'Kia Ora': Cultural Tourism, Language Revitalisation & 'Te Reo Māori'

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Abstract

Tourism is a general concept. Compared with other industries, tourism is directly tied to many aspects of a destination. For example, it boosts the local economy, advertises the local culture, can break cultural stereotypes and make local people proud of their area as well as their cultural background. Therefore, tourism has flexibility and vitality when it comes to benefiting local people. New Zealand as a multi-cultural country has many attractions for tourists. One of those attractions is the indigenous culture of Māori. Language is an indispensable component of culture. For Māori people, their language was threatened once, and they have been trying to revitalise their tongue over recent decades. To stop the Māori language from disappearing, most literature and government articles focus on legislation, education and new media; however, the tourism industry, as one of the backbones of the New Zealand economy, is rarely mentioned. This study tries to profile the relationship between tourism, culture and language especially in the revitalisation of te reo Māori. In a post-colonial context, this research discusses topics related to indigenous tourism and language revitalisation. It attempts to figure out the role tourism can play in te reo Māori revitalisation. It follows a phenomenological research methodology in conducting both expert interviews and content analysis to develop an in-depth investigation of indigenous tourism in New Zealand. Drawing on theories and concepts of language endangerment, language revitalisation, language acquisition, postcolonialism, otherness and authenticity with a six-stage model, this thesis explores the nexus between tourism, culture and language. After comparing the data collected with existing documents, it is believed that, depending on the different definitions of language revitalisation, tourism has the potential to assist in the revitalisation of te reo Māori.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Yuan Fang

Research Ethics Approval

The approval to interview human participants was received from the AUT Ethic Committee (AUTEC) on 9 May 2018. Application number 18/162.

Signature：

Acknowledgements

Chapter 1: Introduction

1.1 General Information on the Thesis

This chapter provides general information on tourism and indigenous people. It provides definitions of the concepts of tourism, cultural tourism and indigenous people. Te reo Māori and Māori tourism are contextualised, outlining the reasons and purposes for this research. The thesis structure is also framed in this chapter.

1.1.1 Tourism

Tourism is a concept which is hard to define from different perspectives. The definition has been constructed and argued over time. In 1937, the first version was put forward by the League of Nations Statistical Committee to refer to an "international tourist" for statistical purposes (UNWTO., 1995). At this early stage, the definition of tourism highlighted its economic functions, meaning the word was tightly bound with business activities and facilities. Then the United Nations Conference on International Travel and Tourism, held in 1963 in Rome, used the terms "visitors", "tourists" and "excursionists" to supplement the definition. Leiper (1979) questioned most of the economic definitions of tourism since they did not mention the socio-cultural elements.

There are three indispensable factors in the definitions of tourism: distance, duration and purpose. From this perspective, no matter whether people are international tourists or domestic tourists, tourism is the activity that involves visiting a different place for a certain period. In 1991, the WTO Ottawa Conference on Travel and Tourism Statistics broadened the concept of tourism by extending it to the destination, duration, and purposes of a trip. It defined tourism as "The activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes" (Libreros, 1998, p. 1).

The range of the definition of tourism has been getting broader and broader, such that it can be said that everything in present society that involves visitation could be regarded as tourism to some extent. Higgins-Desbiolles (2006) argued that tourism is not only an industry, but operates as a social force to stimulate the development of society. For example, the tourism industry can generate economic benefits for the local community while the community can use the benefits to educate their people. Besides, the demand for qualified workers and products offers the local community an opportunity for self-promotion.

Tourism is now a large concept including related aspects such as lodging, transportation and attractions, etc. There are many types of tourism derived from the central idea, such as ecotourism, sports tourism, cultural tourism and so on. This research has employed a conception of cultural tourism and a definition of cultural tourism as "based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological" (Reisinger, 1994, p. 24).

The literature on tourism and indigenous culture has been preoccupied with management and commercialisation (Medina, 2003; Ryan & Aicken, 2005) because tourism is an industry which serves the economy. Topics about the tourists' experiences, tourists' motivations and indigenous product management have been investigated. The advantages and disadvantages of commoditising culture have been analyzed.

Cultural tourism is also a theme for researchers such as Richards (1996), Silberberg, (1995), Smith (2003a), Carr (2006), Liburd (2002), Stebbins (1996) and Zeppel & Hall(1991). They have conducted many investigations into the definitions and functions of cultural tourism in society and the economy. Carr (2006) discussed tourism and cultural values in New Zealand. She believed that, for Māori people, cultural tourism can connect the operators and their staff to their landscapes, and for visitors, cultural tourism can add a unique travel experience.

Combining the constructed definition of tourism with its role in society, it is believed that tourism and culture have an intimate relationship. In the following passages, the

relationship between tourism and culture will be discussed within the context of indigenous cultural tourism.

1.1.2 Indigenous people

During the interaction between tourism and indigenous culture, indigenous people play an indispensable role. Therefore, as a basis for research on indigenous cultural tourism, the issues related to indigenous people are discussed here.

1) Who are indigenous people?

According to Stavenhagen (2004) there is no universal definition of 'indigenous people', and the term 'indigenous' can be interchanged with 'first nation', 'first tribe', 'first community', 'native', and 'aboriginal'. (Stavenhagen, 2004). However, there are some common aspects to definitions. For example, the International Labor Organization (ILO, 1989) defined the indigenous people from subjective and objective perspectives. Subjectively, indigenous people are the people who self-identify as such. Objectively, they descend from those people whose land was conquered or colonised. Also, they maintain partial or all of their social, economic, cultural or political institutions. Over decades of development and construction, the United Nations Permanent Forum on Indigenous Issues also states the modern understanding of the term "indigenous". It is believed that indigenous people are:

  • Self- identification as indigenous peoples at the individual level and accepted by the community as their member.
  • Historical continuity with pre-colonial and/or pre-settler societies
  • Strong link to territories and surrounding natural resources
  • Distinct social, economic or political systems
  • Distinct language, culture and beliefs
  • Form non-dominant groups of society
  • Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities. (United Nations Permanent Forum on Indigenous Issues, n.d., p.1).

2) What rights do indigenous people hold?

When it comes to the rights of indigenous people, topics around colonisation often arise. There are several articles about human rights published by United Nations for different countries. Among them, The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) (United Nations General Assembly, 2008) has led to the formation of an in-depth understanding of the human rights of indigenous people. Scholarly literature on the topic of indigenous people has focused on the empowerment of indigenous people (Briggs & Sharp, 2004; Weaver, 2010; Wilson, 2004). Some of these studies have centred on the importance of indigenous knowledge and cultural heritage (Agrawal, 1995; Albro, 2006; Toledo, 2013), while others have investigated the functions of indigenous cultures in society (DiMaggio, 1997; Planchenault, 2008; Van Krieken, 1999).

In the UNDRIP, besides the articles on the territories, self-determination and economy, there are several articles mentioning the development of indigenous culture and language:

Article 11

1. Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

2. States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.

Article 13

1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.

2. States shall take effective measures to ensure that this right is protected and also to ensure that indigenous peoples can understand and be understood in political,

legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.

Article 16

1. Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-indigenous media without discrimination.

2. States shall take effective measures to ensure that State-owned media duly reflect indigenous cultural diversity. States, without prejudice to ensuring full freedom of expression, should encourage privately owned media to adequately reflect indigenous cultural diversity. (United Nations General Assembly, 2008, pp. 4–9)

These articles state indigenous rights to cultural development and revitalisation in detail. They also mention several responsibilities that states should observe. From these articles, we can see that UNDRIP acknowledges and respects the rights of indigenous people in regard to cultural performances and language revitalisation. The explicit articles push forward the development of indigenous language revitalisation.

However, when the UNDRIP was first tabled at the United Nations, New Zealand, Australia, United States and Canada refused to sign it. The New Zealand government did not sign it until 2010 (Survival International, 2010). It should also be acknowledged that the UNDRIP is "non-binding".

In accordance with the articles, efforts were made by local organisations (such as Te Puni Kōkiri in New Zealand), especially on legislation, education and the media industry. These rights are essential for Māori people to carry out actions in protecting their culture. With explicit legal instructions, more and more organisations are promoting their cultural policies and strategies.

3). On the case of Māori people

Stavenhagen reported on human rights and indigenous issues in New Zealand in 2006. He reported that Māori experienced assimilation during the nineteenth and most of the twentieth century. The situation of te reo Māori started to improve after the declaration that treated Māori language as a taonga (treasure) (Stavenhagen, 2006). In 1987, the

Māori Language Act was published, accelerating the revitalisation process of te reo Māori. It recognised Māori language as one of the official languages of New Zealand and supported the right of to speak the Māori language. It also announced the establishment of a Commission, Te Taura Whiri i te Reo Māori, to develop and promote the Māori language (New Zealand Legislation, 1987). This document was repealed in 2016 and the government passed a more precise version, Te Ture mō Te Reo Māori 2016/Māori Language Act 2016.

Comparing these two pieces of government documents, we can see that the government improved the legislation on Māori language development and regulated several articles, with amendments on broadcasting and Māori television services in particular. The most impressive point is that the Māori Language Act 2016 was recorded in both te reo and English. The bilingual version shows Māori resilience to repeated government breaches of the protection of the language. Progress is being made by Māori people little by little, which indicates the vitality of Māori. Māori people are making their voice heard.

The UNDRIP lays out regulations on the human rights of indigenous people. Articles 12, 13 and 16 point out that indigenous people have rights to practice their cultural customs, revitalise their tongue and establish media in their own language. With these explicit articles, it can be seen that the right to speak a mother tongue and celebrate traditional customs are an important part of human rights. The performances that relate to language and culture are also indispensable for the indigenous tourism industry. Article 20 also mentions that

> Indigenous peoples have the right to maintain and develop their political, economic and social systems or institutions, to be secure in the enjoyment of their own means of subsistence and development, and to engage freely in all their traditional and other economic activities. (United Nations General Assembly, 2008, p.8)

Therefore, the rights of indigenous people to develop a tourism industry, revitalise language and celebrate cultures are supported by the UNDRIP.

Whitney-Squire (2016) and Whitney-Squire, Wright and Alsop (2018) discussed sustaining and improving local language through community-based tourism initiatives,

especially in Haida, Canada. However, there is a gap in the research literature regarding cultural tourism and its role in Māori language revitalisation.

In the New Zealand context, Māori cultural tourism is well developed even though the language is endangered. The nexus between tourism, culture and language provides a model for researching how Māori tourism may help Māori language revitalisation. Therefore, this study aims to figure out whether the tourism industry has the potential to help language revitalisation. If yes, it will discuss the possible mechanisms; if no, it will probe what role the tourism industry can play in indigenous languages. This research concentrates on the case of Māori within New Zealand.

1.2 Who are Māori?

With years of imperialism, colonisation and globalisation, it is getting harder and harder to distinguish indigenous people. How to identify Māori? Stavenhagen (2004) stated that there are four major principles to define indigenous people which are: original occupation of a certain territory; distinctive cultural traits; self-identification; and an experience, whether or continued or not, of marginalisation. These factors do not stress biological requirements.

In New Zealand, because of intermarriage, ethnicity is a complex theme for citizens. Callister (2004) mentioned that, for New Zealanders, ethnicity is a fluid characteristic. He studied the changes in the New Zealand Census of Population and Dwellings about ethnicity and found that, in previous censuses, Statistics New Zealand had been collecting and reporting ethnic data which are outdated and had concealed the increasing diversity and complexity (resulting from intermarriage and cultural exchange) of New Zealand society (Callister, 2004). To reflect New Zealand society properly, multi-ethnic categories were introduced for individuals in New Zealand. In 2013, Statistics New Zealand counted Māori people on the measures of Māori ethnicity and descent:

The Māori ethnic group population is made up of people who stated Māori as being their sole ethnic group, or one of several ethnic groups.

Māori descent refers to those people who are descendent of a person of the Māori race of New Zealand. The Māori descent counts form the basis of iwi statistics. (Statistics New Zealand, 2013a, p. 4)

Statistics New Zealand's definition for Māori people is demographically centered so Himona's ideas on Māori ethnicity are employed here. Himona (2001) pointed out very directly that the concept of pure-bloodedness or full-bloodedness is "the perpetuation of a racist myth". From Himona's perspective, "'Māori-ness' is a cultural and familial state of being, regardless of the total genetic inheritance of a particular person, and regardless of the degree of brownness of the skin" (Himona, 2001, "Full-bloodiness", para.7). There is a concept in Māori, whakapapa, which "maps relationships so that mythology, legend, history, knowledge, tikanga (custom), philosophies and spiritualities are organised, preserved and transmitted from one generation to the next." (Taonui, 2011, para. 1). "From a Māori worldview, your ancestors are part of you, and you are linked to the mountains, rivers, seas and lands of Aotearoa through them" (Hayden, 2018, para. 7). From the official statistics, Māori make up around 15.2% the total population in NZ

1.3 Thesis Aim and Purpose

Here are my research questions and research purposes.

1. To what level is te reo Māori endangered?

2. What is the nexus between tourism, culture and language revitalisation in the post-colonial context?

3. How can tourism revitalise te reo Māori?

4. What can tourism actually bring to Māori people if it cannot revitalise the language?

My purposes and reasons for doing such a study are:

1. To examine the vitality of the tourism industry especially on issues of culture.

2. To give attention to the connection between te reo Māori and tourism.

3. To probe the advantages and disadvantages of tourism in the case of indigenous people, Māori in particular.

4. To address the gap in the academic literature about te reo Māori revitalisation and tourism

5. To achieve a master's degree in International Tourism Management.

1.4 Thesis Structure

Along with these reasons and purposes, this research is developed as follows:

o Chapter One introduces the basic definition of tourism, indigenous people and Māori and introduces the basic information related to this thesis in brief.

o Chapter Two depicts the historical, cultural and social background of Māori and the tourism industry in New Zealand to reveal the setting of the whole research.

o Chapter Three analyses the existing literature to explore the variety of perspectives, models, theories and notions related to tourism, culture and language, and locates the gap in knowledge which may be addressed by this research. The chapter explains the relationships between tourism, culture and language in a post-colonial context.

o Chapter Four discusses the concepts and categories of epistemology and methodology to find the appropriate methodology and methods for this research. Information about the interviews conducted as part of this study is also presented.

o Chapter Five presents the current situation of indigenous people, indigenous language revitalisation and indigenous tourism by analysing the documents

issued by government and other organisations. Moreover, taking the data collected from interviews as a supplement to existing documents, it also discusses the functions of tourism on Māori language revitalisation.

o   Chapter Six draws a conclusion on the nexus of tourism, culture and language revitalisation with the help of previous literature, documents, policies, strategies and interview data. The implications and possible recommendations on Māori language revitalisation in the tourism industry are also discussed in this chapter.

o   In Chapter Seven, after the discussion, this thesis will draw an overall conclusion about the current situation of and prospects for tourism in regard to the Māori language. The limitations of this research are also identified in this chapter.

Chapter 2: Background

2.1 Introduction

First, this chapter introduces me as the researcher to help explain my reasons for carrying out the research. The chapter provides my view on issues about Māori tourism and language, states my status in the thesis from an interpretivist perspective. Then it introduces New Zealand general history, myth, and art performance to show the historical and cultural background to the study, revealing the status of Māori and their culture. By presenting the current situation of Māori language and introducing the tourism industry, this chapter also illustrates the social background for the research.

2.2 To Meet New Zealand; to Meet Māori

It has been almost two years since I heard the words "kia ora" for the very first time.

As an international student from China, I arrived at "the land of long white cloud" in 2017, to pursue my academic career in a foreign country, alone. I did a lot of research online about study abroad, like every international student does. I browsed official websites of universities and popular internet forums, and asked experts. Taking factors such as academic environment, educational resources, popular majors, future career, budget and personal interests into consideration, I finally came across New Zealand and a tourism major. To be honest, all my knowledge about New Zealand was from personal comments on the Internet, which are extremely polarised. Someone praised the comfortable climate, clear weather, favourable policies and promising prospects of studying in New Zealand. Others critiqued the tedious entertainment, frequent culture shocks and racist discrimination in the country. Some comments caught my eyes and scared me a lot. They said that Māori people (who are the indigenous people) in New Zealand are barbaric and grumpy. They can rob you but you cannot fight back since it is illegal. Because of these "experienced" comments, I asked myself whether I ought "to go" or "not go". At last, I made my mind up to see and hear the country in person.

The first icon I saw when I arrived in New Zealand was the "Totem Pole" (Figure 1 &
2). Since I had been to Vancouver, I was quite smug when I saw the carving in Auckland
Airport. "I knew it! It is similar to those I saw in Vancouver!" I told myself and
pretended to be knowledgeable at that time. The first phrase I saw was "kia ora" on the
poster (Figure 3). The first word I heard from a foreigner (for me) was "kia ora". I did
not know the exact meaning of it but I realised that it was a kind of greeting because the
staff spoke it with a warm smile. From then on, I started to learn about the country as a
tourist and as a student.
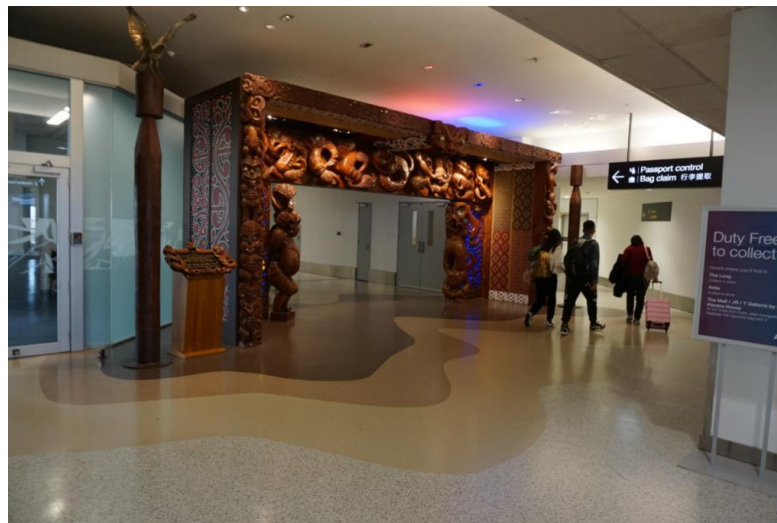
Figure 1. Entrance in Auckland International Airport.

Figure 2. Welcome board in Auckland International Airport.
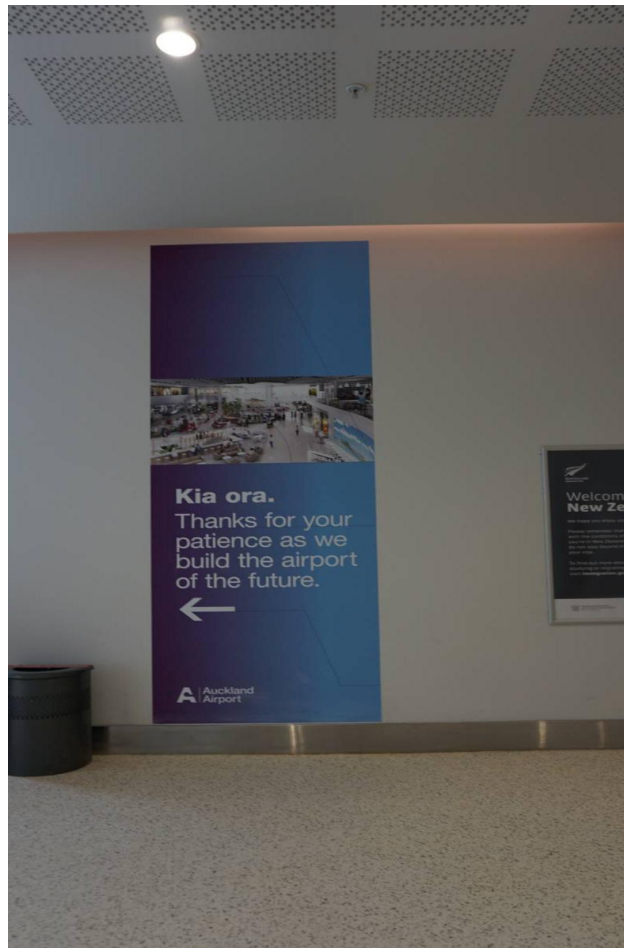
Figure 3. "Kia ora" poster.

I did not think language would be a huge barrier for me because I achieved my bachelor's degree in English. What is more, I can speak Japanese for daily communication. Spanish and applied linguistics were in my curriculum. However, it is another thing completely when it comes to achieving a master's degree in a second or a third language. Personally, I found that the courses were thought-provoking, the professors patient but the academic writing arduous. First, many of us came across the formal restrictions of American Psychological Association (APA) style for the first time (because in our University in China we have our own format for references which is quite different). Second, the way Chinese narrate is quite different from the local scholars. Although we are taught to follow certain structures in writing a paper, we always prefer a reserved way of presenting our perspectives. Due to the influences of some Chinese prose, my work looks more scattered than well-organised. Third, the grammar and syntax are insurmountable barriers for me. What made me decide to do

thesis research on indigenous tourism despite my terrible written English is another story to tell.

After studying for several months and being a visitor, I became aware of how stupid I was. The carving in the Auckland Airport was not "Totem Pole", and the Māori people I met are nice and well-educated. There are so many things I obtained from my touring and classes. What I have learned, from my initial arrogance, is to be humble and to be curious. In addition, I found another meaning of travelling –breaking stereotypes. One will learn about a culture by contacting its people instead of assuming others' experience is correct. Besides, the more I learned about Māori, the more curious I was about their tourism developments. I may not master the history of New Zealand but I can come up with unique ideas as a Chinese student as well as a tourist. This research was generated through my passion for both Māori tourism and language.

I planned to do research about Māori tourism as early as my first semester. At the very beginning, I did not have any specific ideas on the topic I would like to investigate. And then, in a class, our professor told us a story about the 'kia ora lady': "Naida Glavish, of Ngāti Whātua, was working as a national telephone toll operator when her use of te reo to greet callers resulted in a telling-off by her supervisor, who insisted she used only formal English greetings" (Heide, 2009, para. 2).

2.2.1 The "Kia Ora" Campaign

The "Kia Ora Lady" incident sparked a national debate about workers in service industries who would like to welcome customers with 'Kia ora', a greeting in Māori (Heide, 2009). To some extent, people in New Zealand, no matter which ethnicity they have, started to be aware of the need to take practical actions in supporting Māori culture. The positive side of the 'kia ora' campaign is in forming tourism branding: "Say 'kia ora' Rotorua could become the center of a movement to make 'kia ora' an iconic greeting in New Zealand through a campaign being launched in November" (J. Taylor, 2008, para. 18).

The widespread use of 'kia ora' shows progress being made by the people of New Zealand. It supports Māori culture renaissance and Māori language revitalisation. After numerous instances of Māori activism, policies were put forward as well as many studies on te reo Māori. Te reo Māori is one of the two official languages of New Zealand, along with New Zealand Sign Language, and carries indigenous culture and traditions (Statistics New Zealand, 2013b). However, Moon (2018) suggested that the present situation of te reo Māori is not as promising as demonstrated in some literature, and that efforts on te reo Māori cannot lead to te reo Māori revitalisation. Kelly disagreed with Moon's opinion and said that Moon's attack is "insulting and offensive" (Kelly, 2018). Hence, language revitalisation is controversial, so this research will also discuss the divergence of opinions on the way ahead.

The 'kia ora lady' was punished because she answered the phone with "kia ora" instead of "hello". This story reminded me of the first words I saw and heard in New Zealand. Combined with the bilingual signs at the AUT campus, the status of Māori language sparked me with interest in the notion of "language endangerment" and "language revitalisation". With my preliminary work, I saw the possibility of a role for Māori tourism in "language revitalisation".

There are many people who asked me "Why would you like to write a thesis on Māori tourism instead of Chinese tourism?". Putting the academic achievement gaps aside, it would indeed be easier for me to do research on Chinese tourism, but I want to acquire knowledge about tourism in New Zealand. Besides, my status may be another obstacle for a research on Chinese tourism. My thoughts might be limited in terms of my personal emotions in that context, whereas Māori tourism enables me to stand aside from the relationship between Māori and Pākehā since I would not attach myself to either ethnicity while carrying out the research. As a researcher working on a qualitative research investigation, I may have empathy towards stories from my investigation, but I will not be influenced by provocative judgements on both Māori and Pākehā issues.

These are the most sincerely subjective reasons for me to develop my research. Unfortunately, a year of study is not quite sufficient to master New Zealand history and culture comprehensively. Therefore, I have tried my best to carry out the research with the help of scholars and experts.

2.3 Historical and Cultural Background

2.3.1 History and Myths

To dissect the possibilities and flexibility of tourism for te reo Māori, it is advisable to trace back through the history of New Zealand, since it is entwined with the culture and society. Moreover, it is widely accepted that Māori language is an oral language which is inherited basically through myth, chants, songs etc. Studying general New Zealand history and the myths and art performance first is of great help in building solid background knowledge.

New Zealand is a country first settled by Eastern Polynesians with a history of less than a thousand years (Smith, 2012). Its history is significantly mingled with Māori (the indigenous people) and Pākehā (the other inhabitants, especially the European). From the view of some Pākehā, the history of New Zealand is the process of how they conquered the islands successfully (King, 2003); however, from Māori perspective, the history of New Zealand is an endless fight with the outsiders (Walker, 1990).

A. Prehistory

Long before the first Māori settlers, who brought dogs, rats and some exotic crops, New Zealand was like a "Neverland" for native plants and animals, with an estimated 80% of the land being covered in forest (King, 2003). It was isolated from the other main continents at that time which provided the native plants and animals with a relatively peaceful environment in which to grow and evolve. The active Taupo Volcanic Zone resulted in a massive volcanic eruption in the North Island which was noted worldwide, being recorded in the Chinese chronicle *Hou Han Shu, the* Roman document the

Historia Augusta and in another Roman historian Herodian's narrative. That might be the first time that New Zealand showed up in the world's long history (King, 2003).

Although, with the settlement of human beings, the flora and fauna changed dramatically, the island was still a wildlife heaven in the early 1770s. According to King's summary of the words of Joseph Banks, it was "a land where bush grew to the water's edge and trees were filled from ground level to canopy with copious birds and insect life" (King, 2003, p. 13). Despite the influence of human activities, natural disasters also pushed several species into extinction. The sufficient natural resources and geographical isolation made New Zealand an ideal place for cultivation. Its special scenery because of the activities of volcanoes also provides it with attractions for the tourism industry.

Māori first arrived in the country around 800 years ago (King, 2003). Historian James Belich mentioned a concept in his work, the 'ethos of expansion' which "is primarily a system of ideas – the assumptions, hope, and fears of colonists. It helps to trigger colonisation, to determine its direction and form, and influences its development in the new land." (Belich, 1996, p. 37). Māori people arrived with their own 'ethos of expansion' and their myths are part of it.

B. Myths

Mythology has always been the most mysterious part of every race. It structured the lands, created disciplines and generated beliefs to unite the same ethnicity (Prior, 1972). Māori are a people whose oral language tradition means their storytelling and myths are splendid and meaningful. The following is a story which accounts for the existence of New Zealand.

Māui had hidden himself under the canoe of his older brothers who refused to take him fishing. Although his brothers wanted to return him to the land, it was too far away to make it so they started to fish. Māui, using his grandmother's jawbone as the hook, his blood as the bait, hauled a giant fish, like an island, from the deep water. He went to

find a priest to perform the appropriate ritual as he saw the fish, and warned his brothers not to touch the fish while he was gone. Unfortunately, his eldest brother did not listen to him, cutting the fish which made the fish writhe in agony and break up into mountains, cliffs and valleys. Had the brothers listened to Māui, the island would have been a level plain which means people could have been able to travel with ease on its surface. Hence, the North Island of New Zealand is known as Te Ika-a-Māui (The Fish of Māui), the South Island is also known as Te Waka a Māui (Māui's canoe), and Stewart Island is known as Te Punga a Māui (Māui's anchor) (Cooper, n.d.). "This myth not only condemned the cutting of the fish as an offence against the gods, but also taught the need to conduct appropriate rituals of thanksgiving for the gifts of nature" (Walker, 1990, p. 18).

There are many Māori myths; some of them work as discipline, some of them reveal the attitudes of Māori towards certain events, some of them serve as the reason for certain thoughts. Myths like the one described above composed Māori culture. So long as there are Māori, people will see and hear their myths: most of the characters of Māori carvings have their special meaning and mythology; and the songs and dances performed by Māori people also have their spiritual meaning. These are the cultural products that contribute to the contemporary tourism market in New Zealand.

Therefore, the unique geographical location and environment give rise to tourism attractions while Māori myths are the foundation of cultural products. Both of these paved the way for the New Zealand tourism industry.

C. Colonisation

James Cook's description of the abundant resources of timber in New Zealand and whales in New Zealand waters captured the attention of many, who set their eager eyes on the "golden islands". Europeans came with potatoes, cloth, alcohol and muskets as well as diseases and war. The missionaries were on hand to mediate in the wars between tribes and advocate Christianity to Māori. "Their mission was to convert the Māori from heathenism to Christianity and from barbarism to civilisation." (Walker, 1990, p. 85).

They brought new materials and cash to Māori. Paradoxically, at the early stage, Pākehā traded weapons to Māori and told them how to use them as they preached God's grace and salvation. After the Musket War, they stood up to teach Māori about sins and peace, and that Māori should welcome civilisation. They derided and belittled Māori using their own myths and cultures.

With the assistance of James Busby, the 'British Resident', Māori established New Zealand's sovereignty and independence in 1835 in He Whakaputanga o te Rangatiratanga o Nu Tireni (the Declaration of Independence of the United Tribes of New Zealand).

"It asserted that sovereign power and authority in the land ('Ko te Kingitanga ko te mana i te w[h]enua') resided with Te Whakaminenga, the Confederation of United Tribes, and that no foreigners could make laws." (Ministry for Culture and Heritage, 2017, p. 1).

Then, on February 1840, Captain William Hobson and a number of rangatira (chiefs) debated and then signed a treaty. The document has two versions, Te Tiriti o Waitangi in te reo Māori, and the Treaty of Waitangi in English. The rangatira at Waitangi signed the version in te reo Māori.

However, as Orange (2015) described, Māori soon had misgivings about the Treaty:

> In early April 1840, several chiefs from the Kaikohe, Waimate and Waitangi districts laid complaints with Hobson: 'Our hearts are dark and gloomy from what Pākehā have told us, they say that the missionaries first came to pave the way for the English who have sent the Governor here, that soldiers will follow and then they will take over our lands.' (p. 93)

Admittedly, the missionaries were successful at that time and that was only a beginning. It is said that, in 1840, the New Zealand became one of the jewels of the Crown of the British Empire with the signing of The Treaty of Waitangi (Stavenhagen, 2006). It is also said that The Treaty of Waitangi was a language trick:

Article II of the Māori language version – the version preferred by both the Waitangi Tribunal and international law – says Māori retain their "tino rangatiratanga" while the Crown acquires "kāwanatanga." These competing terms are the source of more than a century of angst of where power lies.

Kāwanatanga first appears in the preamble to the Treaty and historian and language expert Professor Margaret Mutu translates it as "governorship over British subjects," meaning kāwanatanga is what is termed a relational concept. Tino rangatiratanga appears later in the document and is usually translated as unfettered chieftainship. So while the English text says that the rangatira who sign surrender their sovereignty to the Crown, the Māori text says the rangatira retain what is the closest power to sovereignty in the Māori world, tino rangatiratanga. In other words, the English text asks rangatira to cede what they just affirmed in the Māori text. (Godfery, 2018, para. 10-11)

Again, according to the Treaty of Waitangi, *"the inherent property rights, customary use of lands and resource, cultural heritage and traditional chieftainship authority"* (Stavenhagen, 2006, p. 5) are respected. Yet, many items of legislation published later deviate from the Treaty of Waitangi. For example*,* the land had been alienated from Māori because, in 1862, the Native Lands Acts abolished the doctrine of Crown pre-emption (agreed to in the Treaty) which prevented private buyers from purchasing land (Boast, 2008). Even in recent decades, the human rights of Māori people have not been fully acknowledged. And still, in today's New Zealand, there are some stereotypes regarding Māori as having an inferior culture and as a people who were colonised rightfully according to some writers (Robinson et al., 2013).

The conception of colonisation revealed itself boldly after the treaty was signed. The endless fight started when Māori realised that they were being deprived their mana. As mentioned by Belich (2001), the culture and spirit of Māori were belittled, Māori people were discriminated against in public and their children were required to speak English only during their school time. Pākehā tried to whiten Māori in every aspect of their lives. From the trade in land to assimilation in schools, Māori rights were oppressed day by day, as the following quote indicates:

In 1847, the first Education Act (the Education Ordinance Act – the first overtly assimilative policy) required the use of the English language for instruction in every school supported by public funds. … The 1867 Act saw an even greater shift in policy that

required English as the only language used in the education of Māori children. (Te Puni Kōkiri, 2018a, p. 14).

New Zealand History (Ngā Kōrero a Ipurangi o Aotearoa) also documented that

> The Māori language was suppressed in schools, either formally or informally, to ensure that Māori youngsters assimilated with the wider community. Some older Māori still recall being punished for speaking their language.
>
> Sir James Henare recalled being sent into the bush to cut a piece of pirita (supplejack vine) with which he was struck for speaking te reo in the school grounds. One teacher told him that 'if you want to earn your bread and butter you must speak English.'(Ministry for Culture and Heritage, 2018, p. 2).

Although, Māori people try to bring their culture and language back with support from state policies, it is still hard to achieve because there are so many invisible barriers. Taking education and careers as examples, there were Māori language schools but society offered competitive positions for those people who could speak fluent English. Moreover, according to Otter (2017) there are at least 64 marae (Māori meeting grounds) in the Auckland region which is far fewer than the number of churches.

Yet, it is never too late to start. The Māori economy started to develop between 1840 and 1860 (Walker, 1990). Since 1867, Māori have been able to sit in Parliament and vote for their rights. Indeed, "one member suggested that ʿMāori should first be taught to read and write in their own language" (Te Puni Kōkiri, 2018a, p. 14) but the conditions were still severe, and it was compulsory for children to learn English. Then, in the 1930s, Sir Apirana Ngata reconstructed the Māori farming sector. With the steady development of the economy, Māori culture renaissance and Māori welfare and rights policies stepped onto the stage. Māori festivals were celebrated, Māori arts were performed, Māori language institutions were established and Māori tourism was developed (Walker, 1990).

The 'Kia Ora lady' event in 1984, described in Chapter One, raised awareness of the revitalisation of te reo Māori. Māori language recovery advanced in 1985 with the kōhanga reo movement and the achievement of the Māori language claim. Māori

broadcasting and TV channels were successively developed. Finally, a Māori cultural renaissance began to be seen in the late 20th century.

2.3.2 Waiata

While there are various types of art performance of Māori culture, waiata (songs) play the core role in Māori cultural life. Waiata may be one of the most important methods for Māori culture renaissance and language revitalisation. Higgins and Loader (2014) shared the story of waiata helping people get a better understanding of Māori language. They explained that:

> Māori have an extensive tradition of song and dance which encompasses a broad range of styles. The range of waiata is evident in the many names that demonstrate both form and function, for example waiata aroha (songs of love) or waiata whakautu (songs of reply). Types of waiata are also distinguished by the music and performance. (p. 1)

Under circumstances that are driven by emotions, waiata work in a poetic way to express feelings. An oriori, which means lullaby, will be written to celebrate a birth of an important child. A waiata tangi, which means songs of mourning, will be written to condole the pass of a chief. Waiata can also be used on various other occasions. According to Higgins and Loader (2014),

> Waiata were used to assist with the education of children, to urge the people to take up a cause and to mourn in times of calamity and misfortune. Additionally, waiata document history, recalling the past through mentions of ancestors, events and places. Traditional waiata memorialise particular conflicts from the perspective of the composer and his or her people. Waiata are also called upon to settle historical debates or to illustrate or add weight to a contemporary or historical point. (p. 1)

At present, many traditional waiata are sung on marae and with the development of society and policy, there are new waiata being composed.

> Waiata tangi and waiata aroha both take the form of rhetorical complaints – they were sung to express or relieve feelings, and to appeal to others' emotions or for help.

> A waiata oriori was traditionally composed for a child of rank, and is often translated as 'lullaby'. However, the waiata oriori was not intended simply to pacify

or entertain a young child. It was an important tool for informing children about their origins and history. (Higgins & Loader, 2014, p. 3)

Haka is also a type of waiata. Tīmoti Kāretu (1993) has noted that "Haka have always reflected the cares, concerns and issues of the time" (p. 49).

The direct form of language performance for te reo in present society is waiata. Many people know Māori people and culture because of the performance of haka by the All Blacks, New Zealand's national rugby union team. The waiata may be one efficient way to deliver Māori language and culture. As explained earlier, myths are important for Māori people, and they are also retold in waiata. The major form of performance in many Māori tourist attractions is the waiata. For tourists and audience, the main experience of Māori culture would be the waiata. The waiata connect the tourists with the land and the locals.

2.4 Social Background

2.4.1 Current Situation of Te Reo Māori

In contrast to the negative perspective, mentioned earlier, by Moon (2018), it is said that the current situation of the Māori language is bright (Statistic New Zealand, 2014). Te Kōhanga Reo, which means language nest, was a movement first established in the year of 1981with the aim of reviving te reo Māori. It focuses on the education of mokopuna (grandchildren) and by 1994, 800 kōhanga reo had been established. Today there are over 9,000 mokopuna cared for in over 460 kōhanga reo around the country (Te Kōhanga Reo National Trust, n.d.). What is more, "In 1985 the Waitangi Tribunal declared the Māori language to be a treasure (taonga), to be protected under the terms of the Treaty of Waitangi. Māori was first recognized as an official language in the Māori Language Act 1987" (Stavenhagen, 2006, p. 15). In addition, Kura Kaupapa Māori (total language immersion school) was first established in 1985 for a further Māori educational environment (Reedy, 2000). Things seem to be moving forward, according to recent news, literature and strategy announcements.

According to the information from Te Kupenga 2013 (English) (Statistics New Zealand, 2014), the situation of te reo Māori is improving. It stressed that:

◆ 257,500 (55%) Māori adults had some ability to speak te reo Māori; that is, they were able to speak more than a few words or phrases in the language. This compares with 153,500 (42 percent) in 2001.

◆ 50,000 (11%) Māori adults could speak te reo Māori very well or well; that is, they could speak about almost anything or many things in Māori.

◆ Between 2001 and 2013 there was a large increase in the proportion of younger Māori who reported some ability to speak te reo Māori.

◆ 164,500 (35%) Māori adults reported speaking some te reo Māori within the home. (Statistics New Zealand, 2014, para. 7-10)

Although it is said that there has been a large increase in the proportion of younger Māori who reported some ability to speak te reo Māori, Figure 4, below, shows that speakers under 15 years old are the smallest proportion of the total number of Māori speakers in the Māori population.
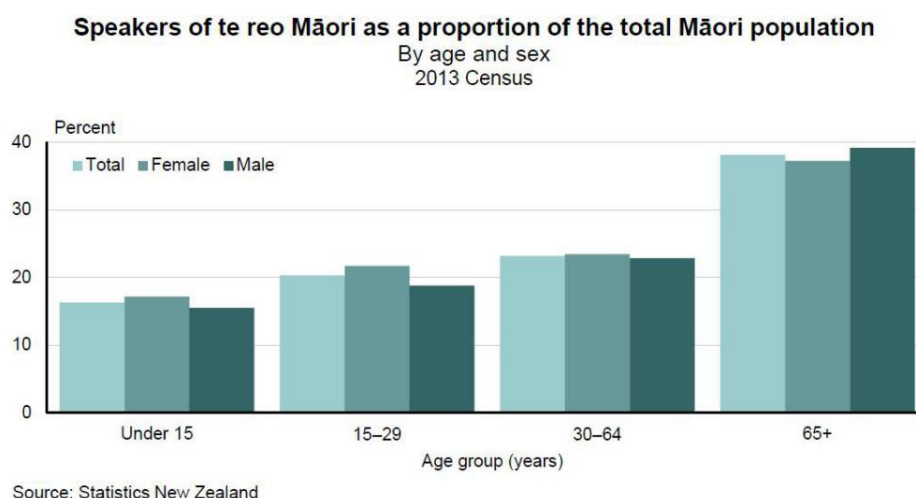
Figure 4. Speakers of te reo Māori as a Proportion of the Total Māori Population.

(The 2018 Census data from Statistics New Zealand was not available at the time of writing. The data reported here was published in December 2013.)

Table 1, below, indicates that 45.3% of Māori people can speak no more than a few words or phrases of te reo Māori. What is more, the proportion of those able to speak very well of te reo Māori proficiency in 15-24 age group are quite low. Thus, although,

there has been a large increase in the proportion of younger Māori who reported some ability to speak te reo Māori, there is still a long way to go for the sake of a healthy future.

Table 1. Te Reo Māori Measures, by Age Group, June–August 2013 (Part I).

Measure	Total	Age group (years)				
		15–24	25–34	35–44	45–54	55+
		Percentage				
Population distribution	100	27.8	18.3	18.6	16.8	18.5
Te reo Māori proficiency (self-rated)						
Able to speak Māori						
Very well	5.0	2.7*	5.3*	4.5*	3.3*	10.0
Well	5.6	5.5	5.3	5.7	4.9*	6.8
Fairly well	12.0	13.0	14.5	11.5	10.6	9.9
Not very well	32.1	32.7	33.2	33.7	31.6	28.9
No more than a few words or phrases	45.3	46.1	41.6	44.7	49.6	44.4
Able to understand Māori						
Very well	8.1	6.0	6.2	7.3	6.3*	15.6
Well	8.0	5.9	9.8	9.5	5.5	10.5
Fairly well	17.0	16.9	19.1	17.1	16.8	15.3
Not very well	29.2	29.8	30.4	31.0	29.8	24.5
No more than a few words or phrases	37.7	41.5	34.5	35.1	41.7	34.1
Able to read Māori						
Very well	7.4	5.8	6.7	7.1	5.4*	12.5
Well	7.6	7.0	7.5	8.9	6.7	7.9
Fairly well	15.9	16.3	17.7	17.0	13.9	14.4
Not very well	26.8	25.6	29.0	27.6	27.6	24.8
No more than a few words or phrases	42.3	45.1	39.1	39.5	46.4	40.4
Able to write Māori						
Very well	5.8	4.3	4.5*	6.3*	4.2*	10.2
Well	5.9	5.6	6.8	5.5	4.3*	7.0
Fairly well	11.8	11.7	13.8	10.7	11.9	10.8
Not very well	27.2	28.1	29.1	30.0	25.0	23.1
No more than a few words or phrases	49.4	50.3	45.8	47.5	54.6	48.9

Note. * = Sampling error is 30% or more but less than 50%. Adapted from Statistics New Zealand (2014). The 2018 Census data from Statistics New Zealand was not available at the time of writing. The data reported here was published in May 2014. It was extracted from 'Selected te reo Māori measures, by age

group'. Populations refer to the usually resident Māori population of New Zealand, living in occupied private dwellings on 2013 Census night, aged 15 years and over, who identified themselves as having Māori ethnicity in the 2013 Census form.

To revitalise te reo Māori, besides kōhanga reo, some institutes have been established. For example, the existence of AUT's Te Ipukarea – The National Māori Language Institute, a language revitalisation institute, shows the recent efforts made by Māori people in developing research into an endangered language (Te Ipukarea, n.d.). Under the help of Te Ipukarea, a project called "Te Whare Matihiko O Te Reo" was launched to address the following question:

> Through the use of oral, visual, digital and written sources in, or about, te reo Māori, how can mātauranga and tikanga Māori be more easily accessed and applied to provide opportunities for Māori communities today including Māori language learning and teaching? (Ka'ai, n.d., p. 29)

It is believed that immersion education can help language revitalisation; however, in this research I am thinking about the possibility of a role for the tourism industry in language revitalisation.

2.4.2 Tourism – A Vibrant Industry

From the point of view adopted in this research, tourism may have impacts on te reo Māori revival. First, the service sector plays an integral part in the economic structure of New Zealand while tourism is one of the largest industries in the service sector (New Zealand Government, 2015). By the end of March 2016 in New Zealand, the total expenditure in tourism was $34.7 billion with an increase of 12.2% year on year. It generated a $12.9 billion contribution to GDP directly while the indirect value added is $9.8 billion. Further, the tourism industry employs 188,163 people and the goods and services tax venue reached $2.8 billion. These massive numbers offer a scenario for New Zealand indigenous tourism.

Furthermore, tourism's sociological function cannot be ignored. The UNWTO (1995) offered a perspective that "the definition of tourism relies on defining the type of consumer whose activity constitutes tourism, rather than the type of product consumed" (p. 2). Actually, based on the definition and functions of tourism, this industry can interact with everything, such as lodgment, gourmet restaurants, cultural activities and so on. Hence, there must be interactions between tourists and local people when the emphasis is on the activities of tourism. From the positive side, tourism can promote well-being by growing understanding of different customs, breaking stereotypes by cross-cultural communication, driving huge movements such as LGBT Pride and protecting certain cultures by drawing public's attention to them, to name a few possibilities. Yet, there are negative impacts on social development at the same time. As discussed by Archer, Cooper and Ruhanen (2005), conflicts may arise due to the huge gaps between different cultures. Also, it is hard to control the boundaries between authenticity and alienation when commodifying a cultural product, for indigenous people particularly. This thesis will discuss relevant issues of this nature in relation to indigenous tourism in the following chapters.

2.4.3 Tourism and Indigenous People

The tourism industry always interacts with people: the tourists themselves, the local people, business people, politicians and so on. It might be taken for granted that indigenous tourism is controlled by indigenous people but the reality is more intricate. There are locally owned companies as well as European-controlled businesses selling indigenous products. In order to take a general view of indigenous tourism, Weaver (2010) looked at a six-stage model of the relationships between tourism and indigenous people. The six stages are:

"1. pre-European in situ control;

2. in situ exposure;

3. ex situ exhibitionism and exploitation;

4. in situ exhibitionism and exploitation;

5. in situ quasi-empowerment;

6. ex situ quasi-empowerment". (p. 43).

The first stage refers to the events of the pre-colonisation era within communities of indigenous people. People travelled within tribes to celebrate certain festivals or exchange gifts (Ka'ai-Mahuta, 2011). The second stage refers to Europeans visiting indigenous places for academic purposes with the development of colonisation. The third stage is regarded as a period of exhibiting the indigenous cultures, crafts and even the people. This stage can be generalised as a commercialisation stage. Stage four is similar to stage three but focuses more on the mental requirements of tourists; at this stage, the eagerness of escape from the industrial world has driven tourists to experience an indigenous tour. Stage five is a stage of reassertion, which reinforces the power and control of the indigenous people themselves. The legislation and policies on indigenous people start to make sense at this stage. The sixth stage, which is the current stage, shows that indigenous people have extended their power and rights in the tourism industry, which can also generate prospects for a bright future.

According to Weaver's (2010) assessment, the first, fifth and sixth stages are dominated by indigenous people while the second, third and fourth stages are controlled by Europeans or the colonist state. In the case of this model, a revival of indigenous empowerment in the tourism industry can be seen. However, although policies, strategies and plans are eagerly pushed forward by government in regard to the development of indigenous tourism, for better indigenous tourism development, more actions are required from both Māori and Pākehā.

The situation of indigenous tourism empowerment is still quite complex, as Hall's (2007) perspectives on politics and power in indigenous tourism suggest. Hall (2007) discusses the concept of dimensional views of power in relation to cases of indigenous tourism. From the one-dimensional view of power, it is believed that the decision-making process is observable which means there are laws or strategies to be traced. Yet, as explained by Hall (2007), even with overt agreements, power cannot be distributed

evenly to the indigenous community in tourism developments because of the lack of financial support, commercial impact, media resources, etc.

The two-dimensional view of power sets up another barrier by adding non-decision-making factors. The government can limit the power of indigenous people by regulating the overt and covert parts of the process put in front of people, or simply by non-implementation. For example, a survey issued by a government can be designed with limited options to avoid opposing voices being heard. The possibility for non-implementation refers to government extending the duration before practical actions are taken.

The three-dimensional view of power is based on the two-dimensional view mixed with an understanding of institutional bias or manipulation of preferences. For instance, under such view, personal preference institutional forces and social impacts can influence some regulations before they are released.

The six-stages model and the analysis of the empowerment of indigenous people will be discussed further in the following chapters.

Taken these issues into consideration, I have chosen te reo Māori and tourism as the topic of this thesis. There are relevantly comprehensive and overt policies and strategies on both te reo Māori and indigenous tourism.

By analyzing the existing documents on Māori tourism combined with the six-stage model, discussing the empowerment process on te reo Māori and indigenous tourism, this thesis may present the current situation and future prospect of indigenous tourism and language revitalisation.

2.5 Summary

An exploration of the historical, cultural and social backgrounds helps us to understand the past and current status of Māori people, Māori culture, Māori language and Māori tourism. Tracing the general history, one can begin to appreciate the possible reasons

for the current status of te reo Māori. The myths composed part of the spiritual world of Māori culture. From some myths, we can tell that Māori people have intimate relations with their land, rivers and forests. They are a group of people who share a strong emotional bond with each other and with nature. Waiata imply the functions and importance of Māori culture. In the case of te reo Māori, waiata operate as the carriers of knowledge as well as a cultural discipline.

The general situation of te reo Māori is gratifying in a way but arguments about its status continue. Despite the current studies and policies on sustaining te reo Māori, it still requires a consistent focus on the issues of te reo Māori revitalisation. Tourism as a major industry for New Zealand, interacts with indigenous people to a considerable degree. Since tourism is complex, multi-layered and flexible, it is an understandable step to match tourism with indigenous people. Considering the overall background to the work, and bearing in mind the limitations to the knowledge of that background, in following chapters, this study will further explore the nexus of tourism, culture and language as well as the issues relating to indigenous tourism and language revitalisation.

Chapter 3: Literature Review

3. 1 Introduction

When it comes to studies on the tourism industry, work often revolves around globalisation and commercialisation, which are considered to be more practical and economic perspectives. It is understandable that people would like to associate tourism with economics more than other academic fields since it indeed generates economic effects globally. However, it also plays an indispensable role in sociology due to its diversity. For example, Ghete (2016) listed several types of tourism in the article to clarify the tourism functions.

- Recreation and leisure tourism. The purpose of the trip is to change the landscape and enjoy holidays.
- Tourism for health care. It is designed for old people who would like to spend more time in another place for health concerns.
- Cultural tourism. This type of tourism uses the cultural heritage as attractions especially for some destinations with impressive or brilliant culture background.
- Tourism education. It targets the students who want to study while travelling.
- Social tourism. It provides the traveler with opportunities to meet people and attend events.
- Tourism for shopping. This works for shopaholics or the people who want to experience different products in certain areas. (pp. 314-315).

It can be seen that tourism functions as a part of social life. Tourism activities associate with social activities. What is more, it is an industry centred on not only particular activities, but also the interactions across the whole of service industry.

Tourism is also a general subject with many specific classifications, such as "eco-tourism" (Orams, 1995), "cultural tourism" (Smith, 2003), "adventure and sports tourism" (Dimeo, 2005), "urban tourism" (Page, 1995), and so on. Therefore, it is reasonable to suggest that tourism may stimulate progress in cultural performance or even language revitalisation, given the endless possibilities of tourism.

Discussions of tourism and language revitalisation are rare in mainstream literature so it is difficult to collect information and perspectives from other scholars directly. Fortunately, the writer found a paper by Whitney-Squire (2016) who studied community-based tourism and language revitalisation in Canada, which renders support for this present research. Supplemented with the numerous books, journals, news, comment, strategies, academic disciplines, etc. this thesis can still gain abundant resources from that literature indirectly in order to probe the possibility of tourism playing a role in Māori language revitalisation.

Therefore, this chapter aims at discussing and analyzing previously published relevant perspectives, concepts, models, arguments and ideas to support and further develop the perspectives of this thesis. The endangerment level of te reo Māori is discussed first. Then a gap in the academic literature is identified. Finally, the nexus of tourism, culture and language is analysed.

3.2 Literature and Perspectives

3.2.1 Language Endangerment

The severe situation of some languages has been discussed for many years by numerous scholars such as Flores Farfan (2008), Grenoble and Whaley (2005), Piirainen and Sherris (2015), and Whitney-Squire (2016). They all point out that there are large numbers of languages that have disappeared or have been brought to the brink of disappearing in recent decades, but there is also a burgeoning interest on bringing languages back to life. Grenoble and Whaley (2005) even point out that "there is a general consensus that at least half of the world's 6,000–7,000 languages will disappear (or be on the verge of disappearing) in the next century" (p. 1). Fishman's (1991, 2001) and Grenoble and Whaley's (2005) works help to combine this topic with in-depth perceptions. In the light of Crystal's (1997) widely accepted opinion on English language hegemony, the situation of language endangerment is much clearer than ever.

Tsunoda's (2006) book *Language Endangerment and Language Revitalisation: An Introduction* explained there are some similar terms in use in the field, "e.g. (i) endangered languages, weakening languages, dying languages, and (ii) language death, language loss, and language endangerment" (p. 9) which are employed to clarify the different level of language endangerment. Crystal (2000) simply defines the most severe situation, language death as follows: "A language dies when nobody speaks it anymore" (p. 15). Even though the language has been recorded, when the last person who speaks it dies, the language dies as well. Tsunoda (2006) takes the criteria of (a) "number of speakers", (b) "age of speakers", (c) "transmission to children", and (d) "functions of the language" (p. 9) to define the endangered languages in detail. Table 2, below, sets out those details (Tsunoda, 2006).

Table 2. The Description of Endangered Language Degree.

	Endangered Language Factors & Degree
Stable Languages	They are still being learned as mother tongue by children. (Presumably they are not so safe as safe languages.)
Languages in Decline	* Instable and eroding: some of the children speak the language. * Definitely endangered: the language has passed the crucial basic threshold of viability, is no longer being learned as mother tongue by children, and the youngest speakers are of the parental generation. * Severely endangered: the youngest speakers are of grandparental generation and parents cannot teach the language to their children. * Critically endangered: the youngest speakers are in the great-grandparental generation, and are also very few.

Source: *Language Endangerment and Language Revitalisation* (Tsunoda, 2006).

In terms of these factors of language endangerment, languages such as the languages of Māori, Ainu, Austronesian, Haida and other indigenous ethnicities are endangered to different levels. Comparing Table 1 (see Chapter Two) and Table 2, te reo Māori seems to stand at the severely endangered level. However, there is a custom among Māori people that grandchildren are brought up by grandparents. Therefore, for te reo Māori, it is more difficult to identify the endangerment level. More factors must be employed to specify the endangerment level.

According to Crystal (2000), languages have died throughout the long history of human civilisation, but there is evidence showing that the number of languages has dramatically declined in past 500 years. Tsunoda (2006) points out that "Language loss has been a common phenomenon in human history, but it has been accelerating since the colonization by European powers started" (pp. 7-8). However, the reasons for such massive language decline are quite complex – and which reasons should be considered depends on the particular case at hand (Fishman, 1991). For instance, some languages died because the people who spoke those languages disappeared due to natural disaster or warfare, while some languages may have died in a language shift. Language shift can be understood as the process whereby a language was replaced gradually during the operation of a dominant culture or society (Fishman, 2001).

Tsunoda (2006) listed the possible factors contributing to language endangerment, as follows:

"(i)   natural,

(ii)   political, military,

(iii)   social, sociological, socio-psychological,

(iv)   historical, ethnohistorical,

(v)   economic,

(vi)   environmental,

(vii)   cultural,

(viii) religious,

(ix)   sociolinguistic, linguistic" (p. 57).

In terms of these factors, te reo Māori is experiencing language endangerment since, as discussed above, Māori people were punished for speaking their own language, and were forced to speak English for education and employment. In accordance with the data from Table 1 (see Chapter Two) and Table 3, below, only 8% of Māori people regard Māori as their first language and, even at home, Māori is not the main language.

Therefore, it can be said that te reo Māori was severely endangered in the past but now it is a vulnerable or instable language.

Table 3. Te Reo Māori Measures, by Age Group, June–August 2013 (Part II).

Measure	Total	Age group (years)				
		15–24	25–34	35–44	45–54	55+
		Percentage				
Population distribution	100	27.8	18.3	18.6	16.8	18.5
First language learned and still understood						
Māori	8.0	7.7	7.9	3.6*	5.9*	14.9
Language spoken at home						
Māori is main language	2.6	1.7*	3.0*	3.1*	2.0*	3.7
Māori is used regularly	20.5	18.8	24.5	24.3	19.0	16.9

Note. * = Sampling error is 30% or more but less than 50%. Adapted from Statistics New Zealand (2014). The 2018 Census data from Statistics New Zealand was not available at the time of writing. The data reported here was published in May 2014. It was extracted from 'Selected te reo Māori measures, by age group'. Population refers to the usually resident Māori population of New Zealand, living in occupied private dwellings on 2013 Census night, aged 15 years and over, who identified themselves as having Māori ethnicity in the 2013 Census form.

3.2.2 Language Revitalisation

It has been found that social factors play an important role in language endangerment. Targeting the social space and societal dynamics, Fishman (1991) demonstrated that reverse language shift is a similar concept to language revitalisation. He also argues that relevant movements are family- or community-based (Fishman, 1990).

There is still controversy about whether a language can be revitalised or not. Tsunoda put forward the idea that it depends on "(i) the definition of language revitalisation, and (ii) the aim of a given revitalisation program" (Tsunoda, 2006, p. 169). In terms of the definition of language revitalisation, if it refers to an endangered language being used in daily communication without changing the language structure (which is referred as a restricted definition), it is an impossible mission. From another viewpoint, if language revitalisation means renaming some places with their original names in indigenous

languages, or the language being spoken by people who may mix it with some other languages, restoring the endangered language to some extent with variations in grammar, lexicon or phonology (which will be referred to as a modest definition of language revitalisation), it is much easier to revitalise a language. Moreover, an aim of language revitalisation which requires native speakers to be proficient in their language in both speaking and writing is further beyond reach than an aim of supporting an indigenous language as well as setting necessary indigenous language signs (Tsunoda, 2006).

For this thesis, the definition of "language revitalisation" mentioned by Grenoble and Whaley (2005) is used, whereby "language revitalisation is to increase the relative number of speakers of a language and extend the domains where it is employed" (p. 13) along with the acceptance of variations in language structure. However, this thesis will also discuss the situation under the restricted definition of "language revitalisation".

3.2.3 Models and Theories of Culture and Language

Many linguistics experts and psychologists who have shared their thoughts and perspectives on languages (e.g., Chomsky, 1955) and cognition development with language (e.g., Vygotsky, 1962, 1978). Their theories and models provide the readers with some conceptual prerequisites for discussing the subject of language revitalisation. However, the two scholars named, Chomsky and Vygotsky, stand out for this thesis.

1). Theories on Language Acquisition

One of Chomsky's famous theoretical language concepts is language acquisition devices (LAD) which is based on the belief that the language is innate for human beings just like the ability to drink, walk, laugh and so on (Chomsky, 1955). LAD deems that the language is a kind of hardware for children, and that they are born with the ability to learn and understand language. Children may acquire the syntax of a language under a scenario of the daily talking of their parent rather than intentional study. It is claimed that LAD only exists in human brains.

The LAD later became involved with the universal grammar (UG) theory. The UG consists of "a set of general principles that apply to all grammars and that leave certain parameters open" (Cook, 1985, p. 3). To acquire a language, a child needs LAD and the evidence of a certain language. For example, when a child come across the sentence "Ann eats breakfast" then they will know that English has subject-verb-object order. To acquire a language is to set all the parameters of UG properly. For second language learners, there are controversial arguments on the function of UG. Scholars such as Schachter (1988) disagreed that UG still works for adults in second language acquisition while scholars such as White (1990) suggested that UG operates in second language acquisition as well. Bailey, Madden and Krashen (1974) believed that the second language acquisition order is similar to first language acquisition even though there are arguments on the process of acquisition.

Vygotsky paid attention to the role of culture and sociology in cognition development (Vygotsky, 1978). He emphasised the importance and effects of culture and society on the process of learning. Vygotsky (1978) pointed out that "learning is a necessary and universal aspect of the process of developing culturally organized, specifically human psychological function" (p. 90). Language may then develop during the process of social interactions with the purposes of communication, as explained in the book *Thought and Language* (Vygotsky, 1962). "According to Vygotsky (1962) language plays two critical roles in cognitive development:

1: It is the main means by which adults transmit information to children

2: Language itself becomes a very powerful tool of intellectual adaptation" (McLeod, 2014, p. 5).

Vygotsky believed that children make progress in their language and cognitive development by social activities. Each culture has specific way of social interaction.

Although Vygotsky did not carry out second language acquisition research directly, his theory on language acquisition, society and culture offers a foundation for such studies. He stated that learning a second language "must be studied in all its breadth and in all

its depth as it affects the whole mental development of the child's personality taken as a whole"(Vygotsky, 1997, p. 251).

These theories on language acquisition offer a possibility for language revitalisation because language is the hardware for people (Chomsky, 1955) and cultures matter in the process of acquiring a certain language (Vygotsky, 1962). Based on these theories, te reo may not die out as long as there are children who would like to learn it within a Māori environment. Therefore, maintaining a language environment is a necessity. Under the modest definition of language revitalisation, efforts to maintain a language environment can be made in different ways. For example, besides an immersion study environment, Māori tourism can also offer a stage for both adults and children to perform the waiata which provides the children with a chance to get involved in Māori language performance.

2). Post-colonialism

Besides the language acquisition theories, the concept of post-colonialism is of considerable relevance to this research. Bhabha as an important scholar who studied post-colonialism, and offered the notions of hybridity and a third space (Bhabha, 1993, 1994; Rutherford, 1990) which are important for this work on the discussion of social status of indigenous culture. As Meredith (1998) explained,

> Bhabha has developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and inequity (Bhabha 1994; Bhabha 1996). Bhabha contends that a new hybrid identity or subject-position emerges from the interweaving of elements of the coloniser and colonised challenging the validity and authenticity of any essentialist cultural identity." (p. 2)

Bhabha talked with Rutherford on hybridity and posed the notion of a third space (Rutherford, 1990):

> Now the notion of hybridity comes from the two prior descriptions I've given of the genealogy of difference and the idea of translation, because if, as I was saying, the act of cultural translation (both as representation and as reproduction) denies the essentialism of a prior given original or originary culture, then we see that all forms

of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. (p. 211)

What has to be clarified is that this third space is not identity as identification, according Bhabha's explanation in the interview (Rutherford, 1990). Again, Bhabha also stated that "The process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation" (Rutherford, 1990, p. 211). The 'third space' enables and embraces the variations in the hybrid. For example, languages are quite different from what they were like 100 years ago, because of the interactions between cultures. Each language absorbed new phrases and concepts from another language, and then a new language generation formed. Bhabha also believed cultures interacted with each other, which means the peripheral cultures were not only oppressed by the central cultures, but also had the potentiality to erode the mainstream with daily performances (Bhabha, 1993, 1994). Again, taking language as an example, in an English-speaking country, there is a normal greeting sentence - "long time no see" which does not fit the English grammar nor context as a greeting but it is accepted by many people. This sentence originates from a Chinese greeting phrase to express the emotion of missing someone. In English-speaking countries, Chinese culture was a peripheral culture but under many generations of interconnection, Chinese culture has a place in many countries around the world. It is believed that Māori language has a similar power. For example, when teachers say 'pakipaki', the children will clap their hands in primary school. In addition, during a tour, the tour guide will teach the visitors to say 'āe' instead of 'yes' and 'kia ora' instead of 'hello'.

Amoamo (2008) studied Māori representation in the tourism context and cultural identity by utilising Bhabha's (1994) notions of hybridity and third space. She suggested that "tourism might act as a medium for offering post-colonial counter-narratives that reclaim cultural power and political discourse in the wider domain of indigenous

self-determination" (Amoamo, 2008, p. ii). In this present research, the operation of Māori tourism, culture and language are analysed in the post-colonial context. It is also agreed that tourism can work for indigenous people's self-determination.

Barrett (2016) suggested that tourism can help indigenous people revitalise their language. In that article, Barrett employed Euro-American language ideologies when it comes to language revitalisation. It was narrated that "the Euro-American language ideologies are characterized by linguistic nationalism which equates the use of a single language with a national identity (Anderson, 1983; Silverstein, 1996)" (Barrett, 2016, p. 144).

In the article, it was reported that a group named B'alam Ajpu runs a school to teach children to learn hip-hop using Mayan language in Guatemala. However, the performance mixes Spanish and three Mayan languages including Tz'utujil, Kaqchikel, and K'iche'. It is believed that this activity aided Mayan language revitalisation in central Guatemala. One of the purposes of the group is to help the child beggars learn a skill to attract tourists to make a living (Barrett, 2016). For Barrett, the performance itself is the production of the third space. This research inspired me to think about the potential of tourism for language revitalisation. After further investigations, I support Barrett's perspective that tourism can be the trigger for language revitalisation.

3）. "Otherness"

Hollinshead (1998) looked at hybridity and tourism through the lens of Bhabha's (1994) third space and hybridity. Generally, he critiqued the function of tourism which enhances the label of indigenous people's "otherness" (Hollinshead, 1998). Besculides, Lee, and McCormick (2002), on the other hand, asserted that cultural tourism can benefit local people by increasing identity, pride, cohesion, and support when the local people showcase their culture to tourists properly. However, without appropriate management, the commoditisation of culture may drive local people to an extremely negative situation.

Globalisation is an irreversible process and international tourism also stimulates the hybridisation process. There are Chinese, Japanese, Korean and Spanish characters posing in stores in almost every corner in the world. Under such circumstance Hollinshead (1998) argued it is not possible to preserve a so-called purity. A possible solution for indigenous culture in tourism is accept the growing communication between countries and take advantage of it to present culture and elevate the quality of culture and indigenous life. When it comes to "differences" and "otherness", identity is a topic that has to be discussed under tourism perspective.

In the past, from the eighteenth to the early-twentieth century, there were exhibitions of real people which were considered quite attractive at that time. The "exhibits" were persons "imported" from overseas colonies and it is an example of Weaver's (2010) stage three (ex situ exhibitionism and exploitation) in the six-stage model of the relationship between tourism and indigenous people discussed previously. "These forms of unequal representation are commonly referred to as 'human zoos'" (Trupp, 2011, p. 139) and are "exceptional in combining the functions of exhibition, performance, education and domination" (Blanchard, Nicolas, Boetsch, Deroo, & Lemaire, 2008, p. 1, as cited in Trupp, 2011, p. 139).

The awful thing is that similar exhibitions still exist in sugarcoated forms as 'ethnic tourism' (Cohen, 2001; Hussain & Doane, 1995). For example, Kayan females in Thailand, unfortunately, are "shown" in an exhibition of "otherness" because they have a traditional view of beauty as a long neck (Keshishian, 1979). The dresses and accessories are supposed to show the cultural beauty of Kayan women while they are exploited. According to Trupp's (2011) description "in the case of the 'Long-Neck-Kayan' villages in Thailand, some exhibited villagers do not even have Thai citizenship. These tourist sites (like the former colonial exhibitions) have leisure-recreational and political functions." (p. 142). Furthermore, "these attractions are created, owned, and operated by the national government and are thus seen as vehicles for nation-building" (Bruner, 2005, p. 212). Similar situations have also occurred in Indonesia, China, and Kenya (Trupp, 2011).

As mentioned by Hollinshead (1998), these kinds of celebrations will not bring a positive future for either the culture or the tourism industry. When it is controlled by others, a culture cannot be displayed properly. The 'human zoo' exhibition has generated uncomfortable experiences for some tourists and this form of tourism is acutely debated. It deprives the vitality of both the culture and the tourism industry; it does not fit the conception of sustainable development and leads both culture and tourism a bad name. In sharp contrast to these types of operations, many Māori tourism enterprises hold their rights on cooperation, which is a very different position from those who celebrate "otherness". The Māori people have their voices heard.

4). Authenticity

The most controversial problem, which is under heated discussion, is authenticity. The concept of authenticity has been discussed by numerous academics such as Butler & Hinch (2007), Cohen (1988), Hughes (1995), C. Taylor, (1992), J. P. Taylor (2001), Wang (1999), because the tourists come to a place with the eagerness to experience something original and unique that will enhance their ego. Authenticity has ambiguous meanings and Golomb (2012) pointed out that "The term 'authenticity' is used in so many different contexts that it may very well resist definition." (p. 7). This term has also been somewhat abused in recent years and many people cast doubt on the 'authenticity' of the tourism industry, particularly because of its ambiguity. Originally, authenticity was used in the context of museums and referred to the situation:

> where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore worth the price that is asked for them or, if this has already been paid, worth the admiration they are being given. (Trilling, 1972, p. 93)

Now, in the context of tourism, "authenticity connotes traditional culture and origin, a sense of the genuine, the real or the unique" (Sharpley, 1994, p. 130). Wang (1999) explained that "the issue of authenticity in tourism can be differentiated into two separate issues: that of tourist experiences (or authentic experiences) and that of toured objects" (p. 351). Wang further introduced three classifications of authenticity which are

objective authenticity, constructive authenticity and existential authenticity, to demonstrate the authenticity of tourism experience.

Objective authenticity is defined as involving "a museum-linked usage of the authenticity of the originals that are also the toured objects to be perceived by tourists. It follows that the authentic experience is caused by the recognition of the toured objects as authentic" (Wang, 1999, p. 351). This point of view on authenticity is similar to MacCannell's (1973) notion of "staged authenticity" which stresses the importance of reality, origin and sincerity of toured objects despite the opinions of tourists. It is asserted that as long as the toured objects are not original and authentic to 'what it was like', the tourism experiences are not authentic for tourists even if they may believe they had a nice authentic experience. In this view of objective authenticity, almost every tourist can be the victim of staged authenticity.

By contrast, "Constructive authenticity refers to the authenticity projected onto toured objects by tourists or tourism producers in terms of their imagery, expectations, preferences, beliefs, powers, etc." (Wang, 1999, p. 352). Constructive authenticity is explained as "things [that] appear authentic not because they are inherently authentic but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers" (Wang, 1999, p. 351). This conception can also be referred to as symbolic authenticity (Culler, 1981). The toured objects or experience is perceived as authentic because they have recognisable features satisfying the imaginary, cognition or projection of tourist (Culler, 1981).

Finally, "Existential authenticity refers to a potential existential state of Being that is to be activated by tourist activities " (Wang, 1999, p. 352). From this stance, the tourist's thoughts matter, and this indicates that the tourism experience is authentic because the tourist fully engages in the tourism activity and they indeed recognise the authenticity of the time they spend on such activity, which gives the tourist satisfaction and freedom (Wang, 1999).

Carrying these notions of objective and constructive authenticity into the real cultural tourism world, there will be some paradoxes in relation to authenticity.

Before we dig further into authenticity in cultural tourism practices, there is a need to distinguish the two types of cultural heritage, "Tangible" and "Intangible" cultural heritages, which are explained as follows:

> Tangible heritage includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture. (UNESCO, n.d., para. 2)

> Article 2: The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. (UNESCO, 2003, para. 25)

It seems that tangible heritage is something objectively authentic that a tourist can experience during their tour. However, here are some confusing examples.

> *Example 1.* Repaired or renovated ancient arts. People who would like to appreciate art may visit museums or gallery to see renowned masterpieces. They treat those artworks as authentic, whereas, those arts may have been repaired or renovated before exhibition since the colour faded due to contact with air and the canvas has broken down over time. The style may even have been changed a little due to the differences in aesthetic appreciation of different eras. Similar situations have arisen with frescos, churches, gardens, museums and historic sites. Moreover, with the development of legislation, there are a lot of rules on animal protection which limit access to animal products and related activities. The raw materials of some artworks may be impossible to replace because of the extinction of a certain species. Some activities may be banned on account of regulations.

> *Example 2.* The authenticity of fantasy. The Hobbiton tour is one of the most popular and famous activities in New Zealand tourism. Children and adults from all

over the world come to Matamata to see the exotic world built for the movies. Hobbiton itself was created with a purpose. The existence of Hobbiton is a fantasy.

These examples indicate the situation of tangible cultural heritage and its potential authenticity issues. Are those travel experience inauthentic in example 1 and 2? According to the assessment of objectivism, it is hard to admit the authenticity of the toured objects since they are not "original" to a certain degree. Based on a constructive perspective, however, it is acceptable that those tangible cultural heritage objects and place are regarded as authentic. Wang evaluated constructive authenticity by arguing that "Constructivists are reluctant to dig a tomb for "authenticity" and they try to rescue the term by revising its meanings" (Wang, 1999, p. 358). However, the controversial issues are with the intangible cultural heritage. For instance, on gourmet tours, there are groups of people who like to travel around the world enjoying diverse food cultures. For a constructivist, a trip outside Britain to taste fish and chips may be not authentic enough even if the materials, chefs and cooking processes are exactly the same as in British fish and chip shops.

Aside from the obscure boundary between authenticity and inauthenticity, the negative side of authenticity may also cause conflict. For example, there are Māori villages offering overnight marae stays with good lodging services. It is said to be authentic but should there be modern single beds in marae when tradition dictates communal sleeping on the floor? According to the tourism organisation 100% Pure New Zealand "Marae are used for meetings, celebrations, funerals, educational workshops and other important tribal events." (Morton, n.d., para. 1).

Existential authenticity may be the most favourable position to take towards tourism, although this type of authenticity seems idealistic and romantic. Given it is associated with the motivations of the tourist, to define authenticity in this way is more proper for people who seek purpose and meaning because the action of traveling with such a motivation is romantic.

All the theoretical concepts discussed in this section play an essential role in this thesis. Chomsky and Vygotsky's theories and models work as the backbone of the possibility of language revitalisation while Bhabha's thoughts provide this research with direction in relation to the discussion of indigenous cultures. The perspectives on authenticity help to clarify the nature of the tourism experience.

3.3 Identifying the Gap

After reading the article on language revitalisation by Barrett (2016), I formed the view that tourism may have possibilities for indigenous language revitalisation since tourism is a such versatile industry. Tourism worked as a trigger in Barrett's research to exert positive and profound impacts on the development of both society and language.

Compared with Guatemala, New Zealand enjoys exceptional advantages, though it is hard to find journal articles on the nexus of tourism and language revitalisation. Whitney-Squire (2016) mentioned that it was the prosperity of Māori tourism which motivated her to write a thesis on language revitalisation with the Haida Gwaii language but aside from this work, articles on tourism and te reo Māori are quite rare in literature. Articles on te reo Māori revitalisation mainly focus on education (Hornberger, 2006; G. H. Smith, 2003b), legislation, public signs, literacy, policies and media (Hinton, 2011). Hence, this research pays academic attention to tourism, culture and indigenous language revitalisation and takes te reo Māori as a specific case.

There are reasons for the scarcity of literature on tourism and indigenous language revitalisation. First, the tourism is an industry and, although it is also an academic subject, the operation of tourism is still close to the marketing area. Yet, language is something used in daily life in communicating with the people around. In the case of language revitalisation, there is a concordant opinion on education since it may provide an immersion environment of a language which provides more direct learning. Therefore, the function of tourism is underestimated when it comes to language learning. At the same time, the conditions and forms of tourism diverge in different communities,

regions or countries, so it may harder to generalise the outcomes of this research. Any phenomenon generated in tourism is sophisticated and complex. Therefore, this thesis investigate the Māori tourism and te reo Māori to figure out whether tourism has the possibility to revitalise te reo Māori.

3.4 Interactions between Tourism and Culture

3.4.1 Cultural Tourism

Culture operates as the keel of a society. Tourism coordinates with the activities of people who are inbound or outbound. There is no argument about culture's weight in tourism. It not only provides various products for profits but generates many sociocultural movements such as adventure tourism, music tourism, indigenous tourism and slow tourism. Cultural tourism is characterised as "visits by persons from outside the host community motivated wholly or in part by interest in historical, artistic, scientific or lifestyles/heritage offerings of a community, region, group or institution" (Silberberg, 1995, p. 361). As a result of the features of culture and tourism, abundant books and journals discuss the sustainability of cultural tourism (see, e.g., du Cros, 2001; Smith, 2003; Wilkinson, 2008). Developing a sustainable cultural tourism is recognised as a win-win situation for both culture and tourism. The benefits of tourism can be devoted to the protection and preservation of cultural heritage; and the tourism activities *per se* can be an impetus for breaking stereotypes. No matter whether it relates to a long stay or a short stay, visitors who enjoy cultural tourism will come across the local people or landscapes which provide them with the chance to learn further about what they are making contact with, and leads to introspection in the face of cultural differences.

> Cultural tourism often appears to be an economically desirable prospect for the majority of governments, since it implies an interest in the country's people, their heritage and traditions, as well as the natural and man-made resources. This can lead to the enhancement of a country's image and the furthering of better international relations, always a priority for governments. However, there is a need for the wealth generated through tourism to be reinvested in the people themselves, rather than being channeled into other economic activities. Only

then can the socio-economic and socio-cultural benefits of tourism be maximized and the development of community-based tourism encouraged. (Smith, 2003, pp. 43-44).

As Smith (2003) further noted, the tourism industry makes use of the culture in order to gain profits and generate economic development, while there is also a demand from tourism businesses and organisations for cultural development.

3.4.2 Tourism Industry as a Platform

It has been suggested that "Tourism can capture the economic characteristics of the heritage and harness these for conservation by generating funding, educating the community and influencing policy "(ICOMOS, 1999, para. 5). From this perspective, it is not difficult to believe that the tourism industry seems to play quite a positive role in developing and saving cultures. The tourism industry indeed provides platforms for cultures and with them the possibility of regenerating them. However, in practice, every coin has two sides, and so we cannot assume the operation of tourism always benefits cultural development (Carr, 2006). Carr (2006) described the relationship between tourism and culture to be more like competitors than collaborators. A senior preservation consultant who worked for Heritage Conservation Branch of the Ministry of Small Business, Tourism and Culture in British Columbia, Canada, held the opinion that tourism may not help in cultural heritage conservation and indicated that:

> What is good for conservation is not necessarily good for tourism, and what is good for tourism is rarely good for conservation. Sad but true, there are still far too many heritage sites where the needs of adequate conservation are sacrificed to the needs of tourism. (Kerr, 1994, para. 9)

Admittedly, it is true that tourism might not offer the best help for cultural site conservation, but taking other factors into consideration, it is better than nothing. For instance, without the tourism industry, cultural sites might be destroyed by urban planning or infrastructure management. What is more, tourism generates profits for sustaining cultural sites.

It is also important to consider residents' opinions as also integral to the development of tourism, so there are scholars working on research into the attitudes of residents towards tourism (Andereck, Valentine, Knopf, & Vogt, 2005; Andereck & Vogt, 2000; Besculides et al., 2002; Karanth & Nepal, 2012; Kim, Uysal, & Sirgy, 2013; Y. Wang & Pfister, 2008; Xu, Barbieri, Anderson, Leung, & Rozier-Rich, 2016). Besculides et al. (2002) reported that

> Community residents can realize cultural benefits from tourism in one of two ways. First, tourism exposes the host to other cultures and can result in benefits such as tolerance and understanding. Second, the act of presenting one's culture to outsiders strengthens the idea of what it means to live within a community, thus increasing identity, pride, cohesion, and support.
>
> Research has found additional positive effects of tourism to be cultural exchange, revitalisation of local traditions, increased quality of life, and an improved image for the community (Clements, Schultz, & Lime, 1993; Weikert & Kertstetter., 1996). (pp. 306–307)

As mentioned previously, tourism offers people from different cultures a chance to meet with each other as well as increasing a sense of identity. Similar to Amoamo's (2008) perspectives on indigenous tourism representation, one of the major benefits of tourism for cultures maybe the breaking of stereotypes in order to ease potential racism and conflict. To explore residents' points of view, Andereck and Vogt (2000) conducted quantitative research into rural community members' opinions on tourism's advantages and disadvantages. They found that residents from communities hold positive attitudes on most specific types of development related with tourism. They researched seven different local communities in United States with questionnaires. Based on one of their outcomes, the residents treat tourism positively even if they are aware of the negative impacts of the tourism industry. According to their data, the opinion that "native people are being exploited by tourism" had a relatively weak influence on perceptions of the negative impacts of tourism compared with other factors like vandalism and crime (Andereck & Vogt, 2000).

Thus, although tourism may ruin cultures from an authenticity aspect, which will be discussed later, the functions of tourism in presenting and developing a culture are innovative and positive.

3.4.3 Culture as a Resource Base

To understand the role culture can play in tourism, a concept called tourist motivation may help to locate culture in the tourism industry. On the topic of tourist motivation, previous scholars' work, such as Dann (1977, 1981), Dunn Ross and Iso-Ahola (1991), Fodness (1994) and Iso-Ahola (1982), tried to list or categorise the reasons for travel. Dann (1977) identified two types of motivations; one is 'anomie', the other is 'ego-enhancement'. By Dann's (1977) description, anomie refers to "the desire to transcend the feeling of isolation obtained in everyday life, where the tourist simply wishes to 'get away from it all' "(p. 187); ego-enhancement means the desire of being recognised by others. Both of these types of tourist motivation are so-called "push" factors which focus on subjective factors (Dann, 1977). Pearce and Caltabiano (1983) used a quantitative methodology to research the tourism motives of sample of adults in Texas and Massachusetts, USA. Table 4, below, presents the nine motivations and their categories in accordance with the results in this research.

Table 4. Tourist Motivations and Categories.

Socio-psychological	Alternate cultural
- escape from a perceived mundane environment, - exploration and evaluation of self, - relaxation, - prestige, - regression, - enhancement of kinship relationships, - facilitation of social interaction.	- novelty - education

Note. Adapted from "Inferring travel motivation from travelers' experiences" (Pearce & Caltabiano, 1983).

In consideration of these motivations, cultures can offer many possibilities for tourism product development. In the first place, due to the inherent nature of cultural diversity, a certain culture can produce special cultural products which cannot be experienced elsewhere. Second, cultural tourism is more relaxed compared with adventure tourism, so it can create a comfortable environment for both children and adults. Moreover, during the process of appreciating different cultures, tourists can come across people with similar hobbies and taste. All these features suit the ego-enhancement motivation falling into both the socio-psychological and alternate cultural categories listed in Table 4.

In the case of Māori tourism, the culture offers many attractions for tourists. Culture performance enriches tourists' travel experience. Products such as Māori arts and crafts carry stories about Māori culture which are unique for tourists. What is more, the performance of waiata may also enrich tourists' knowledge unintentionally. People appreciate the performance while the waiata tell stories about Māori. For example, there is a waiata about Te Ika a Maui which means the tourist remembers New Zealand in the image of the fish, the boat and the anchor. They enjoy while they learn.

The relations between tourism and culture are quite similar to the relations between customers and shops. Cultures offer products and tourism would like to buy them for self-investment. With the profits from tourism industry, cultures can be more effectively restored and generate more products to cater to tourism's taste.

3.4.4 Relation between Culture and Language

It is widely believed that the relationship between culture and language is extremely intimate. This relationship has been studied by many researchers, such as Jiang (2000), who demonstrated the inseparability of culture and language with metaphors and Imai, Kanero and Masuda (2016), who discussed the definitions of "language" and "culture" through the lenses of cognitive psychology and cultural psychology as they tried to figure out the relationships between language, culture and thought.

One of the reasons why the interaction between culture and language is complex was described in the research of Taverna, Waxman, Medin, Moscoloni, and Peralta (2014, also cited in Imai et al., 2016,)

> They concluded that concepts of human-nature relations are largely different across people living in technology-oriented urban cultures, where humans are seen as a unique existence independent of the living environment, and those living in rural areas, where humans are seen as a part of the ecological system in nature. (p. 72).

It cannot be simply concluded that culture does or does not exert impacts on language acquisition from psychological perspectives, but it can be recognised that there are differences between children raised in an indigenous community and children raised in an urban environment. Although language is innate (Chomsky, 1955), the context of culture plays essential part in language acquisition (Vygotsky, 1978).

Brown (1994) described the relationship between language and culture clearly as follows: "A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture" (Brown, 1994, p. 165). Combined with the three metaphors discussed by Jiang (2000), the relationship between language and culture can be shown to be inextricable. The three metaphors are:

1. Under a philosophical view: Language and culture makes a living organism; language is flesh, and culture is blood. Without culture, language would be dead; without language, culture would have no shape.

2. Under a communicative view: Communication is swimming, language is the swimming skill, and culture is water. Without language, communication would remain to a very limited degree (in very shallow water); without culture, there would be no communication at all.

3. Under a pragmatic view: Communication is like transportation: language is the vehicle and culture are is the traffic light. Language makes communication easier and faster; culture regulates, sometimes promotes and sometimes hinders communication. (Jiang, 2000, pp. 328–329)

The relationship between culture and language also explained by Nida (1998):

Language and culture are two symbolic systems. Everything we say in language has meanings, designative or sociative, denotative or connotative. Every language form we use has meanings, carries meanings that are not in the same sense because it is associated with culture and culture is more extensive than language. (p. 29)

In these circumstances, some contexts can be explained. The first sentence one would like to say when one comes across an acquaintance on the street may be "How are you?" or a topic related to the weather, if you are in New Zealand. However, in China, the first sentence is very likely to be "Have you finished your breakfast / lunch / dinner?". Similarly, the notion of breakfast is also divergent from different cultures. A person who is from an English-speaking country may think of oats, cereals, milk, pancakes and coffee when the word "breakfast" is mentioned, while it will remind Chinese of buns, porridge and dumplings and so on.

Another point that needs to be emphasised on language and culture is that both of them are the pillars of identity. Scholars such as Gupta and Ferguson (1992) studied the issues of identity and culture while other scholars discussed language and identity (Barrett, 2016; Edwards, 2009). Even in the definition of indigenous ethnicity, sharing the same language and culture were taken into consideration (Callister, 2004).

3.4.5 Tourism and Language

The relationship between tourism and language is controversial and hard to locate. Kramsch and Widdowson (1998) stated that language "expresses", "embodies" and "symbolizes" cultural reality. Moreover, scholars such as Schug, Yuki and Maddux (2010) have argued language is part of culture. From this point of view, the relationship between tourism and language can be regarded as similar to the relationship between tourism and culture. However, Schug et al.'s idea was challenged by Imai et al. (2016), who assessed the meanings of language and culture from cognitive and cultural psychological perspectives and found that culture and language work together in forming people's thought and cognition.

In accordance with the existing literature on the nexus of tourism and culture, and of culture and language, which was discussed above, it is possible to raise part of the veil on the relationship between language and tourism.

Similar to the function of culture in the tourism industry, language can generate tourism products as well. The most direct presentation is the language study programmes offered for tourism by tertiary education institutions in the language's original country. For instance, the website home page of a language study institution in Japan offers such a programme to learn Japanese and lays stress on obtaining a high Japanese communication ability as well as an understanding of Japanese culture (Kyoshin Language Academy, n.d.). Also, a concert performance can be considered as a carrier and manifestation of language. No matter whether the performers travel to another country to showcase the songs, or the visitor travels to a country to see a concert, the process will spread the language.

In terms of language, tourism offer the opportunity to advertise or emphasise the belongingness and characteristics as well as the culture in which it is carried out. Culler (1981) described how semiology worked in a tourism context. He also noted that

> The tourist is interested in everything as a sign of itself, an instance of a typical cultural practice: a Frenchman is an example of a Frenchman, a restaurant in the Quartier Latin is an example of a Latin Quarter restaurant, signifying 'Latin Quarter Restaurantness' (Culler, 1981, p. 2)

The requirement of a "sign" from tourists may draw attention to language. For example, as noted by Bremner and Wikitera (2016), Mt Cook was renamed with the Māori name Aoraki. The original name Aoraki is from a sacred ancestor which indicates that the mountain carries mana of the sacred ancestor (Bremner & Wikitera, 2016). If a tourist heard Mt. Cook, he or she may want to conquer the highest mountain in New Zealand; however, if they heard Aoraki and learned the story behind the name, they may respect the mountain instead of standing on the top of a Māori ancestor's head. Therefore, the proper presentation of language can restrict the behaviour of tourists and ease potential cultural conflicts.

3.4.6 Development of Six Tourism Stages in New Zealand

This section analyses tourism in New Zealand by drawing on Weaver's (2010) six-stage model of the relationship between tourism and indigenous people which has been set out in detail in Chapter Two, section 2.4.3.

In McClure's (2004) book, New Zealand is called 'the wonder country'. The book describes New Zealand tourism from 1870 to 2003. Although it narrates 133 years of tourism developments in New Zealand, the first chapter on the tourism in New Zealand from 1870 to 1900 mainly falls into stage four according to the definition of Weaver (2010). Before 1870, it is said that

> Few people had visited New Zealand purely for pleasure. Explorers and scientists had mapped and catalogued many of the features of the landscapes, but during the wars of the 1860s travel in the North Island had become dangerous and British soldiers were almost the only visitors. (McClure, 2004, p. 8)

In this brief narrative, it can be seen that the second and third stages of New Zealand tourism happened before 1870. Drawing on Weaver's conception, the first visitors, after 1870, came to New Zealand for leisure. Some of them wanted to escape from metropolitan life, some of them came for a change of season (McClure, 2004). The important difference that McClure mentioned is that "both Māori and Pākehā were involved in servicing tourists and developing the tourist industry at the very beginning on this stage. The host and guides to the Pink and White Terraces[1] were the owners of the land" (p. 10). Since there was only one hotel at that time, some tourists had to sleep in the Māori house and some of them felt unhappy about the time shared with Māori people.

Weaver's (2010) model indicates that the fourth stage is controlled by the colonisers. This was already true to some extent. Robert Graham as a Pākehā owned the Waiwera spa north of Auckland and the Terrace Hotel at Te Wairoa at that time (McClure, 2004). And with the increase of tourism, William Fox, who was the second Premier of New

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[1] Beautiful landscapes in New Zealand but were destroyed in the 1886 eruption of Mount Tarawera

Zealand, proposed that the government should purchase the land in case over-commercialisation destroyed the marvelous natural wonders. After 1880, "the government obtained 4-5,000 acres on Lake Rotorua (including all the best springs) and became responsible for their management" (McClure, 2004, p. 15) and Māori people lost control of tourism as well as the land. At that stage, Māori people experienced 'otherness' since "Māori were sidelined from the tourist economy, becoming employees or cultural exhibits themselves" (Diamond, n.d., "Crown control," para. 1). A power shift took place in tourism which Diamond (n.d.) dated to 1903. The reality of this fourth stage extended a long period, and the relationship between tourism and Māori did not move to stage five in Weaver's (2010) model until the end of the twentieth century.

Māori entrepreneurs started to gain a place in the tourism industry with the idea of whale watching.

> Skippers and crew from Whale Watch Kaikoura take boatloads of tourists out to sea to view the animals, with the aim of inspiring as much as informing: their approach blends science with Māori values to make education attractive to people who are curious but nonetheless on holiday. (McClure, 2004, p. 274).

The fifth stage of New Zealand indigenous tourism started with the concept of ecotourism. Māori tried to reinforce their values and spirituality by their strong resistance. Now, the indigenous tourism in New Zealand is on the edge of Weaver's (2010) sixth stage, with the adoption in 2007 of the United Nations Declaration on the Rights of Indigenous Peoples. The indigenous people have a stronger voice because of their re-empowerment in respect of their land, lakes and forests. If New Zealand abides by the articles in the Declaration, Māori people can own their businesses and get the benefit from them. However, conflicts and barriers still exist, and Māori people need more decision-making power on tourism.

The existence of the 'human zoo' implies a drawback of cultural tourism. Those cases neglected the positive theme of cultural tourism and spared no effort in dispossessing indigenous people of profits. Therefore, the introduction of relevant sustainable development in cultural tourism is needed. To eliminate those negative influences of

'otherness' for indigenous people, they should hold the ownership of their tourism. It is a necessity for sustainable development to be properly resourced.

The World Tourism Organisation (2004) defined sustainability in the following way: "Sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability" (World Tourism Organisation, 2004, para. 4).

Without a shadow of doubt, all these potential sustainable developments call for drive and support from government and regional institutions and organisations. Therefore, I think it is reasonable to assume, the next stage of tourism in New Zealand will enjoy more freedom under the protection of regulations. The indigenous tourism partially generated from the 'third space' will make the tourism industry more vibrant. The indigenous tourism will join with other industries to frame a sustainable cycle, for example, using tourism to make profits for the development of indigenous culture and generating careers for youth. Indigenous culture provides products for tourism and then tourism helps in indigenous language revitalisation in order to sustain a healthy cultural development. In other words, the profits generated from indigenous culture work for indigenous development.

3.5 Summary

The existing literature enable this thesis to be developed further. The clarification of the meaning of 'language revitalisation' and level of 'endangerment' shapes the direction of the research. Taking the restricted definition of 'language revitalisation', it is impossible for any language to be saved; in that case this thesis can only discuss the consequences of the tourism industry for indigenous people. Taking the modest definition of 'language revitalisation', tourism may catalyse the process of indigenous language revival. The analysis has shown that te reo Māori is a vulnerable language and needs to be revitalised. Māori tourism has the ability to do that because it interacts with culture and te reo

Māori is an oral language which almost entirely depends on its culture to pass on from generation to generation. The existing theories show the importance of culture for language revitalisation. The potentiality of tourism for te reo Māori revitalisation is considerable because tourism cooperates intimately with culture while culture works for language acquisition. What is more, tourism can also advertise te reo Māori to the world. Although, there are arguments on the issues of 'authenticity', analysis of the literature has suggested that tourism associates with intangible cultural heritage and this suits the existential authenticity. The concepts of 'postcolonialism', 'hybridity' and 'third space' help to explain the complexity and potentiality of indigenous development in recent decades. While the negative aspects of tourism in showcasing 'otherness' have been criticised, in certain cases there are positives in tourism which can benefit indigenous people. A gap in the literature on te reo Māori revitalisation and tourism has been identified, and this gap will be addressed in the following chapters.

On the relationships between tourism, culture and language, it has been found that tourism gains products from culture and language. Culture and language take advantage of tourism in advertising and sustaining them. Culture and language interact with each other intimately and work for identity. New Zealand tourism has been developed rapidly, but the future of tourism is promising under proper regulation.

Chapter 4: Methodology

4.1 Introduction

This chapter explains the definitions and types of ontology and epistemology in order to figure out the proper methodology for this thesis. By comparing and contrasting several research paradigms and methodologies, a phenomenological research methodology is selected to frame the thesis. Research methods and tools are chosen under the direction of this methodology, and the reasons for their selection are also explained. The whole process of choosing proper methodology is like drawing a flow chart. The right ontology and epistemology indicate the applicable research paradigms. Then the suitable paradigm leads to several possible choices of methodology. The appropriate methodology frames the research from research design to the final output. To conclude, this chapter also introduces the interview data in brief.

4.2 Ontology and Epistemology

Before going into the methodology, it is essential for researchers to clarify the concepts of ontology and epistemology.

Ontology studies the cognition and meaning of existence (Doepke & Simons, 1991; Gray, 2014; Jacquette, 2014; Scotland, 2012). Gray (2014) also explained that there are two kinds of ontology which are "being ontology" and "becoming ontology" (Gray, 2014, p. 19). To differentiate them, Gray (2014) stated that the "becoming ontology" emphasises that the unknowable and unstable world which may change or be formed depends on the will while the "being ontology" acknowledges reality and believes the world is stable and perpetual. To interpret these obscure concepts, a story is useful. There is a well-known story from Zhuang Zhou, also known as Zhuangzi, a great Chinese philosopher, who dreamed a dream of flying like a butterfly. When he woke up, he doubted the existence of himself in terms of the dream because in the dream he had existed as a butterfly, but no one can tell him whether it is him who dreamed as a

butterfly or a butterfly who dreamed as Zhuang Zhou (Wu, 1990). Zhuang Zhou's quest may square with the "becoming ontology" since the question of the existence of Zhuang Zhou himself also questions his perspective. If the dream is the dream of Zhuang Zhou, then the cognition of world he lived exists; otherwise he may be a fictional being living in butterfly's dream. In contrast to this position, there are people who believe strongly in the only one existing world; these people are the followers of "being ontology". In the light of the definitions and features of these two types of ontology, "being ontology" and "becoming ontology" may also be regarded as "realism" and "relativism" (Rorty & Rorty, 1991).

Epistemology refers to a doctrine of natural knowledge. It refers to the process by which people get in touch with the natural world and learn from the natural world (Hendricks, 2005; Hollis & Lukes, 1982; Rawnsley, 1998). Objectivism, subjectivism and constructivism are three main branches of epistemology. To clarify them, Gray (2014) has explained them as follows:

> Objectivist epistemology, for example, holds that reality exists independently of consciousness – in other words, there is an objective reality 'out there'. So, research is about discovering this objective truth.

> Constructivism rejects this view of human knowledge. Truth and meaning do not exist in some external world, but are created by the subject's interactions with the world. Meaning is constructed not discovered, so subjects construct their own meaning in different ways, even in relation to the same phenomenon.

> In contrast to constructivism, for subjectivism, meaning does not emerge from the interplay between the subject and the outside world, but is imposed on the object by the subject. Subjects do construct meaning, but do so from within collective unconsciousness, from dreams, from religious beliefs, etc. (p. 17)

In other words, the differences between these types of epistemology relate to the ways that a researcher engages with the study. Let us take the view that "water is drinkable" as an example. For objectivists, "water is drinkable" is a truth or a piece of self-evident truth and what they have to do is to assess and test it over time before giving the outcome that "water is drinkable". For constructivists, water is not drinkable before they use a set of mechanisms to deduce that "water is drinkable". For example, "water is

pure", "water has no odor nor color", so "water is drinkable". For subjectivists, their beliefs or religious leaders have told them "water is drinkable".

Taking the list of research questions, purposes and reasons for conducting the study in to consideration, this thesis research suits the constructivist epistemology congruent with a realist ontological stance. The research questions are "what" and "how" questions which try to figure out the relationships between tourism, culture and language and the possibility of tourism in te reo Māori revitalisation. This research investigates Māori under acknowledgement of the world's reality so it conducts realist ontology. It also attempts to explain the way that tourism may help te reo Māori revitalisation by analyzing the interviews data and documents. It tries to figure out a question under interactions between the researcher and the world. Hence, it falls in constructivist epistemology.

4.3 Theoretical Perspectives and Methodology

A theoretical perspective, also known as a research paradigm, is a set of theories, assumptions, beliefs or common sense with respect to knowledge that are accepted among scientists, and which can frame the research (Kuhn, 1970). Positivism and interpretivism are two different theoretical perspectives.

Positivism is "working with an observable social reality and … the end product of such research can be law-like generalisations similar to those produced by the physical and natural scientists" (Remenyi, Williams, Money, & Swartz, 1998, p. 32). It fits with objectivism. Gray (2014) explained that positivism comes with the following features:

- Reality consists of what is available to the senses – that is, what can be seen, smelt, touched.
- Inquiry should be based upon scientific observation (as opposed to philosophical speculation), and therefore on empirical inquiry.
- The natural and human sciences share common logical and methodological principles, dealing with facts and not with values. (p. 18)

Methodologies relating to positivism includes experimental and quasi-experimental research, analytical surveys and so on, all of which try to examine a theory or assumption deductively. These methodologies also require the control of variables. Generally, quantitative researchers prefer these methodologies.

Interpretivism has a different a stance, regarding knowledge as "culturally derived and historically situated interpretations of the social life-world" (Crotty, 1998, p. 67). It is a distinct position in constructivism. Phenomenology is one of the stances belonging to interpretivism which stresses the fact that the personal experience matter during the process of understanding social reality.

Methodologies related to interpretivism include phenomenological research, heuristic inquiry, ethnography and so on. Using these methodologies, the researchers are required to collect in-depth opinions and analyse the data for inductive outcomes. These methodologies allow small samples with strong personal perspectives generated from experiences. These methodologies are employed in qualitative research.

This study is a qualitative investigation which focuses on culture and personal perspectives, so a methodology from interpretivism is preferred. However, ethnography and phenomenological research are quite similar to some extent. Table 5 sets out the distinctions between ethnography and phenomenological research. On the basis of these distinctions, combined with the research question, purposes and targets, a phenomenological research methodology was adopted for this study.

Table 5. Distinction between Ethnography and Phenomenological Research.

Ethnography	Phenomenological research
Study of culture	Study of the 'lifeworld' human experience
Discovering the relationship between culture and behaviour	Exploring the personal construction of the individual's world
Studying 'sites'	Studying individuals
As many informants as possible	Between 5 and 15 'participants'
Use of observation, and some interviewing	Use of in-depth, unstructured interviews
Unit of analysis: events	Unit of analysis: meaning unit
Reliability: triangulation	Reliability: confirmation by participants

Note. Adapted from Tesch, 1994, as cited in Gray, 2014, p. 22.

4.4 Methods and Tools

An expert interview method was employed to collect data that contained insights into the topic related to tourism, culture and te reo Māori. A content analysis method was also selected to supplement the expert interviews in addressing the research question on the nexus of tourism, culture and language revitalisation. There are plenty of practical and flexible research methods for a qualitative phenomenological research, such as content analysis, interviews, focus groups, etc. Again, according to the research questions, and the purposes and reasons behind the research, expert interviews and content analysis methods are the most appropriate.

First, compared with focus groups, interviews can partially avoid subjective omissions from the participants since interviews involve the direct interaction between interviewers and interviewees. The sets of questions prepared beforehand are also flexible for face-to-face interviews. The study of tourism, culture and te reo Māori asks for perspectives from people with different backgrounds and amounts of experience so there will be some changes to the questions for different participants. What is more, there are requirements of a phenomenological research methodology, such as in-depth opinions on a certain phenomenon, behavior or event, and probing more deeply into an

individual's world. Consequently, content analysis is ideal since this method is usually employed when a researcher wants to dissect social life by using existing materials from other similar works (Elo & Kyngäs, 2008; Harwood & Garry, 2003; Peters & Halcomb, 2015). To explore and explain the relationships between tourism, culture and language revitalisation, I introduced the content analysis research method because many scholars have produced valuable materials on similar topics for me to analyse. In addition, although interviews are time consuming, due to the sample of qualitative research not being large, this data collection method is relatively efficient for the research (Valenzuela & Shrivastava, 2002).

As for the expert interview research method, it has the ability to narrow the participants to a more precise range, which can somewhat reduce the workload. In respect of this study, I visited 11 participants within New Zealand. The majority of participants are Māori because this is a thesis about their culture and language. Some of them are operators of tourism attractions, some are tour guides, staff or performers in the attractions, others work for institutions working on Māori development and tourism development. Also, for an academic opinion, I consulted a professor to gain some insights that would be more detached from the influence of tourism. Table 6 lists the indicative questions designed for the participants with different backgrounds and experience. The precise questions used in the interviews for different participants were adjusted a little, according to the context.

Table 6. Indicative Questions in Expert Interviews.

Introductions and professional experience:	Role in organisation
	Time spent in role
	Level of experience
	Knowledge of Te Reo
Language revitalisation:	Issues/impacts of colonisation
	Role of language in cultural identity
	Current state of Te Reo in NZ
	Strategies for language revitalisation
	Barriers for language revitalisation

Tourism:	General knowledge about tourism in NZ
	Specifically about Māori in tourism
	Impacts of tourism (positive/negative)
	Language and tourism
	Te Reo and tourism
	Commercialisation of culture

The answers were collected and partially transcribed because the length of interviews extended from 10 minutes to an hour and in some situations, the answers included some redundant content. Moreover, adjustments were made on grammar and fluency since the conversation may contain some grammatical or syntactic errors due to the different proficiency levels in English of participants and researcher. Also, for the use of transcripts in this thesis, some further amendments have been made that reflect the shift from daily spoken language to written language. All the adjustments and amendments did not modify the original meaning, perspectives, concepts and intentions of the participants.

These data were analysed manually since the data base was quite small and under control. The writer generated different themes on tourism, culture and language intentionally. Also, the repeated words and phrases were selected from the conversations and analysed under indigenous circumstance. These participants were coded numerically instead of their name for confidentiality.

4.5 Interview Participants

Altogether, there were 11 participants interviewed for this thesis. They are professional people, whether in the tourism industry or the Māori development field.

- Respondent one mainly works on the philosophy of history and the philosophy of colonisation. They have also written a book on the history of Māori language in the 19th century.
- Respondent two works as tour guide in Whakarewarewa village, and was one of the first people that attended kōhanga reo.

- Respondent three is a coordinator with expertise in business interaction and education.

- Respondent four is from Te Puia village and has 20 years of experience as a tour guide.

- Respondent five has 23 years of experience in the Māori tourism field.

- Respondent six manages a board of trustees and she was a performer of Māori culture.

- Respondent seven has held many executive appointments in well-known organisations as well as governance appointments

- Respondent eight began work as a bus driver for their family-operated business so had interactions with tourists and know the demands of the market.

- Respondent nine from a Māori village has been involved in Māori culture performances for years.

- Respondent ten devotes herself to Māori tourism development.

- Respondent eleven has worked in the tourism field for 19 years.

Nine of eleven participants are Māori. Respondent two and respondent nine regard Māori as their first language. Respondent six can speak te reo Māori fluently. Respondent three regards English as a first language because it was the only language allowed to be learned in her generation. Respondent eight also thinks her first language is English but will speak te reo Māori when with their people. Respondents four, five, seven and ten said their first language is English and they cannot speak te reo Māori fluently. Participants one and eleven are not of Māori ethnicity.

AUTEC Ethics Approval (Appendix 3) was conducted to respect the participants' will. The contact details were collected from websites or personal reference. Participant information sheet (Appendix 1) and consent form (Appendix 2) were sent via email to participants ahead of time with a formal invitation letter. Consent forms were signed before the interviews. Appendix 1, 2 and 3 are designed under supervisions from Auckland University of Technology.

Although the sample size is not large, it is enough for phenomenological research exploring in-depth personal understandings on the topic of tourism and te reo Māori.

4.6 Summary

The definitions and explanations of epistemology, ontology and theoretical perspectives have helped to select the proper methodology for this study, which can lead the research to a promising outcome. Based on the consideration of the phenomenological research methodology in the context of the research questions and purposes, an expert interview method combined with content analysis has been employed to collect in-depth data. To analyse the collected data, the researcher coded the data and generated the analysis manually.

Chapter 5: Results

5.1 Introduction

This chapter is developed in two stages. For the first stage, I examine the existing documents on indigenous issues, te reo revitalisation and the work of the tourism industry. These documents also indicate the operation of indigenous tourism and te reo Māori revitalisation, but may fall into the one-dimensional view of power which is supported by overt information (Hall, 2007). These documents are accessible via the internet.

For the second stage, I present the results from interviews on the relationships between tourism, culture and language revitalisation. With the rapid process of globalisation, many facets of society are affected. The tourism industry is facing some challenges and has some opportunities on targeting the market, product development, strategy regulation and adjustment to new policies (Cooper & Wahab, 2005). Similarly, culture and language are also feeling the impacts of globalisation but there are more controversies in this area because these conflicts are not only in terms of interests but beliefs, religion and so on. Yet, globalisation also makes it possible for minority cultures and languages to present themselves on a larger stage, which has stopped their decline Under some conditions, therefore, tourism, culture and language are tightly bound with each other in this time of booming globalisation.

5.2 Document Analysis

5.2.1 Te Puni Kōkiri and Te Taura Whiri i te Reo Māori: Government Agencies

There are two organisations that lead the language revitalisation movement for te reo Māori.

Te Puni Kōkiri has been mentioned in earlier chapters in relation to Māori development. According to the official website,

"Te Puni Kōkiri was established under the Māori Development Act 1991 to promote "increases in the levels of achievement attained by Māori" in a number of key sectors.

Te Puni Kōkiri has a range of responsibilities that are very broad from te reo Māori and culture through many social and economic issues, to the environment and natural resources." (Te Puni Kōkiri, n.d., para. 1-2)

It publishes research and strategies on the issues of Māori development. In the case of sustaining te reo Māori, in *Māori Language Strategy 2014,* it mentioned that

The Māori Language Strategy confirms eleven roles for Government in supporting the revitalisation of the Māori language. It also identifies "lead agencies" for these roles, who will be responsible for planning, implementation and reporting.

In particular, the lead agencies will be responsible for:

(a) incorporating planning and reporting for Māori language programmes and services at the appropriate level in their accountability documents and

(b) working with other agencies within their portfolios and sectors with a view to undertaking similar planning and reporting. (Te Puni Kōkiri, 2014, p. 4).

Table 7. Eleven Roles in Community-based Māori Language Development.

Role	Lead Agency
Whānau Language Development	Te Taura Whiri i te Reo Māori
Hapū and Iwi Language Development	Te Taura Whiri i te Reo Māori
Māori Language Information Programme	Te Taura Whiri i te Reo Māori
Developing the Māori Language	Te Taura Whiri i te Reo Māori
Māori Language Broadcasting	Te Māngai Pāho and The Māori Television Service
Māori Language in Education	Ministry of Education
Māori Language in Arts	Ministry for Culture and Heritage
Māori Language Archives	Department of Internal Affairs and Ministry for Culture and Heritage
Māori Language Public Services	Te Puni Kōkiri
Monitoring the Māori Language	Te Taura Whiri i te Reo Māori (in consultation with Te Puni Kōkiri)
Policy Advice and Evaluation	Te Taura Whiri i te Reo Māori and Te Puni Kōkiri

Note. Adapted from Te Puni Kōkiri, 2014.

As shown in Table 7, the eleven roles for identified for government focus on community-based Māori language development. The roles cover the Māori language in education, broadcasting, arts, archives and public services. Although tourism is not mentioned in this version of the strategy directly, the main idea of supporting Māori language revitalisation requires responses from all industries.

Te Puni Kōkiri (2016) published the *Māori-English Bilingual Signage: A guide for best practice* to advocate in society for using Māori-English bilingual signage in government buildings and workplaces. According to the definition from Te Puni Kōkiri (2016),

> Bilingual signage is the representation of texts in two languages; in this case, Māori and English. It includes physical signs like health and safety signs, or information signs. But it can be much wider and includes electronic media, such as the headings within websites and email signatures; and information and publicity material, such as business cards, reports and pamphlets. (p. 5)

Te Puni Kōkiri (2016) also stated that using Māori-English bilingual signage can increase pride and social cohesion within Aotearoa or New Zealand, as well as help build staff pride, morale, and loyalty within organisations. In addition to these general strategies and guidelines, Te Puni Kōkiri also ran a series of surveys on the impacts of using te reo Māori in broadcasting (Te Puni Kōkiri, 2010b), iwi radio (Te Puni Kōkiri, 2011a), websites (Te Puni Kōkiri, 2011c) and television (Te Puni Kōkiri, 2011b).

On the attitudes toward te reo Māori, Te Puni Kōkiri published a survey of both Māori and non-Māori (Te Puni Kōkiri, 2010a). One interesting aspect of one of these reports is the discussion of participation by Māori and non-Māori in Māori language and cultural events. The first quote, below, considers the participation of Māori:

> There is some lag between the positive attitudes reported by Māori people towards the language and their participation in Māori language and culture events. While 94% of Māori respondents in 2009 agreed that Government should support Māori radio stations, only 30% of respondents reported that they listened to these stations on a regular basis. This figure has decreased from 40% in 2006. On the other hand, there are increases in the number of Māori people who access information about the Māori language and culture on the internet, from 27% in 2006 to 31% in 2009. The lag between behaviour and attitudes is commonly identified in studies of attitudes towards social issues. (Te Puni Kōkiri, 2010a, p. 6).

The frequency of culture-related activities among Māori people is set out in more detail in Table 8, below.

Table 8. Participation of Māori People in Selected Language- and Culture-Related Activities, 2000-2009.

Māori Respondents			
% Undertook following activities often/very often	**2000**	**2006**	**2009**
Go to a marae	59	63	58
Watch or listen to the Te Reo television channel	-	-	50
Watch or listen to the Māori Television station	-	62	63
Access websites about Māori culture	-	27	31
Access websites that contain Māori language resources	-	27	31
Attend ceremonies of events with Māori welcomes and speeches	48	55	56
Read or browse Māori magazines	41	50	39
Go to kapa haka or Māori culture group concerts	40	42	41
Listen to Iwi Radio (Māori Radio)	38	40	30
Visit Māori art, culture or historical exhibits	30	41	40

Note. Adapted from Te Puni Kōkiri, 2010a.

The next quote discusses participation among non-Māori people:

> While there has been a clear move in attitudes towards the Māori language among non-Māori people, there has not been an equivalent shift in behaviours. Some non-Māori people watch the Māori Television Station (26%) and attend ceremonies or events Māori welcomes and speeches (23%). Otherwise, non-Māori participation in Māori language and culture events has remained uniformly low between 2000 and 2009. For this reason, many non-Māori can be described as 'passive supporters' of the Māori language. (Te Puni Kōkiri, 2010a, p. 10).

Table 9, below, indicates the frequency of cultural related activities among non-Māori people.

Table 9. Participation of non-Māori People in Selected Language- and Culture Related Activities, 2000-2009.

Māori Respondents			
% Undertook following activities often/very often	**2000**	**2006**	**2009**
Go to a marae	5	6	8
Watch or listen to the Te Reo television channel	-	-	13
Watch or listen to the Māori Television station	-	10	26
Access websites about Māori culture	-	3	6
Access websites that contain Māori language resources	-	3	9
Attend ceremonies of events with Māori welcomes and speeches	11	26	23
Read or browse Māori magazines	3	3	3
Go to kapa haka or Māori culture group concerts	6	8	7
Listen to Iwi Radio (Māori Radio)	4	4	3
Visit Māori art, culture or historical exhibits	11	16	21

Note. Adapted from Te Puni Kōkiri, 2010a.

Although the attendance of non-Māori people at cultural related activities is low across the years 2000 to 2009, activities such as 'attend ceremonies of events with Māori welcomes and speeches' and 'Visit Māori art, culture or historical exhibits' take a major part of this participation and these activities are often related to tourism. Therefore, tourism may introduce non-Māori people to the indigenous world first with cultural performances, in order to trigger the focus on te reo Māori.

Te Taura Whiri i te Reo Māori introduced itself on its official website as follows:

> The Māori Language Commission was set up under the Māori Language Act 1987 and continued under Te Ture Reo Māori 2016 / Māori Language Act 2016 to promote the use of Māori as a living language and as an ordinary means of communication. (Te Taura Whiri i te Reo Māori, n.d., para. 1)

According to the Māori Language Act 1987 (repealed in 2016), Te Taura Whiri i te Reo Māori has responsibility for reporting on its activities. In the Annual Report of 2016-2017, Te Taura Whiri i te Reo Māori described its plans for Māori language evolution in detail:

Public sector agencies should consider the following as a guide to support language planning:

- appointing a Senior Manager to lead the development/review of the plan
- allocating dedicated resource (staff) to support the manager to drive the plan
- articulating the value proposition and how te reo Māori links to the business goals
- engaging in a stocktake to understand language capacity (reo champions) and capability (use, critical awareness, attitudes, motivations, enablers, barriers) within your organisation
- understanding the link between the language plan and organisational culture (values)
- embedding the plan into business planning and reporting systems with a regular review cycle
- being cognisant of the new Māori language public sector landscape e.g. Te Ture mō Te Reo Māori (2016) and Maihi Karauna
- developing useful tools i.e. language planning template to support the review
- engaging with stakeholders to ask what their language needs are and co-create solutions
- using technology as much as possible to develop web-based solutions for accessing resources and reporting • an annual review of the plan is undertaken by the Senior manager and the CEO. (Te Taura Whiri i te Reo Māori, 2018, p. 11).

These instructions support the functions of te reo Māori in workplaces.

In *The Section 8I Report,* Te Puni Kōkiri (2018b) reported on the role of Te Taura Whiri i te Reo Māori:

The Waitangi Tribunal recommended that Te Taura Whiri be granted authority to require and approve Māori language plans of:

- all central government agencies
- all local authorities, district health boards, and regional branches of central government in local body districts where the census shows a sufficient number or percentage of te reo speakers in the population
- all State-funded schools (other than kura kaupapa and other immersion schools) with at least 75 students, of whom at least 25% are Māori)
- all State broadcasters and other broadcasters drawing on Te Māngai Pāho funds.

The Waitangi Tribunal also recommended that Te Taura Whiri be granted authority to:

- approve all early childhood, primary and secondary curricula involving te reo, as well as all level 1-3 tertiary te reo courses
- set targets for the training of Māori language and Māori-medium teachers and require and approve plans from teacher training institutions showing how they will meet the targets. (Te Puni Kōkiri, 2018b, p. 21).

In addition, the Te Taura Whiri i te Reo Māori also started the annual campaign of "Māori Language Week" to encourage the people in New Zealand use te reo in their daily life with simple phrases, since education is the foundation of te reo Māori revitalisation. Associated with the "Māori Language Week" campaign, there is a possibility for the tourism industry to take action. Tourism New Zealand (2014) described a joint marketing campaign for Tourism New Zealand and Education New Zealand.

> The two agencies have joined forces to attract young Japanese to New Zealand with the offer of up to $300 worth of adventure activities.
>
> Every student who enrols with one of the 26 English Language Schools taking part in the campaign will get to experience some of the best adventures New Zealand has to offer. Activities range from a bungy jump in Queenstown to a jet boat ride on Auckland's magnificent harbour. The campaign will run through to June. (paras. 2–3)

This kind of joint campaign draws more international students to New Zealand and of course to meet Māori as well, because tourists will see and hear simple te reo Māori words and phrases everywhere.

The factors of language endangerment which imply the possible underlying reasons for language endangerment also provide directions for revitalisation. These are the policies, strategies and actions that are being put in place to try to reverse endangerment from various political, social, economic, environmental, sociolinguistic and cultural points of view.

5.2.2 Strategies and Other Organisations

Immersion education and the politics of language revitalisation are integral to language revitalisation debates. They are mentioned many times in the material on the topic of

language revitalisation. However, cultural factors are also part of language revitalisation. As has been demonstrated, tourism helps cultural development. The impacts of tourism on language, therefore, cannot be ignored.

There are other possibilities in play to assist Māori culture or Māori cultural tourism in New Zealand. The following subsections present examples of the promotion of Māori culture and Māori tourism.

New Zealand Tourism Strategy 2015

In 2007, the then Ministry of Tourism, produced the New Zealand Tourism Strategy which was to promote the concept that "tourism is valued as the leading contributor to a sustainable New Zealand economy" (New Zealand Ministry of Tourism, 2007, p. 5). In order to achieve this, two Māori concepts of Kaitiakitanga and Manaakitanga (hospitality) were at the forefront of the document. Kaitiakitanga was translated as 'the guardianship and sustainable management of natural, built and cultural resources for the collective benefit of current and future generations', whereas Manaakitanga was translated as 'sharing exceptional and natural hospitality, knowledge and beliefs, on the basis of mutual respect between host and visitor' (New Zealand Ministry of Tourism, 2007, p.2). The strategy acknowledged that planning requires engagement with the local community as well as the private sector and recognized that tourism is a process of exchange between visitors and local people under a socio-cultural context.

However, with a change in government in 2008 and the dismantling of the Ministry of Tourism, a new strategy was produced by the New Zealand Tourism Industry Association. Entitled 'Tourism 2025' the focus changed from sustainable development to an 'aspirational' goal of achieving $41 billion in total revenue by 2025. Five themes of productivity, visitor experience, connectivity, insight and target were promoted and the status of Māori tourism was barely discussed.

Tiaki Promise

In 2019 a combination of tourism organisations released a campaign called the Tiaki promise. It was designed to encourage tourists to behave responsibly during their time in the country. The word 'Tiaki' refers to "care for people and land" in te reo Māori. "The Tiaki Promise is a commitment to care for New Zealand, for now and for future generations." (Tiaki New Zealand, n.d., para. 2). The promises were made on "the natural environment", "travel safety" and "cultural respect". Māori people encourage visitors to respect the land, the nature and the people while enjoying their trip in New Zealand. This kind of campaign is one of the ways that knowledge of Māori concepts can be communicated with the world.

Māori Modernism

Below are three photographs of posters describing an event held in Auckland as part of Artweek 2018.

Figure 5. Poster of A Māori Modernism Event (1). Photograph by the author.

Figure 6. Poster of A Māori Modernism Event (2). Photograph by the author.

Figure 7. Poster of A Māori Modernism Event (3). Photograph by the author.

These posters for the Māori Modernism art exhibition were located on the High Street, in central Auckland, which is a popular area for visitors. Besides the traditional Māori cultural performances, this event indicates another possible attraction for Māori tourism. Modern arts are another indispensable part of human life. There are several benefits of modern Māori attractions in tourism, which show the development and variation of Māori culture and provide tourism with new icons. With the appreciation of Māori arts, the stories behind the art pieces may lead visitors to learn more about Māori culture.

Air New Zealand

Recently, Air New Zealand has been promoting the use of te reo Māori by their staff. When a passenger flies with Air New Zealand they are more than likely to be greeted in te reo Māori. Announcements made to passengers include te reo Māori phrases and when domestic flights land, passengers are fare-welled in te reo. On domestic flights part of the entertainment system includes a quiz on the overhead screens. The answers to the questions are given in both English and te reo Māori.

In 2016, Disney released the animated movie Moana and this was translated into te reo Māori in 2017. Air New Zealand supported the development of Moana Reo Māori through flying production crew and promoting the screening of the movie on their flights.

> "Air New Zealand will be exposing Moana Reo Māori through its social media channels, inflight magazine Kia Ora, and inflight entertainment. Air New Zealand will also have te reo speaking cabin crew and ground staff helping to host at the Auckland and Wellington red carpet premieres of Moana Reo Māori." (Air New Zealand, 2017, para. 5).

5.3 Interviews Results

From the analysis of interview data, several themes emerged. Topics such as identity, uniqueness, authenticity, publicity and sustainability are articulated in regard to Māori tourism and culture. The advantages and disadvantages of the tourism industry for local people are also discussed. Insights into the relationships between Māori culture and

language, and Māori tourism and language, are generated from the interviews. This section ends with implications and recommendations that are put forward based on the outcomes of the research expressed in the various themes.

5.3.1 Tourism for Culture

Identity

Many participants emphasised the role of culture in identity. Tourism then gives them a chance to celebrate their culture:

> *"The cultural performance is all about identity about who you are, from which part of New Zealand."* (Respondent Three)
>
> *"We share the culture, share the idea of the culture so you can understand about who we are, where we come from."* (Respondent Four)
>
> *"Māori performance for me and for this place especially, is why you are doing this, what is your purpose and your kaupapa is to share my being, to share who am I and where am I from. As long as the kaupapa is real, then every outcome and every engagement is realistic."* (Respondent Five)

Almost all the Māori participants believed that their performance in tourism shows "who they are", "where they come from", in other words, their self-identity. This indicates that the active operation of cultural tourism shows the people are carrying their identity in a post-colonial world. From the interviews, it is clear that they will also pass on their identity as Māori from generation to generation.

On their feelings about cultural performances, respondent six told me that

> *"I feel humbled because it is way of showcasing our Māori culture to the world. I travelled many countries to do kapa haka, then I know how to say their words while spreading my culture."* (Respondent Six)

She mentioned the notion of cultural exchange which is meaningful because she learned some basic phrases in other languages while performing in other countries. It is another aspect of tourism, as it enables Māori people to exchange language and ethos with pride.

Diversity and Peculiarity

Māori also provides many special products for tourism. The researcher has been to Rotorua and experienced several cultural tours such as "Whakarewarewa – The Living Māori Village", "Te Puia", "Tamaki Māori Village" and "Mitai Māori Village", talking with some of the people there. They offered me valuable information. In terms of what Māori culture can offer tourism, a Chinese manager thinks that:

> *"Māori provide a different background to many different products for NZ tourism. Personally, I think it is good to enjoy the culture there and the activities are quite attractive. Our customers also think it quite unique and interesting."* (Respondent Eleven)

Many participants shared similar opinions on the issue of the products they offered for the tourism industry. Some participants believed that Māori culture also provides icons for New Zealand tourism. The Māori participants who are involved in tourism suggested that they are showing the visitors from all over the world their lifestyles and their identity as Māori people. Comments from respondents two and four maintained the importance of Māori culture for tourism in New Zealand:

> *"Māori has given tourism lots of differences. For example, our country is beautiful but you could see the same thing in the rest part of the world. Scandinavia is quite similar with here. The point is our culture is about how the land exists and how the people lived and things we could do. That is what we have got is different from Scandinavia. The difference is that we offer culture. That is what we offer to tourism."* (Respondent Four).

> *"If it wasn't for Māori people, New Zealand does not have any tourism. New Zealand tourism uses the Māori people as a platform. And the platform is still being used today. Māori people, the culture, singing, the concerts and the activities. I think Rotorua is considered as the Māori culture hub not just for the New Zealand but for the world. A lot of people here in Rotorua can still speak Māori language. New Zealand tourism is Māori, Māori is New Zealand tourism."* (Respondent Two).

An operator said that:

> *"We offer more resources for tourism. People come here to see our culture. We always pass our culture generation by generation. A lot of people want to learn how we actually showcase [our culture] because if you do it properly it will bring*

you with profits again if you don't do it properly that is going to be a reverse." (Respondent Eight).

A staff member working for a Māori tourist attraction thought that

"What it does mean for tourism is that we have the tourists from all over the world [who] want to see, want to read want to understand what it is, what we do and what make us unique." (Respondent Three)

From these respondents, it can be seen that tourism has brought local people confidence besides economic benefits. The success of tourism definitely promotes the self-esteem of Māori people because they are telling their stories to the world.

5.3.2 Culture for Tourism

Publicity

A Chinese manager explained that Māori people have started to pay attention to the Chinese market with more tourism promotions. She mentioned a new event called "The City of 100 Lovers", a tourism promotion in Auckland:

"It is a musical comedy about a love story happened in Auckland. An American gourmet critic escaped from her stressful life to Auckland and meets the beautiful scenery, cultures and a Māori tour guide. She falls in love with the Māori tour guide and want to stay in Auckland. We found it is a valuable chance for New Zealand on developing Māori culture besides the traditional performance. The name of the comedy came from the Māori name of Auckland 'Tamaki Makaurau' which means the city of many lovers. It is more modern and attractive for tourists to enjoy their trip here. It will be a new icon for Auckland along with 'The City of Sails' to be known by more visitors." (Respondent Eleven).

Due to their frequent travel interactions in recent years, Chinese have started to know more about Māori. The manager also said:

"Most of the people in China treat New Zealand as a European country. They do not know about the Māori things until they come here in person."

"With the interactions with locals, our customers can understand better about the Māori culture. They explained how to react to a certain behaviour during the trip and set a scenario for the tourists." (Respondent Eleven)

Māori tourism experts agree that tourism provides their culture with publicity:

"New Zealand tourism uses the Māori people as a platform. And the platform is still being used today."

"I think Rotorua is considered as the Māori culture hub not just for the New Zealand but for the world." (Respondent Two)

"Tourism brings us the opportunity to let the people from every corner of the world know about who we are, what we are about and our tradition and custom." (Respondent Three)

"Tourism offers us a voice and also the opportunity to share us to the world. If it was not for tourism, people would not necessarily know the indigenous culture lives in New Zealand. Tourism helps us around the world." (Respondent Four).

"It just provides us a platform and foundation for the people in our area." (Respondent Six)

"We can advertise our culture by performing the songs." (Respondent Eight)

It is known that advertisement matters in the twenty-first century. Māori tourism offers an opportunity for Māori culture to be seen and known by the world, which may pave the way to a renaissance.

During my visit to the attractions, the tour guides always taught visitors some simple phrases in te reo Māori and explained their meaning. They also encouraged the visitors to use those phrases during their short stay. You could hear "āe" and "kia ora" from everyone, no matter what the background of the tourist was. Tourism bonds people who share similar hobbies so cultural tourism may be an effective way to advertise local culture.

Normalising

Tourism gives Māori culture a chance to be exercised and performed daily:

"The showcase of Māori performance arts has always been a critical component of tourism experience especially in Rotorua. One generation, two generation, three generation to go, it is really important that people maintain the daily use even though it is part of tourism offering." (Respondent Five)

"Tourism is one of the things that is actually keeping our culture alive. Keeping our songs going and keeping our language." (Respondent Nine)

"Tourism brings the Māori culture to real life, showcasing the Māori culture." (Respondent Two)

According to these narratives, Māori tourism offers consistency for Māori cultural inheritance. As they said, they pass their culture on from generation to generation. Those tourism products are not only things for sale: there is also the weaving, carving and handmade artwork recording their myths and traditions. Their performance tells who they are and where they are from.

5.3.3 Advantages and Disadvantages for Māori People

Advantages

Most of the participants in my research are positive towards the role tourism plays in Māori development. They mentioned many advantages of Māori tourism. Employment and opportunity are among the favourite answers to questions about the pros of Māori tourism:

> *"It [tourism] brought employment for our people. Because the visitors around the world want to see what we do, how we do things. That is the highlight about who we are."* (Respondent Three)

> *"Using Rotorua as an example, employment. So being able to hire the locals and still live in their home. They don't have to move to another part of the country or another part of the world to get employment."* (Respondent Five)

> *"The great employment opportunity for Māori is also an advantage. There is great opportunity and space for iwi to employ their youth and to develop good skills and knowledge. The skills you may learn in the tourism industry are very transportable so personally I think it is a good foundation for young people to start with."* (Respondent Ten)

> *"I think the immediate opportunities that tourism provides us a lot of young generation who speak te reo Māori come to the stage. Also, there are workplaces like in Te Puia and a lot of operations. Even adventure activities operators tend to employ young local Māori people. There are added advantages from employers' perspective, the young locals are able to talk about the products, the experience and the culture."* (Respondent Seven)

From the data I gathered, the opinions on tourism and cultural performances are positive. The participants feel tourism offers them a stage to be themselves and deliver their

culture with pride. A respondent said the most attractive thing about Māori tourism is definitely the cultural performance. She said that

> *"I meet people who come here and said that 'we just come to see the haka'"*. (Respondent Nine)

Respondent Five also mentioned the concept of passion for the work:

> *"The passion for work is another advantage. I was thinking of one of our performers yesterday, she is young but very good at work. Of course, she got paid but it is about love. Compared to the 7.2 billion people in the world, Māori people is like a drop in the ocean so if you have a platform to express how proud you are in your history in your culture, then it is a very strong sense of gratification."* (Respondent Five)

There are also responses about the link with land and their spiritual life:

> *"I think there are opportunities for us to tell our stories in our own way to speak our truth. We are the only ones that can make the connection because it is about what we are. It is our whakapapa. Also, our visitors love connecting with the people from our land."* (Respondent Ten)

Another response about the usage of tourism income also provided with another insight into the advantages of Māori tourism:

> *"We use the funding and incomes from tourism to invest in our future and our children. When people come through, they pay for the tickets, what we do with the money is that we put the money in the trust especially for our children. The children will go to tertiary and secondary institutions for education, if they need funding we will provide it for them. We also use the money on tourism construction, renovation and keeping the standard performances."* (Respondent Two)

However, tourism research is not all about the merits of tourism. The tourism industry has disadvantages as well.

Disadvantages

Respondent two showed his concerns about the authenticity of Māori cultural performance because Māori culture is very commercialised. Respondent eight also said that they changed their cultural performance to cater to the visitors.

Respondent two believed that ceremonial events are more authentic than the performances offered in living villages. However, from the existential authentic perspective, the tourists indeed enjoyed an authentic performance.

On the issue of authenticity, other respondents supported the idea of existential authenticity, one saying that

> *"I don't think it affects the authentic things. If you travel to "Te Puia", "Tamaki" or any Māori village, they have cultural performances. I think the perception of what was maybe not is considered as authentic is what is. With the development of globalisation and technology, the world got smaller. And the conception of authenticity has changed. A lot of people confuse authenticity and quality. Something can be very authentic but might be not five stars. To me, the authenticity particular around Māori cultural performance is more around what people learned. It is more around understanding what does it mean to you. You will get 20 different answers from 20 different people towards one authentic experience."* (Respondent Seven)

Another participant shared similar opinions on identity and authenticity:

> *"It is a performance but for me and for this place especially, [the question] is why you are doing this. What is your purpose and your kaupapa? It is to share my being, to share who am I and where am I from. As long as the kaupapa is real, then every outcome and every engagement is realistic. In terms of the culture performance, you can have 30 people with 30 cultures watching one culture performance and thinking differently. They all enjoy it differently. Maybe one culture thinks 'I hate it, it is not authentic', and another culture may think 'it so meaningful and so authentic'. Everybody has their own opinions so for us, [it is] not only the performance but also the story telling, [the] coach drivers. If your kaupapa is 'I want to be true and I want to share who I am where I come from' then every outcome and every engagement is authentic."* (Respondent Five)

According to the participants' narratives, the concept of authenticity is quite subjective. It all about personal attitudes. For the case of Māori tourism, the concept of authenticity fits with the notion of existential authenticity. It all depends on the tourists' experience and subjective feelings.

It was mentioned that tourism brought economic benefits and promoted self-esteem, and that it also helps the new generation stay closer to their land. The cultural performances shape the identity of Māori people in a certain way. The operation of tourism may also

help a little with belongingness as well, because many participants mentioned that the content of their performances shows their whakapapa.

According to the participants' narratives, it would seem that indigenous tourism in New Zealand is now on the edge of the sixth stage of Weaver's (2010) model, which means tourism can strengthen indigenous people's thoughts on development and their power with respect to their development, and this continue to move forward. The majority of the people who are working in the tourism industry are aware of the importance of indigenous culture and reinforce the operation of indigenous tourism. At this stage, the market is calling for more strategies for indigenous tourism development.

5.3.4 Māori Culture and Te Reo Māori

Te reo Māori indeed "expresses", "embodies" and "symbolises" Māori culture in terms of how it has functioned throughout history. In the past, Māori was handed down basically as a spoken language, so the language was important for the culture. Nowadays, the cultural performance is one of the most vivid ways of presenting cultural attractions. Therefore, the relationship between Māori culture and language are really intimate. A loss of language may lead to a loss of culture. In my conversations with my participants, the topic of the language generation gap was mentioned.

Respondent Three said:

> *"My first language was the one language that we were allowed to learn. And it is English. However, over time, we found many of my people want to learn our own language. I can tell you that I am not fluent in te reo Māori but we all have the opportunity to develop and have our own people to be educated and then to teach us."* (Respondent Three)

Respondent Eight also told me about the generation gap:

> *"With the times passing by, our language is totally different from our grandparents because there is a gap in generation. Our parents don't speak Māori because my grandparents got punished in school if they spoke te reo Māori.* (Respondent Eight)

It is known that Māori people were punished if they spoke their mother tongue in school in the old days. This is one political factor leading language endangerment. In addition to political factors, there are cultural and environmental factors leading to te reo Māori endangerment. For Māori people, te reo Māori is more spiritual in terms of its functions compared with English. Similarly, another participant mentioned the issue of generation gap.

> *"I only speak Māori to the younger ones and older ones but not the same generation because back then they have the choice of learning language or not learning the language, the majority of them chose not to learn the language so every time I speak Māori to them, they will not able to understand.*

> *That is part of the reason but mostly, the younger generation, because of the kōhanga reo, all know about the language of te reo Māori. My grandparents and great-grandparents' generation they all know te reo Māori but there are differences between the young generation Māori and old generation Māori. The young generation Māori, because of the new world and the development of technology, we have to find new ways to translate. For instance, back in the day, we don't have computers. Nowadays we have a computer so we have to find the word a Māori word to match it. That is the difference, so there are a lot of new Māori words for the younger generation."* (Respondent Two)

From these remarks, we can tell that te reo Māori is endangered based on the features of different levels of language endangerment presented in Chapter Two. Its features fit the vulnerable/instable level. The children are sent to their grandparents to learn te reo Māori and most of the parental generation have lost their mother tongue. Besides, Walker (1990) emphasized that the repressive cultural and linguistic legislation formed gaps in cultural knowledge which has incredible implications today with Māori language retention and acquisition.

The political, social, cultural and historical factors leading to te reo Māori endangerment are discussed by the experts mentioned in Chapter 3.

Besides the generation gap, an event called Te Matatini Festival was also discussed by the participants. The presentation of Te Matatini Festival expresses the relationship between language and culture, as explained on the website:

"Te Matatini is a significant cultural festival and the pinnacle event for Māori performing arts. Held every two years, it is one of the most highly anticipated events for performers, their whānau and the mass of passionate Kapa Haka fans throughout the world." (para. 1)

It seems that this event is authentic. It belongs to the tourism sector according to the definition discussed in Chapter One: visitors have travelled to a place to share several days with strangers and to celebrate a festival. According to the three elements, the performers are the visitors because they have travelled from their own tribal regions to a certain place to show their culture. They also stay for a while meeting travellers from other places. Having said that, Te Matatini is not necessarily promoted as an attraction by tourism New Zealand to international visitors.

For the performers, their trip is for a large kapa haka competition; it is not just for audiences to enjoy the performance. It is related to pride, and stems from the Māori renaissance of the 1970s. Most of the audience are there supporting their kapa haka teams rather than simply going to enjoy the festival.

Respondent two agreed that Te Matatini Festival is a part of tourism but it is also important for Māori cultural performing arts.

Respondent six attended the festival several times and she said

"It is wonderful. I have performed for "Te Matatini" for 20 years. It has changed of course, but I think it is brilliant. We showcase to not only our people here but the people in the world. It is another great aspect of revitalising our reo because we have 25 minutes in our own mother tongue. To have connection with the song you have to have good spirit, you need to know what you are singing about which helps to acquire our language. Three weeks ago, we had one in school level in Palmerston North and there were so many teams. You can see it is not Matatini level but through the different ages who are passionate about singing te reo Māori." (Respondent Six)

5.3.5 Māori Tourism and Te Reo Māori

In Taverna et al.'s (2014) research, it was suggested that the relationship between tourism and language may vary from case to case. Therefore, the following paragraphs discuss te reo Māori within a Māori tourism context.

There are several optimistic opinions from participants toward the current situation of te reo Māori and the role that tourism can play in te reo Māori revitalisation. Most of the participants believe that tourism plays a positive role in spreading te reo Māori but it is still in a developmental stage.

> *"There are general courses for te reo Māori but there isn't course or programme that focuses on using te reo in the tourism industry. There are national strategies for te reo Māori but not in tourism specifically. Even for non-Māori there is an eagerness to support and being able to authentically engage with visitors and speak te reo Māori to visitors."* (Respondent Ten)

> *"I think language revitalisation is something that everyone starts to be concerned about. Here in Rotorua we are officially bilingual. Basically, the city is trying to be more bilingual but it is only just happening now. How that manifests itself in terms of operators, businesses or industry it is still too early. Still a journey to go."* (Respondent Seven)

> *"It's in a good position moving forward. I think our local marae numbers are really low but with the generation learning te reo Māori, with those babies right through to primary school and to high school, I think in 5-10 years, or 20 years, we are going to be a better position than we were five years ago. I think more and more people are wanting to learn and it is not just for Māori, there are others who really enjoy and want to learn our language."* (Respondent Seven)

> *"It is very exciting. I think it is very strong. It is still in need of nurturing but it is a million times better now than what it was like when I was growing up. As time progresses, we cannot take the eye off the ball we have to keep focus on our goal. And for me the only way we can achieve that is to ensure that we open it for everyone. Anyone who wants to learn should be able to."* (Respondent Five)

> *"Today you will find people speak te reo all around. You will find the normal English and normal Māori or te reo spoken every day. We are very lucky to be able to mix or upgrade or increase or advocate or have the opportunity to learn more about who we are and the survival of the skills of our people."* (Respondent Three)

These people told me that the current situation is satisfactory but there is still a journey to go for te reo revitalisation. The existing funds, policies and strategies are successful to some extent. Using the modest definition of language revitalisation, te reo Māori is

revitalising with the efforts from the local organisations, government and wider society. Tourism provides further pressure on the government to maintain Maori cultural tourism as it is the nations key export industry.

There are some actions being taken on language in the tourism industry. Figure 8, below, shows a picture from Tamaki Village. They offer flyers with multilingual guidelines so people from all over the world can compare the Māori language with their own mother tongue.

'Item removed due to copyright.'

Figure 8. The Multi-Language Flyers.

The participants also considered the role that tourism plays in te reo Māori revitalisation. Again, the majority of them believe that tourism has potential for assisting te reo revitalisation.

> *"Tourism has the potentiality to bring te reo Māori revitalisation. I mean it depends on the type of experiences. If it is Māori cultural experiences, obviously our language has to be part of it. The language is the door to our world so essentially without it you don't get the depth, the inside of the knowledge and understanding. Language is probably the most important part. It is tourism that delivers our culture and language to our visitors."* (Respondent Ten)

> *"Recently, it plays a part now. Tourism brings us the opportunity to let the people from every corner of the world know about who we are, what we are about and our*

tradition and custom. Tourism also help us on not only our tradition and custom but also our tongue." (Respondent Three)

"I think the role of tourism is huge. When you talk of the living village, whether or not they are run by Māori or European funders, I think it is a way of giving our language, normalising our tongue. It is really important. You know we might have French tourists, they come to our village, they may have translators but they want to learn "kia ora". They might know the All Blacks and associate them with NZ and they might understand a few words from our haka. This is a trigger, like they may learn a little te reo from haka singing and come to NZ and learn more.

I think tourism is a vehicle for te reo Māori. I started doing concerts when I was a teenager. Without those experiences I wouldn't know what I would do following. Most of the teenagers around here would do concerts. I think that's who we are. It just provides us a platform and foundation for the people in our area." (Respondent Six)

When it comes to the phrase "kia ora" my interviewees said:

"I think it is wonderful to see and hear 'kia ora' in New Zealand. Tourism is one of the things that is actually keeping our culture alive. Keeping our songs going and keeping our language. There are more people from the world come to see what we like and who we are. It is good to see that cultures are shown in tourism. I think it is great to see and hear 'kia ora' everywhere! Because I know when we were younger we never really saw our language especially in the public. It was quite a restricted thing. Now there is a revolution about our language." (Respondent Nine)

"I feel we are home when see and hear 'kia ora' in the airport. But that is only a small step. We fully appreciate it. It is a Māori nation. It is a small thing that means a lot more than what other people may perceive." (Respondent Three)

"It is saying 'kia ora' to everyone. It is also another right direction to revitalise Māori culture. The words 'kia ora' can mean many different things. 'Kia ora' can mean hello, welcome, greeting. We also use 'kia ora' as thank you as well. I love using the word 'kia ora' because it is the formal greeting. We say 'kia ora' to visitors that come through and is a very, very big step to bring Māori language back in and using the Māori language can make me hold on to the Māori language. The Māori language is the foundation of Māori people. That is the reason that I like to say 'kia ora' to many, many people." (Respondent Two)

A simple phrase actually means a lot. The spread of "kia ora" whether in tourism or in other situations shows some progress in language revitalisation. As mentioned by these participants, they feel respectful, cheerful and a sense of belonging when they see and

hear "kia ora". It is also the phrase one may hear most frequently when travelling around New Zealand. That is how tourism helps te reo Māori.

Given the opinions presented above, the participants quoted believe that tourism has the potentiality for sustaining or spreading te reo Māori. Tourism opens the door for exchanging culture and presenting the spirit of Māori.

Although the opinions of participants on the role that Māori tourism holds in te reo Māori revitalisation are mostly positive, one respondent expressed a different opinion:

> *"Language is used for performance in indigenous tourism. When it is used, it is used in sorts of performance spaces, so for tourism things, as you know, it will be used to show the tourists something different, something unique. Afterwards, the performers will talk with each other in English. They seem alive rather like a museum exhibition in which things are kept polished. It always looked presentable but it is lifeless. The people themselves don't use it and that is the problem. Therefore, it is great as tourism performance. It is fine but will it lead to language revitalisation? No, it doesn't."* (Respondent One)

On the question of whether tourism can provide jobs especially for the people who speak te reo Māori, this respondent replied:

> *"Absolutely, but it is a false demand. You see, why are you speaking English to me now? Because it is practical for communication. You can appoint Māori speaking people to all level in an organisation but they won't use their language."* (Respondent One)

This respondent also showed negative attitude toward the current situation of te reo Māori:

> *"The opportunity of speaking Māori is in the performance. Firstly, among the Māori communities themselves, the number of fluent speakers is dropping. Also, most of the people speak Māori as a second language. If you speak a language as a second language you never would become perfectly fluent in it. You come close if you try hard but you never become a native speaker. And most of the speakers of te reo regard it as second language. In the last half century, if you look at all the literature around the world, there is not one indigenous language revitalised anywhere. The direction of indigenous languages is death. You see, every two weeks some indigenous language died. With hundreds of languages dying, we don't see any languages [coming] back so the Māori language is like a cancer patient, what we have done to him is like the medical instrument, do they save the life of him? No.*

There is no way to revitalise a language. We can see the future, the future is English." (Respondent One)

They do not believe that the current strategies for te reo Māori revitalisation will work in the future either.

"It won't work because English exists everywhere. Firstly, the kids are bilingual but by the time of 13 or 14 years old, the entertainment is all about English things, all their friends outside school speak English, the world speaks English. If the whole world speaks English, you will find it is a struggle to speak another language. Besides, the youth said speaking te reo is actually a burden. I interviewed some of these kids, they described it as burdensome. They have to think what is the word for this, what is the word for that and how do we say it in te reo but in English it just comes out fluently. Even some professionals in te reo they speak to each other in English. I did a survey which lasted for 22 months to find the second popular language besides English in NZ. We found a lot of people speak Samoan, Tonga, Korean, a bit of Hindi but not te reo." (Respondent One)

5.3.6 The Future, the Implications and Recommendations

In contrast to Respondent One whose view have just been presented, some participants believe that te reo Māori will have a brighter future but it requires more attention and action from both government and citizens.

"Would te reo Māori be used more in tourism experiences in the future? I think absolutely, but it is about how you take people from other countries and other cultures on the journey. They can start learning key phrases, key meanings and they may have interested in understanding. I think the major change in Māori tourism is probably more use of the language but not limited to Māori but all different languages. I think there will be more use of technology. You know, there are devices that can translate English direct into Cantonese. I hope there will be similar devices can translate English into Māori." (Respondent Seven)

"I hope te reo still remains a big part of Māori culture in NZ tourism. It has to be hand in hand because we talk about NZ and we have three official languages and one of them is te reo Māori. It is really hard to capture the essence of our language and our culture in tourism without being hand in hand. I also believe it will grow." (Respondent Six).

"Tourism can always help te reo Māori. That is why there are so many CDs out, DVDs out and that is why on our Māori Television, you have elementary Māori lessons because there is a market in tourism. The people travel here. They see and hear Māori. They enjoyed the performance and want to know it better. Those CDs

and DVDs bring our culture to the world. There are many non-Māori want to learn te reo. Our colleagues are actually allowed to learn Mandarin because it is a huge market." (Respondent Eight)

Respondent Five also said that, to keep a language alive, they should introduce more people with different backgrounds and ethnicities to te reo Māori with the assistance of tourism.

In addition, a respondent pointed out that tourism can draw out people's interest in language. They said that:

"I think the key thing about the use of te reo Māori in tourism is about sharing cultures and identifying similarities." (Respondent Seven)

However, Respondent Ten told me that there is a lack of strategy on using te reo in the tourism industry even if tourism probably has a role in te reo Māori revitalisation. This is something that is deserving of further attention by the organisations involved in tourism development and promotion.

5.4 Summary

Assessing the official documents demonstrates that the existing strategies are explicit and are being improved. The explicit provisions provide local regions with instructions and direction. However, the function of tourism in te reo Māori has not been focused upon in detail yet. In accordance with the data collected and presented thematically in this chapter, there is a bright future for both tourism and te reo, which may allow them to cooperate at the next stage of development. However, more research on Māori development is required to frame the general conditions of indigenous tourism.

Chapter 6: Discussion

6.1 Introduction

In this chapter, the results are discussed in the context of personal perspectives and experiences and in the light of the existing literature. The discussion is structured into seven sections on: the endangerment and revitalisation of te reo Māori, language acquisition; the nature of Māori tourism in post-colonial times; some reflections on otherness, stereotypes and authenticity; the role of Māori tourism in the revitalisation of te reo Māori; moving to centre stage; and some reflection on New Zealand government policy.

6.2 Te Reo Māori Endangerment and Revitalisation

Combining the information from Respondents Two, Three and Eight with language endangerment factors, it can be said that Māori language is, at an unstable level in Tsunoda's (2006) classification. Although many Māori children are brought up by grandparents this may affect te reo Māori's level of endangerment, the low level of language use in public and weak vitality of te reo Māori indicate it is endangered. The so-called "healthy development" of the language implies that efforts have been taken that make sense but the language is still vulnerable.

Tsunoda (2006) listed the possible factors that contribute to language endangerment (see section 3.2.1). For te reo Māori, there are political, historical, economic, environmental, cultural and sociolinguistic factors that have contributed to language loss. To reverse this language loss, a number of policies have been established. New Zealand declared that the Māori language is an official language (New Zealand Legislation, 1987). Education provides Māori students with an immersion language environment. Tourism offers a platform for cultural performances and language display. Māori tourism also generates many positions for Māori people with competence in their native language. Smith (2003) claimed that the wealth gained from cultural tourism activities should be

devoted to the community-based tourism development. Respondent Two explained the way they are operating Māori tourism, and that *"We also use the money on tourism construction, renovation and keeping the standard performances."* The benefits generated from tourism activities was used for a Māori education trust and tourism development.

The language gap still exists and was talked about by the researcher and participants. It is not only a mission for children to bring language revitalisation, it is an ordeal for all Māori people, and people with other ethnicities, like me. Admittedly, immersion education plays one of the most important roles in language revitalisation, but tourism also serves as a support for culture and language.

In the remarks from respondent one, the stress is on the environmental, social and cultural factors for language endangerment, and for te reo Māori in particular. Respondent One said that *"Māori language is like a cancer patient, what we have done to him is like the medical instrument, do they save the life of him? No."*

From my perspective, the struggle for language revitalisation around the world is meaningful. No one can stop the effort needed to 'save a cancer patient', and those efforts bring hope, and develop new technologies and new conceptions. On the way to success, there always will be many errors, frustrations and arguments, but they matter for development. We cannot give up just because the task is seemingly impossible.

Respondent One also pointed out that the people and mainstream media all use English instead of Māori, which results in barriers for language revitalisation among the youth. He did not think te reo Māori could be saved by any mechanism. This opinion is understandable since the respondent defined language revitalisation as revival of a language without alteration. However, this restricted definition of language revitalisation is impossible for any language. No language can be revitalised under restrictions such as the speakers treating it as their mother tongue or having to be fluent in it, and the language having to be exactly the same as was spoken in the past. Even

English has changed over the years. We cannot expect no language variations under globalisation.

6.3 Language Acquisition

Chomsky (1955) and Vygotsky's (1962) theories on language acquisition show the possibilities for language revitalisation. First, based on Chomsky's idea of the LAD, it is believed that everyone can acquire language because everyone has an innate LAD. We are innately able to learn language. Second, the consistent Māori cultural environment may help children with language acquisition since culture matters in terms of Vygotsky's theory.

The traditional and modern arts of Māori, the performance of kapa haka, the events like Te Matatini and so on, all present ways in which Māori people narrate their stories. Their cultural societies helps children with cognition and language acquisition. For instance, Te Amiorangi, a youth group located in Glen Innes, Auckland, organised the Kōtuku festival to make sure that rangatahi still know their place in the community (More & Boynton, 2018).

6.4 Māori Tourism in a Post-colonial Era

Māori tourism follows Weaver's (2010) six-stage model in a post-colonial context. There is less 'otherness' for current Māori tourism because it stresses indigenous power at the edge of the sixth stage of the model. More and more Māori operators have power control over their tourism operations.

Smith (2003a) argued that indigenous people suffer from language hegemony. Accordingly, "the two aspects of linguistic authority or hegemony … are knowledge or control of a standard, and acknowledgment or recognition of it; to translate into empirical sociolinguistic terms, behavioral proficiency and attitudes" (Woolard, 1985, p. 741). However, linguistic hegemony does not necessarily mean that the minor language will disappear in such a severe situation.

The generation gap of te reo Māori indicates that te reo Māori has suffered under a 'language hegemony' from English. The present situation of te reo Māori implies that it is in a 'third space' (Bhabha, 1994). For example, the generation gap in te reo Māori results in the variation of Māori language, which is mixed with other languages. As Respondent Two mentioned, the Māori language is quite different from what it was in the old days. They have to find new words to translate the new technology products and new concepts.

Currently, te reo Māori is revitalising under the impetus of society and government. Although there is a 'language hegemony', Māori people speak te reo Māori during their performances in the tourism industry. The tour guides are using several Māori words and phrases to introduce their village to the visitors. The tourism industry provides opportunities for te reo Māori.

In the case of Te Matatini Festival, a potentiality is seen for sustainable cultural tourism development. The event shows a strong feature of the sixth stage of indigenous tourism development. It reinforces the notion of Māori identity through language. In an era of the 'third space', cultures are permeating through each other but the events like Te Matatini Festival stress the essence of a culture in the form of competition. From this perspective, tourism does not deprive or commodify culture. Based on the locals' opinions, Te Matatini Festival is an event that appeals to people interested in culture. Combined with modern tourism events, Māori tourism has enormous potential to spread culture and language. The events held by Māori people are authentic according to Wang's (1999) existential authenticity.

There is another widely accepted benefit of tourism, which is employment. In Māori tourism and culture, issues around employment were mentioned by several participants. They believed that tourism brought more chances for locals, especially the youth, to start their career. The people who are expert in two languages are definitely more competitive in the tourism sector.

In a post-colonial era, Māori people have regained many of their rights in tourism industry after a struggle. They are trying to bring authenticity to their tourism. The language hegemony of English is challenged in Māori tourism.

6.5 Challenging Otherness and Stereotypes, Strengthening Authenticity and Identity: My Cultural Tour to Rotorua

In cultural tourism, more attention can be paid to the content and quality of cultural performance. Commercialising the culture for profit is inevitable because, taking the quality and duration of activities into consideration, tourists always ask for a prime experience with a limited duration. Hence, the tourists' preferences also manipulate what they will see and enjoy. However, tourism also help cultures to develop with cultural exchange, and to revitalise customs, improve the reputation of the local community and country, and so on.

Recently, more and more people like to take advantage of the internet to read about a country or a culture. There are billions of people obtaining knowledge on a specific culture from media such as movies and news; and they comment and read comments on social media like Twitter, Facebook, Quora or Instagram. However, all these channels have a certain regulation of purposes, and people around the world get what they are expecting to get from these sources. For example, someone from a developed country may conceive of China or India as a country of poverty, where people dress in ways they have seen in some old-fashioned movies. Perhaps he or she takes it for granted that the developing countries are not ideal destinations for tourism or holds arrogant attitudes towards people from those countries. Stereotypes and labels are required in movies or TV series because they need dramatic conflicts to attract audiences, which means that incorrect ideas may result in misunderstandings. In addition, comments on social media or news will express severe personal or organisational opinions, no matter whether the writers or editors are authoritative or not. Thus, it is possible to see that tourism enable tourists to better know a country or a culture, by seeing it with their own eyes and understanding it with their own minds

To learn more about Māori tourism, culture and language, I experienced several Māori tourism attractions in Rotorua.

The photographs in Figures 9-11, below, present the concert performances at different Māori cultural attractions (all photographs by the author).

'Item removed due to copyright.'

Figure 9. Concert Performance at Whakarewarewa Village.

'Item removed due to copyright.'

Figure 10. Concert Performance at Mitai.

'Item removed due to copyright.'

Figure 11. Concert Performance at Tamaki Village.

The three villages have concert shows for their visitors. Each of them lets visitors get involved. They not only present performances to a high standard but teach visitors their dances and songs. For visitors who experience such activities with Māori people in a Māori village, their experiences are authentic. As one of them, I enjoyed my tour and believed that my time was precious and authentic.

My research participants also made it clear that their performances show who they are which makes them feel proud. They are proud of being themselves, and of presenting their culture and language.

The following photographs (Figures 12-16) show the scenes and experiences in selected Māori cultural attractions (all photographs by the author).

'Item removed due to copyright.'

Figure 12. The Gate to Whakarewarewa Village.

The tour guides introduced their stories and language by the gate. They also taught several simple Māori words and phrases to the visitors. With their professional introduction, I learned a little about the pronunciation and meaning of certain Māori words and phrases. I also learned historical stories during my visit.

'Item removed due to copyright.'

Figure 13. Marae in Whakarewarewa Village.

The marae is one of the most important buildings in the village, and the patterns on it and its use were explained by the tour guides.

'Item removed due to copyright.'

Figure 14. Geothermal Pool in Whakarewarewa Village.

The tour guides taught the tourists about how they use the geothermal resources and live sustainably.

'Item removed due to copyright.'

Figure 15. Hāngī Food.

Hāngī food was one of the attractions of the Māori village tour and also showed how Māori people live with the nature.

'Item removed due to copyright.'

Figure 16. Night Lake Tour.

During the night tour, the tour guides showed how Māori navigate at night and how they live with their lake resources. What Māori do in these tourism ventures is to keep their culture sustained.

After enjoying these activities, the visitors would have learned about Māori culture and it should be possible for them to remember several Māori words. The more they

experience, the more they will learn about Māori. Exactly as Carr (2006) demonstrated, natural resources bond Māori people with their land. They appreciate the abundant resources they already have and make reasonable use of them.

With polite and explicit introductions to Māori culture, more and more tourists would hold positive attitudes to Māori tourism. The Māori village tours are relatively successful because the standard of services with stories from the culture help the culture spread. Most of the feedback from visitors is positive.

For the local people, these tours allow the world to know about their life, their identity and their culture. Respondent Five said that *"if you have a platform to express how proud you are in your history, in your culture, then it is a very strong sense of gratification."*

The responses from my participants support the notion from Besculides et al. (2002): culture can benefit local people by increasing identity, pride, cohesion, and support when the local people showcase their culture to tourists properly.

As a visitor, I learned more about Māori tourism, culture and language besides literature. Compared with my first contact with Māori culture and language, this tour helped me to rebuild my understanding of Māori people. I also learned more words and phrases in te reo Māori. I would like to introduce my family and my friends to enjoy a Māori village cultural tour if they come to New Zealand.

I invited my mother and cousin to appreciate the tour when they came to see me. For me, education is one of my motivations to visit a Māori village. My mother and cousin travelled to escape from a perceived mundane environment, and for exploration and evaluation of self, relaxation and enhancement of kinship relationships. Māori tourism met our demands when travelling. My cousin told me that she wanted her son to learn haka. That is how tourism may help in an international context.

6.6 Māori Tourism and Te Reo Māori revitalisation

In response to the requirements of tourism for te reo Māori revitalisation, the results indicate that Māori tourism holds a unique advantage in the tourism industry. Māori tourism brings both economic and social benefits to the local people. Further, it has the potentiality for te reo Māori revitalisation but needs more specific direction and practical actions. Although the commercialisation of culture is irreversible, the tourism industry can help on the issues of commodifying intangible cultural heritage. Instead of alienating a language, the performance of te reo Māori in the tourism industry is trying to normalise its usage.

Personally, I am in favour of the idea that tourism is a trigger or a vehicle for te reo Māori, as mentioned by Respondent Six. For example, on a visit to a living village, the first phrase that the tour guide would like to teach is probably 'kia ora', which expresses a greeting instead of 'hello'. Visitors start to experience Māori tourism, and know the culture and language, with 'kia ora'. 'Kia ora' is one of the signs and symbols of Māori tourism leaving impression on tourists all over the world.

In the case of Māori, te reo Māori is part of Māori culture and Māori culture is part of te reo Māori. The results fit with Brown's (1994) ideas on the relationship between culture and language.

I also talked with the Māori participants about their feelings when they say, hear or see 'kia ora'. Respondent Three said 'kia ora' makes her feel *"we are home"*. The sense of belonging is attached to the language.

To sum up, I prefer to use the modest definition of language revitalisation for this thesis. On that basis, Māori tourism has the potential to bring Māori language revitalisation. However, it is also acceptable if other researchers go with the restricted definition of language revitalisation. The significance of this research will be to show that Māori tourism helps to spread Māori culture and language, and improve the reputation and self-esteem of Māori.

6.7 To Centre Stage

In the narrative, I used the idea of Māori being at "the edge of sixth stage" because the products related to indigenous tourism in New Zealand at the present time are not all purely owned by Māori people.

For example, Respondent Eleven talked about a show called "City of 100 lovers" which tries to narrate an "Auckland story" and was launched at the Skycity Theatre. It is mainly a love story about an American journalist and a Māori tour guide.

However, there have been many criticisms of the show and it has been cancelled (Nippert, 2019). According to Nippert, the show was controlled by a Chinese businessman. He commented that "Some fine professionals were in the production but it seems they could not invest it with the ingredient it obviously lacked, originality" (Nippert, 2019, para. 7). It was said the show targeted the tourism industry to boost the entertainment scene in Auckland. Yet, it was no attraction for tourists since the theatre was almost empty when the show was on (Nippert, 2019).

There were many reasons for the cancellation of the show. The failure of the show indicates the importance of cultural understanding. It was a theatrical production without a solid cultural background. The story's plot could happen in any city, and the central character could belong to any ethnicity.

It has been discussed that tourism may help in terms of identity and resonance. However, this happens when the operators belong to the particular culture otherwise any creation may lead to offence and otherness. As Amoamo (2008) discussed, moving to the centre of the sixth stage is a way of decolonising Māori tourism.

6.8 My Position on Critiques of the New Zealand Government

As the previous section has shown, at the sixth stage of tourism (Weaver, 2010), indigenous tourism should not be dominated by Chinese, nor Pākehā, nor anyone other than Māori. However, in relation to government policies in New Zealand, the situation is quite perplexing for me.

I have not criticised the New Zealand government too much on Māori issues for the following reasons. Firstly, the policies on indigenous people seems fairly comprehensive as long as they are carried out properly. Those documents and policies mean that empowerment of Māori for Māori issues in New Zealand falls on one-dimensional view (Hall, 2007), which means that power cannot be distributed evenly to the indigenous community (see section 2.4.3). Nevertheless, there are some other groups who refuse to implement even these policies. If Māori tourism is led by other ethnicities, conflicts will arise. The current situation in the tourism industry is that there are joint-venture companies and also Māori family-owned companies in the Māori tourism industry. Hence, it is difficult to come to a conclusion on whether the policies work for indigenous tourism industry in New Zealand or not.

Secondly, as a person from a socialist country, it is hard for me to criticise the policies of a capitalist country. I am not as familiar with the New Zealand government as the locals. Things are quite different from my perspectives on policies; some of my opinions hold water, some of them may result in further stereotypes of New Zealand. To avoid the drawbacks of such a debate, I chose to focus on existing literature and documents to support my research rather than debating controversial policies.

Third, due to limitations on access to information, I did not interview any officers of the government. The major participants of my research are Māori people so it is unfair to criticise government without an in-depth investigation. In addition, what I have learned is about tourism, so my critique would not be convincing if I tried to analyse the political environment in New Zealand with my data and background information.

Accordingly, all I can do is to put out the possibility of tourism for te reo Māori revitalisation on the basis of my investigation, instead of judging the New Zealand government. Even so, I always hold the view that no one should instruct others on how to be themselves.

6.9 Conclusion

In general, it can be said that te reo Māori is endangered in the current circumstances. Contextualising Māori tourism, culture and language in a post-colonial situation, the results support the following conclusions:

1. Māori tourism, culture and language interact with each other.

2. Māori tourism helps Māori cultural development.

3. Māori culture offers authentic products for Māori tourism.

4. Māori culture is important for te reo Māori.

5. Māori tourism may influence te reo Māori revitalisation positively.

At present, Māori tourism is located on the edge of Weaver's (2010) sixth stage. More efforts are required in developing Māori tourism and Māori rights in tourism operations.

Chapter 7: Conclusion

7.1 Introduction

This chapter briefly reviews the outcomes from the research and the answers to the research questions. After this summary, the need for further studies is considered, and I discuss several issues to be addressed in developing future research. Finally, I argue for more attention in tourism studies to the issues of language revitalisation. A single piece of research may help to form an idea while multiple studies may drive significant change.

7.2 Summary of Research Outcomes

This qualitative study took a lot of time and energy but it is gratifying to have some results. The research is based on cultural tourism and Māori people. It is about how tourism may work for Māori language revitalisation. First, it defined several concepts to clarify the boundaries for the thesis. It introduced the historic and social background of Māori to understand the reasons for te reo Māori endangerment and potential for te reo Māori revitalisation, as well as the status of the tourism industry in New Zealand. There is no doubt that tourism plays an essential part in the service sector of New Zealand. Hence, an opportunity was found to study cultural tourism's function in te reo Māori revitalisation.

In terms of the definition of indigenous people and Māori people, it is learned that there is a need to introduce mixed-ethnicity into the census in order to reveal the social diversity and complexity in New Zealand. When it comes to ethnicity, the "Kia ora" campaign ignited te reo Māori revitalisation which advocates pride in being Māori. All the efforts Māori people have made inspired me to work on this thesis. There are solid actions being taken on Māori language revitalisation so there is also a need for research to support the idea of tourism's positive function in language revitalisation.

To revitalise such a language, the cultural performances are necessary. The waiata, myths and legends are indispensable parts of culture carrying the history and cultural disciplines of Māori people. These performance forms also play a major role in Māori tourism.

To clarify the definition of language revitalisation, language endangerment was explained. According to the definition of endangered language and the different levels of endangerment, te reo Māori is an endangered language. Drawing on the LAD theory (Chomsky, 1955), it is possible that language may revitalised. Furthermore, in the discussion of language acquisition, it was seen that cultures also play an important role (Vygotsky, 1962). In the post-colonial era, different cultures will interact with each other causing the rise of hybridity and creating a 'third space' for the new generations. In such circumstances, issues related to authenticity, identity and indigenous development are more and more complex. With the help of existing literature and conversations between the author and participants, it was found that Māori tourism is authentic in a way while tourism also reinforces the identity and dignity of local people.

Based on features of the six stages of the indigenous tourism development (Weaver, 2010), the present indigenous tourism industry in New Zealand is on the sixth stage, which emphasises the power of indigenous people. On the issues of Māori tourism and te reo Māori, in general, the nexus of tourism, culture and language are close and intricate. Māori culture offers Māori tourism attractive products to develop, and tourism enables the culture to be known by more people. The development of tourism helps locals feel proud of being themselves. The development of indigenous tourism in New Zealand is a mechanism to strengthen the links between people and the land, and to enable pride. If we take the modest definition of language revitalisation, Māori tourism may help te reo Māori revitalisation.

When it comes to the role of tourism in te reo Māori revitalisation, there are two outcomes depending on the different definitions of language revitalisation. Taking the modest definition of language revitalisation, tourism has the ability to trigger and help

te reo Māori language revitalisation for Māori people. First, both language and tourism centre on semiotics, meaning that a language can be a symbol of a place for tourists so, given the requirement of tourism for icons, language can take this role. Second, the tourism industry generates benefits for the local people and drives them to revive their mother tongue to cater to the market. Third, Māori language is traditionally a spoken (rather than a written) language which is passed on by waiata. Waiata is one of the major products for indigenous tourism. Hence, tourism can strengthen the role of Māori language.

If we take the restricted definition of language revitalisation, it is unlikely for tourism to bring total language revitalisation. However, tourism can still generate careers for the youth and benefits the locals. It also may break stereotypes to some extent by presenting the reality to tourists. There are solid policies and strategies for te reo Māori but there is a need to probe further by researching tourism. The strategies from Te Puni Kōkiri show the possibilities for Māori revitalisation by way of education, legislation, use of new media, etc., and combined with tourism industry, there may be a brighter future for Māori language development.

Many valuable ideas were generated in the interview information,. The attitudes towards authenticity are divergent but the interviewees believed that Māori tourism is authentic. They also agree that tourism may help in identity reinforcement.

There are advantages and disadvantages of tourism for the indigenous people in New Zealand. However, the positive impacts of tourism outweigh the disadvantages. There is a relatively bright future for indigenous tourism and Māori language revitalisation in New Zealand. And although there is a Declaration on the human rights of indigenous people and indigenous language (United Nations General Assembly, 2008), there is still a need to improve and perfect the functions of indigenous tourism in these terms.

On the relationships between culture, tourism and language, this research paired the concepts with each other for further discussion. In terms of the relationship between tourism and culture, in short, tourism offers a platform to display both tangible and

intangible cultural heritage while cultures provide tourism with various products. Besides, with proper celebration, tourism may strengthen the positive side of tourism's cultural influence in areas such as employment and economy, boosting self-esteem and promotion for indigenous people.

In terms of the relationship between culture and language, it is believed that two of them are interwoven with each other. To exaggerate the relation for emphasis, it is said that language is culture, culture is language.

On the relationship between tourism and language, this research favours the idea that tourism can bring language revitalisation since a certain language will be used to show authenticity during tourism operations. This opportunity renders daily opportunities for speaking a certain language. Similarly, language can generate new products for tourism, just as cultures do.

Finally, in the case of Māori tourism, it is important to make sure of the status of Māori people. They should be the owner or originator of Māori tourism projects in order to reduce or avoid stereotypes.

7.3 Further Studies

Because of the limitations of any one study on a topic, further studies are required. First of all, this work is qualitative research which focuses on the private point of views of the respondents, but the tourism market needs more analysis to be carried out with quantitative data. Moreover, most of the participants are 'suppliers', thus, future studies could focus on the customers' opinions on indigenous tourism and language. For example, a survey could be employed to examine the opinions of tourists with regard to Māori.

Secondly, to dig deeper on the role of tourism in te reo Māori revitalisation, there is a need for research on government perspectives. For instance, if the idea that tourism can trigger language revitalisation is valid, the question to drive research into new

regulations or new strategies for te reo Māori could be: What actions may be taken by the government in developing tourism and language revitalisation?

Lastly, this work centred on the issues of Māori tourism, culture and language, so there is a limitation in that the outcomes may not generalised to other contexts. The structure of the tourism industry is different in different countries. Some countries may not have enough funding or policies for indigenous tourism development. Further, the functions of language are also divergent in different regions. Also, the limitation of time is important as this research was not able to differentiate the variations in the use of te reo Māori in tourism. Thus, to broaden the knowledge in this area, more research is required.

7.4 Conclusion

The potentiality of tourism and the future of Māori tourism and te reo Māori has been demonstrated in this research. With positive attitudes as well as more practical strategies, the status of indigenous tourism could be improved in the near future. Although there are limitations to this study, I spared no effort on this topic and figured out the relationships between tourism, culture and language, and discussed the possibilities that tourism holds for te reo Māori revitalisation. Again, more efforts are expected for indigenous tourism development. This thesis fills a small gap in the literature on the role that tourism can play in language revitalisation, for te reo Māori in particular. However, it is just a beginning.

It has been my pleasure that I have had the chance to develop this study on Māori tourism in New Zealand with the help of local people. Personally, I learned a lot from both previous literature and the current perspectives of my participants. It will be my honour if this thesis provides even a little assistance for anyone. Hopefully, I can see more literature and progress on indigenous tourism and language revitalisation within my lifetime.

And there is only one way for me to close: 'Kia ora!'

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Appendix 1: Participant Information Sheet

Participant Information Sheet

Date Information Sheet Produced:

16 April 2018

Project Title

'Kia Ora': Tourism, Language Revitalisation & 'Te Reo Māori'

An Invitation

Dear Participants

My name is Arial Fang and I am an international student completing my Masters of International Tourism Management at Auckland University of Technology. It is my honor to invite you to participate in my research project. It is a qualitative research trying to demonstrate the interaction between indigenous culture, indigenous language revitalisation and tourism. I am organizing a series of interviews with people who are experts in either tourism, language revitalisation, or Maori culture therefore your perspectives are indispensable for me since you are an expert in your field.

What is the purpose of this research?

The academic purposes of my research are: to learn how tourism benefits indigenous peoples in terms of language revitalisation; to attract public ' s attention on indigenous language revitalisation and the importance of indigenous cultures.

How was I identified and why am I being invited to participate in this research?

Your contact details were found online. You are one of the important participants for my research for the following reasons. First, you are an expert at Māori culture, language and policy or you are an experienced tourism operator in New Zealand.

How do I agree to participate in this research?

Your participation in this research is voluntary although a consent form will need to be completed.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

What will happen in this research?

The research will consist of a semi-structured interview. The questions will be focused on the importance of language revitalisation, strategies to assist with such and the relationship with tourism. Our interviews will take place of professional convenience and the conversation will be recorded and partially transcribed.

What are the discomforts and risks?

There are no discomforts or risks associated with this research.

What are the benefits?

There are several benefits for the participants, researcher and wider community.

To the participants: This research provides a stage for scholars, entrepreneurs and workers to state their perspectives regarding tourism and language revitalization.

To the researcher: This research encourages the researcher to get a better understanding of indigenous cultures and languages. Furthermore, it is an opportunity to generate a thesis which is a requirement for the Masters of International Tourism Management.

To the wider community: This research may draw more attention on Māori language revitalization and its connection with tourism.

How will my privacy be protected?

Your name will not be used in the research although your professional position will be used, with your permission. Due to the small of number of potential participants, and the fact that you may be referred to by your role in the final report, an offer of complete confidentiality is very limited.

What are the costs of participating in this research?

The only cost is your time, which should be no more than 60 minutes.

What opportunity do I have to consider this invitation?

If you could respond within a week, it would be appreciated.

Will I receive feedback on the results of this research?

If you so request, a summary of the findings will be provided to you. Alternatively, the resulting thesis will be available from AUT library.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor,

Dr Hamish Bremner

Email: hamish.bremner@aut.ac.nz

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEC, Kate O`Connor, ethics@aut.ac.nz , 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Yuan(Arial) Fang

Email: xty9340@autuni.ac.nz

Project Supervisor Contact Details:

Dr Hamish Bremner

Email: hamish.bremner@aut.ac.nz

Appendix 2: Consent Form

Consent Form

Project title: 'Kia Ora': Tourism, Language Revitalisation & 'Te Reo Māori'

Project Supervisor: Hamish Bremner, Keri-Anne Wikitera

Researcher: Yuan Fang

○ I have read and understood the information provided about this research project in the Information Sheet dated   .

○ I have had an opportunity to ask questions and to have them answered.

○ I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.

○ I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.

○ I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

○ I agree to take part in this research.

○ I wish to receive a summary of the research findings (please tick one): Yes○   No○

Participant's signature: ....……………………………………………………………

Participant's name: ....……………………………………………………………

Participant's Contact Details (if appropriate):

……………………………………………………………………………………………………..

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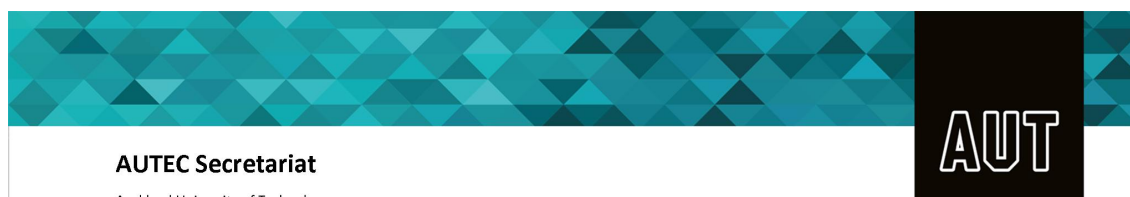……………………………………………………………………………………………………..

……………………………………………………………………………………………………..

Date:

Approved by the Auckland University of Technology Ethics Committee on 9 May, 2018 AUTEC Reference number 18/162

Note: The Participant should retain a copy of this form.

Appendix 3: AUTEC Ethics Approval

AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

9 May 2018

Hamish Bremner
Faculty of Culture and Society

Dear Hamish

Re Ethics Application: **18/162 Kia Ora: Tourism, language revitalisation & Te Reo Maori**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 7 May 2021.

Standard Conditions of Approval

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through http://www.aut.ac.nz/researchethics.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through http://www.aut.ac.nz/researchethics.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: http://www.aut.ac.nz/researchethics.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. You are reminded that it is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

For any enquiries, please contact ethics@aut.ac.nz

Yours sincerely,

Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: xty9340@autuni.ac.nz; keri-anne.wikitera@aut.ac.nz