll have to train our people to do exactly all those things and find out the best things that can happen and replicate it. Once they are on our Marae, I can vision cultural demonstrations being performed, legends of Maui told and performed to visitors and then they can then visit our giant 30-metre-tall statue of Maui as a warrior hauling his mighty catch from the Pacific Ocean depicted in human form, like in your picture, Papa. ***(Whānau participant – Family Participant)***

What would you do on your Maui Marae that is different to another Marae? ***(Māori Researcher)***

On our Marae, we will have a theatre, which will host our shows. We will show and tell of the great stories of Maui. Like when Maui pulled off the last fingernail of his Grandmother Mahuika (The Goddess of Fire) who pulled off her last fingernail and gave it to Maui for fire here on earth. There are lots of stories of Maui that we know of. These stories of Maui will be brought to life will be fabulous and most of all Tūturu (Authentic). ***(Kaumātua – Kuia)***

With the bush walk we can make a couple of pathways with seated stops where stories can be told about our Wāhi Tapu (sacred places), sharing the stories we want to be told and there are some stories we don't want to tell. Maybe we could possibly approach Zealandia Park and bring some of the birds back over here and put them in our bush, for the tourists to enjoy. ***(Whānau participant – Family Participant)***

The part of your land where the native bush is, Puke Huia is iconic you know about the huia bird and so many stuff into the experience (that's right) you know you come away with not just one thing but multiple experiences for our Manuhiri to enjoy. ***(Kaumātua – Koro)***

I think the grounding part of the Maui Marae is that we agree we want a building that would be covered to protect and Manaaki (taking care -hosting) our Manuhiri (visitors) from the harsh weather of Wellington. Also, that there would be some sort of cultural aspect there, with seating and there will be some sort of covered environment for viewing, buying and selling things or learning about cultural things. ***(Kaumātua – Kuia)***

Can we aim to have a written script so that next time we meet we start working and understanding from point A, B, C, D and so forth, right down to what we are doing daily. We can have a look at the cash flows, the financial issues and then we can work through the

issues one by one including the one's we haven't thought of. When we go forward to get consents and that is the plan, this is the thing we've gotta provide something that people to have confidence in whether they invest in us or planning approval consents. ***(Whānau participant – Family Participant)***

How much land is going to be used for this particular Māori tourism project? Do you have a designated area for your project? ***(Māori Researcher)***

Yes, we have a special piece of land we have marked out for our authentic Māori tourism development. It's the same area we walked around a month ago as a Whānau. Approximately 1 hectare ***(Kaumātua – Koro)***

We don't want the tourists walking down into our private home here. We need plans to be done up to illustrate how we see things being laid out right? ***(Kaumātua – Kuia)***

We need to make sure that our flow is correct within our Tikanga Māori (Māori protocols and customs), and that it meets the needs of our Manuhiri (visitors). ***(Kaumātua – Koro)***

Maybe we should look at an alternative venue, rather than here on our land. I heard that the rugby might be moving out of the Westpac Stadium there, so maybe we could buy the stadium and take over! What do you think Whānau? ***(Whānau participant – Family Participant)***

Kao! (No) We need to do this on our own Whenua (land) so that we are in total control and are not being dictated to by others. ***(Kaumātua – Koro)***

You know this might all sound a bit farfetched, but in a competitive environment like ours once we get start, but we could be opening ourselves up to competition immediately in another way. You can

guarantee that our friend who is the Mayor back at home in Gisborne would be saying, you guys you know we got Hikurangi right here in Gisborne, even though you are now based in Wellington. Maybe we need to look at franchising our development? ***(Whānau participant – Family Participant)***

We do need to talk about the investment opportunities and how the cruise ships can help financially support us, so we can get some thoughts together about how to provide legs to make this move. ***(Whānau participant – Family Participant)***

6.4.9 Cruise Ships & Sustainability

In this section, the cruise ship industry is considered by Māori as a possible sustainable economic opportunity that could support their Māori tourism business. Both Kaumātua are experienced cruise passengers and have travelled the world on cruise ships; they reflected upon their international sea voyages. They recalled some of the things that they have learned about the operation of the passenger cruise ship industry from a passenger's perspective.

Māori need to evaluate the impacts of a Māori tourism development among their community and to consider strategies on how to mitigate these relationships with their local City and Regional Councils, broader stakeholders and neighbourhood. The following quotes reflect these issues as discussed by the Whānau, who added the following comments at the second Hui:

So, part of our concept would really benefit from relying on the cruise ship market. Mum & Dad you have been on heaps of cruise ships and there's literally money waiting for us to do something. The cruise ships literally berth less than 25 minutes from our place here. What do you think the demand is for a product that is Māori, authentic, a quality experience and kind of on the bus and back again within two hours? So, my thing is, we think that there is

sufficient numbers with regards to the cruise ships to sustain ourselves and that the money reasonably stacks up to make it worth our while, Papa? ***(Whānau participant – Family Participant)***

I guess you could call this phase one, where these discussions are to put into a plan together and Ae (yes) we do need to go and talk our business with the business council down here (Wellington) and maybe the tourism office here would say that we can have this project and see if they'd probably be interested in further supporting it. But eventually they will ask, how are we gonna finance it? This is where we need to have our responses lined up. ***(Kaumātua – Koro)***

We haven't even talked to the council about our ideas of tourism yet. We need to see whether the council will allow allows to do it on our land or not. Well the reality is, we don't know, as far as we know about rural land which land is the project on it needs to be notifiable projects – versus non-notifiable. In other words, you can put a project down and then you go seek the authority, to make it happen. If it's a tourism project like this one here, I don't anticipate any kind of great objection from either the public or the local people here. ***(Whānau participant – Family Participant)***

We bought this land thirty years ago now and we have reverted to calling our stream the original Māori name Wai-Tākaro (playful waters) and the land we named Wakahuia (treasure box), which is the name of this big hill behind us here. This sends a message signalling to the other public here who are mainly Pākehā (non-Māori), why our Whenua is important to us through the meanings of these names. But the mood of people around here in this part of Wellington is changing, they know that Māori are not going to be sitting by and letting things wash over them. No, I think they're quite prepared to wait and see what these Māori can do actually. ***(Kaumātua – Koro)***

I think that's the attitude that we might meet when we go to start talking to council and other authorities about any plans we might have, is that they will know, we mean business. As we have already had major dealings with them purchasing part of our land for their access for building road demands, and that we were not going to simply let them take it for nothing under the Public Works Act or anything for that matter. ***(Whānau participant – Family Participant)***

Two things Whānau are; I heard the story about what appears to be a demand from the cruise ship industry that they're looking for an experience. Whether they're (the cruise industry) are looking for a Māori cultural tourism experience when they arrive at Wellington, which at the moment, appears to be nothing here for them. So, there's an opportunity for us. ***(Whānau participant – Family Participant)***

What do you understand about demand in the tourism business. ***(Māori Researcher)***

6.4.10 Demand for our Māori Tourism

The discussions related to whether the Whānau need to analyse the possible demand for Maori tourism and how the cruise ships could work locally with Whanau within their rohe (territories). The Whānau added the following comments at the second Hui:

We are still not quite sure what the demand is and I suppose that's part of our due diligence that we need to conduct. Our Māori flavoured tourism experience or cultural experience which one are we doing? ***(Whānau participant – Family Participant)***

What should we think about doing it as a family and responding to the opportunity demand, now the issue there is at the moment if we talk about meeting a demand then who else within this territory is thinking about meeting that demand? What's the difference between us and our satisfying demand and everyone else in

Wellington satisfying that demand and then you get down to the likes of who's making it up and all that. So, I hear the story that there is a demand and that there is an unmet demand, an unmet demand for a specific cultural type of experience when you hit Wellington. ***(Kaumātua – Koro)***

The other key part for me is ok from the family's perspective what are we gonna do about it? Should we do something about it and I think that's probably still part of the conversation that needs to be happening amongst our family. Should we respond as a family unit to meet a demand and probably have a bit more of a conversation from family about whether in fact the cruise ships can buy into our cultural tourism proposal? ***(Kaumātua – Koro)***

We have heard a perspective from our sisters korero (thoughts,) if we're going to meet a cultural demand and that should be based on a Marae. But for me, I would say if we're going to attempt to meet such a demand, that then we should probably look at the proposal first from a commercial aspect, because for me that is the only way we're gonna financially survive. So, a commercial aspect and what makes that up, has to probably have our Māori cultural component as a key element of that commercial aspect. ***(Whānau participant – Family Participant)***

Fundamentally, do we develop and build something here on our land, or do we seriously look at us doing all this down town in Wellington? Those are some of the big questions that I think still have to be worked through. But I get a sense that the first question being answered is, that there is unserved demand; the second question is that does our family want to do something about that? I think we should carry on with it here, here on our own Whenua (land). Here where we are in control of our own Kaupapa (project). ***(Whānau participant – Family Participant)***

Oh, I agree the idea is to gather information, consider information, discuss the information and assess the information. We need to understand how our information and discussions adds value to our Kaupapa (project), so that it all stacks up to contribute to our business model. ***(Kaumātua – Koro)***

I think we need to make the choice whether we go forward in a meaningful way, will depend on our bottom line, which our cash flow needs to be modelled and our cash flow becomes a mechanism that makes everything happen. ***(Whānau participant – Family Participant)***

Figure 28 Original Nihoniho Taniwha Lattice – Diamond-shaped tooth of a Sea Monster

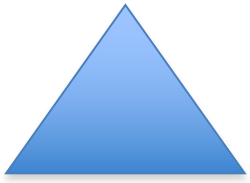


Figure 29 Niho Taniwha, a cultural triangular pattern drawn by the Kaumātua - Koro

Our product also needs to be developed (Koro draws a Māori pattern on the Board for everyone to see), which I have placed at the top of this Niho Taniwha (a Māori pattern in form of a triangle pattern (See Figure 29, which is a traditional pattern taken from Figure 28)*. This same shaped pattern can be compared to the concept(s) from that young man Kiosaki (CEO of Huawei) I spoke about earlier. This triangulation pattern was his favourite diagram and I agree with his logic. You have a product, you need a legal*

system to tie it together to make it happen, you need systems to make it happen, you need communication to make it happen and at the bottom line what is flowing in there that will make the business run; Then you build leadership, your team and focus on your mission it's a simple model that I have followed myself for ages. ***(Kaumātua – Koro)***

6.4.11 Investment Issues for Māori

Can we move to the investment issue? Because that becomes the do, or not to do factor at the end of the day and just to share with everyone where we are at on that question. ***(Whānau participant – Family Participant)***

There's, there's obviously a lot of information that needs to be sent out amongst the Whānau to think about and to discuss. ***(Kaumātua – Koro)***

I've got that information and I'll send a private copy out to each of the Whānau with a note saying confidential marked right across the top of it. Because our cash flows will show operating costs. I have developed some cash flows around how this concept shapes. We need to breakdown every single item, so we know where our money is going. ***(Whānau participant – Family Participant)***

Sometimes you need to see the back of the envelope to know whether it's going to work or not. So we just need to look at the fundamentals to make sure can that in theory the model actually works? In terms of the establishment costs let's just leave the market and assume that the market is a given. ***(Whānau participant – Family Participant)***

Fundamentally, I believe is that, we are looking at establishing some key elements in our plan, which were basically pretty essential, getting things to a point of consent for resource management consent etc. Then we can go on to the hard and fixed costs, required to develop our tourism business, which from a first glance would

require roughly at least 8 to 9 million dollars as an investment figure. ***(Whānau participant – Family Participant)***

Looking at a time span here wouldn't you be looking at pitching to the cruise ships towards the seasonal index starting maybe in September/October 2015? Are talking about going from nothing, no consents no plans, no draughts and yet wanting to get straight into it. ***(Māori Researcher)***

Ae (Yes), 2015 and maybe even later. We need to eventually consider the market too. We don't want to miss out on this opportunity, but we want to do it right. ***(Kaumātua – Koro)***

What we're looking at here is obviously operational costs in terms product supply chain, human resource capital to deliver, etc. So, we need a comprehensive business plan, like I said, this approach will give us some kind of idea how big the foot print starts to look. (A draft of budgets is presented to the Hui (meeting) for discussion.) *We need to look at our turnovers and base this on the numbers of cruise ships, to help us realise the financial potential of our proposal. What is the current flow of cruise ships into the Port of Wellington?* ***(Whānau participant – Family Participant)***

For 2007-2008, 33 ships are being docked at the Port of Wellington. 2013 those numbers are predicted to expanded to 90 ships, according to the Port of Wellington's website. ***(Māori Researcher)***

It gives us a forecast at what those numbers are going to be looking like given the constraints around how many ships can actually be into that port. There is evidence starting to show here that over the next twenty odd years that there is a possibility going to be over 100 ships coming in to the Port of Wellington. Now the budget cash flows that we're showing in here are actually showing a breakeven figure. ***(Whānau participant – Family Participant)***

Yeah, so what we're showing basically investments from point A, which is now to 2015 and then 2015 starting to show some revenue returns in the 2015–2016 seasonal index and we start to show a total revenue turnover immediately in here of about 26 million dollars and that's made up of incomes from point of sale and that point of sale is referenced on what we felt is a fair market figure for the experience, and bearing in mind a whole heap of competitive analysis that sits in behind these figures. ***(Whānau participant – Family Participant)***

So, you know we showed for the first year climbing out of deficit because pre-sales are actually rolling in the season before. So, we start to show early cash flows at an early stage here and basically by the second year of operation starting to climb out towards 13-13½ million dollars and climbing. ***(Whānau participant – Family Participant)***

Ka Pai Whānau, I can see our Whakaaro (thoughts for the future) growing. It's important that plan, our people were always good planners. ***(Kaumātua – Kuia)***

So, you'll see the different tabs in there for establishment costs and so forth, and it starts to show you, as we extrapolate the cash flow over a given period, based on a percentage of market share, which I thought was a very reserved figure, this shows us a nice annual return. ***(Whānau participant – Family Participant)***

We don't want to be seen as being too greedy. So, what we have got to look at is a facility that could cope with these big numbers, without compromising our quality, which is important to us as a Whānau. We need to provide a safe, Mahana (warm) and friendly environment for our Manuhiri (visitors). Koe na te Tikanga Manaaki. (that is the way we look after our visitors) ***(Kaumātua – Koro)***

In reality, if we have a crowd of 2½ thousand we are dealing with about 8-9 buses almost 10 buses. Shucks that's fantastic!) ***(Whānau participant – Family Participant)***

Could we double our sessions by running mornings and afternoons? ***(Kaumātua – Koro)***

6.4.12 Other ways of Generating Capital

Another important discussion developed featuring the importance of generating capital in a number of ways, which Whanau members acknowledged. The following comments were shared during the second Hui:

> *We can have a way of managing that whole process and we can look at the operational components that you could include a morning session and then an afternoon session. It's up to us Whānau. How much work do we want?* ***(Whānau participant – Family Participant)***
>
> *We must have a facility that would Manaaki (care and cater) for that many people so we can care for them properly.* ***(Kaumātua - Kuia)***
>
> *And our Whenua (land) what we've identified as part of the experience also has a large native bush part too, where we can offer bush walks as well. People will love to come away from their bustling cities where they can come here to see and experience our quite native bush and hear and see our native birds of New Zealand. You know people are into naturalistic things where someone walks them through the bush and tells them this is the Kawakawa* (native *Macropiper excelsum* plant) *etc. Especially teaching them which of our plants has medicinal properties. We might even have these products available in our retail shop.* ***(Whānau participant – Family Participant)***
>
> *Maybe we can also sell them a small Totara (Podocarpus) tree from our own nursery. We could sell it to them for a few dollars and let the tourists plant it. So, a new native plant becomes theirs to grow here on our land, for the tourist to visit and to show to their friends and families for generations. Maybe we could link the tree to our customers to see it grow online, so they can watch and record the*

growth of their own Totara. ***(Whānau participant – Family Participant)***

Very creative Whānau, can I say that in terms of revenue generative what's exciting around this is the possible turnover gained from selling merchandise. We will have a merchandise driven business, it's an experience but want to also be driven by opportunities to provide merchandise made by our Whānau of souvenir makers, rather than that fake stuff we can see in souvenir shops today. ***(Kaumātua - Kuia)***

It would be good if we could get miniature statues made of Maui. One cannot buy a statue of Maui today, but having it available like the ones I have seen of Pania of the Reef, that they (tourists) could buy and put on their mantle pieces are high turnover merchandise items. If we invested into it, where 40% is the cost of merchandise that we propose to sell. This is where we really start to gather financial capacity by selling things like t-shirts, hats, all these kinds of things that relate to our legends of Maui themes, have the potential of us really making money. ***(Whānau participant – Family Participant)***

We need to research the costs to build our 30-metre statue of our Maui. I've done some research regarding some of the cheapest places to have our statue of Maui built. We may have to use some of our Kai Mahi (workers) combined with skills overseas. When I think of the wider political relationships our Prime Minister have been developing between China and New Zealand at the moment, maybe we should explore such relationships. There needs to be some serious research done in this space. ***(Whānau participant – Family Participant)***

But you know whether it's 30 metres or 20 metres or 18 metres the thing is we want something magnificent on our land. Can we make a global statement? What I'm saying is, I imagine us to be like the

only place you can the statue of Maui like the statue of liberty of New Zealand. ***(Kaumātua – Koro)***

In addition to all this we could also talk with WETA Productions based right here in Wellington too. Maybe they could help us conceptualise our Maui statue? What about the engineering report on putting something like that on our Whenua (land)? ***(Whānau participant – Family Participant)***

6.4.13 Managing Political Issues

Māori are challenged by an array of political issues. The following quotations demonstrate how the Whānau navigated the challenges they were faced with when developing their tourism business:

The Resource Management Act (RMA) requirements and any edifices that we would want to build on our Whenua (land), they'd all have to meet of course a very high engineering standard and requirement. When we look at this we've got council whom we have just provided them access to a road that runs on our land. Without our land, they wouldn't have their road, you know that they would feel a bit sympathetic and would want to help us. ***(Whānau participant – Family Participant)***

Ēngari (however) these politicians, they've got short memories. ***(Kaumātua – Koro)***

In our second year, bearing in mind the only factor in here is what do we do or which markets can we target towards when the cruise ships are not in season? Can we target education systems, schools coming in here learning about engaging and learning about our Kaupapa (development)? ***(Whānau participant – Family Participant)***

You know we're only talking about 40% off the cruise ship industry, we're not talking about taking everyone, as we don't want to be

seen as being greedy or over reaching our capacity. ***(Kaumātua – Koro)***

Another possible market is there's Parliament here in the Wellington capital and they're always having international visitors, you know they may say we would like to bring your visitors over to our tourism Kaupapa (project). And because it is Māori Tourism how much does Tourism New Zealand take – what's their cut? What's their percentage? Do they take a cut or not? ***(Whānau participant – Family Participant)***

Not Tourism New Zealand, they are there to help you build your tourism business. But the cruise ships will want to take their commission from sales and any other inbound tour operator. ***(Māori Researcher)***

I believe the Prime Minister John Key has ear-marked money for New Zealand tourism Development and as the Minister of Tourism he has now increased the tourism budget from last year. So, he's really boosted the budget for tourism. ***(Whānau participant – Family Participant)***

6.4.14 Intellectual Property Issues

Ownership of Intellectual property is a major concern to Whānau in tourism who are seeking to own and manage their concepts and the unique functions and stages of their designs that they want protected. Intellectual property includes exploring the possibility of on-selling, constructing or franchising their business as well. These ideas are discussed in the following quotations:

Who owns the Intellectual Property (IP) around Māori tourism, is it ours or is it New Zealand Māori Tourism? Well this is something we need to talk about more, you see we need to make sure we know what our product is and our IP can be commercially protected. How can we put that clearly in legal terms? Because we're experiencing and learning about all this as we work with the Manuka Honey

businesses we are involved in. We have learnt that the IP is the most important dimension of the product, and that everything else flows from that.

Now I understand it from a commercial perspective there's an important need to articulate the IP around our Kaupapa (project) in that no one has provided this kind of experience as an authentic Māori product and I keep throwing that word authentic in there because that's part of its distinctiveness. ***(Kaumātua – Koro)***

What about if we want to sell the business? Can we maintain owning our IP and selling that as something separate from our actual business? Moving forward can we register the title of our legal entity? ***(Kaumātua – Koro)***

This is an opportunity for our whānau to benefit from self-employed for many members of our Whānau (family and beyond) because we are going to possibly require between 40 plus people to deliver our Māori tourism experience. We are going to need bus drivers, Māori guides, and marketers and performers. ***(Kaumātua – Kuia)***

6.4.15 Why Develop a Māori Tourism Experience?

It is assumed that tourists wish to visit to admire and experience what is distinct and beautiful about Aotearoa/New Zealand, which includes our beautiful landscapes and natural resources, along with our distinct Maori culture so that our people stand tall and proud, as some Whanau mentioned. The following comments were shared during the second Hui:

Why would your Whānau want to develop a Māori Tourism experience? ***(Māori Researcher)***

*When I am asked this question, "Why would we want to do this?" My immediate response without hesitation is****, "To lift the lofty heads of our Māori people, to give them pride, to give them mana".*** *Too many of our young people walk around with their heads hung low, I want to lift up their heads to give them something*

to look up to, something to be proud of. Learning about Māori Tourism and sharing about our culture with others, will give them something to be proud of. ***(Kaumātua – Koro)***

I am really excited around this Kaupapa (project) and I am passionate to it too on the basis that if we can lift the lofty heads of our Māori youth, our Whānau. For me it is really about providing opportunities for our people. Presenting our culture is the key component and for me this also adds a key element that creates a unique passion to our Whānau tourism. ***(Kaumātua – Kuia)***

6.4.16 Leadership in Māori Tourism

Leadership was discussed by the Whānau as they responded to a question by the Māori researcher, who prompted a discussion about the importance of having a leader to manage the tourism project. Whānau members even shared their thoughts about broader perceived value their tourism project would inject with neighbouring properties for example. The following quotations capture these claims:

Is it important to have a leader for your Māori tourism project? ***(Māori Researcher)***

Yes, it is important for someone to take the lead. Our Whānau needs someone who we can empower as a decision maker. We need that person to know that they have the full support of the whole Whānau behind them. ***(Kaumātua – Koro)***

Well I hope that the family can get together and arrive at those decisions about who's going to lead our Kaupapa (project). Because Mum and I have talked about it and said I think we should put it in the hands of our Whānau (family), so you can lead our Whānau Kaupapa (project) tourism and we understand of course that there's no money there yet. But we think it's very realistic and we think it's doable (it's fabulous) we have the capacity to do it and we want to can make it happen. ***(Kaumātua – Koro)***

What I liked about this is that we still haven't lost the land, the land is perpetual and it can still be handed down generation to generation and that's important! You know all these people down below us (Churton Park) *will be selling their homes, claiming that from their window of their homes they can see our statue. We could be adding value to the homes on this whole area. Our neighbours may not like our Kaupapa (project) right now but once we have developed it, the future value pushes the price up of neighbouring properties maybe then they will thank us.* ***(Kaumātua – Koro)***

6.4.17 Finding a Value for Māori Tourism

Understanding the economic value of a Māori tourism development is important for Māori. Comparing what competitors charge for their tourism experience provides the Whānau with a current value for their tourism business. The responses Whānau members offered to the Māori researcher's questions began to unfold their thoughts about prices, and value. The following quotes capture these points:

How do you value your Māori tourism experience? ***(Māori Researcher)***

We have done some research on some of our competitors from a pricing perspective, Te Puea have a family pass $128, (that's right) $47 an adult (how many in the family; Mum, Dad and two kids) yeah well that's what they, it's a unit of four usually and everyone else is additional. Another child fee will be added if they have another child. $113 for that experience. A night market for $150 for an evening experience to stay overnight experience and there's also a $728 dollar one. ***(Whānau participant – Family Participant)***

What if we did a joint venture with WETA experience and Te Papa experience with one of our Māori tourism guide's? Mitai is charging $279 for their marae experience. A competitor's analysis of our rival competitors gives us a good sense of the market. The city trams

seem to be our only competition in Wellington apart from Te Papa (when they are open). ***(Whānau participant – Family Participant)***

I think we're talking about the right things here. We have raised the right concerns at a conceptual level and that's purely where we are at and it's really interesting to hear us bouncing our ideas off each other, It reminds me when we were growing up, how my Uncles and Auntie's use to on our Marae back home for hours if not days. We hope that in helping ourselves, we can help other Whānau (families) learn from our experience in try to navigate their way around developing and setting up a Whānau (family) tourism. ***(Kaumātua – Koro)***

6.4.18 What makes success in a Māori Tourism Development

Success is considered a subjective claim, but for a Whānau, success means staying in the game. They perceive that having 'skin in the game' requires much sacrifice and hard work. In this section, Whānau members shared their thoughts regarding success from a Māori perspective:

For me the success of it seeing so many Māori enterprises fail because of lack of skin in the game. We also know that it means we are all going to have to work hard. But I think that if you get to a point where you think it's hard work then you probably shouldn't be doing it do you know what I mean (yeah) if you're not happy about it and you can't get out of bed every day you should go and do something else. There's no two ways around it, you need to be passionate about it! ***(Kaumātua – Koro)***

We talk about our experiences that we've had with this piece of land and unlike everyone else wanting to build an asset, our own empire might be the wrong word but building our own space on earth. We've seen our own failures in the past so like everybody else who says, you learn from your failures. I think it's important for us to reflect on what have we learnt? ***(Kaumātua – Koro)***

We learnt a lot in the past from running different businesses. We can have all sorts of plans and what's not so easy is falling down and getting back up. Ēngari kia kaha tātou (let us be strong). We've had our fair share of those failures in the past and having worked in businesses all our lives we have learnt to become stronger through those experiences. We've worked more in the field of academia most of our lives, we just think we've developed a business nous from doing it. We have learnt what needs to be done, in other words learning off the skin of our backsides rather than delving into deep seeded theoretical stuff like, what we have learnt from the universities we were trained in and that we taught in. ***(Kaumātua – Koro)***

I don't want to recount what our failures are again, but we think because that's going backwards. All I want to say is that we think we're at a point in our lives here where we want to rest and hand over the Kaupapa (project) to the family and our other projects in their hands of our children. We would like to simply guide and mentor them. ***(Kaumātua – Koro)***

Well talking from Mum and I's perspective again that we think we're at a point that if we have this project on, that we need to set you (the Whānau – Family) up and that's it, in the forward-thinking stage. We as a family need to look at these things but then it comes down to realities like who's ready to take on board the responsibilities for our tourism project, someone who can whip everyone together to make it work. Mum and I have not had these discussions yet. ***(Kaumātua – Koro)***

One of our sons a couple of years back produced some plans for the family to go forward on, and Mum and I didn't push it forward because of some aspects of the debt servicing. We didn't agree with our own family to be pull out of their pockets to service the debt. Now some have a different point of view about servicing debt and so our view was that we don't want to be handing over our project

or land over to the Whānau with a debt on it. So, we are ready to move on this tourism Kaupapa (project) development, we want to look seriously at tourism for our Whānau and Mokopuna (Family and Grandchildren). ***(Kaumātua – Koro)***

6.4.19 Aims

The Whānau set some goals that they would like to achieve in Hui or meetings. Monitoring potential competitors is important and provides a hands-on approach on the pricing and offerings that need to be considered when operating and competing in the tourism industry. Whānau informants listed four capacity issues that they needed to discuss and overcome when constructing their tourism development. These issues include risks, limitations, understanding their competitors and financial planning business relationship development, which some Whanau members referred to:

At the next meeting, it would be good to move onto marketing and develop some effective strategies and also look at shaping our Māori tourism product. ***(Whānau participant – Family Participant)***

We also need to keep an eye on what our competitors are doing. We can do this by creating a kind of competitor analysis. This is some stuff that we can be doing now. We need to understand and look closer at the window of opportunity here in Wellington and look around at what does the immediate competition look like. ***(Whānau participant – Family Participant)***

When we do this competitive analysis exercise, the idea is to look at what any other Māori are doing and look at the risks and the limits. We should initially focus just five things first;

1. *Risks*
2. *Limitations*
3. *Be aware of what our competitors understand, are they a threat to us?*
4. *Financial planning*

5. *Looking at relationship development.*
   (Whānau participant – Family Participant)

At our next meetings, we need to start to get a more informed view of the stakeholder assessments, where we can start to look at possibilities of integration, if needed. We need to achieve our key milestones along the way too. ***(Kaumātua – Koro)***

We need to look at the requirements for resource planning and our neighbourhood impact research. It's also at that stage that we would have certain members of the Whānau enquiring by random door-to-door knocking to get a census on our tourism development in our area. We don't need to be overly specific or even identify its proposed name, but we just need to get the feel of people's interest around our immediate neighbourhood. ***(Whānau participant – Family Participant)***

I don't agree with that. Surveying our neighbourhood to evaluate the impact of our development. I would prefer that we had control rather than asking others. I prefer that we get to a point where we have to go public and then go and see what people think. Why are we asking for the permission of others, who have nothing to contribute economically or culturally to our Māori tourism development? ***(Kaumātua – Koro)***

We are thankful for the recording of the video to capture the korero so we can keep a track of everything we have covered, Ae Whānau (seeking a Whānau approval) ***(Kaumātua – Kuia)***

6.4.20 Mapping the Key Themes on the Tāpoi Poutama Framework

Figure 30 illustrates the cultural levels of significance that the Whānau placed on each of the key themes that emerged from the research.

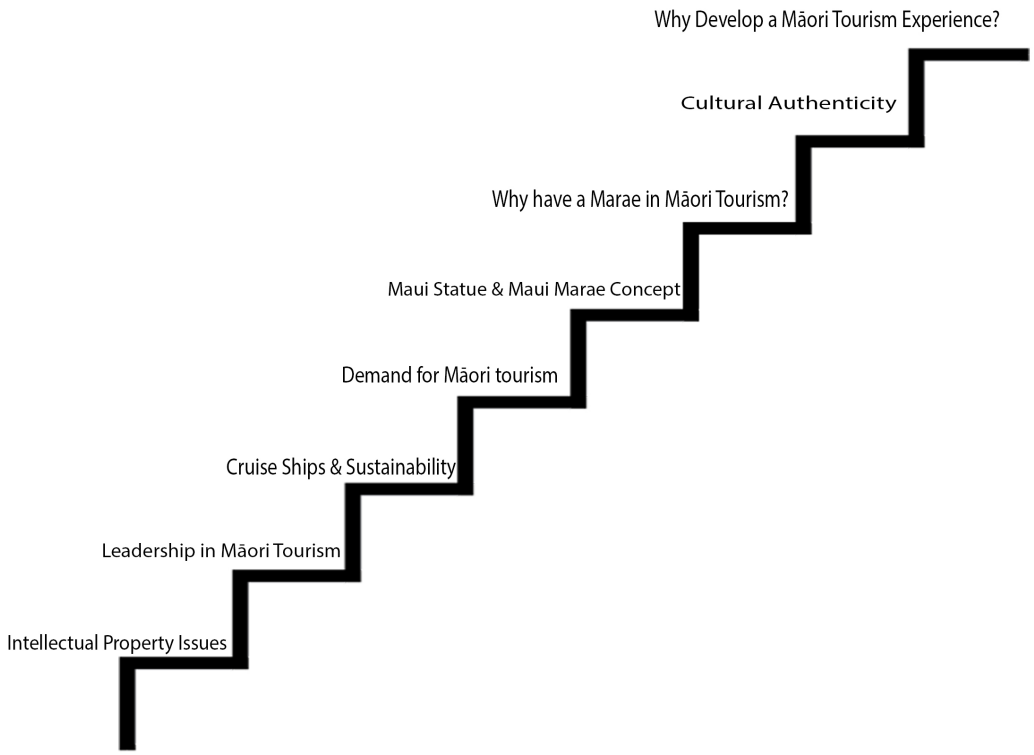


Figure 30 Key themes positioned on the Tāpoi Poutama framework according to levels of cultural significance

6.4.21 Māori Researcher's Reflective Observations

This Whānau believes that cultural authenticity is essential for a Māori tourism experience. In the Whānau debate on cultural authenticity in Māori tourism however, authenticity has not been defined from a Māori perspective. Authenticity needs to be an honest representation of the Māori culture and only a Māori perspective can produce a true cultural definition. Some Whānau members argued that having a Marae does not necessarily constitute authenticity, but a Marae is still considered important. For Māori, the research reflects that it is about how the Marae is applied to Manaaki (host) tourists as Manuhiri (visitors). The research indicates that Māori believe that the Marae should be a place that practices Tikanga Māori and where these practices are maintained and not compromised.

Figure 31 Original Nihoniho Taniwha Lattice - diamond tooth shape of a Sea Monster

The Whānau positioned their culture in the centre of their business as a point of cultural distinctiveness. They felt that if their Māori tourism experience is not grounded by Māori culture and values, their cultural tourism experience will not be Tūturu or authentic. For Māori, authenticity is complex, like the Tukutuku lattice in Figure 31, and cannot be defined as one particular thing. Māori believe that cultural authenticity is philosophically driven and governed by Tikanga Māori (Māori beliefs, cultural protocols and underpinned by a Māori worldview).

A Māori Whānau are faced with a number of challenges when integrating a Marae into their Māori tourism experience. The Whānau believe that a traditional Marae ideally should not be used for tourism, as things like Tangihanga and unveilings should be respected, reserved and not open to compromise by outsiders. Tangihanga and unveilings are sacred cultural practices to Māori and should not be interfered with by tourism. A purpose-built Marae that does not practice traditional ceremonies is believed to more appropriate for Māori tourism. The Whānau asserted unequivocally that Tikanga Māori (Māori protocols) during the Powhiri (formal welcome), must be conducted under the direction of Kaumātua of the Whānau tourism Marae complex.

The Whānau also built their Māori tourism concepts based on Whakapapa (genealogical and historical stories handed down from generation to generation). This included stories, land names, rivers and other native names and iconic Māori place names accompanied by their historical and cultural significance.

The legends of Maui offer a broad range of stories that the Whānau believe they can develop into authentic Māori tourism products. The Whānau also believe that the cruise ship industry can potentially provide an economically as well as culturally sustainable tourism industry for local Māori and even the broader community.

The Whānau also believe that Māori tourism provides an opportunity that can lift the heads of their Rangatahi (younger generation). Māori tourism is believed to instil pride and Mana (self-empowerment) in current and future generations. The opportunities for the Whānau being researched are numerous and can help them learn about their history, language and culture, and to share these cultural manifestations with their Manuhiri (tourist visitors).

For a Māori Whānau, leadership comes from within and requires the support of the Whānau for leadership to be empowered and effective. Leadership is not a new concept for Māori, Rangatiratanga (leadership) is not only inheritable through a lineage of forefathers but can also be instilled and empowered by the Whānau through personal and collective prowess.

The Whānau members additionally found that the value of their Māori tourism products and services needed to be explored by comparing themselves with others who provide a similar tourism experience. More importantly, the Whānau must find and develop their own goods and services and the value of their tourism experience depends on this, as well as the value they place on their Manaakitanga (ability to provide for their tourists as a consummate host). Manaakitanga plays a vital role in the value of the Māori tourism experience.

Furthermore, success in Māori tourism requires the ability to have “some skin in the game”, which means having the tenacity, fortitude, innovation and vigour to see the project through the tough times. The Whānau discuss that they need to also closely monitor their competitors, and not simply rely on a competitive pricing model. They need to ensure that their

cultural tourism experience is distinctive, original and unique. To this Māori Whānau, these attributes create value.

6.5 Koru Tua Toru – *Third Spiral*

Whānau Tourism Hui 24 August 2013

6.5.1 Introduction

This section refers to the Whānau being researched and considers a more formal business structure as an appropriate approach in the context to the development of their Māori tourism business. The Whānau discuss the issues relating to considering external partners in their business and how to mitigate the risks involved when considering this step. Several key themes emerged from the Hui. The ideas that flowed appeared to take a more directed and focused pathway. Whānau members considered some operational functions and discussed these issues from a cultural perspective.

Tikanga or protocols were used during the third Hui by the Kaumātua who officiated and directed the proceedings of the Hui.

Koru Tua Toru or the third Whānau meeting also captured the following key research outcomes:

1. Regarding our Tikanga Cultural protocols, Whānau completed our Mihimihi process - (Formal greetings) and also the culturally required Karakia (ritual prayers).
2. An overview of the Whānau management. The Whānau structured a legal entity, discussed the different roles that certain individuals could contribute and discussed Key Performance Indicators (KPIs) around those roles. A type of Gantt chart indicated milestones in the Whānau tourism project.
3. Product design and delivery methods

4. Key business functions, which included revenue and financial contributors
5. Supply chain management. Considering who will do what, when and how to provide a constant flow during the seasonal index and to consider what we should do during the off-season.
6. Assignments delegated to Whānau members, mapping to relevant skill bases, strengths or attributes, and areas of specialisation.

6.5.2 The following key themes emerged during the Koru Tua Toru – Third Spiral.

From the third Whānau Hui the following key themes emerged under the direction of the Kaumātua. Considering external partners is an issue for discussion by the Māori Whānau with their Kaumātua to help navigate the discussion and to evaluate and understand the risks involved. This Whānau positioned Tikanga Māori as top priority in their value chain for their business managers and employees to practice as a legal cultural oath or covenant. Managing a seasonal business introduces challenges in operational management and the Whānau saw this as an opportunity to include training and mentoring to improve their Māori tourism experience. The Whānau discussed their understanding of Manaakitanga in a Māori tourism context, which involves providing the absolute best for their Manuhiri or guests. Manaakitanga was seen as being a consummate host, where an offering of excellence becomes a key objective.

A cultural frame paradigm called the Nihoniho Taniwha (tooth of the Taniwha monster/guardian, in the shape of a triangle) was applied as a Māori philosophy to help guide the discussions of the actual Māori tourism product. This approach became the impetus for the development of Māori tourism products centred on a common theme that shapes the distinctiveness of a Māori tourism experience. Tikanga and cultural values underpin the development of a Māori tourism development. The following key themes were discussed at the third Hui.

- Business Structure from a Māori Perspective
- External Partners for Māori Tourism
- Tikanga Leads Māori Tourism
- Managing a Seasonal Index for Māori Tourism
- Manaakitanga – Consummate Hosts
- A Māori Tourism Product
- Distinctiveness – Uniqueness in Māori Tourism
- Developing the Flow
- Tikanga & Cultural Values
- Realising Value in Māori Tourism Māori Researchers Reflective Observations

6.5.3 A Business Structure from a Māori Perspective

Realising that the business concept and programme needs to be presented in a formal manner to others outside of the Whānau, the Hui began the process of considering a formal business structure and the requirement to clearly articulate the Whānau's business and tourism offering. The following discussions capture the thoughts of the Whānau during this section of the Hui as the Māori researcher posed a question to stimulate a response:

> *How do you want to structure your Māori Tourism?* ***(Māori Researcher)***
>
> *The indications are good, people are interested in what we have here on our Whenua (land). Although there is an interest in what we have to offer, we're nowhere near fully organised at our end on this, it is still very early days for us. We are not at the stage that we can say; we bank with this entity, this is our structure and these are our lawyer's etcetera. The immediate need is for us to get ourselves firm on paper, (get ourselves organized) and line up our a, b, c's right through to the financials.* ***(Kaumātua – Koro)***
>
> *We've got a skeleton of that at the moment, which also needs fleshing out. We completed a lot of Mahi (work) as a Whānau since*

our last Hui (meeting). The reason for this is that if our project goes in front of any potential investors that the plan would be robust enough to withstand the scrutiny of professionals. We so fortunate to have these skills in our Whānau network. ***(Whānau participant – Family Participant)***

At the moment, we're conceptual all right and we need to be structural. This is how our ancestors were with anything they would do. They would assign, delegate and manage the whole operation as an Iwi (Main Tribe), Hapu (Sub-Tribe) or Whānau (family). ***(Kaumātua – Koro)***

6.5.4 External Partners for Māori Tourism

The need was to prepare information for external partners to understand the potential of the Whānau tourism business. The cruise ship industry, with ships berthing at the Port of Wellington, become a first target for the Whānau as they expressed their rationale for this choice of target market. There was also a realization that a business plan would help the Whānau map out their business and help external partners understand the Whānau's Māori tourism business. The following quotations from the research findings reflect these subjects discussed by the Whānau:

I think we need to be organisational and structural so that when we do put our proposal in front of others to consider, that our entity is identifiable, robust and deliverable. Now we want to target towards the cruise ship industry because there are so many of them coming to New Zealand from overseas to Wellington. They have a serious economy for us to try and penetrate and capture. ***(Whānau participant – Family Participant)***

Our Tupuna (ancestors) had deals with ships for generations. They were trading internationally and they also owned and managed their own ships long before the settlement of Pākehā (Europeans – Non-Māori). Our people have always had a relationship with ocean vessels and I think we can grow a relationship direct with the cruise

ships while they are here in our waters of Te Upoko o Te Ika a Maui (The Head of Maui's Fish). ***(Kaumātua – Koro)***

Maybe the cruise ships themselves could be interested in wanting to be a business partner with us and being part of our structure? I think they might be interested in our Whānau project because there isn't anyone in Wellington providing this an authentic Māori tourism experience, especially a Whānau based tourism experience. I think they would be keen with our particular project because they know the market well. They also know how many ships they are bringing in for the season, year in – year out. ***(Whānau participant – Family Participant)***

The risks with that are that we could be perceived as monopolistic or favouring one cruise ship line brand by others cruise ships. What's your thoughts? Na hau te Matauranga o tena ahuatanga. (referring to the Māori Researcher who has worked in the Cruise Ship Industry for over 20 Years) ***(Kaumātua – Koro)***

Yes, I think dealing with a single/mono company entity as opposed to all the cruise ships could be a risk. For example, P&O Australia are only 25-30% of the cruise ships coming here to New Zealand. The other ships like Carnival Cruise Lines, Royal Caribbean's Radiance of the Seas, and all of the other cruise ships lines could perceive it as risk, because of industry rivalry. One good thing is that P&O actually belong to Carnival and Carnival owns 80% of the cruise ship market in the world.

Carnival being the parent company the smaller siblings like P&O Australia belong to this larger public listed company. Although the cruise passengers seek for brand loyalty like Holland America, Carnival, Princess Cruise Lines and P&O, in reality they all belong to Carnival Corporation. Rivalry within the parent company really doesn't exist, but the consumer thinks that they are winning when they purchase a cheaper cruise. ***(Māori Researcher)***

Yes, I saw in the newspaper the other day a huge article showing the increase in cruise ships coming to Wellington and New Zealand.

How many companies has Carnival got? ***(Kaumātua – Koro)***

Holland, America, Princess, P&O UK, P&O Australia, Cunard and Costa Cruise Lines, basically 80% of the international cruise market. ***(Māori Researcher)***

I wonder if they would be interested in investing into our Whānau (family) tourism project. It would be great to have the cruise ships as a potential financial partner. Let's refer to them as a potential partner. It would be nice to have them because it adds an assurance of possible economic sustainability around our investment. ***(Whānau participant – Family Participant)***

I also wonder if the Wellington City Council would have a stake in other tourism projects in Wellington? Would they possibly be interested in investing in our project? If P&O cruise lines were our business partner, they would want their client base to have a priority over other potential cruise liners. This could possibly weaken our marketing position if we take a road with a single cruise line company.

At this stage I think we should go at it alone. Then we can avoid such a risk. Maybe we can re-visit that at a later date. Can you please give us a quick look at what has happen, say in the past 10 years? ***(Kaumātua – Koro)***

Ten years ago, Princess and P&O pretty much had a single hand on the whole of the Australia and the South Pacific market including New Zealand. Royal Caribbean ships and other cruise lines never considered coming down this far away from America or the Caribbean. However, now they have established head offices in Sydney. This includes; P&O Australia, Carnival Cruise Lines, Princess Cruise Lines and Royal Caribbean Cruise Lines.

What's happened now though, is this massive increase hasn't come from P&O and it hasn't come from Princess it's come from the rivalry industry partners. It's new arrivals of Carnival ships new arrivals of Caribbean ships new arrivals of Holland America ships here on the peak market index. ***(Māori Researcher)***

So, I'm kinda thinking if we did go to bed with them on this we're stuck with something that's in a competitive push and could have long term effects on us and we don't want that. ***(Kaumātua – Koro)***

Cos we're thinking a ten to twenty-year business plan for this thing here and the last thing we want to show, is the signal we are falling down because of some choices we made earlier. I just wanted to share that rationale, something to think about here so we don't commit ourselves and hang ourselves to rivalry markets that are starting to bring the increase. ***(Whānau participant – Family Participant)***

We need to get our legal entity organized. We need to plan our product, and our business. I think that by the time we come through here we'd be close to moving concepts into some form of development. ***(Whānau participant – Family Participant)***

I guess the message is that we've got to build our business plan first so that we can then go out to the market or to whoever the investor market is and say this is what've got are you interested in it. And we're not ready for that yet. We need to put things down in black and white, so we are clear about what it is that we are doing. ***(Kaumātua – Koro)***

It's probably an easy part of this is just to actually start to put it on paper and begin formulating it. We need to know; what is our product what are we selling, why will they buy it and who will buy it? You know all those things need to be brought together into some sort of a business plan and that's not difficult to do, with financials projections. ***(Whānau participant – Family Participant)***

6.5.5 Tikanga Leads Māori Tourism

Tikanga Māori or Māori protocols in a Māori worldview inform, guide and control Māori tourism development into a formal and legal business. The Whānau discuss and demonstrate their understanding of the benefits of owning their own business, whereby they can elect to state their own pricing and gain the full benefits as the owners of their Māori tourism business, as opposed to merely being employees of someone else. The drive for self-regulation and independence is a passion that the Whānau express as part of Tino Rangatiratanga or self-reliance. The following discussions expressed by the Whānau in this section demonstrate the importance of being led by Tikanga Māori. The opening statement by the Kaumātua leads the thoughts of the Whānau, which are expressed in this particular Hui:

> *Yes, but we also need a business plan that follows our Tikanga and not the other way around.* ***(Kaumātua – Koro)***

> *Well the information we have is based on the current statistics relating to the cruise ship. We can also get access to what those demands are online too. We know the ship pre-sells its cruises, it also sells passengers pre-purchased tours. We also know that 10 to 20% of all the tours are sold before the passengers board their cruise ship.* ***(Whānau participant – Family Participant)***

> *That's because passengers turn up with their tickets to board the ship with their tour tickets are already enclosed in their travel packs. We've seen and experienced this on our cruises we have been on too. We know how it operates and let me tell you, when it is sold out, it's sold out! There's no let's try and buy another 30 spaces, so people just miss out. It's every man for himself, first in first served. The fact is that the ship is only at the destination for the day and that is the window of opportunity. So, if you miss out you miss out and you know I've seen glooms of faces that have express, we came all this way to go there but didn't book, thinking there would be more seats or places available.* ***(Kaumātua – Koro)***

So, they can pre-book tours when you buy your ticket online and plus you get an opportunity to buy while you are on the ship too, if there are seats available. ***(Kaumātua – Kuia)***

Regarding the statistics, we did a lot of research, which will help us with competitive information. We have information models, where we can see what the market is charging. At this stage, this is how they're doing it and this is what they're doing wrong. We can't have the discount people going in through the same door as the full priced people because our prices are right there and what do we do if our cruise ship customers ask, how come it's only x number of dollars to go in here and we paid a third more? We need a different entrance to keep all that information away from people from another market, who are paying a different price. So that we do not confuse our customers and markets. ***(Whānau participant – Family Participant)***

What I was thinking is, (a diagram is being sketched) here is our entire pie of 100% we've gotta look somehow that an investor is a certain percentage of our business, which is cruise and a smaller secondary market who could be Education based. We have alluded to education and of course the largest market which is mainstream inbound tourism too. ***(Whānau participant – Family Participant)***

We have talked about this before, the fact that Māori Tourism barely 8% of NZ tourism. Somehow that all seems back to front, Māori tourism should be 92% of the tourism in our country. The question for me is how do we get access to the rest of the 92% of the New Zealand tourism market? We've talked about some of those things as a Whānau last night. ***(Whānau participant – Family Participant)***

We need to communicate our product to the world and that includes informing the world what our values and Tikanga (protocols) are and what they mean to us. When we look at the Rotorua

International Hotel or the Sheraton Hotel for example, they say in their brochure a Māori experience tour, but they only show a snap shot of our culture. Where's the rest of it? ***(Whānau participant – Family Participant)***

That's why I said earlier, we need the Kaupapa (Tourism Project) to follow our Tikanga and not the other way around. ***(Kaumātua – Koro)***

The sad thing is that the only thing that Māori seem to be gaining from the tourism in terms of revenue is a small share of 8% of the total tourism market. ***(Whānau participant – Family Participant)***

Aue, Maumau taima! (Oh, What a waste of time) ***(Kaumātua – Kuia)***

What we need to do, is to get ourselves into an ownership position. I believe that with ownership you control the experience and can charge the full price and access any market we want, rather than working for someone else who owns the entity and makes all the decisions. ***(Whānau participant – Family Participant)***

6.5.6 Managing a Seasonal Index for Māori Tourism

Managing a seasonal index is discussed by the Whānau as they consider developing their Whānau (Māori family) tourism business, as they mitigate the limitations of the cruise ship industry. Supplementary markets are discussed for economic sustainability reasons and seasonal index limitations. More importantly, the Whānau consider choosing to improve their operations plan and quality control of their business as internal training provides an opportunity to improve the quality of their Māori tourism experience. The following quotes are results of the proceedings of the Whānau Hui and reflect their reasoning for considering the quality of their Manaakitanga (hosting with a focus of wellbeing for their guests), as an offering of excellence:

When we talk about, about the cruise ship industry that's really a six months of the year market. So, for six months of the year we have as a flow for business, what do we do with the rest of the year? ***(Whānau participant – Family Participant)***

Our information we have gathered shows the income for cruise tourism is solid, but the mainstream inbound tourism is much bigger than the cruise market. How does that look with population numbers? So, we've got to cater for that market too without compromising our quality of Manaakitanga (hospitality) we offer to our visitors. How do we do that? ***(Whānau participant – Family Participant)***

Government centres are in mainstream and we could tap into all that mainstream tourism marketing if we aim to target and brand into that wider inbound New Zealand tourism market whilst we have the cruise market as our core market we could economically sustain our business operation. With that approach, then how can we miss? Our capacity to respond to both a key target market and capturing the mainstream market at the same time, is something we could service during our off-season index of the cruise ship industry and we could also implement some quality training during that break to improve our tourism business operations, so we can lift the standards of our Manaakitanga. ***(Whānau participant – Family Participant)***

Manaakitanga is like the life blood of our business and needs to be healthy, pure and of excellent quality. Without Manaakitanga our business would die. ***(Kaumātua - Koro).***

6.5.7 Manaakitanga – Consummate Hosts

The ethics of Manaakitanga in a tourism context are discussed by the Whānau regarding their cultural perspectives, meanings and reasoning about Manaakitanga (being a consummate host) and the application of Manaakitanga (the act of being a consummate host) as a key element and cultural value for their Māori tourism business. The Whānau regard Manaakitanga (being a consummate host) as a cultural driver for improving their tourism product, training and service. The following quotes captured from the research reflect the thoughts and reasoning and show how the Whānau aim to implement improvements and change to their cultural tourism experience. The Kaumātua – Kuia (female Elder) opens the discussion on Manaakitanga (being a consummate host):

> *We need to accommodate our Manuhiri even during the winter periods of New Zealand's harsh weather climate, which is why we talk about building a facility that's covered, ne (aren't we). So, we're environmentally controlled and eliminate the risk that our winters here can give us.* ***(Kaumātua – Kuia)***
>
> *If we have a big roof over us, it will also be a big expenditure.* ***(Whānau participant – Family Participant)***
>
> *No, I'm talking about an indoor performance and a viewing theatre, so that our guests can be seated inside an indoor theatre.* ***(Kaumātua – Kuia)***
>
> *I have been thinking of having a complete coverage for up there (pointing to the top of the peak, where the Whānau propose to build their tourism complex). So, when the people in the buses drive in, they're under cover already (ok) and then you have the theatre and whatever shops that might be in complex. This may also include an eating place if we're going to have an eating place. And then the Manuhiri (visiting people) can get back into their buses and drive away down the hill.* ***(Kaumātua – Koro)***

That might be, but taking on the uncertainty of Wellington weather and you have a northerly wind and it can be really nasty. A westerly wind is not too bad, because you've got the big hill on that side there would block the westerly wind. We rarely get an easterly but the northerly and the southerlies are the big winds that we are talking about on our land site. ***(Kaumātua – Koro)***

Manaakitanga for me means being the consummate host or giving our absolute best for our Manuhiri (visitors). It is an absolute priority that we must provide the best for our Manuhiri and tourists. Second best is not good enough. ***(Kaumātua – Kuia)***

The beauty with our land site up there, is we can accommodate large numbers of people. I don't want us to be anxious and to over forecast, but the kind of numbers we're talking are two to three hundred at a time and that's a pretty busy tourism destination. I have been reading some of the tourism statistics and there seems to be a steady flow with tourism in New Zealand. As you know the aeroplanes just keep into New Zealand, bringing tourists to Aotearoa (New Zealand). We have also learnt that our peak seasonal index is summer, basically October–May. ***(Whānau participant – Family Participant)***

Ae! (Yes!). It is not as if we don't have a winter market, we have a reduced winter seasonal market. We could reach out to education institutions, schools and free and independent travellers. As you know that's when we could offer the big discounts to schools because we're not busy right? ***(Whānau participant – Family Participant)***

Tika Tena (Right). Secondly, that's a time for our business to upskill ourselves with training, inductions and we can work on any maintenance that needs repairing. This way we can ensure quality to our Manuhiri (visitors) as best as we can. So that we can Manaaki (host) our Manuhiri (visitors). ***(Kaumātua – Koro)***

Yes, maintenance, up-skilling. You know that's when we are refreshing things and then testing the new things from our Whānau tourism business out, so that we can implement the things we have learnt with our markets. Whether it's a new Maui story or production show. We could be doing this kind of thing every year. ***(Whānau participant – Family Participant)***

6.5.8 A Māori Tourism Product

Notions of creating and developing a Māori tourism product are discussed by the Whānau in their own way, with their Tikanga Māori or Māori protocols, beliefs and ethics at the forefront. The Whānau discuss a business name for their entity for consideration. The Whānau provide a cultural rationale for why a particular business name and concept should be considered.

Discussions amongst the Whānau are directed towards their development of a distinctive Māori tourism product underpinned by Tikanga Māori (Māori protocols and customs) and Māori folklore. The following quotes from the Hui capture the thoughts of the Whānau participants:

Now let's talk about our tourism product. Is it too early to talk about the product, Aue! (alas) what does it matter what order we view these things in, if we are following our Tikanga (Māori cultural protocols), we can't go wrong. I mean looking back at our Niho Taniwha (triangular tooth pattern) again what is it that we are gonna sell? ***(Kaumātua – Koro)***

Ok, what is our product Whānau (family)? Could we call our cultural tourism business, Maui Tourism? ***(Whānau participant – Family Participant)***

Based on the concept that is our key product that we want to develop and have talked about relates to various legends of Maui. Maui captures the Sun and the next one might be the story of Maui being born or the creation of Maui where he's born into the world and tossed into the ocean with only his mother's hair weaved in to a

cradle to protect him, and so on. We can write these stories up and produce in to performance shows ourselves. ***(Kaumātua – Kuia)***

Another story might be Maui, the fire-creating Demi-God. Where we could have some magical things happen like when Maui tosses the fingernail of his Grandmother Mahuika where fire was said to have begun) on to the stage and the pyrotechnics explodes into a flash of fire, simulating the story we have heard, told to us as children. ***(Kaumātua – Koro)***

There are plenty of Maui stories we can introduce to our Manuhiri (visitors) through a theatrical experience. I am thinking of all the merchandise we could be selling that would match the stories of Maui. From what I know, there is no Maui Marae in New Zealand or in the world for that matter. Who knows, one day there might even be a movie about Maui. ***(Whānau participant – Family Participant)***

I imagine the enactment of Maui as Te Manu (the bird) and Maui being a pigeon up in the tree and gets shot and falls to the ground and then morphs into a creature of a human form. The story of the jaw bone of Maui's grandmother, which he had fashioned into a fish hook that he used to capture his big fish, Aotearoa (New Zealand) as he pulled it up out of the Pacific Ocean. So, we have many stories like this and we build the product around those stories. ***(Kaumātua – Kuia)***

That's a key product for us and then the major thing is that, I would like to see a giant statue of Maui that we talk about. How is it possible for us to represent this as a movie and capture the form or acting on a stage. This is where we need the expertise of people who can tell us how best to create this product and sell it. ***(Kaumātua – Koro)***

If we were to itemize these core elements of our cultural tourism experience, they would clearly be this statue of Maui (we're talking

about the statue up here, pointing to the rough sketch of a Maui statue). So, there's the statue, there's also a possibility of a movie and a stage production in a theatre. The tourism productions about the stories of Maui, must include his most famous story of all, when Maui captured his big fish (Aotearoa). ***(Whānau participant – Family Participant)***

So, we have a statue of Maui we want to include, plus a Māori Maui tourism experience as well? This sound riveting and exciting. Mother and I can write up all the stories of Maui-Tikitiki-a-Taranga, Maui in the topknot of his Mother's hair, Taranga. ***(Kaumātua – Kuia)***

So, we have the statue that's one drawcard a Māori Maui experience, which might be in the form of a Powhiri (a traditional Marae welcome and then we have our Maui production show. How about we look at our Maui production show as being a 3 dimensional or even 4-dimensional show performed in our Maui Theatre? ***(Whānau participant – Family Participant)***

Ae (yes) and all of these productions and shows will be underpinned by our Tikanga (cultural protocols & beliefs) and will form our own authentic Māori tourism identity as a cultural experience and as the anchor for our tourism product. Ka Pai tena (That is good). Let's call our tourism venture Maui Tourism New Zealand or something like that. ***(Kaumātua – Koro)***

Not to forget the experience of seeing the amazing views that you get out here on our Whenua (land) from the giant Maui statue. The steep ridges of our land that we thought would have little use, can now be an asset and offer a high elevated position for our Maui statue. ***(Whānau participant – Family Participant)***

6.5.9 Distinctiveness – Uniqueness in Māori Tourism

The Whānau being researched discussed the value of distinctiveness and deliberated on acknowledging a Māori worldview in which distinctiveness

is grounded in Tikanga Māori. The following views were captured during this Kaupapa Māori research hui and reflect the thoughts of some of the Whānau members:

> *Now, for us as Māori, distinctiveness is a key component of our survival. It is the uniqueness, individuality and claim that no one else in our country has provided a Māori tourism experience with a Maui format or focus like ours. We would be unique, a one of a kind! Distinctiveness is a core component that will give our point of difference from other tourism experiences offered in Aotearoa (New Zealand). The distinctiveness will give us a competitive advantage over our competitors. Distinctiveness will be a driver for our Māori tourism a demand. Distinctiveness will be our cultural Tino Rangatiratanga (Māori cultural independence) embraced and reinforced by the quality of our Manaakitanga (consummate host) and other key factors of our cultural tourism experience.* ***(Kaumātua – Koro)***
>
> *Alright, so it will give us some demand. But for me distinctiveness is supported by our proposal to build a giant statue of Maui and the whole Maui experience, that's driven by our Tikanga Māori (Māori cultural protocols & beliefs) and this is from our Māori perspective. We will have a Māoriness and a Mauiness about it! The beauty is that no one else has provided it before and there's opportunity here that is we get this set up and running, that we could franchise it, then we would be cooking with gas and the worlds our oyster.* ***(Whānau participant – Family Participant)***
>
> *This maybe another way of driving income, by franchising our Maui tourism development throughout the wide South Pacific, as Maui is legendary throughout all of Polynesia and Oceania. Who knows, one day there might even be a movie of Maui. So, how do we franchise this around the country or even throughout Polynesia?* ***(Whānau participant – Family Participant)***

I have and experience is franchising a business before. I think that once we have created it and we have articulated the whole operational delivery of the experience, we would be on the right path in preparing for a franchise business. Designing and creating it how we want it to be done and the all processes, management roles, operational manuals and everything else. Then we say to someone it's gonna cost you whatever the number is to buy our experience. It's got to be like a guaranteed business formula and process. Like McDonalds. That's exactly right. Once we have got the first one structured and ready, we're pretty much on the way. The big questions franchisees ask, is how do I recover my investment and how long till that happens? ***(Whānau participant – Family Participant)***

6.5.10 Shadowing a Cultural Flow

The Whānau use Nihoniho Taniwha, which can be illustrated as an inverted triangular pattern, as a cultural guide to inform a forward-flowing motion for their tourism experience from an operational basis. The following discussions of the Whānau participants consider how the Nihoniho Taniwha pattern in Figure 32 grounds the delivery of their cultural experience as a cultural tourism development.

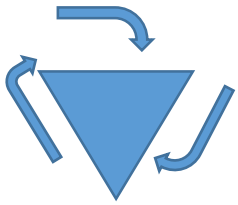


Figure 32 Nihoniho Taniwha Pattern

Now, in terms of the flow of the customer to our product, it will go via the presales of the cruise line or cruise ship. Well I'm just looking at the diagrammatic flow of our Nihoniho Taniwha (the tooth

of a Māori mythological monster in the form of a triangular shape – a diagram drawn on the board by the Kaumātua Koro) and it all seems to fit nicely. A Māori business should be able to have a continuum, with an opportunity to practice our cultural reciprocity. In other words being able to give back to our customers and not just taking from them. ***(Kaumātua – Koro)***

We have been thinking, from the point of marketing to a cruise ship before they even leave their port of embarkation and when they arrive we will be there to welcome them at the gangway. We will then transport the cruise passengers by buss to our Maui tourism Marae. The distance of 15 – 20 minutes, offers us an opportunity to provide an induction to the tourists and give them a heads up for what they are about to experience here.

The ride in, which is enough time for our bus drivers to say over buses personal announcement system to say something like; Kia Ora (welcome) you are going to see the largest statue in the whole of New Zealand, The Maui Marae is a cultural experience like no other, you will not only get to go up the Maui Statue, but you will also be able to see significant parts of Wellington, that can usually only be seen from an aircraft. You will be able see a cultural performance of the legends of Maui and the driver can talk it up. Even better, the driver could explain it in a couple of different languages, like French, German and maybe Chinese. As the bus arrives here the people are then taken to a formal Māori welcome. Then the tourists can experience the production and show in the Maui Theatre. The tourists are then brought out to see the big statue of Maui and get to have a photo while they are on it too, with our special wide lens that they can control with the on-screen image detector. ***(Whānau participant – Family Participant)***

What is also really important is the capturing of tourists' data and information (emails, addresses and contact details). We could let them email their photo to social media websites, like WhatsApp,

Face Book and Snapchat. But most importantly, the tourists can have their photo printed and framed, ready for them to take back to the ship with them, for a small fee. ***(Whānau participant – Family Participant)***

So, they arrive on the bus, they are briefed on the bus, and are prepared to enter into our authentic Māori Maui tourism experience. As they go through the visitor's experience and the Maui Theatre, we should also have the statue as the last place for them to visit, before they return through our retail outlet. Then we debrief the tourists on the bus, before they exit our bus back at their ship. ***(Whānau participant – Family Participant)***

So, when we talk about the buses; what buses? Have we got buses? If we had a contract with a cruise ship here next week, we've got no way of getting them here? ***(Kaumātua – Koro)***

So, marketing can sit up there as point number one, at the top of the Niho Taniwha as demonstrated by the drawing of the on the board by the Kaumātua Koro (Māori male Elder). An international market that's got a whole system of its own. Number two regarding the buses, we need to think about subcontracting our own buses, to bring our tourists here. Should we buy a bus? We don't want to own buses that sit around for half the year, do we? It sounds like as waste of resource and expense at the front end of our cash flow. ***(Whānau participant – Family Participant)***

If our bus driver gets 20% commission as a bonus based on souvenir sales he has stimulated. This would be as an incentive to promote our Taonga/souvenirs to our customers. We want to create in the minds of our tourists that purchasing merchandise is at wholesale prices and to get a t-shirt and a mini replica of the statue before they leave the Maui Tourism Village complex. ***(Whānau participant – Family Participant)***

So, the bus arrives, now we have a Māori welcome, that is part of our product, Ae (yes). I understand the Powhiri (formal welcome) on our Maui Marae, is a product. Now I see and understand our Powhiri, is a part of our whole experience and not something that is sold separately. ***(Kaumātua – Koro)***

6.5.11 Tikanga & Cultural Values

Tikanga and cultural values are not to be compromised. The Whānau adhere to the advice of their Kaumātua who advise them according to Tikanga (Māori cultural protocols). The following excerpts from the Whānau Hui (meeting) capture the relevance and importance of Tikanga when any decisions are to be made:

The Māori welcome, how should that look in this setting from a Māori perspective and why? ***(Māori Researcher)***

Let's start there, how should the Māori welcome look? So rather than a traditional powhiri that we would have on our traditional Marae (traditional place of dwelling), it will be a Whakatau (introduction). The guests will be taken straight from the bus into the theatre. A Karanga (a formal cultural call from a female voice) which will lead the tourists straight into the theatre. A Whakatau (introduction speech), will take place inside the theatre and because they will already be sitting down, we can finish the welcome protocol as I only want one person from our side to speak and one person as their leader to do a short speech which will be followed by the hongi over there. The Kaumātua indicates in front of the stage. ***(Kaumātua – Koro)***

He aha te mea nui mo te Karanga, me te Whakatau rānei, ki te whakanoa ana kia ratou ma, neh? (the main thing is that the speeches are conducted in a respectful manner and that the Tapu or sacredness of first time visitors is lifted by the pressing of the noses). From a Māori perspective, what do we consider covers the protocols of our Tikanga? It is important that we practice our

cultural protocols as we believe them to be a living thing. That is our belief and we will not short changing ourselves. ***(Kaumātua – Kuia)***

Let's articulate these cultural values and protocols of our Tikanga. The Karanga brings them into the theatre, they're all seated there and then the Whakatau (formal address from a male) on our side is made, we then pass the time over to their chief, after which the Hongi or pressing of noses only needs to be completed by one of the Manuhiri (visitors), on behalf of all the Manuhiri. We don't need to hongi everyone. The key thing is that this should be kept short and to the point so that we get on with the Kaupapa (purpose for the visit). ***(Kaumātua – Koro)***

The question for me is, will there be an expectation that they are gonna get a Wero (challenge by a male warrior)? Because that seems to be a standard practiced in Māori tourism. So, we need to decide whether that's part of our product or whether we dispense with that and the Karanga (welcome call) and the Whakatau (informed speech ceremony) are the only parts of the Powhiri (formal welcome) programme. ***(Whānau participant – Family Participant)***

Have the Wero (formal Challenge by a warrior to see of the visitors come as foe or friend). The Wero (formal Challenge) is a good demonstration of the warrior's spirit and I don't have a problem with that if we're gonna do it, it needs to be done not by three of them going out to perform the Wero (formal Challenge), but one would be sufficient, just to bring the tourists into the Maui Theatre. ***(Kaumātua – Koro)***

I have a personally have always questioned the Wero for tourism. Why you might ask? What is the purpose of the Wero? It's to test whether the people came as friendly or as foe. These tourists have paid to come, to participate and visit with good intentions, so I always argue that the Wero negates the inquiry of the challenge to

a degree because these people have paid to be there. If they have paid, then they must be allowed to enter, so the challenge appears to be negated at point of sale. ***(Kaumātua – Koro)***

However, If we look at the perspective if the Kai Wero (the warrior performing the challenge), he is more of a Kaitiaki (safe keeper), whose job is to bring the people safely in. ***(Kaumātua – Koro)***

I think the Wero can be done simultaneously while the Karanga is going. You can have him go out and the 200-300 people that are there are not all going to see the Wero especially if they're seated. Even if you come in off the bus very few people are going to see the person doing the Karanga as well. Unless you've got a big screen, (or a big voice), they might hear the person but if they're coming off the bus they're moving around, they might not be able to see it, and from the Tikanga and Manaakitanga perspective, we need to give everyone the same experience, as they have all paid the same price. ***(Kaumātua – Kuia)***

We could have up to 2 buses at a time and maybe up to three. So, we need to manage our flow with minimal bottlenecks. Remember the Nihoniho Taniwha pattern has no bottlenecks and we need to be mindful of that, always. ***(Whānau participant – Family Participant)***

I think you've raised a good issue but I think the Karanga can be done when the buses come in. We could have the Kai Karanga (The formal female caller) positioned slightly higher than the first caller. ***(Kaumātua – Kuia)***

On other Māori tours, I have seen like the caller is standing up on a high palisade covered with native fauna hanging off it to camouflage the prop holding her up. She performers her Karanga the top so everyone sees and hears her clearly. Then the visitors can go through this little manmade tunnel or cave thing, then into the outdoor complex, full of mature native trees with trees with

small Māori huts scattered around the complex like a living village. ***(Whānau participant – Family Participant)***

Now there might be an expectation of tourists who come to New Zealand who want a Wero, they want to see this dancing warrior come out and greet them and bring them on to the marae. But this is our Marae, on our Whenua and done with our Kawa (cultural protocol). And we will do it our way. ***(Kaumātua – Koro)***

I understand that so just like you're talking about it, we need the Manuhiri to be patient and pick up the Taki (gesture – typically a leaf) offered by the Kai Wero (warrior challenger). It is a cultural expectation. ***(Kaumātua – Kuia)***

What is important is thinking while we are going through all these processes here because our cultural protocols should be applied in the right order and cannot be compromise. ***(Kaumātua – Koro)***

At some time at the end of the bus trip back to the ship, we should hand out a quick survey form for our customers to complete. This will provide us some feedback and critique to help us improve our Kaupapa (project). ***(Whānau participant – Family Participant)***

But I think the two things that have been raised is the Kai Karanga (person delivering the call onto the Marae, they need to be seen and it may be just as important that the Kai Wero (warrior delivering the challenge) can be seen too. Why is that? Because they've all paid the same money to see it. ***(Kaumātua – Kuia)***

6.5.12 Realising Added Value in Māori Tourism

Māori realise added value in a Māori tourism business is more than a cost-based exercise. The Whānau discuss ways that they can enhance the cultural experience for their tourists. Manaakitanga becomes a catalyst for considering improvements that can enrich the cultural experience. The following Korero (discussions) reflect the thoughts of the Whānau participants at the Hui:

We're starting to understand how productivity works with our Tikanga. We propose to use 3-dimentional glasses, so that the tourists can experience the 3D special effects. If you haven't done it yet, I would like to suggest that you go to the movies and experience a D Box seat at the theatre. This is where you are seated and the experience actually gives you the notion that you are really falling during certain scenes of the movie. ***(Whānau participant – Family Participant)***

And you know there is an experience based at Universal Studios in Singapore, where you sit inside a vehicle and you are thrown around during the movie Transformers and you feel like the robot throwing you in the air. It is as if you are the actual movie. This is the kind of thing that I would like for us to implement in our movie of Maui. This is how I see us advancing our experience to provide a manaakitanga to our tourists, by giving them the best we can offer, again within reason of costs. ***(Whānau participant – Family Participant)***

Yes, I could imagine during a movie a giant whale, as it swims towards you and it blows sea water out of its spout and water jets from out of these little jets spray into your face on cue. It really puts you in the movie as if you're participating in the movie. ***(Whānau participant – Family Participant)***

We have WETA Productions (who specialise in special movie effects like the movie Lord of the Rings) up the road here in Wellington; maybe they can help us achieve some of this technical stuff. You know creating something iconic exciting would create a demand for education for school kids to want to experience during our off season. I can imagine my Mokopuna (grandchildren) and primary kids, I think that they would love something like this. We would be the only Māori tourism experience providing this in New Zealand. You know so when we talk about arriving into a theatre I'm thinking of literally a theatre that has the facility to play such a

movie and where performers can perform right in front of you on a stage. ***(Whānau participant – Family Participant)***

We don't want anything less. Two buses are what we want to aim for, as that would be a manageable number for us to accomplish. ***(Kaumātua – Koro)***

I believe a product like this is worth real money and at the point of sale it is also good to identify our distinctiveness. Although this is a highly utopic concept at this stage, I think it will be very good to seriously consider. Once the Whakatau (formal speech) is done and the hongi is completed, I can imagine the narrator saying something like; folks please be seated prepare yourself to enter the ancient world of Maui, and then one of those legends of Maui is told. Now, I can begin to see the added value from the customer's eyes. ***(Kaumātua – Kuia)***

The tourists can put on their 3D glasses and then will see the effects of the different levels that the 3D experience offers. ***(Kaumātua – Koro)***

I've done some research and I know who to contact to have the Movie shot in 4K which is the latest video standard for high definition and the experience is a 4D capability too, and is integrated with live actors and performers on stage. So Whānau, we are going to need writers to help start the production to be prepared. There obviously needs to be a production side of the Maui legends. The obvious one we want to start off with is Maui fishing up Aotearoa (New Zealand) with his Grandmother's jaw bone. To produce that as a product of no more than 15 to 20 minutes long. I think this will a great enhancement to our Whānau tourism project. So, someone needs to do the research of the stories of Maui, and the more stories we have the more products we can offer to tourists. Someone needs to create the narrative for the production. ***(Whānau participant – Family Participant)***

Tino tautoko au ēnei korero (I support all this we are talking about), but someone needs to pick it up and develop things into a production format. The production format will demonstrate to us the next stages are that we need to consider. What I would like our tourists to come away with, is a feeling of the wow factor that our culture has to offer. ***(Whānau participant – Family Participant)***

So, our product quality's important right through this whole cultural tourism experience. We must keep in the back of our minds, who could provide what when and how. We've got to be able to have some time to address our engine room in terms of quality training and quality selection, sustainability and longevity. ***(Whānau participant – Family Participant)***

Ka pai. So the theatre experience is a fifteen-minute 3D experience, followed by, a thank you ladies and gentleman, now we're moving you off to the giant Maui statue. ***(Kaumātua – Koro)***

Well, some of them will go to different places within the Maui Marae complex. By the time they get up to the statue, others are gonna be stuck in the shop and you just keep them moving through everything slowly. ***(Kaumātua – Kuia)***

People will want to take their own photos and if they did, all they're gonna get a photo of them standing next to a small part of the statue. They'll never be able to get a photo of themselves with the whole statue. So, I was thinking of a wide lens camera positioned approximately 200 meters away or 100 meters away on a high pole where we put our digital camera (right and they can stand there and look at themselves and press the button) hit the button 3 second boom there's your photo. Your photo, which can only be purchased at our photo kiosk outlet. ***(Whānau participant – Family Participant)***

Imagine a wide-angle lens camera that could capture your whole image of you on the statue. If we sold those at $20 dollars for a

framed photo that would generate some great earnings for our distinctive Whānau (family) cultural tourism experience. Basically, we could have it so when they hit the red button on the screen, it's a digital photo but it costs us nothing whilst they are ae on top of the statue, it's on the pre-screen until they respond to the question on the screen, would you like to print this picture. The tourist can then pick up their photo at the retail store, which gives them another reason to stop at the retail store. ***(Whānau participant – Family Participant)***

Now I've always thought about a Hākari (a feast or dining experience) and I don't know. You might call this crazy, but I'm thinking of providing more like a Māori Kai (food) shop. A place or an area where tourists can buy food samples, snacks of different Māori foods and try the different tastes of Māori foods and delicacies. This might include Māori bread or a selection of Māori seafood's. We could even include Kina (sea urchin), fresh New Zealand green lip muscles, Tuna (Eel) and Hangi (in-ground cooked food). A place where they can eat and talk with others about their experience at the Maui Tourism Marae complex. Tourists will also be able to see how a hangi is made. We can share the parts of our culture that we want to share with the tourists, but our Tikanga (Māori cultural protocols and beliefs) must never be sold. It is important that we in control of culture and share only the parts we think we should share. ***(Kaumātua – Koro)***

We've also got a native bush walk too. Everyone talks about the bush these days. I think that's how we are going to be able to hold the tourists for up to two hours-time. Yeah well when we talk about like about or native bush walk it will take a good 15 – 20 minutes to where the 30-metre statue place will be. The whole experience be approximately 2 hours maximum. Tourists want to do more than one thing for the day that they are in port. ***(Whānau participant – Family Participant)***

Our experience is a two-hour time slot. This becomes our advantage. They can't stay at Te Papa for four hours. But our Manuhiri (tourists) doing all these different things at our Whānau tourism experience, they are able to get around our village and enjoy an interesting day. ***(Whānau participant – Family Participant)***

For me it is important that we treat our Manuhiri with respect and that we deliver an experience that we are proud of, one that is Tūturu (culturally authentic) and one that adds value to the whole experience with the cultural parts we want to share. Sure, there will be some commercial things that are produced under a commercial Kaupapa (commercial focus). One thing we can be sure of is, if we are going to do this, then we need to be mindful it is our Whānau (families name) that is in the public eye and we need to protect our Mana and that our Mana remains intact and we are in control of our Tikanga (beliefs and customs) at all times, all the way. ***(Kaumātua – Koro)***

6.5.13 Mapping the Key Themes on the Tāpoi Poutama Framework

The diagram in Figure 33 demonstrates the cultural levels of significance that a Whānau places on each of the Key Themes that emerged from the research.

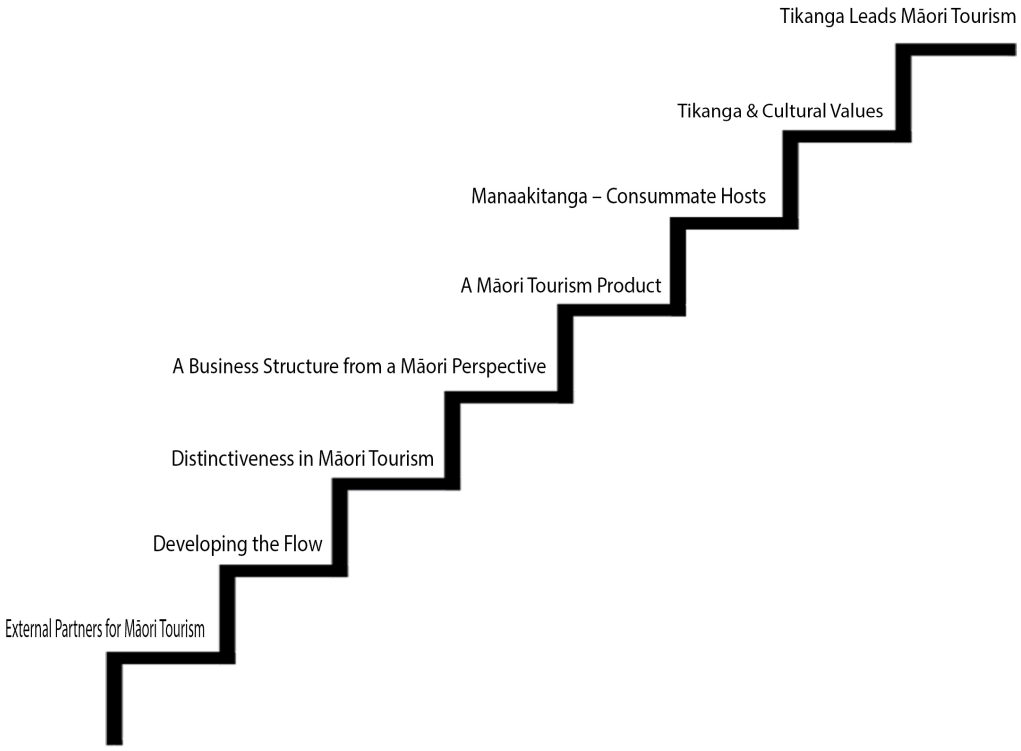


Figure 33 Key themes from Koru Tua Toru (the third spiral) positioned on the Tāpoi Poutama framework according to levels of cultural significance

6.5.14 Māori Researcher's Reflective Observations

The Whānau being researched looked inward at the whakapapa as well as the skills, talents, knowledge and experience base of the Whānau when developing their business structure. Whānau also relied on the way their ancestors appointed and managed their business structures, which is done by way of delegation and assignment to Whānau members, who carried out their appointments and collective rights and responsibilities as a collective.

The Whānau considered the risks involved in losing equity in having external business partners, but also looked at the strengths that others could contribute to the sustainability of their Whānau-based tourism business.

Having external partners in a Māori tourism development is difficult, as Māori want to maintain Tino Rangatiratanga (independence and control) over their developments, as well as ensuring that their Tikanga (cultural protocols and customary beliefs) are not compromised.

This research demonstrates that Tikanga is paramount in a Māori business. Tikanga must lead the business plan rather than the business plan leading the Tikanga. The Whānau believe that it is their role to inform tourists about their Tikanga so that the tourists gain an informed understanding and appreciation of the Māori world.

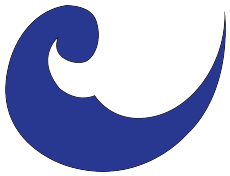
The Whānau looked at the limitations of working in an industry that has a seasonal index, and saw it as an opportunity to improve themselves with training that could increase the quality of their Manaakitanga (ability to host) their Manuhiri (tourists). Manaakitanga means providing the best for their Manuhiri. This includes protecting tourists from the harsh elements of Wellington's weather.

Manaakitanga is a key ingredient in the Māori tourism product and services. Manaakitanga is also an essential factor in the distinctiveness of Māori tourism. The Whānau drew on their history and stories of their past

when developing their Māori tourism experience, to inform its distinctiveness and uniqueness as a marketable product.

The Whānau believe that Tikanga should also direct the flow of their Māori tourism development. The Nihoniho Taniwha pattern, which is a pattern imbued with intrinsic cultural meaning, provides cultural guidance for the Whānau. The Whānau believe that marketing should be a priority for economic sustainability, so that there will be a flow of supply for the Māori tourism development. It is also important that Manaakitanga must not be compromised through over-supply of tourist demand.

6.6 Koru Tua Wha – *Fourth Spiral*



Whānau Tourism Hui September 28 2013

6.6.1 Introduction

The Kaumātua continues to ensure that Tikanga Māori (Māori protocols) are adhered to during the Hui. The Kaumātua leads by conducting the Karakia (formal prayers) and Mihimihi (greetings) i roto i te reo Māori (in the Māori language). The Kaumātua reminds the Whānau of the need to be Pono (Truthful and transparent) and actively engaged and participative in discussions at the Hui, during the development of their Whānau tourism business.

At the fourth Whānau Hui for the Whānau tourism business, the Kaumātua sets out the parameters, objectives and rationale for the fourth and final Hui. The following key themes emerged from the fourth and final Whānau Hui, once all the opening cultural protocols had been completed. The Mana of the Kaumātua is culturally unquestionable and once a decision or resolution has been moved by the Kaumātua, it is final and the Whānau agree that there is no need to ratify their decision.

6.6.2 The following key themes emerged during the Koru Tua Wha – Fourth Hui.

- Issues with Potential Investors
- Why have a Marae in Māori Tourism?
- Past Trading Experiences for Māori
- Franchising Māori Tourism
- Culture in Control
- Māori Researcher's Reflective Observations

6.6.2 Issues with Potential Investors

Challenges from potential investors were recognised as a key issue that needed to be addressed, in response to which Whanau members noted:

> *Kia Ora Whānau. (Thank you Whānau). Thank you for coming down and making the effort to come down for our meeting today, here on our Whenua (land) and our Papakainga (place of reserve). Well, the weather is finally warming up here in Wellington and we have meeting over the past year on our Whānau tourism project. This kind of gives us a peek view of what the weather would be if we were to start when the cruise ship season starts here in Poneke (Wellington), Aotearoa (New Zealand).* ***(Kaumātua – Koro)***
>
> *We are calling this Hui to review and refine our Kaupapa, Tāpoi - Tūruhi Māori (Māori tourism project). I want to see where everything is at for our Whānau tourism project.* ***(Kaumātua – Koro)***
>
> *We want to report our most recent developments. We had a meeting with a potential investor who came down to Wellington the other day from Auckland. It was good to meet her and talk face to face and her Aroha (love and respect) felt sincere as she expressed her interest in our Kaupapa (Māori Whānau Tourism Project) and in her Korero (comments) she made the comment that she had a few potential investors in our Māori Maui Tourism project.* ***(Whānau participant – Family Participant)***
>
> *I asked her did she see the program on television the other night on the Indian Ocean on the Madagascar, the Seychelles and the*

Maldives, where the Chinese had already acquired a large chunk of land there and they were going to build a huge shopping centre there and they were bringing 40 thousand Chinese to live on the island. I said Wow! Well that's the message that we got from it. At the meeting we said, let's cut to the chase and said although we were looking for an investor, that we had concerns about losing control over our culture, our project to foreign investors. ***(Whānau participant – Family Participant)***

She talked even more specifically about our whānau tourism project. We talked about the Maui theatre concept as she was really interested in that. She wanted to know how many seats in the theatre and what the throughput could be? In addition to these introductory questions she requested to see our business plan and proposal, which we had prepared earlier, even though it was in draft form. ***(Kaumātua – Koro)***

We also went to see a high-level Government leader. We took a power presentation on our laptops to show him, so that we didn't have to leave a hard copy with him and his office. He was very interested to say the least. I thought his comment was optimistic too when he said, 'Well, if it can't happen over there at your place, then maybe we'll take it somewhere else, like Hawke's Bay. The Minister expressed an interest in in that he wanted to know how the Government could participate in being part of the development. Both meetings were very positive meetings. ***(Whānau participant – Family Participant)***

We discussed training needs and both meetings were suggesting having the tourism project linked to one of the main academic and vocational institutions of higher learning like Victoria University or even Te Wananga o Aotearoa. I said no, at this stage we need to establish the development things on our own first, so we own it and are in control of it. ***(Kaumātua – Koro)***

We need to do our own due diligence even if we have to pay for it. So, we have to think carefully about it, because I've been there done that before with PWC and Deloittes with large commercial businesses I have owned and been involved with. ***(Whānau participant – Family Participant)***

Well that's very good that the Government is interested in Whānau's Tourism. ***(Whānau participant – Family Participant)***

There are a few other funding resources too, but we are not interested in putting our land at any risk! Kaua hei whakahe mai te whenua. Our Whenua must never be compromised. ***(Kaumātua – Koro)***

We had a discussion this morning amongst many of our other Whānau particularly about the relationship Māori have had in the past with the shipping lines (alluding to the cruise ship industry). When we looked at the research, it made sense to approach the cruise ship industry as a possible economic sustainability driver for us. We haven't ignored the other streams of mainstream inbound tourism at all, but we feel that we can grow strong with an industry that our ancestors dealt with for generations. ***(Whānau participant – Family Participant)***

6.6.3 Past Trading Experiences for Māori

Maori have a very rich historical precedent of trading nationally and even internationally using their own commercial ships, and attracting consumers to purchase their goods and services; hence they have cultural as well as historical precedents for shipping and trading. This has a connection to attracting cruise ship tourists to their rohe (area), which some Whanau informants mentioned:

We talked about the past relationship Māori have had trading with sailing and trading ships as a source of economic sustainability in the past. Our people have had vast experience with this type of industry long before the signing of the treaty of Waitangi in 1840

and the declaration of independence in 1835. Our Tupuna were trading off the ships, and with other ships abroad on in a global way. ***(Kaumātua – Koro)***

In fact, I recall in our Whakapapa (history) that my Māori leaders like Rapata Wahawaha and his brother in-law Hoera Tamatātai[1] *were shipping successfully from out of Whareponga and Waipiro. And what did they ship out of there? Wheat. Where did they grow the wheat? On those hills over there (the Kaumātua pointing into the far distance to his right). They built terraces and grew wheat up there and on any bit of flat land. They grew corn also and shipped all their stock to Auckland.*

The neat part of all of that history was about these two, Tamatātai and Rapata - great leaders of Waiapu and Ngati Porou guiding their ship in 1849 "Riki Mātai" back home, and called in to Tauranga to have a beer. And one time on their way back to their ship Rapata fell into the ocean and was saved by his brother in-law Tamatātai from drowning. Then they came back to the East Coast and we remember their legacy they left behind for us to learn from. ***(Kaumātua – Koro)***

Why is this important? It's important because, it's all about our Whakapapa, without our Whakapapa we are lost and this part of our Whakapapa that reminds us that we as Māori have had a history with the shipping. ***(Kaumātua – Koro)***

I don't think we're going to have as much challenge to find 15 million versus 150 million we needed for another project we have looked at about five years ago. You know I will put my search cap on to find us other funders, cause if funding is what we need and I know there are people around that do this kind of stuff so I'll put my ears out on the ground for that. ***(Whānau participant – Family Participant)***

[1] Validated in the Book - *Chiefs of Industry* –(Chapter 6 in Hazel Petrie, 2006)

If we assumed that we had the funds here today, what are the processes and steps that we need to do? I have had a bit of a discussion about itemizing how, what and when we roll out the development stages. Because the sooner we can realise a delivery date, the sooner we start thinking about getting our project into a position of operation. ***(Whānau participant – Family Participant)***

Step one for me, is actually securing the money. Even if it is an agreement in principle (with a financial under-writer). ***(Whānau participant – Family Participant)***

We would have to then start the political process, because I think that is going to be the biggest issue for us. Whilst at the same time we could run the project side of it, you could start to do the further detailed drawings. You get all of that done, the roads, the whole nine yards, we are still required to seek approvals from local government. ***(Whānau participant – Family Participant)***

That's when we start to actually piece all our business blocks together and prioritise them. But for me, the political one is important, but remember let us be led by our Tikanga and not the other way around. ***(Kaumātua – Koro)***

If we waste too much time on the other stuff and the political thing can't be achieved then we've got a bigger issue. That's what we need to focus on. The other stuff's straight forward, we can hire an architect or whatever it is we need and they will just do the job required as a contractor. ***(Whānau participant – Family Participant)***

I agree think the resource management stuff, to me is probably the key one. The guy rang me last night, about the roading issues and I said maybe we do need a different road to access the site we have chosen for our Māori tourism business to operate from. ***(Kaumātua – Koro)***

You know these things, and there's enough money in the projects cash flow to complete all of these steps. I don't see it costing any more than a million dollars to put in a decent road in there. ***(Whānau participant – Family Participant)***

I think the technical things for the actual project is all doable. For me the big issue is going to be socialisation and the political process about getting people comfortable with the project being at their back door. ***(Whānau participant – Family Participant)***

This is where the individuals of our Whānau become very strategic in delivering these very important items and assignments. Delivering on these items is important because this is where our skills as a Whānau need to come out and say to the political players in our Whānau (family) networks that can lead this space that we mean business. Some of the ideas around our timeline require us to deliver and this is because it all impacts on investment and time. ***(Whānau participant – Family Participant)***

We have a stakeholder strategy around which would help know who to talk to in priority order. Remembering that our Tikanga cultural protocols) are important with all of this too. As you said, once we get our stakeholders on our side, it will help our application when it goes in to council for consideration and approval. We don't want the questions to start and we don't have the answers. We need to know the answers before we actually put the formal application in. That's where I think the political process starts to take shape, get the right people doing the right thing. ***(Kaumātua – Koro)***

If that's the case then, then what you're saying is that the market that we have is secured. The fact we got a funding line in place, even if its agreement in principle and that we have a secured market is great. Without these things, I think we would struggle. So, if we got those two things in place, then it's about telling the

politicians we need them to consider our project seriously. Let's get the inbound markets added in too. ***(Kaumātua – Koro)***

When we talk about the social and political platforms, what are the social platforms we want to touch base with? Move us forward on these political platforms for us to touch base with. ***(Whānau participant – Family Participant)***

What is our strategy? ***(Kaumātua – Koro)***

If we're going to the Minister of Tourism, we have to talk to him to know we just going to let you know where we've got this project we just informing you that is, it's going to happen, we hope it'll happen and hopefully that he is supportive of it. ***(Kaumātua – Koro)***

So, what are we up against? ***(Kaumātua – Koro)***

Just our local body. ***(Whānau participant – Family Participant)***

So, developing a presentation, I think that's important, because we need to be able to communicate our concept to others. ***(Kaumātua – Koro)***

If I go up there and take a video that would be good. This is what you will see from the top of the lookout. I know what better way to capture the entire beauty of the area. ***(Whānau participant – Family Participant)***

Tino Pai (very good). I think that the presentation will help us navigate to others, politicians and the community. What I'd like to get is a topography of the layout with the roads and then overlay our proposed image on the top. ***(Kaumātua – Koro)***

Our development falls under the mayorship of Wellington. That's why that issue about our project of bringing the ships into Wellington is so important, as the Mayor of Wellington has been talking asking the question, how can Wellington capture the cruise

ship industry's attention. ***(Whānau participant – Family Participant)***

I read in the Dominion Newspaper, which said that the Port of Wellington has over thirty cruise ships coming in here, thirty ships and it still retains said that number. But the numbers of the passengers continue to increase. According to the Port of Wellington the number of cruise ship visitors are 310 million and of that I think it was about 30 million to Wellington. ***(Kaumātua – Koro)***

6.6.4 Franchising Māori Tourism

The Whānau consider the possibility of franchising their business to other parts of Aotearoa New Zealand and perhaps to the wider South Pacific Islands of Polynesia as a strategy to raise capital from others with whom they share a commonality of whakapapa as well as cosmogony stories such as the legendary Maui, which some Whanau members mentioned:

We talked about the possibility of franchises and so what we learnt from that was establishing franchises of the Maui tourism model would be something that could be done at a much later stage as the concept requires a lot of perfecting and realisation before a franchise could be offered to others. There was no doubt that there is a potential for the business to that at a later stage. The Maui tourism concept could exist in Hikurangi (positioned in the East Coast of the North Island of New Zealand), Paihia based up in the Far North in the North Island, Taranaki positioned in the West Coast of the North Island, Samoa, Hawaii and Tonga. We looked at creating a chain of Maui statues and each franchise being unique by increasing the height of each statue by 2 metres and so forth. ***(Whānau participant – Family Participant)***

If we do release our development into other areas or countries for that matter, not only could this approach give us some financial leverage, but we have to ensure that each franchise implements

their own cultural Tikanga (cultural protocol). I believe that the authentic cultural experience cannot be truly reflected without the cultural beliefs and protocols and cultural processes to sustain the integrity of cultural authenticity. A cultural tourism experience needs to be in control by its own culture, or it can jeopardise the culturally authentic tourism experience. ***(Kaumātua – Koro)***

6.6.5 Mapping the Key Themes on the Tāpoi Poutama Framework

The diagram in Figure 34 demonstrates the cultural levels of significance that the Whānau place on each of the Key Themes that emerged from the research.

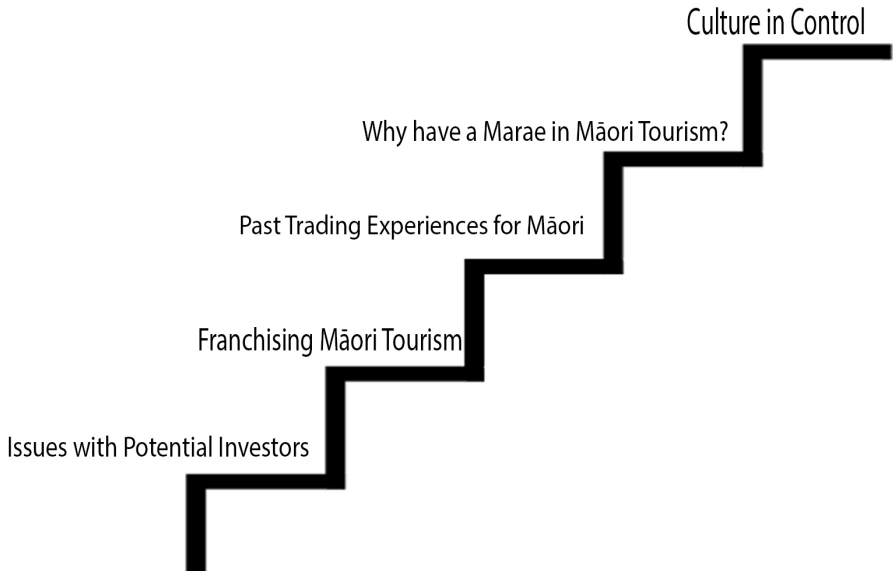


Figure 34 Key themes from Koru Tua Wha (the fourth spiral) positioned on the Tāpoi Poutama framework according to levels of cultural significance

6.6.6 Māori Researcher's Reflective Observations

Māori are careful not to lose control over their Tikanga Māori when considering potential investors. Protecting their Tikanga (cultural protocols) could have an impact on deciding whether to go it alone as investors in their tourism investment opportunity.

The Whānau feel confident in targeting the cruise ship industry as a source of economic sustainability and as a potential target market. They felt this was partly because their ancestors had successful experiences with the shipping industry for trade and economic development purposes in the 1800s.

The Whānau reinforce the notion that without their Whakapapa they believe they are incomplete and would not exist. Māori believe that Whakapapa is imbued with Tikanga or cultural beliefs and that the protocols protect both them and their Manuhiri.

For this Māori Whānau, securing financial resources is necessary for their Māori tourism development. But it is not the sole priority, and they will continue to resist placing their Whenua or land ownership in a compromised position. Local government approval is required for resource consent, amongst other issues, for the Whānau's large-scale tourism development. But the Whānau believe that priorities should be made according to their Tikanga or cultural protocols and limitations

The Whānau consider franchises a possible way to gain some financial capacity. However, the Whānau believe that a cultural tourism experience needs to be controlled by its own culture, or it cannot be a culturally authentic tourism experience.

6.6.7 Disclaimer

A lot of material was excluded from this chapter as the Kaumātua felt that there was a large volume of sensitive information, which the Whānau also felt needed to be protected. This included the submission of a comprehensive business plan and full financial cash-flow, operational and management information that had been prepared for business purposes to attract investors and business partnerships that aligned to the standards of the Tikanga Māori of the Whānau.

Te Upoko Toko Whetu: Waituhia Te Whakairo me Ngā Karu Paua
Chapter 7: Embellishing the carving and the art of inlaying Paua

Figure 35 Tēnā ngā Kanohi kua tikona e Matariki

Here are the eyes affected by the Pleiades – A saying applied to one who is watchful at all times. (Riley, 1990)

7.1 Introduction

This proverbial saying is used to express the need for a carving to be adorned with paua (abalone) shell. Once all the fine decorated carvings have been applied to the Pou Tokomanawa, the paua shells are placed into the eyes. For Māori, according to Mead (1995) and Taka Walker (personal communication), putting the paua shells into the eyes of the carving is believed to give the carving a special Mauri (spiritual life force). Once this has been completed, the carving is believed to see all things in the Māori world and the cosmology of Te Ao Māori (the Māori world).

These cultural metaphors of the stages of carving a Poutokomanawa reflect the cultural logic that underpins the stream of consciousness of the thesis chapters. Each chapter enriches the Mauri or spiritual life force of the thesis and contributes to the academic body of knowledge relating to Whānau cultural tourism development, which strengthens the final chapter. The final chapter provides a nexus for the thesis to expand beyond the research findings unlocked through a Kaupapa Māori research methodology.

As mentioned earlier, this research acknowledges the limitations of a single case study, which focused on an individual Whānau model. However, the case study was an engagement with a Whānau that demonstrates adherence to the guidance of their Kaumātua, who were knowledgeable in Tikanga Māori and multi-generational. The Whānau also demonstrated a sincere intention to build a Māori cultural tourism experience, which in this case study demonstrated the potential benefits of a multi-generational participation in decision making and planning.

This final chapter presents the conclusions based on the research findings and offers some suggestions for future research into Whānau-based tourism developments. Kaupapa Māori is confirmed as a preferred methodology when research is conducted on Māori. This does not mean that Kaupapa Māori cannot work as a mixed method, but rather that Kaupapa Māori should be in control during research on Māori. More importantly, as claimed by Bishop (1999), Māori researchers need to be accountable for their research findings and actions.

7.2 Ngā Korero Whakamutunga - Conclusions

The archetype for the design of the chapters of this Doctoral thesis features the paua shells being placed into the eyes of the carving as the final stage of the carving of the Pou Tokomanawa. Chapter Seven focuses on the conclusions relating to the key themes that emerged from the research. The key research findings are positioned along the cultural frame work as indicated in Figure 36, entitled Te Tāpoi Māori Poutama (The Māori tourism lattice).

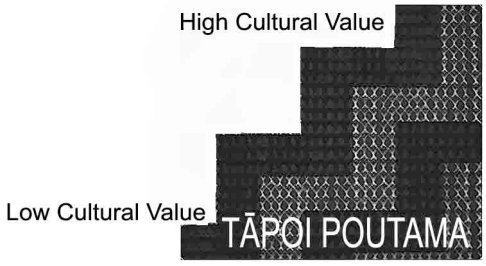


Figure 36 Tāpoi Poutama Māori - Māori Tourism Framework of Cultural Significance

The key themes are positioned so that those identified as culturally less significant to Māori are placed on the lower steps of the Poutama (lattice) and those culturally more significant are placed on the higher steps of the Poutama. As mentioned earlier in Chapter Five, the Kaumātua of the Whānau being researched had the final say in identifying the levels of cultural significance for the stated research findings. The Poutama lattice illustrated in Figure 35 is imbued with rich cultural meanings that reflect ascending and descending values of cultural significance.

This method of framing the levels of significance aligns with the Tikanga of Kaupapa Maori and removes potential interference by the Māori researcher from the process of cultural value placement. Oetzel, Simpson, Berryman, Iti, and Reddy (2015) support the notion that Kaumātua who are grounded in Tikanga Māori are considered to be best qualified for managing the communication of tensions for Māori. Kaumātua, according to Dyall, Kepa, Hayman, and Kerse (2013), have the ability to communicate cultural values due to their knowledge of Tikanga and Te Reo Māori.

The cultural values of significance contribute towards the authenticity of the Māori tourism experience and Thompson-Carr (2013) validates the importance of this to Māori. Kaupapa Māori needs to be in control of the research from beginning to end, in this case study giving the authority of Tikanga back to the Kaumātua to finalise the validation. This includes the cultural processes of Karakia and Whakatauki in this thesis.

7.3 The significance of Kaupapa Māori methodology in Māori research

Identifying the cultural underpinnings and processes of a Whānau-based Māori tourism development has been a complex case study. The emergence of several cultural issues and key themes faced by a Whānau were uncovered through the application of a Kaupapa Māori methodology. Kaupapa Māori enabled me, as a Māori researcher, to participate as a

Whānau member, conducting research on that Whānau. The research could not have accessed the Whānau and produced such enriched research data, without the use of Kaupapa Māori.

Kaupapa Māori, according to Pihama et al. (2002, p. 30), empowers Māori to be Māori and enables research to be grounded by Te Reo Māori me ona Tikanga or the Māori language and its customary protocols and belief systems. Mahuika (2008) states that Tikanga is managed and guided by the wisdom and knowledge of the Kaumātua of the Iwi (Tribe), Hapu (Sub-Tribe) and Whānau (individual family).

Cleve Barlow (1994) states that it is important to understand that the roles of Kaumātua and the cultural meanings of the noun Kaumātua have transformed over time for Māori. Barlow (1991) provides some insightful accounts showing that originally the term Kaumātua was believed to relate to ancestors whose death transformed them from living amongst their Whānau here on earth. Barlow (1991, pp. 40, 41) states that the ancestor became a supernatural being with a Mauri or life force that enabled them to become guardians of the Whānau they had left behind.

Nowadays, Kaumātua are recognized as Elders of the Whānau, who are charged with the responsibility to provide advice, knowledge and wisdom for the betterment of the Whānau they are responsible for. In this instance, during the entire research period for this Doctoral thesis, it was evident that the role(s) of the Kaumātua included directing the Tikanga (cultural protocols), and guiding the Whānau with a vision that provided benefits to the majority. Furthermore, the Kaumātua of the Whānau consistently reminded the Hui of the need to ensure that the Whenua (land) must never be sold or put in a compromised position.

Research on Māori, according to Linda Smith (1999), should be done by Māori for Māori. She affirms that Kaupapa Māori is the preferred method for Māori researching Māori and claims that Kaupapa Māori can emancipate Māori from being oppressed by Western claims and actions, which in the past have proven to disadvantage Māori. Graham Smith

(1997) argues that Kaupapa Māori enables Māori to advance new theories and philosophies that support their cultural developments. Bishop (1999) claims that Kaupapa Māori is an indigenous approach to creating knowledge within the social development of Māori.

7.4 Key themes of the research

The key themes that emerged through this Kaupapa Māori research reflect a transformation of the way Māori perceive how they share their cultural experiences with others, especially in a tourism context. Earlier claims by Zeppel (1997) inferred that growth in Māori tourism would be best drawn from Māori guided tours presenting Māori culture, Māori history and adventure tourism. However, contrary to these predictions, Māori tourism has advanced in diverse ways and is more comprehensive than initially thought, especially when tourism is managed, directed and controlled by Māori.

The Māori Queen, Dame Te Atairangi Kahu as cited by Zeppel (1997) stated that the kind of jobs for Māori in Māori tourism were usually the less well paid positions and the Māori Queen commented on the need for Māori to be in jobs that pay above the minimum wage. Te Arikinui suggested that Māori should seek for more management type roles, or alternatively become the owners of their own tourism developments.

Ngāi Tahu Tourism (2015) has made increasingly large investments in the tourism sector. Their business operations have converted what once may have been considered to be traditional commercial mainstream tourism businesses, into Maori tourism enterprises by purchasing businesses such as the Agrodome in Rotorua, which has adopted a Ngāi Tahu cultural Tikanga (philosophy). These are some of the significant transformations happening within Māori tourism in New Zealand. This research unveils some of the concepts that Whānau consider when they are thinking about, researching and investing, especially in terms of sustainability and protection of their Tikanga and the potential intellectual property of their culture and language.

The Whānau who were researched while they developed their Māori tourism experience followed certain procedures and cultural processes, which were identifiable during the development of their tourism project. Fortunately, the Whānau were researched from the very early stages of their tourism development, which included a conceptual phase and continued through a series of Whānau Hui until they had reached the investment stage.

The Whānau being researched agreed to the terms and conditions set by the University of Waikato research ethics guidelines, which is attached as an appendix to the thesis. The Kaumātua insisted that I, as the Māori Researcher, played an active participative role as an extended Whānau member, rather than just an observational role. This was reflected in Chapter Six, entitled “Tauira Whakairo” (carving the fine decoration patterns), where I was asked to provide some information about the cruise ship industry, based on many years of global involvement in cruise ship tourism. Kaupapa Māori as the research methodology enabled this to happen safely through Whakapapa and Tikanga Māori.

During the course of the research, a number of key cultural themes emerged out of each of the Whānau Hui, which were depicted in Te Rauru Kītahi, the cultural spiral framework discussed in Chapter Six, (Figure 19, page 123). The following section discusses the key themes positioned on the Tāpoi Poutama Māori, relative to the level of cultural significance assigned by the Kaumātua of the Whānau being researched.

7.4.1 Te Koru Tua Tahi
The First Spiral

Ngā Tohu Pononga or confidentiality and trust are primary values for a Whānau developing any kind of development project. These values, according to the Kaumātua and Whānau, required transparency, and the need to be truthful and upfront with all intentions. For me as the Māori Researcher, this meant accepting that the Whānau being researched were

the source of the knowledge being sought, and it was important to respect and acknowledge that fact. The Māori Researcher was required to be humble and to follow the lead and direction of the Kaumātua of the Whānau. Gaining the trust of the entire Whānau was a key aspect in being able to research the Māori world.

Kaupapa Māori methodology emphasises Pononga tanga (truth and transparency) so that trust can be forged between the researcher and the Whānau being researched. Pononga tanga also required the Māori Researcher to be genuine and to allow the Whānau to freely set their goals and to progress through the various stages of planning their Whānau tourism experience. This included being honest regarding the research aims and targeted outcomes.

Research on Māori in the past by Western researchers, according to Linda Smith (1999), usually resulted in a dehumanising experience and greatly disadvantaged Māori. Bishop (1999) stated that Māori researchers need to be accountable for their research actions. This includes providing reciprocity, which means giving back and not merely taking from Māori research participants. This is why it essential under a Kaupapa Māori methodology to share the research findings and to allow Maori, particularly the Kaumātua, to have the final say on the positioning of the levels of significance that emerged from each Hui session. One of my ambitions relating to this research is to develop some useful start-up resources to help Māori navigate their way through the process of developing their Māori tourism experience and to contribute to the body of academic literature to help inform a cultural perspective of Whānau tourism development.

Cultural protocols are a point of difference for Māori tourism operators, as Māori tourism operators feel culturally obligated to consider and apply protocols when developing their cultural tourism experiences. This can become a very complex issue once a Māori tourism development decides to involve its own Marae as part of its tourism operation and experience. Adhering to Tikanga Māori (Māori cultural protocols) becomes imperative

when considering how and why a Māori Marae should be involved, particularly bearing in mind that a traditional Marae must prioritise Tangihanga (funerals) over tourism.

A Whānau-based tourism experience considers its Rangatahi (younger generations) when they are developing a Māori tourism development. Cultural norms require Māori to think beyond the initial Whānau development group and the benefits must expand to future generations. There is a constant need to improve the well-being of a multi-generational group of beneficiaries.

Cultural integrity is an essential value in a Whānau-based tourism development. Any cultural representation must be Tika (true) and not Teka (untrue). The approach of Tika (true) ensures an accurate representation of all things Māori that are included in the Whānau tourism experience. This includes the order of how things must proceed operationally and also how the Whānau Manaaki (host) their Manuhiri (visitors) while the Manuhiri are under the care of the Whānau, as some Whanau members articulated:

> *The need to maintain Tikanga (cultural protocols and guidelines) and to train future generations in these is vital in a Whānau tourism development. To Māori this ensures that the Kaupapa (project) does not relent in the maintaining and sustaining the Tikanga established by the Whānau and sanctioned by the Kaumātua. An example of this was seen in the research: the Kaumātua of the Whānau being researched stated, "Ka Pū te Ruha, Ka Hao Te Rangatahi – (let the old net be brought in and let the new net be set – belief that we need to replace the old with the new to prepare for future sustainability) We need to be mindful of this Whakatauki. Planning for our future is planning for future generations. Why is this important to us? It is our responsibility to provide for future generations."* ***(Kaumātua – Koro)***

Tikanga (cultural protocols), Whakapapa (genealogies and history), and the connection that Māori have to their ancestral Whenua Māori provide cultural elements that sustain a distinctiveness in Whānau-based tourism developments. Māori consider their cultural relationships and Whakapapa (genealogical and historical past) when developing their Whenua. Whenua is sacred to Māori and Māori consider themselves as caretakers of their inheritable lands of their ancestors. The Kaumātua of the Whānau being researched stated*:*

> *"… you never sell land! Why? Because land is not being born anywhere else in the world. It might now and again pop up out of the ocean. But once lost, it has proven never to return! In this world at the moment, land is one of the most precious matters that you have in your care, and for us this is our ownership of our land, we own this piece of land and we are not going to lose it"* ***(Kaumātua – Koro).***

Petrie (2006) provides numerous accounts where Māori were proven to have a successful history of trading internationally with their own shipping vessels for many years and generations before the signing of the Treaty of Waitangi. The Kaumātua recalled a particular historical account from his ancestors, which aligned exactly with an account by Petrie (2006) in her publication entitled: *Chiefs of Industry- Māori tribal enterprise in early colonial New Zealand*.

The Whānau believe that cruise ships provide a potential sustainable supply of tourists for their enterprise, with a growing number of cruise ships calling in at ports throughout the North and South Islands of New Zealand. Māori have seen cruise ships calling into Wellington. They have read articles in their local newspapers identifying the increase in the number of passenger cruise ships calling in to New Zealand and how the cruise lines are continually in pursuit of new destinations as competitive strategies against rivals. The Whānau were aware of the reality that cruise ships are seeking new destinations, and these potential new destinations are located in areas where Māori are large land owners.

According to the Kaumātua of the Whānau, the research potentially offered them a two-pronged benefit; firstly, they would gain from having an explicit tracking of their discussions, processes, decisions, thoughts and cultural underpinnings of their tourism Kaupapa (project) and secondly that I, as the Māori researcher, would also be able conduct Kaupapa Māori research for my doctorate. The Kaumātua also felt that his Whānau could benefit from my over 25 years of tourism experience and many years in the cruise industry.

The key themes that emerged from the first Hui or Te Koru Tua Tahi – the first fern prong – have been sequentially positioned according to their cultural levels of significance on a Tāpoi Poutama Māori – Māori Tourism Lattice, as shown in Figure 37. The key themes that were viewed through a cultural lens, as more significant to a Whānau tourism development are positioned toward the top of the diagram. It is important to acknowledge that the Kaumātua had the final say on the levels of cultural significance.

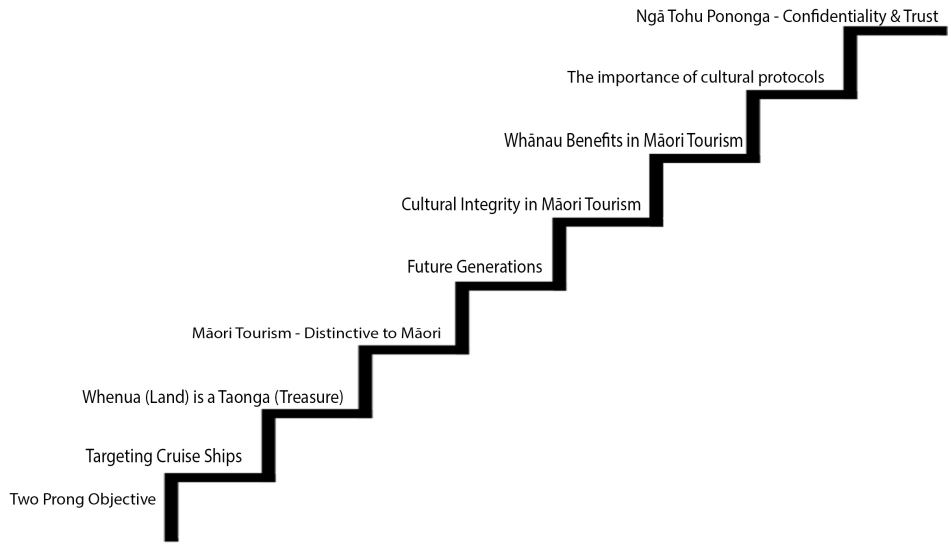


Figure 37 Te Koru Tua Tahi – The First Spiral and Tāpoi Poutama Māori – Māori Tourism Lattice

7.4.2 Te Koru Tua Rua
The Second Spiral

At the top of the Tāpoi Poutama Māori for the second Hui, the Whānau positioned the response of the Kaumātua to the question "Why develop a Māori tourism experience?" as the most culturally significant of the research findings gained. One can assume that there are many reasons why Māori would want to develop Māori tourism. However, when the question was put by the Māori Researcher, "Why would your Whānau want to develop a Māori Tourism experience?" the Kaumātua of the Whānau responded proudly with a powerful and enigmatic yet simplistic statement. His response triggered deep sensitive feelings in my heart that gave me a personal explanation of why I was seeking to unveil the cultural underpinnings of Whānau Māori tourism development. The Kaumātua responded, "When I am asked this question, why would I want my Whānau to develop our Māori Whānau tourism business? My immediate response without hesitation is**, "To lift the lofty heads of our Māori people, to give them pride, to give them mana". Too many of our young people walk around with their heads hung low, I want to lift up their heads and give them something to look up to, something to be proud of. Learning about Māori Tourism and sharing our culture with others, will give them something to be proud of" (Kaumātua – Koro)**.

The Whānau claim that Māori tourism can instil pride and Mana (self-empowerment) in future generations of Māori. The opportunities it provides for Māori can help them learn about their history, language and culture, and share these cultural facts with their Manuhiri (tourist visitors). The Whānau believe that their Tikanga plays an integral role when developing their Māori cultural tourism experience.

Second to the response of the Kaumātua, the answer to why develop a Māori tourism experience was cultural authenticity. Cultural authenticity for indigenous peoples has been the subject of controversial discussion among Māori academics, including (Shirley Barnett, 2001), (Britton), (Taylor, 2001) and (S. Barnett, 2001). Each writer offered independent

contributions in an attempt to articulate meaningful explanations of what they perceived authenticity for indigenous peoples to be. However, for the Whānau, authenticity is an important and primary Kaupapa (foundation) which has a deeper meaning than the often-obscure claims of Non-Māori. For Māori, the meaning of authenticity is complex and deep, and cannot be regarded as inherent in a cultural tourism experience without that authenticity being subject to Tikanga Māori (Māori protocols, beliefs, cultural rules), which of course can only be applied by Māori who are developing their own individual tourism experience.

Authenticity for a Whānau requires the cultural tourism experience to be Pononga and to provide a true representation of the culture, customs, beliefs and image of the indigenous people. The Whānau believe that a better approach is to replace authenticity with Tika me Te Pono (Correct and True). Anything other than this for a Māori Whānau would be considered Hē me Te Teka (wrong and incorrect).

Cultural authenticity in a cultural tourism development for Māori must be controlled, developed and managed by Māori and requires the Tautoko or sanction of the Kaumātua. Authenticity also requires the cultural experience not to be managed by non-Māori, who may attempt to derail the true meaning of culturally authenticity.

The next emerging significant issue for the Whānau was a Marae for the cultural tourism experience. The planning of an operational layout of a Marae ātea for a Māori tourism experience can be challenging for Māori, without the advice and guidance of their Kaumātua. The purpose and rationale for a Marae requires it to be discussed by all the Whānau, and where necessary it may also require approval from the Hapū (sub-tribe of the surrounding area) and/or Iwi (main tribe of the surrounding area). The fact is that not all Māori tourism experiences require a Marae. The development of a Marae for tourism purposes is a complex process, which requires Tikanga Māori (Māori protocols) to be adhered to.

Māori are passionate about incorporating their stories, history, Whakapapa (genealogies) and past experiences into their Māori tourism developments, as they want to share their stories with others. This Māori tourism experience considered drawing on Māori legends, which included the legend of Maui (a demi-god to Māori) who was believed to be responsible for fishing Aotearoa/New Zealand from the depths of Tangaroa (God of the Sea) as their theme. Theming the tourism experience is important for Māori, as each theme is carefully discussed before being considered. Once the theme is chosen, Māori will apply Tikanga Māori to ensure that the application is culturally correct for their cultural tourism business.

The value of a cultural theme was followed by distinctiveness. The Whānau claim that the distinctiveness of their Māori tourism experience contributes towards providing them with a competitive demand for marketing purposes. The Whānau believe that their cultural tourism experience could drive a demand within the cruise ship industry, given that there is a very small number of Māori tourism experiences in Wellington, and throughout the East Coast of New Zealand. Distinctiveness for Māori is affected by the two P's. The first is Position, which in a marketing context is often referred to as Place. The position or place for this Whānau proved to be important because where the tourism experience is positioned often draws on Whānau, Iwi and Hapu tribal stories relating to past events and the history of significant places in that area. The second factor is People. The genealogy of the people contributes to uniqueness and distinctiveness through the connectedness of the people behind the Māori tourism experience and often relates to ancestors and intertribal relationships.

Leadership for Māori tourism followed distinctiveness and is seen as essential for developing Māori tourism. Māori believe that leadership should come from within the Whānau. The reason for seeking leadership internally from within the Whānau provides the Whānau with an inter-generational ownership and Whānau workforce. To Māori this ensures that

Tikanga Māori remains intact and does not stray from the principles of Tikanga Māori for their Whānau.

Managing intellectual property rights follows as an issue for a Māori Whānau tourism experience. Tikanga Māori plays an important role and contributes to the Māori values of their cultural experience. The themes and the distinctiveness of design and delivery are part and parcel of the intellectual property rights of their Māori tourism experiences. Māori have concerns about losing control of intellectual property rights and realise that this is an issue that must be managed carefully, as a priority.

The diagram in Figure 38 demonstrates the levels of cultural significance that Māori place on each of the key themes that emerged from Te Koru Tua Rua – the second fern prong. Note that cruise ships and sustainability had been discussed in the previous Hui and were mentioned again, with an emphasis on targeting the cruise ships for sustainability purposes. Māori perceived sustainability as survival economically, environmentally and socially for an intergenerational legacy for their Whānau, Mokopuna and future generations to follow.

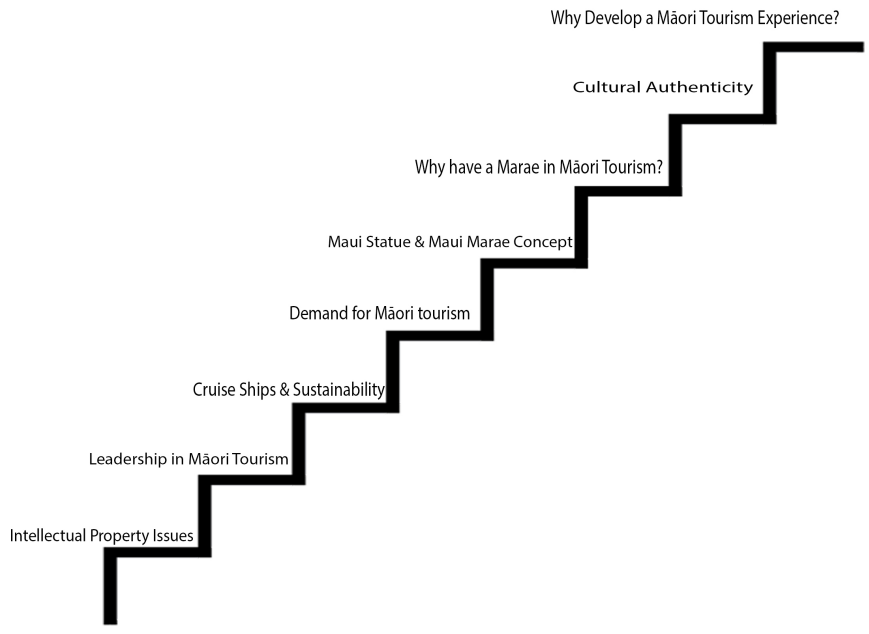


Figure 38 Te Koru Tua Rua – The Second Spiral and Tāpoi Poutama Māori – Māori Tourism Lattice

7.4.3 Te Koru Tua Toru
The Third Spiral

At the top of the Māori tourism lattice in Figure 39 is Tikanga. Tikanga Māori embodies and reflects a comprehensive set of meanings to Māori and these meanings also play a pivotal role within a Whānau developing a cultural tourism experience. The Kaumātua mentors and continually reminds the Whānau of the high level of significance that Tikanga Māori has for them when developing an authentic Māori cultural tourism experience. Tikanga Māori is a primary cultural value for Māori developing a cultural tourism experience.

Understanding the values of Tikanga Māori and cultural values are absolutely vital to a Whānau. This is why it is essential to engage a Kaumātua who is grounded in Tikanga and Te Reo Māori, to help advise and direct the Whānau in developing their Tūturu (authentic) Māori tourism experience. Mastering Tikanga Māori is a lifelong learning process.

The values of Tikanga leading Māori tourism development for the Whānau and Tikanga in cultural tourism largely depends on Manaakitanga to deliver a quality product and genuine service in their Māori tourism experience. Manaakitanga is one of the most romanticised concepts in academic and tourism literature. From a Māori perspective Manaakitanga has a more practical meaning that is underpinned by cultural values and outcomes. For the Whānau in this case study, Manaakitanga is providing the service of a consummate host. Māori believe that it is important to put your Manuhiri (visitors) before yourself. Māori believe that to think Manaakitanga simply is not enough. Manaakitanga has no limits in ensuring visitors receive complete satisfaction.

For the Whānau developing their Māori tourism experience, it meant that even the design and layout of the complex must ensure the well-being of

their Manuhiri (visitors), and therefore must be considered at every stage of the conceptualising, planning and design stages.

To this Whānau, developing a Māori-based product meant that everything in the planning and design stage needed to have a practical purpose to ensure that it is grounded in the Kaupapa (theme of the project). The Whānau need to ensure that everything is culturally appropriate to Tikanga Māori. Whakapapa plays an essential role when developing a Māori cultural tourism experience.

To Māori, a business structure and model are things that Māori believe are important when they are required to share and provide business information to others, which in this context includes potential investors and potential business partners. Such sensitive information could include financial returns on investments and fiscal returns based on cash flow scenarios. What appears to be important to this Whānau is that their Whenua (land) is never used as security or subjected to any form of high risk leverage for the business. Non-securities over their land has proven to be a challenging concept for Māori to manage when seeking capital for investment purposes.

Maintaining cultural distinctiveness remains another important issue for Māori. Ensuring that the Kaupapa (project) does not lose its cultural distinctiveness helps keep Māori grounded by their Tikanga Māori (Māori protocols and Māori beliefs).

Considering external business partners is a concern for Māori, as there is a conscious responsibility to protect and control the intrinsic cultural values and Tikanga Māori or Māori protocols and Māori beliefs of the Whānau. Māori need to carefully consider and mitigate the potential risks of ensuring that they do not compromise their role as guardians of their Whenua (land) and businesses for future generations.

The diagram in Figure 39 demonstrates the cultural levels of significance that the Whānau placed on each of the key themes that emerged during Te Koru Tua Toru (The Third Spiral).

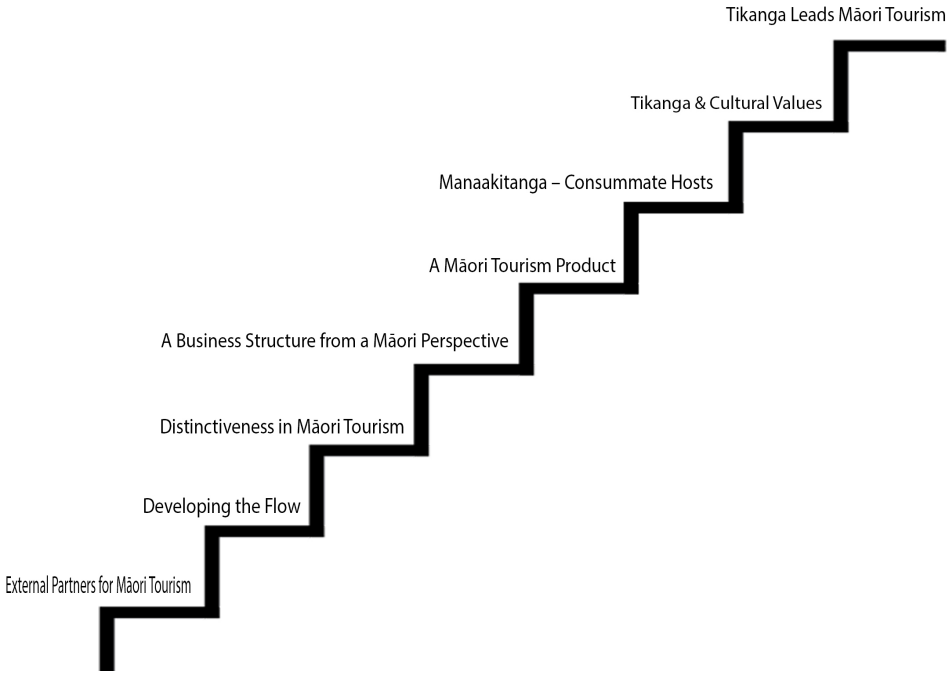
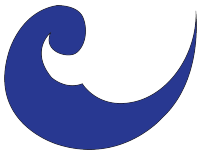


Figure 39 Te Koru Tua Toru – The Third Spiral and Tāpoi Poutama Māori – Māori Tourism Lattice

7.4.4 Te Koru Tua Wha
The Fourth Spiral



At the top of the Tāpoi Poutama, control of the culture is the most important issue for Māori. The Whānau consider cultural control as a serious responsibility that must remain at the forefront of their Māori tourism development. For the Whānau it is imperative to ensure that the Tikanga (Māori customary protocols and beliefs) is not compromised when transitioning from one generation to another.

Maui, as an authentic cultural theme, story and concept for Māori according to Westervelt (1910), is shared throughout Polynesia. The Whānau see this as a potential theme which could be considered for possible franchises not just through key locations in New Zealand, but also throughout targeted islands of the South Pacific, in particular the Polynesian triangle.

The Tāpoi Poutama Māori from the fourth and final Hui, presents five key themes that emerged as significant cultural values. Franchising throughout Polynesia offers Māori potential opportunities for globalising their business. Franchising offers the entrepreneurial spirit of Māori the opportunity for leveraging on their indigenous tourism concept and sharing their vision with other Whānaunga (extended relations) throughout Polynesia. Franchising a Maui tourism theme for Māori requires the Whānau to be careful not to force their Tikanga Māori on others.

The incorporation of a Marae requires careful consideration for the Whānau. Incorporating a Marae as part of the Māori tourism experience requires the Marae to be purposeful. A Marae should not be considered a point of distinctiveness, but rather a place that fits the Tikanga of Manaakitanga (protocols of culturally caring for their Manuhiri – visitors) for a Whānau-based tourism experience.

In the past, Māori have accommodated the practice of performing formal speeches and greetings inside normal office buildings that are not traditional Marae, but have served the purpose of allowing Māori to practice their Tikanga within such buildings and situations as if they were Marae.

For Māori, a Marae in Māori tourism is offered as way of providing Manaakitanga or delivering as a consummate host to their Manuhiri (visitors). The naming of a Marae is often left to Kaumātua who are grounded and knowledgeable in Whakapapa (genealogy and history), Te Reo Māori (The Māori language) and Tikanga Māori (Māori protocols and beliefs) and have the cultural knowledge and capacity to do this with authority.

The Whānau reflected on their ancestors' past experiences with their businesses and skills, including owning ships that functioned as international traders. Hazel Petrie (2006) referred to these proactive and innovative Māori as Chiefs of Industry. The cruise ship industry is thought to provide the Whānau with an opportunity for economic sustainability. The Whānau also see this as a way of sustaining their Tikanga (cultural values and protocols) and providing an opportunity for their Rangatahi (future generations) to purposefully their culture with the world they live in. The Whānau believe that sharing their culture will infuse their Rangatahi with pride and Mana (self-empowerment and self-worth). As the Kaumātua claimed, Māori tourism provides a potential to lift their heads from looking at the ground with low self-esteem, and is a transformative experience. Māori tourism also has the potential to transform the way Māori share their culture with others and the world.

The risk of losing control and the ability to self-regulate how authentic cultural tourism products are delivered – while maintaining their Tikanga – is a challenge when considering external partners. Māori may attempt to mitigate such potential for loss by reducing the equity share offered to external investors to ensure that Māori remain in control. In addition to the challenges of external partners, Māori are cautious not to offer their

Whenua as collateral or place their land in a compromised position. There is a resistance within Māoridom to considering potential foreign ownership or outside investment in their authentic Māori cultural tourism experience. Placing their culture under the potential control of others is a major issue for Māori tourism development to manage.

Figure 40 demonstrates the cultural levels of significance that the Whānau placed on the key themes that emerged from Te Koru Tua Wha – The Fourth Spiral and final Hui of the research.

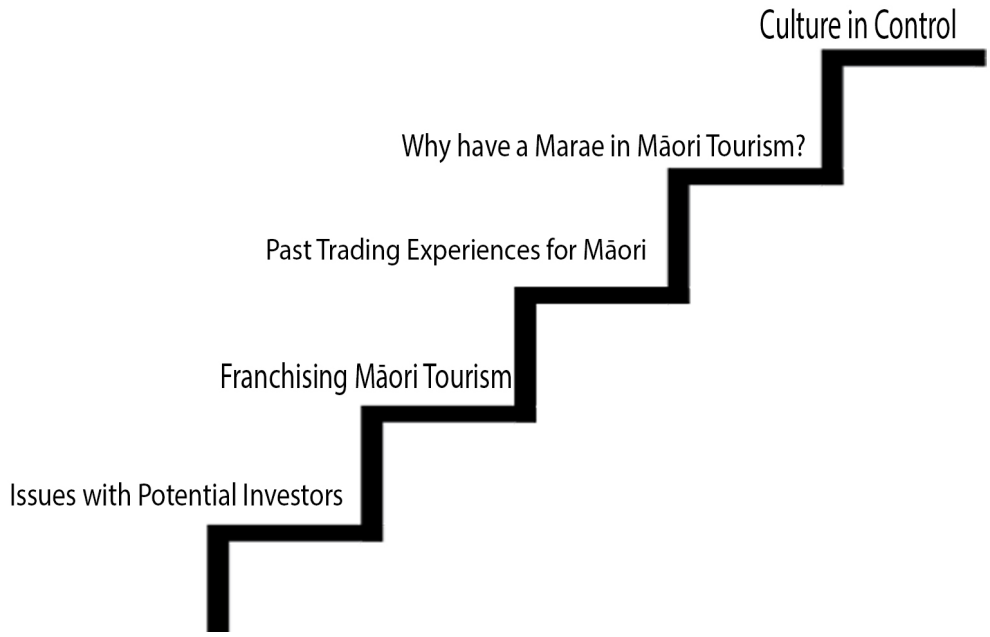


Figure 40 Te Koru Tua Wha – The Fourth Spiral and Tāpoi Poutama Māori – Māori Tourism Lattice

7.5 Summary

All four of the Tāpoi Poutama Māori or Māori tourism lattices that evolved from the four research Hui, when joined together form a more completed version of the Poutama lattice as shown in Figure 20. The assembling of four independent Tāpoi Poutama creates one large Tāpoi Poutama panel, called the Matua Tāpoi Poutama Māori or a master Māori tourism lattice as shown in Figure 41.

This summary contains reflections about the themes positioned on the Matua Tāpoi Poutama Māori. The master Māori tourism lattice demonstrates the rankings of the more significant themes by placing them at the top of the lattice, while less significant themes that emerged from the research are placed lower.

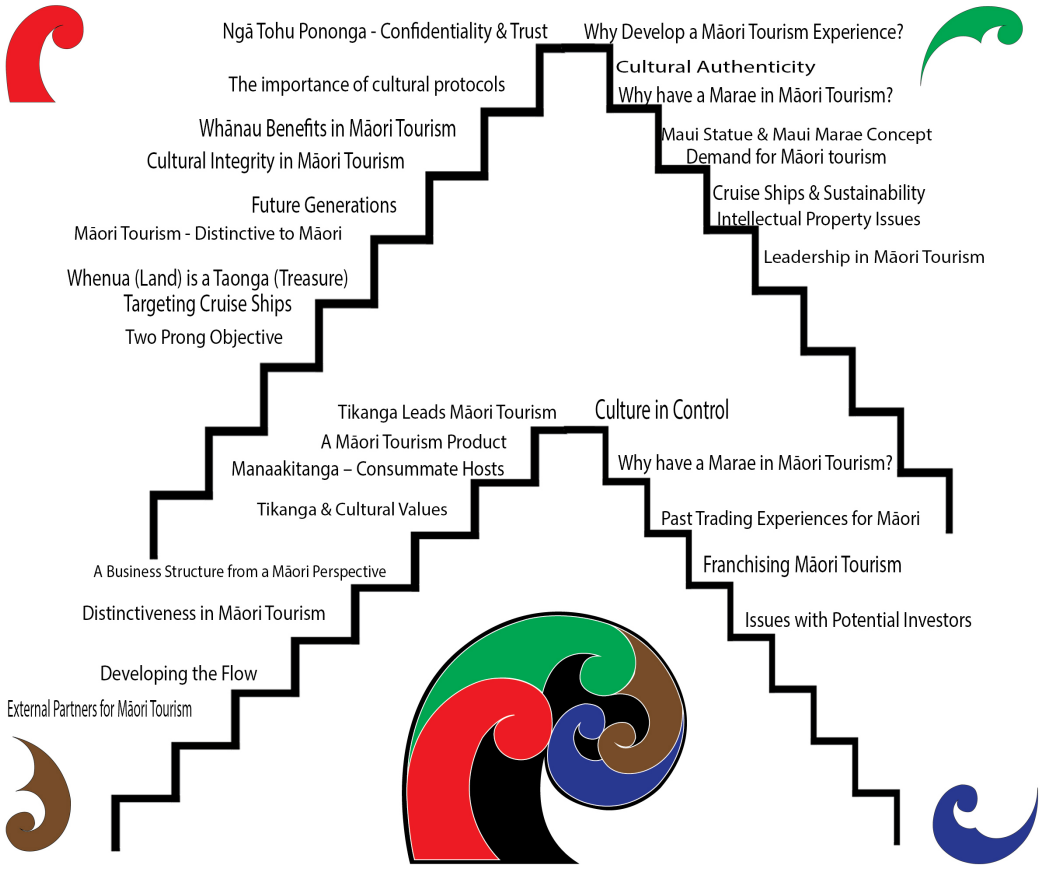


Figure 41 Ngā Koru o te Matua Tāpoi Poutama Māori– The master Poutama lattice of Māori Tourism identifies cultural levels of significance that underpin the processes of a Māori tourism development.

This research unveiled the cultural underpinnings and processes of a Whānau Māori Tourism development, which aimed to deliver to the Cruise Industry for their own economic, sustainable reasons. As a Māori researcher, I was able to achieve access to research the Whānau through a Kaupapa Māori research methodology to deliver a Māori worldview perspective. The research delivered a body of knowledge of unique cultural processes that are underpinned by Tikanga Māori. Māori tourism development requires the guidance of Kaumātua who is steeped and grounded in Te Reo Māori me ona Tikanga; cultural traditions and practices, Whakapapa and cultural protocols.

A Kaupapa Māori research methodology enabled Māori to engage in research on Māori, but more importantly it empowered Māori to behave and participate as Māori in a natural Māori way by conversing in Te Reo Māori and with their cultural Tikanga at the pinnacle of their engagement. The research was conducted by a Māori researcher and through Kaupapa Māori a new body of literature has been contributed to help close the literature gap relating to Whānau tourism development. The research also contributes towards understanding the conjuncture of cultural and business issues that a Whānau experience when consciously developing their concepts, impressions and notions of a distinctive cultural tourism experience.

Applying a Kaupapa Māori methodology in a research context with Māori presents potential challenges for researchers. As Linda Smith (1999) indicates, Kaupapa Māori is a preferred research methodology and the research conducted should be by Māori for Māori. More importantly, she advocates that the research should benefit Māori. Furthermore, she claims that when research is conducted on Māori, that the researchers must acknowledge that research findings emerge from Māori and that without them, the research would be incomplete.

This does not mean to say that Kaupapa Māori cannot involve non-Māori, but it does mean that Kaupapa Māori should be led by a Māori researcher as the primary investigator, not as an appendage to or subset of a

research project. This thesis is proof that as a Māori researcher much can be gained from working with non-Māori researchers, but it is important that Māori researchers are empowered to lead research on Māori by Māori in an inclusive way that maintains their Mana and Tikanga.

The dichotomy is that in order to engage a Kaupapa Māori research methodology culturally and ethically appropriately, the researcher is required to be Ngāwari me Humarie (humble and submissive), and allow the Kaumātua to drive the flow of the korero of the Hui, to allow the research data to flow with fewer restrictions. This may require the researcher to step back from their personal research agenda and allow the Whānau to build relationships of trust and express themselves in an emancipated way, without constraints of time and personal agendas. For Māori, time is secondary to the need to establish a relationship with the researcher.

As the Māori researcher, this required patience, diligence and Ngāwari tanga me Humarie tanga (engaging in a humble and submissive way) to enable the flow of the research discussions. As the researcher, I chose to pose questions where possible to stimulate the direction of the research, but allowed the Kaumātua to direct his Whānau as he saw fit. Maintaining total control of the research under a Kaupapa Māori research regime is a challenge for a Māori researcher, but the need to trust in the processes of Tikanga Māori is a key to a positive research experience for both the researcher and the Whānau being researched.

The process required having the culturally grounded Kaumātua lead the authentic Whānau tourism development. The Kaumātua is highly respected by his Whānau and in a Whānau Hui he officiates in a Manaaki way with Tikanga at the helm. The Manaaki applied by the Kaumātua ensures that everyone is heard equally and that those who participate do so in an inclusive and even-handed manner. The role of the Kaumātua in a Whānau-based tourism development is essential. Ensuring that the right type of Kaumātua is engaged is equally imperative, as the best effect comes from a Kaumātua who possesses an explicit level of knowledge of

Tikanga Māori meanings, values and Te Reo Māori and experience, and who practices their Māori customary knowledge and Māori beliefs

The Kaumātua needs to come from within the Whānau or have a Whakapapa or genealogical link to the Whānau. The Kaumātua also needs to have a strong cultural knowledge and experience to lead the Whānau in their decision making. A Kaumātua needs to be more than someone selected just because they look old. The wisdom of the Kaumātua comes from one who is grounded and experienced in Tikanga Māori (the Māori language and its traditions, culture, Whakapapa (genealogies and history and Māori worldview) and its importance cannot be overestimated.

Understanding and implementing Tikanga is an essential process for a Whānau-based tourism business that aims to develop an authentic cultural experience. Tikanga Māori, Whakapapa, cultural protocols and Māori worldview play a pivotal role and outweigh matters of economic sustainability. Sustainability is important, but mainly from the perspective of protecting Taonga (valued assets and rare resources), which include the Whenua me Ngā Tikanga (cultural values and protocols) of Māori.

Māori draw from the strengths, talents, knowledge, experience, influence and skills from within the Whānau, before seeking the external contractual services of others. Māori believe that their Rangatahi (younger generation) hold the keys to the future. Grounding their Rangatahi in Tikanga Māori is intended to provide Māori with a sustainable future of Kai Mahi (workers) and also provides their business with potential future generations with cultural values that can instill a sense of pride in their Rangatahi.

Māori rely fundamentally on their Kaumātua to provide knowledge, wisdom and advice to the Whānau and also to validate their Māori tourism concepts, themes and priorities. This also includes how the Whānau plan the operational flow of their Māori tourism projects.

Cultural authenticity requires Māori to deliver their cultural tourism experience under the Tikanga guidelines of being Pononga (a true

representation of their culture). Everything must reflect a true cultural meaningful purpose and not be developed based merely on trends or because others have done it before in a certain way. This process helps Māori gain a level of distinctiveness for their Māori tourism experience. Māori cultural values impact the decisions that Māori make when developing cultural tourism enterprises.

Manaakitanga for Māori does not have a singular meaning when applied in a Māori cultural tourism context. What is clear is that Māori do not seek to romanticise how they use and apply Manaakitanga in Māori tourism development; rather, Manaakitanga is a quality issue and a responsibility to share their business. Manaakitanga or being the consummate host for Māori means putting their Manuhiri first in all instances. Māori take their lead from Tikanga Māori and the advice of their Kaumātua. Manaakitanga in a Māori tourism context guides the use of protocols and rules regarding how procedures are managed and delivered. This was evident when planning when and how the Powhiri process would be delivered for their Whānau tourism experience.

Manaakitanga is carefully considered at each step of a Māori tourism development. As consummate cultural hosts, Māori consider their role is to ensure that their Manuhiri receive the best that the Whānau can provide. Manaakitanga is means for sharing Māori culture as a Taonga or gift with Manuhiri or tourists. The research provides useful information that Māori do not take their responsibility lightly, and implement careful planning and infrastructure to ensure that the best is delivered. This includes ensuring that the tourism offering is a representation of the whole Whānau, includIng their ancestors, Whānaunga (relatives), Whakapapa (genealogies and history), Mana (self-empowerment), cultural identity and Tikanga.

The processes that the Whānau applied during the research meant that all attendees at Hui had an equal participative voice and the Kaumātua ensured that this process remained in place at all times.

Respecting cultural values relating to Whenua Māori (Māori land) was an important aspect when developing an authentic Whānau-based tourism experience. If Māori land is potentially to be used in the development of a Māori tourism experience. Māori are sensitive and have the responsibility of ensuring that their Whenua is not compromised and placed at risk of being lost. The relationship that Māori have with their Whenua reaches back to a binding relationship they have with Papatuanuku (Earth Mother). The responsibility Māori have to Papatuanuku during her temporary separation from her husband Rangi (Sky Father) is imbued with Karakia (prayers), Whakapapa (genealogy) and Tikanga (Cultural epistemology, ontology and cultural protocols) and a responsibility to look after her as stewards.

Although from a commercial and legal perspective, Māori are considered by law to be the owners of their Whenua or inherited lands, the research exposed the cultural sense that the Whānau saw their role to be more as guardians charged with the responsibility of caring for their Tipuna (ancestor) Papatuanuku rather than ‘owners’ of her. In addition to the role that Māori play as guardians of their Whenua (land), Māori understand the importance of not losing their lands to the hands of others, who may take away their responsibility to care for their ancestral land and earth mother, Papatuanuku.

For Māori, distinctiveness is an important contributor to a Māori tourism development and Māori accept that distinctiveness is driven by Whakapapa and Tikanga Māori, rather than by commercial concepts or the demands of others. The layout and design of an authentic cultural Māori Whanau tourism experience is a complex and important process. This was evident when the Whānau were considering developing a commercial style of Marae as opposed to developing a traditional Marae (courtyard for formal speeches and greetings) and a Māori meeting house. Tikanga Māori influences the development process and business operation, in contrast to contracting an external authentic Marae for their cultural tourism experience.

The research found that if the Whānau were to develop a Marae for their tourism experience it must be freed from Tangihanga (funerals) and other cultural traditional activities and responsibilities that are culturally sensitive to Māori. The research demonstrates that these traditional practices should not be available to tourists as they are sacred to Māori. This includes entering into areas of cultural sacredness and cultural significance without completing the Tikanga for transforming things that areTapu (sacred) to a state of Noa (accessibility). Kaumātua caution Māori to leave those things that are sacred to Māori such as Tangihanga (funerals), Ngā Huri Tau (unveiling of Headstones) and Karakia (Church services).

The research showed that Māori tourism can be a transformative way of sharing Māori culture with others while still being an economic and environmentally sustainable business. Māori tourism must be controlled by Māori to ensure that their Tikanga and land are never compromised, lost or desecrated. There is a strong sense of pride and Mana (self-empowerment) for Māori when they are developing tourism as a cultural experience to be shared with visitors from around the world.

This research has limitations. One that I am continually reminded of is that this research is a single case study on a single Māori Whānau. There is a need to further expand research on Whānau-based Māori tourism. It is my goal to further research indigenous family and tribal tourism development and to see how well Whānau or intergenerational tourism developments develop.

Further research is required to fulfil the void in the academic literature and contribute to Māori tourism and the indigenous people of Aotearoa New Zealand. This research has unearthed some pearls of wisdom that can help provide rationales and motives for why Māori want to engage in Māori tourism. For example, the Kaumātua of this Whānau said his aim was to lift the heads of the younger generation. Tourism will give them the incentive to be proud of their culture and heritage.

An aim of this thesis is to develop educational and training resources that can foster future Māori Whānau tourism business development in New Zealand. The development of information resources could also be useful to help Iwi who have had post Treaty settlements, who are seeking to develop and invest in Māori tourism development. There are predicted Treaty settlements of over 1,800 million dollars by 2020.

Māori tourism has the potential to provide sustainable employment for Māori, in which their culture can serve as a focus to share with the world. Māori tourism can transform Māori societies where unemployment levels are high. Lifting the heads of Rangatahi (the younger generation) and motivating them while empowering Māori youth to have a sense of purpose is an aspirational goal that can be achieved through engaging with research on Māori tourism by Māori about Māori.

Figure 12 presents a map of Aotearoa/New Zealand, which provides a snapshot of where current opportunities for Māori tourism could be located in both the North and South Islands of New Zealand. The overlays on the map illustrate where current Māori tourism and the various categories of tourism activities are located in New Zealand as at 2016. More importantly the map reveals gaps throughout the country, where Māori tourism is not represented. These gaps present potential opportunities for Māori to use parts of their lands for Māori tourism development projects, similar to how the Whānau in this study proposed to use their lands.

As discussed by the Whānau being researched, the cruise ship industry offered potential to develop new ports of call around New Zealand. Figure 12 shows a blank canvas for both the West and East Coasts of the North and South Islands of New Zealand for Māori. These coastal regions are areas where Māori are large land owners.

It was inspirational to have the privilege of being accepted into the Papakainga or homestead of the Whānau being researched, who fortunately for my research purposes, were in the early stages of their Whānau cultural tourism development. I am forever grateful for the unrelenting support of my Whānau for allowing me time to step away from the family and undertake the research quest of identifying the cultural underpinnings and processes of Whānau tourism development.

Figure 41 is a sequential arrangement of all four Koru or Fern prongs, which represented all the four Hui that were held throughout the year. The key themes that emerged from all four Hui have been assembled together to produce the final image of Te Matua Poutama Tāpoi Māori or the master Poutama lattice of Māori Tourism in Figure 41. The master Poutama or lattice is an iconic cultural symbol that represents the steps of Tane, who traversed twelve realms of heaven to retrieve the three baskets of knowledge, which he brought back to benefit mankind. This is my contribution of cultural knowledge to the academic literature relating to Whānau tourism development.

The Poutama lattice of Māori Tourism identifies the cultural levels of significance that underpin the processes of a Māori tourism development. These levels demonstrate, in a culturally meaningful way, the priority ranking that a Whānau place on each key theme that emerged from the research.

Each of these key themes is a result of the Whānau discussing and presenting their thoughts, concepts and offerings, which were all overseen and valued by their Kaumātua. In addition to his grounded knowledge in Tikanga Māori, the Kaumātua identified the themes according to the level of Whakapapa or relationships that the themes had to the Kaupapa at hand, which was their Māori tourism business. Whakapapa helps determine whether the Take or issue, or in this case the theme under discussion, qualifies as Tuakana, which is a higher level of cultural significance and is placed accordingly. Themes with lower significance are classed as Teina, like a younger sibling compared to its Tuakana. For Māori, regardless of being Tuakana or Teina, they are all integral to a Māori worldview.

An aim of this thesis was to provide an informed pathway to aid a transformative process to help future Whānau to navigate their way forward when considering developing a cultural Māori tourism business

and authentic experience. The thesis contributes to understanding Māori tourism development from a Whānau perspective.

From a reflective perspective, as the Māori researcher conducting a Kaupapa Māori research methodology, I gained a lot of experience during this research project. I am blessed to be living at a time when Kaupapa Māori as a research methodology has been argued as the preferred methodology in research for Māori by Māori. This research would have faced many tensions had it been done 30 years or more ago, when Kaupapa Māori or a cultural research methodology would have been virtually non-existent in the academic literature, in comparison to the now robust body of knowledge that has argued the value of this indigenous methodology for research on Māori by Māori.

I wish to thank those Māori academic pioneers who fought and who are still fighting the Kaupapa Māori cause in academic institutions via academic publications and presentations to argue that this indigenous research approach is the preferred method for research on Māori by Māori.

In my experience participating in research on a Māori Whānau, it is important for the Whānau to have access to a Kaumātua who is grounded in a Māori worldview and knowledgeable and experienced in Tikanga Māori and the Māori language. I will always ensure that a Kaumātua is engaged during future research on Māori. In my experience, the Kaumātua provides a senior solidarity to the cultural directions of the research and sets a balance and control over the research that provides cultural safety for the researcher and the Whānau.

The only thing I would change in hindsight is to increase the involvement of the Rangatahi or younger generation of the Whānau, as I would like to have heard their voices regarding some of the issues that were discussed by their Kaumātua and Mātua or parents, even though the decision making, though consented by the Whānau, was guided, directed, assigned and mandated by the Kaumātua of the Whānau.

I look forward to framing some future research project that would further inform the academic literature relating to the value added by Māori building cohort relationships with other Māori Whānau tourism business. I personally believe that Māori can afford to relax their anxieties around competitive rivalry when they better understand the power of their cultural distinctiveness and the uniqueness of the cultural features of their tourism business intellectual assets that relate to the distinctive places, positions and people involved in their cultural tourism offering.

I feel privileged to have had such a wonderful, loving Whānau to research, who were sincere in wanting to develop a quality Māori tourism experience to share with tourists who would potentially be genuinely interested in what the Whānau has to offer.

To all those who have contributed to the formation of this body of academic literature to help fill a gap in the academic literature, I wish to thank you all. Tihei Mauri Ora!

As my thesis began with a Whakatauki, I feel it is only appropriate to close with one that is often quoted by Ngati Kahungunu and used by my late father Arama Puriri: “Ko Te Amorangi ki mua Ko te hapai o ki muri”, which loosely translated means, “The emblem of God first, while the enhancement will follow.”

Noreira, E ngā Whānau o te motu, tēnā koutou, tēnā koutou, tēnā koutou katoa
Arohanui, Ash Puriri.
Therefore, to my extended families of our island (New Zealand), I thank you, thank you, thank you all
With my deepest and sincere affection and love, Ash Puriri.

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Appendices

Appendix 1: Ethical Approval Documentation

Ash Puriri: Application for Ethical Approval
Outline of Research Project

1. IDENTIFY THE PROJECT.

1.1 Completed for partial fulfillment of the requirements for the Doctoral Degree (TOM592) Entitled: Action research for sustainable Whānau based tourism development for the cruise ship industry from a kaupapa Māori research approach.

1.2 Mr. Ashley (Ash) Reed Puriri apuriri@xtra.co.nz 9 Hunter Street Hamilton P.O Box 9440, Waikato Mail Centre 3210 Mobile Phone 021 022 11511 & Dept. Tourism & Hospitality Management. Extension 8297.

1.3 Professor Alison McIntosh. mcintosh@waikato.ac.nz Dept. Tourism & Hospitality Management. Extension 4962.

1.4 Anticipated date to begin data collection is March 30 2013 – March 30 2014

2. DESCRIBE THE RESEARCH.

2.1 A comprehensive research proposal has also been submitted with this application. The objective of this research is gather data through observations and interviews with respondents and a kaupapa Māori analyses of the data gathered

2.2 The research methodology is a Kaupapa Māori qualitative methodology, where data will be collected from a series of noho wahanga or interview sessions with Whānau, which will be conducted in both Te Reo Māori and or English, depending on the respondents preference.

2.3 Verbal and/or written consent will sought before any interviews are conducted for the researcher to be able to gather information via audio tape recorder, video recorder and the notes of the researcher. The researcher will used a proven research technique of reiterating responses to questions by the respondents to ensure the accuracy of information gathered. Participants will be explained about the research goals and a draft of the Doctoral thesis, and or a summary of the findings, will be made available to them, to comment on, to ensure a true reflection of the research has been attained.

2.4 Under the direction of my supervisor, Professor Alison McIntosh, a journal article or conference publication may be produced from the study findings. It is the intention that the Doctoral thesis be presented at the World Indigenous Peoples Conference on Education (WIPCE) to inform and strengthen Kaupapa Māori research methodology and to make researchers aware of challenges, strengths and findings gained from applying this indigenous research methodology.

2.5 The interviews will be held at the Kainga or homestead of the reedy Whānau; this is important to the Whānau as this is the suggested location of this Māori tourism venture, as this is where his vision began. For epistemological and ontological purposes interviews and discussions relative to the study may be extended to be conducted onsite as this is an essential component of their Māori tourism venture.

3. OBTAIN PARTICIPANTS' INFORMED CONSENT, WITHOUT COERCION.

3.1 Approximately up to twelve person(s) will be interviewed, which will include owners, extended Whānau members, assigned management and proposed employees of the case study business. The Noho Wahanga or interview sessions will be constructed into two separate sessions. Session one will be a group session that will explain the purpose, intention(s) and methodology of the research and allow the Kawa or formal protocols of Tikanga Māori to be conducted respectively. The process will include whaikōrero, karakia, manaakitanga, mihi, waiata and other essential cultural protocols as directed by their Kaumātua and leadership. Sessions will be an open discussion with the objective of the researcher to clarify any concerns that the group or individuals may have in regards to the research and their individual participation in the process. Most importantly to ensure that the participant's Mana

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Information Sheet for Participants

Kaupapa Maori Action research for sustainable Whānau based Tourism development for the cruise ship industry

Overview

My name is "Ash Puriri", and as part of the Doctoral Thesis, I am required to conduct and report on a research project. This "Report of an Investigation" forms an important part of my Doctral degree. For my project I wish to research "**Kaupapa Maori Action research for sustainable Whānau based Tourism development for the cruise ship industry"**
".

The object of this research is to gather information that either positively or negatively supports the development that Māori tourism businesses and venture experiences when discussing the potential developmental issues relative to establishing a unique and distinctive Māori Tourism experience using a Kauapapa Māori perspective engages their critical thinking.

A year has been mutually allocated to conduct the interview and information gathering process which will be conducted under the guidance of a Kaupapa Māori research approach. Participants will be invited to participate in a focus group where Tikanga and Kawa and the research aims will be explained along with the processes and time frames will be discussed. A scheduled calendar of dates has been allocated to complete the focus group sessions, this included completing any formal cultural proceedures. Negotiated days have also been allocated to complete individual interviews. This will be followed by series of day to day site visits including a final poroporoaki or closing ceremonial day. An agenda has been attached as a guide.

All interview sessions will be recorded to ensure capturing an accurate record of the interviewee's responses. It is significantly important for the researcher to capture the facial and body language of the respondents as this information is considered extremely valuable to identifying the attitudes towards sustainability.

Only my supervisors and I will have access to the information you provide me in the (interview/focus group session and the individual Interviews from the questionnaire session) notes, tapes and the paper written. Afterwards, all questionnaires and notes will be destroyed and tapes erased. I will keep a copy of the paper on file but will treat it with the strictest confidentiality.

It is the intention that final thesis will be used to assist in future academic research, for educational purposes, student conference audience, academic conferences, journal articles and to help Māori tourism grow stronger by understanding the aims of this research.

A copy of the final report wil be made available to the Reedy Whānau of Maui Tourism New Zeakland. However, participants will not be named in research reports unless explicit consent has been given, and every effort will be made to disguise your personal identity.

Declaration to participants

If you take part in the study, you have the right to:

- Refuse to answer any particular question, and to withdraw from the study "April 16 2012".

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Consent form for Participants

Research Project:

Kaupapa Maori Action research for sustainable Whānau based Tourism development for the cruise ship industry

Researcher: Mr. Ash Puriri apuriri@waikato.ac.nz
Primary Supervisor: Professor Alison McIntosh mcintosh@waikato.ac.nz

I _____ _____

(Full Name and Address Required)

_____ _____

dd/mm/yy / / 2013

I hereby grant my full consent and approval for Mr. Ash Puriri to interview me and I grant my permission for Mr. Ash Puriri to tape record, and video my voice, actions and expressions during my interview and permit this information to be published in his report.

I also grant my full permission for Mr. Ash Puriri to publish my name and the name and details of my company and organization in his report.

I also grant Mr. Ash Puriri to publish his photos taken during any part of his Noho Wahanga or interviews and permit him to publish any of my companies information from our official website in his report.

Signed By the Interviewee

Appendix 2: Proposed Research Timeline

Research Agenda for Maui Tourism New Zealand

Kaupapa Māori Action research for sustainable Whānau based Tourism Development for the cruise ship industry

March 30 2013 Research Induction Process & Planning

April 9 2013 Product conception and Mapping

May 11 2013 Market strategy, Competitive analysis and Mapping

June 8 2013 Business infrastructure, Planning and mapping

July 13 2013 Financial Planning and relation development

August 10 2013 Stake Holder Assessments and integration strategy

September 14 2013 Resource Planning and neighbouring impact research

October 12 2013 infrastructural assessments

November 9 2013 Assignments and planning

Post report analysis and further planning and implementation processes and planning